

Postmodern time and space: eco-critical approaches to temporal and spatial collapse

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Abstract: This article explores the complex intersections of postmodern literature, time-space theory, and eco-criticism, particularly in portraying temporal disruption and spatial collapse amidst current environmental crises. It examines how postmodern literary works challenge the linearity of time and the stability of spatial boundaries in response to the global environmental challenges of the Anthropocene. Through an analysis of critical texts, the study explores ecological degradation as a physical reality and a conceptual issue, fragmenting our perceptions of time and space. Using an eco-critical lens, the article investigates how authors dismantle linear narratives and static settings, instead presenting cyclical or collapsed structures that metaphorically mirror the breakdown of ecosystems and natural rhythms. Focusing on Don DeLillo's *White Noise* and Margaret Atwood's *Oryx and Crake*, the article critiques the socio-political ramifications of environmental crises and their reflection on postmodern aesthetics. Ultimately, it contends that the fragmentation of time and space in postmodern literature symbolises broader environmental collapse, urging readers to re-evaluate their relationship with nature, time, and space.

Keywords: *Anthropocene; eco-criticism; environmental crisis; Don DeLillo; Margaret Atwood; spatial collapse; temporal disruption; hypercapitalism; commodification; posthumanism.*



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Introduction

The evolution of postmodern literature has challenged and subverted the traditional conceptions of time and space. Once thought stable and enduring, these categories have seen their collapse mirrored in postmodern texts, particularly from the late twentieth century onward. Such breakdowns tally with the simultaneous collapse of linear narratives and historical continuity hitherto dominating modernity's literature. Time and space – or rather, their deconstruction – offer in the postmodern works a field where eco-critical discourse may be elaborated, since the unreliability of these notions in their representation corresponds to the disintegration of the ecological systems in the Anthropocene.

The Anthropocene, a term made widely known by environmental scientists to signify a new geological era shaped by significant human influence on Earth's ecosystems, challenges traditional notions of historical progression and fixed spatial boundaries. In this epoch, the fragmented depiction of time and disjointed spatial constructs in postmodern literature reflect the socio-environmental disruptions characterising our present-day world. Issues like climate change, the extinction of species, and the degradation of natural habitats fundamentally reshape how we experience both time and space, as theorised by notable postmodern thinkers such as Jean-François Lyotard, Fredric Jameson, Henri Lefebvre, and Marc Augé.

Marc Augé, in particular, speaks to transforming social spaces into “no-places” – transient, anonymous zones devoid of historical or cultural significance. With its resonance of impermanence, this concept mirrors the collapse of natural environments, where once-flourishing ecosystems are reduced to barren landscapes or hyper-urbanised, losing their inherent ecological value.

If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place. The hypothesis advanced here is that supermodernity produces non-places, meaning spaces which are not themselves anthropological places and which, unlike Baudelairean modernity, do not integrate the earlier places: instead, these are listed, classified, promoted to the status of ‘places of memory’, and assigned to a circumscribed and specific position. (Augé 77-8)

Similarly, Lyotard's notion of the *collapse of grand narratives* disassembles the traditional monocentric narrative structures, echoing the environmental fragmentation in the Anthropocene (Lyotard 37-41).

Engaging with postmodernism and posthumanism is essential to fully comprehending the breakdown of temporal and spatial frameworks in postmodern literature. Postmodernism critiques modernity's fixation on linear progress and the centrality of human experience (Lyotard 29-31), while posthumanism disrupts the boundaries between human and non-human entities. Posthumanism questions the anthropocentric belief that humans are the sole drivers of history and progress by emphasising the interconnectedness of technology, nature, and human life.

Posthumanism is for some an umbrella term encompassing a range of different theoretical orientations that aim to redefine the human condition and challenge the supremacy of the humanist subject. In this view, new materialisms and affect theory are situated within this wider theoretical framework. For others, posthumanism, new materialism and affect theory are similar theoretical perspectives with different emphases. However, they all engage in a critique of dualisms and focus on relational ontologies and engagements with matter and the non-human. Along with developments in other fields and disciplines, they have challenged anthropocentrism and human supremacy and the dualisms that separate nature from culture and humans from non-human animals and nature. (Pease & Mellström 2)

In postmodernism and posthumanism, a more profound critique emerges that questions modernity's assurance of time and space stability, especially in the face of environmental collapse. Through techniques like reflexivity, irony, and fragmentation, postmodernism dismantles the linearity of time and the stability of space, core elements of modernist literature. This deconstruction mirrors the destabilising effects of climate change, deforestation, and pollution, which increasingly blur the lines between the human and non-human and the natural and artificial. In the Anthropocene, as these crises intensify, once-clear distinctions between nature and technology, or between human and ecological realms, begin to erode, much like the fragmented narrative structures found in postmodern literature.

With its historical focus on the human-nature relationship, eco-criticism becomes crucial in understanding these shifts. Traditionally concerned with protecting natural systems from human exploitation, eco-criticism, when integrated into postmodern theory, uncovers how literature reflects the breakdown of temporal and spatial structures in response to environmental degradation. This analysis aims to bridge these fields by exploring how postmodern literature critiques environmental crises by depicting collapsing temporal and spatial boundaries.

This article contributes to the underexplored intersection of these two fields, particularly concerning environmental collapse, by examining postmodern literature through an eco-critical lens. It raises critical questions: What does the collapse of time and space signify in literary representations? How can postmodern and eco-critical frameworks enhance our understanding of environmental crises and their socio-political ramifications?

The theoretical underpinning of this study lies in the interplay between postmodernism and eco-criticism, two distinct yet complementary fields that offer profound insights into the collapse of time and space in the Anthropocene. Postmodernism challenges conventional conceptions of these structures by deconstructing grand narratives and fragmentation of linear time and fixed space. On the other hand, Eco-criticism critiques anthropocentrism and argues for a more holistic, interconnected understanding of ecosystems that transcends human-nature binaries.

Jean-François Lyotard's seminal work, *The Postmodern Condition: A Report on*

Knowledge (1979) characterises postmodernism by rejecting metanarratives, those overarching, coherent stories that once provided humanity with a sense of historical and cultural continuity. The rejection of these narratives creates a fragmented experience of time and space, with postmodern literature often reflecting a disjointed, cyclical, or collapsed temporal structure. The linear progression of time is destabilised, and space is frequently portrayed as fragmented and disconnected from any stable geographic or cultural context.

In his influential text *Postmodernism, or the Cultural Logic of Late Capitalism* (1991) Fredric Jameson suggests that postmodernism “spatialises” time, flattening it into a continuous present where distinctions between past, present and future are blurred. For Jameson, postmodernism’s disruption of time is tied to the rise of late capitalism, accelerating the commodification of culture and space and contributing to the disintegration of temporal and spatial structures.

Henri Lefebvre’s *The Production of Space* (1974) expands on this idea, positing that space is not a neutral, fixed entity but a social construct shaped by political and economic forces. In postmodern literature, space is frequently depicted as fragmented, reflecting its commodification and abstraction in late capitalism. Lefebvre notes that spaces that once held cultural or historical significance have become “non-places”, areas of anonymity and transience, devoid of meaningful connections to time or location.

Eco-criticism, a formal field in the 1990s, centres on the relationship between human beings and the natural world. Scholars such as Lawrence Buell have argued that literature shapes environmental consciousness, enabling readers to reimagine their place within ecosystems. In *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (1995), Lawrence Buell articulates fundamental principles of eco-criticism, including rejecting human exceptionalism and recognising the interconnectedness between all life forms. Buell’s work also highlights how literature can inspire eco-consciousness by confronting readers with the consequences of environmental degradation.

This is an excellent description, true not only of Thoreau but of the polymorphousness of which the environmental sensibility has always been capable. Thoreau’s prose is more atomised and jumpy than most, but the multiplicity of subject positions in relation to the environment that Fritzell diagnoses here can be seen in other writers also. In one respect, however, we would go a step further. The effect of environmental consciousness on the perceiving self is not primarily to fulfil it, negate it, or even complicate it, although all of these may seem to happen. Instead, the effect is most fundamentally to raise the question of the validity of the self as the primary focalising device for both writer and reader: to make one wonder, for instance, whether the self is as interesting an object of study as we supposed, whether the world would become more interesting if we could see it from the perspective of a wolf, a sparrow, a river, a stone. This approach to subjectivity “makes apparent that the ‘I’ has no greater claims to being the main subject than the chickens, the chopped corn, the mice, the snakes, and the phoebes – who are somehow also interwoven with me. To get this point across, environmental writing has to be able to imagine nonhuman agents as bona fide partners” (Buell 179).

Timothy Morton's *Ecology Without Nature: Rethinking Environmental Aesthetics* (2007) pushes this critique further by challenging the notion of "nature" as a pure, pristine entity separate from human influence. According to Morton, "nature" is a human construct that impedes a proper relationship with the environment: "The idea of nature is all too real, and it has an all too real effect upon all too real beliefs, practices, and decisions in the all too real world. True, I claim that there is no such 'thing' as nature if by nature we mean something that is single, independent, and lasting" (Morton 19-20). His critique resonates with postmodern literature, where landscapes and ecological environments are often depicted as fragmented and disjointed, no longer adhering to traditional ideals of a stable, coherent "nature." Instead, these landscapes reflect the disruptions of time and space, mirroring the environmental and societal collapse brought on by human activity. Morton emphasises that, as traditionally understood, nature is a product of cultural, political, and aesthetic perceptions rather than an intrinsic, independent reality: "*Ecology without Nature* argues that the very idea of 'nature' which so many hold dear will have to wither away in an 'ecological' state of human society. Strange as it may sound, the idea of nature is getting in the way of properly ecological forms of culture, philosophy, politics, and art" (Morton 2).

This resonates with the disruption of grand narratives in postmodern works, particularly those of human superiority over nature. The fragmentation seen in environmental crises is thus a physical and conceptual degradation as the boundaries between human and non-human, natural and artificial, dissolve. Morton's ideas challenge the reader to rethink the framework within which environmental aesthetics are conceived, suggesting that a new approach is necessary – one that transcends the notion of "nature" as an unchanging background to human activity.

The collapse of time and space in DeLillo's *White Noise* (1985)

In postmodern literature, the fragmentation of time and space profoundly reflects the environmental crises defining the Anthropocene. By destabilising linear narratives and fixed spatial settings, works like DeLillo's *White Noise* and Atwood's *Oryx and Crake* critique the socio-political forces responsible for the collapse of ecosystems and natural systems. These texts reveal how the broader environmental destruction caused by human activities in the Anthropocene becomes intricately linked to the collapse of time and space, using narrative disruptions as a symbolic echo of ecological degradation.

DeLillo's *White Noise* (1985) stands as a pivotal postmodern narrative, its fragmented structure capturing the disintegration of human experience in a world saturated by media and consumer culture. The novel's protagonist, Jack Gladney, embodies the postmodern condition of disorientation – his life, bombarded by a cacophony of white noise from technology, consumer products, and information overload, becomes a disjointed reflection of late capitalist society: "In *White Noise*, DeLillo's protagonist Jack Gladney confronts a new order in which life is increasingly lived in a world of simulacra, where images and electronic representations replace direct experience" (Wilcox 97). The narrative's exploration of temporal disruption is a direct metaphor for the environmental anxieties that increasingly dominate contemporary

existence.

At the heart of *White Noise* is the Airborne Toxic Event, a catastrophic chemical spill that forces Jack and his family to evacuate their home. This environmental disaster looms as an omnipresent threat, its toxic cloud spreading across the landscape and warping the characters' perception of time:

In DeLillo's disaster, no one dies. The timing of the disaster within the novel is also skewed: preceded by twenty chapters, the 54 pages of Part II are followed by nineteen chapters as DeLillo quickly shifts from the event to his characters' response. Gladney, his family, and the town of Blacksmith look just as they did before this new kind of technological disaster, because its effects are invisible to the naked eye. Their response is to information—quantified measures of exposure, possible long-range consequences—rather than to entities, the scattered corpses or destroyed buildings of conventional disaster fiction. The disaster of *White Noise* is, ultimately, the new knowledge that seeps into the future from the imploded toxic event. (LeClair 7)

As the event unfolds, DeLillo uses temporal fragmentation to parallel the collapse of ecological systems – time becomes disjointed as the characters struggle to make sense of the scale and permanence of the disaster. The air is poisoned, and with it, time unravels. DeLillo's depiction of the Airborne Toxic Event embodies broader environmental fears surrounding pollution, industrialisation, and the long-term impacts of human interference with nature. This event is a powerful metaphor for the invisible yet pervasive dangers of environmental crises that define the Anthropocene. As characters struggle with their physical and psychological displacement, the novel portrays a world where time and space are fragmented and unstable, mirroring the collapse of ecosystems due to human negligence. DeLillo's characters "exhibit an often-repressed awareness of the natural world underlying their image-dominated environment. It is this awareness and the subsequent desire to connect with their material world that illuminates environmental consequences and challenges the conditions of our post-industrial society" (Lewin 38).

DeLillo further critiques how technology and media distort human connections with time and the environment. Jack's life, mediated by television screens and an endless stream of consumer culture, becomes detached from any direct interaction with nature. The novel's fragmented narrative structure echoes this disconnection, as characters are trapped in a hyper-mediated present where the boundaries between past, present, and future blur. This continuous, media-saturated present embodies the postmodern condition of hyperreality, where mediated experiences replace real ones. Through this, *White Noise* underscores the alienation from the natural world, a disconnection that intensifies the environmental crises defining the Anthropocene.

In this light, *White Noise* is not simply a narrative of personal disorientation, it is a powerful eco-critical reflection of how late capitalism and technology contributed to environmental degradation. The collapse of time and space in DeLillo's novel is a metaphor for the breakdown of natural systems, emphasising how human environmental interventions warp our perception of ecological and temporal realities. This reflection can

be a reflective tool that prompts readers to question their relationship with environmental issues.

As the novel oscillates between the absurd and the relatable, it invites a critical examination of how society engages with ecological challenges, often obscured by cultural distractions. This interplay between satire and seriousness prompts readers to recognise their complicity in the systems contributing to environmental degradation, mirroring the characters' struggles to make sense of their reality.

In *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (2008), Ursula Heise highlights the complex relationship between satire, realism, and the theme of risk in *White Noise*. Heise's insight into the novel's unsettling satire reveals how DeLillo blends hyperbolic elements with painfully realistic scenarios, forcing readers to grapple with their perceptions of reality. *White Noise* is above all a satire of the contemporary, juxtaposing painfully realistic details from the world of supermarkets, credit cards, and brand-name advertising with obviously absurd, hyperbolic, and humorous elements: a department of Hitler studies chaired by a professor who does not speak German, a tourist attraction called "The Most Photographed Barn in America," pills that cause one to take words for objects, nuns who admit they do not believe in God but make believe they do for the sake of nonbelievers. (Heise 168)

White Noise parallels contemporary environmental issues by exploring the blurred lines between real and perceived risks. The novel's portrayal of media-driven uncertainty reflects the modern struggle to discern genuine ecological threats. Through satire, DeLillo critiques society's desensitisation to environmental crises, turning severe issues into mere background noise. This aligns with Heise's view that media representations distort our understanding of ecological risks, underscoring the challenge of navigating environmental realities in a world overwhelmed by industrial and commercial "noise."

The collapse of spatial coherence in Atwood's *Oryx and Crake* (2003)

Atwood's *Oryx and Crake* (2003) delves into a dystopian future in which genetic engineering, environmental exploitation, and corporate greed have led to the near extinction of humanity. Atwood's protagonist, Snowman, navigates a post-apocalyptic world haunted by memories of a civilisation that destroyed itself through environmental degradation and scientific hubris. The novel's portrayal of this world, a space dominated by genetically engineered life forms, devastated ecosystems, and corporate remnants, offers a compelling critique of the socio-political forces driving the Anthropocene.

In *Oryx and Crake*, the collapse of spatial coherence is central to Atwood's critique of environmental destruction. Ruins mark the physical landscape – corporate compounds that once thrived through the commodification of life itself are now abandoned and overrun by nature. Atwood's depiction of spatial dislocation reflects the broader collapse of ecological systems caused by corporate exploitation and human manipulation of the natural world. The Crakers, genetically engineered beings designed to be free from human flaws, serve as a disturbing symbol of humanity's attempts to control nature, reducing it to a mere commodity:

The Crakers have an enhanced immune system, UV-resistant skin, and a built-in citrus-smelling insect repellent to help them survive in their harsh, globally warmed twenty-first-century climate, and because Crake's environmentally friendly creatures also have an ability to digest the unrefined plant material – the leaves, grass, and roots – that sustain them, they will never become hunters or develop agriculture...Crakers come into heat, and their condition is signaled by the bright blue color of their abdomens, a feature Crake borrowed from the baboons. Because the Crakers regularly come into heat, they are not tormented by their sexuality as humans are. With their altered ancient primate brains, the Crakers lack the destructive human features of racism, hierarchy, and territoriality, and because they are perfectly adapted to their habitat, they will never have to build houses or develop tools and weapons. (Bouson 85-6)

Atwood's narrative structure mirrors the spatial collapse, as Snowman's memories of the pre-apocalyptic world are fragmented and unreliable. The oscillation between Snowman's present reality and flashbacks to his past creates a sense of temporal dislocation that reflects the environmental disarray around him. Time in *Oryx and Crake* is no longer a stable, linear progression – it is broken, much like the natural world that humanity has dismantled. Her critique of the commodification of life through genetic engineering speaks to the broader environmental implications of treating nature as a resource to be exploited. The Crakers, designed by the brilliant yet morally ambiguous scientist Crake, represent the ultimate commodification of life created to fulfil corporate interests. In this dystopian world, nature has been irrevocably altered, its ecosystems destabilised by genetic manipulation and environmental degradation. The novel's collapse of space and nature mirrors the broader collapse of socio-political systems that prioritise profit over ecological sustainability.

Additionally, Atwood's depiction of a future where the boundaries between nature and technology have collapsed brings into focus the possible consequences of unchecked corporate power. The novel critiques the socio-political structures that perpetuate environmental destruction, using its dystopian landscape as a warning of the dangers of continuing to exploit and manipulate the natural world.

Critiques of the commodification of time and space in DeLillo and Atwood

The collapse of time and space in postmodern literature is not merely a formal innovation, it carries profound socio-political implications, particularly when viewed through an eco-critical lens. The fragmentation of these categories reflects the growing instability of our contemporary world, shaped by environmental degradation, rapid technological advancement, and hypercapitalist exploitation. Postmodern literary depictions of temporal and spatial disintegration resonate with the real-world political, economic, and social systems contributing to environmental collapse. By challenging these systems, postmodern literature encourages readers to critically engage with the structures that underpin the Anthropocene's ecological crises.

One of the central questions explored in eco-criticism is how literature can function

as a form of environmental activism. By fostering awareness of humanity's impact on nature, postmodern literature offers opportunities for resistance and critique through its fragmented narratives and destabilised representations of time and space. The breakdown of grand narratives and stable settings exposes the contradictions and flaws in socio-political systems prioritising economic growth and technological progress over environmental sustainability. In doing so, postmodern literature invites readers to reconsider their relationship with the environment and to imagine alternative ways of living.

Critique of capitalism's commodification of time and space is at the core of many postmodern narratives. Postmodern authors frequently use fragmented structures to reflect how capitalism transforms time and space into resources for economic gain, stripping them of their intrinsic cultural, ecological, and historical value. This commodification is directly linked to the environmental degradation that characterises the Anthropocene, as capitalist systems treat nature not as an interconnected ecosystem but as a collection of marketable assets.

In *White Noise*, DeLillo critiques the prevailing influence of consumer culture, showing how the relentless pursuit of material goods leads to the fragmentation of time and space. The novel's depiction of the Airborne Toxic Event serves as a metaphor for the environmental consequences of industrial pollution, revealing how capitalist priorities of growth and consumption accelerate ecological collapse. Time in *White Noise* is flattened into a continuous present, where the characters are disconnected from their past and future, trapped in a cycle of consumption mediated by technology and media saturation. Characters navigate a reality filled with constant interruptions, ranging from television broadcasts to consumer advertisements, which blur the lines between past, present, and future. This reflects a postmodern scepticism about grand narratives and absolute truths. Instead of a linear timeline, events unfold in a patchwork of experiences that can feel disorienting, underscoring the characters' existential anxieties.

Similarly, Atwood's *Oryx and Crake* critiques the commodification of life itself. The novel's portrayal of corporate compounds that manipulate the environment and human biology highlights the dangers of reducing nature to a resource for profit. The Crakers, genetically engineered by corporations to serve their interests, represent the ultimate commodification of life. In this dystopian future, nature and humanity have been irrevocably altered by corporate greed, leading to ecological and social systems collapsing.

These critiques of capitalism and consumerism are particularly relevant in the Anthropocene, where the pursuit of economic growth has caused considerable ecological damage. Postmodern literature's time and space collapse mirrors the real-world consequences of altering nature and reducing ecosystems to profit-driven ventures. Postmodern literature encourages readers to engage critically with the systems perpetuating these crises by exposing the socio-political forces behind environmental collapse.

As postmodern literature breaks down traditional notions of time and space, it also critiques hypercapitalism. This term describes the extreme intensification of capitalist systems in the late 20th and early 21st centuries. With its relentless focus on market

expansion, global dominance, and the commodification of nearly every aspect of life, hypercapitalism accelerates the fragmentation of time and space. In postmodern literature, this fragmentation is not merely a stylistic choice but a reflection of how hypercapitalism erodes human and natural systems' temporal and spatial integrity.

DeLillo's *White Noise* is emblematic of this critique. The novel exposes how hypercapitalism distorts human relationships with time, space, and the environment through its disjointed narrative and portrayal of characters inundated by consumer culture. In *White Noise*, the bombardment of advertisements, the saturation of television, and the commodification of even personal experiences demonstrate how hypercapitalism manipulates time and space to serve economic interests. Consumer culture, as illustrated in *White Noise*, generates its form of noise – a pervasive and indistinct background hum of contemporary life, characterised by the relentless influx of media, technology, and industrial sounds. The Airborne Toxic Event, a disaster caused by industrial negligence, metaphorically represents the dangers of hypercapitalism's disregard for environmental sustainability – the novel critiques how this cultural noise contributes to a more significant ecological crisis. The constant production and consumption of goods have rendered the natural environment vulnerable, much like the fragile temporal and spatial constructs that underlie the characters' reality. The Airborne Toxic Event is processed through the lens of media spectacle, diluting its significance and turning it into another fleeting news story. This reflects a postmodern critique of how media can trivialise profound events, reducing them to commodities within a consumer culture.

From an ecocritical view, the “noise” represents pervasive environmental issues like pollution and ecological damage, often ignored as society desensitises. This mirrors how environmental degradation is overlooked until a crisis occurs, urging readers to engage more consciously with the natural world.

DeLillo's critique of hypercapitalism also extends to flattening time into an eternal present, where the distinctions between past, present, and future blur, and characters cannot situate their experiences within a coherent temporal framework. The characters' existential struggle with time reflects their inability to comprehend the slow violence of environmental destruction. The toxicity affecting future generations symbolises society's entrapment in consumption and technological progress cycles, perpetuating ongoing ecological degradation.

This disconnection from time reflects the capitalist demand for immediacy – production, consumption, and profit are all accelerated to such a degree that the future is constantly sacrificed for the sake of the present. This critique parallels environmental exploitation in the Anthropocene, where long-term ecological health is often ignored in favour of short-term economic gain. The disintegration of both time and space under hypercapitalism mirrors the disintegration of ecosystems that have been commodified, depleted, and destabilised.

In *Oryx and Crake*, Atwood critiques hypercapitalism by illustrating the dangers of corporate control over nature, human biology, and the environment. The dystopian future, where life is commodified and genetically engineered beings like the Crakers exist, highlights the extreme consequences of treating nature and humanity as mere resources for profit. As the boundaries between nature and technology collapse, the novel

underscores the environmental degradation and societal fragmentation caused by unchecked corporate greed. She warns that hypercapitalism damages natural systems and erodes fundamental concepts of time and space, urging readers to consider its socio-political and ecological implications.

In *White Noise* and *Oryx and Crake*, time and space collapse is directly linked to the socio-political forces driving hypercapitalism. The commodification of life, nature, and even time under these systems reflects the broader environmental consequences of treating the world as a resource to exploit. Postmodern literature's fragmented narrative structures reflect the disorientation of living in a hypercapitalist society and critique the environmental degradation that results from prioritising economic growth over ecological health. Through their portrayal of collapsed time and space, these texts offer a powerful critique of hypercapitalism's role in the environmental crises of the Anthropocene.

Conclusion

The postmodern collapse of time and space is not merely a literary innovation but a metaphor for the broader environmental crises of the Anthropocene. In works like DeLillo's *White Noise* and Atwood's *Oryx and Crake*, the destabilisation of temporal and spatial boundaries reflects the breakdown of natural systems caused by human intervention. These postmodern texts critique the socio-political structures prioritising economic growth, technological advancement, and consumerism over ecological sustainability, reflecting the environmental degradation that has come to define the Anthropocene.

Through fragmented narratives, postmodern literature deconstructs the linear progression of time and the stability of space, much like the environmental crises that disrupt natural cycles and ecosystems. In *White Noise*, DeLillo critiques the commodification of time and space under hypercapitalism, using the Airborne Toxic Event as a metaphor for the environmental consequences of industrialisation and pollution. The novel's disjointed structure mirrors the disorientation of living in a world saturated by media and consumer culture, where the boundaries between past, present, and future dissolve.

Similarly, Atwood's *Oryx and Crake* critiques the commodification of nature and human life, depicting a dystopian future where corporations control every aspect of existence, including the genetic makeup of living beings. Atwood's novel's time and space collapse reflects the broader environmental collapse caused by corporate greed and scientific hubris. Atwood's portrayal of a post-apocalyptic world dominated by the remnants of human exploitation is a powerful warning about the consequences of continuing down a path of environmental degradation and manipulation of natural systems.

Both *White Noise* and *Oryx and Crake* use the collapse of time and space as a metaphor for the environmental crises of the Anthropocene. They critique the socio-political forces that have led to the destruction of ecosystems and the destabilisation of natural environments. These postmodern texts invite readers to reconsider their relationship with nature, time, and space, emphasising the need for a more sustainable

and ecologically conscious way of living in the world.

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