

Index

- abolitionism, 38, 260
- Abraham, Nicholas, 132, 144
- accelerationists, 191
- An Account of the Matter, Form, and Manner of a Strange New Religion* (Rathbun), 136–137
- acculturation, 256
- Adams, John, 114–115, 125
- additive conjunctives, 156
- Adorno, Theodor, 189
- Adventures of Huckleberry Finn* (Twain), 156
- Aesthetics and its Discontents* (Rancière), 10
- affective time, 270, 271
- “Afric-American Picture Gallery,” 48–49, 51, 56–61
- African Americans
 - black revolutionary tradition, 57
 - Faulkner, William and, 266–287
 - marrone, 49–50, 57, 58, 59, 61–67
 - in Shaker literature, 146, 148–149
- Allen, Thomas, 5, 230–231
- alternate synchronies, 149
- The Ambassadors* (James), 239
- American Mediterranean, 242–246
 - literary connections, 247–260
 - revolutions, 261–263
- American Psycho* (Harron), 195
- American Renaissance* (Matthiessen), 1–2
- American Revolution, 111–115
 - black revolutionary tradition, 57
 - the Mischianza, 115–119
- American Romanticism, 53
- anachrony, 219
- analepsis, 24–25, 59, 65, 293, 295
- analog time, 132, 217–218
- Anderson, Benedict, 150
- André, John
 - antebellum Anglophilia, 111–112
 - the Mischianza, 115–119
 - The Spy*, 119–127
- Anglo-African Magazine*, 48, 50, 53–54, 61–67
- Anglophilia* (Tamarkin), 111–115
- anti-slavery press, 57, 63, 248, 318
- The Antinomies of Realism* (Jameson), 10, 269, 273
- apocalypse, 21
- Arcades Project* (Benjamin), 192
- Arendt, Hannah, 113, 114–115, 125
- arrhythmia, 9, 139, 164
- “The Artist of the Beautiful” (Hawthorne), 312, 313, 314, 316
- As I Lay Dying* (Faulkner), 287
- atemporality, 144, 172, 174
- attenuation, 119, 123
- The Autobiography of Benjamin Franklin* (Franklin), 1
- Bakhtin, M.M., 65, 197, 269
- Barth, John, 297, 301
- Barthes, Roland, 138
- “The Beast in the Jungle” (James), 239–240
- “The Bells” (Poe), 160
- Benjamin, Walter, 192, 269
- Bergson, Henri, 90, 187, 199
- Bersani, Leo, 169
- Bidart, Frank, 169–180
- biographical sequence, 65
- biological time, 314
- Black Reconstruction* (Du Bois), 247
- bodily movement, 133
- The Body Artist* (DeLillo), 187, 189
- Bonsal, Stephen, 242, 244
- Borges, Jorge Luis, 155
- British Romanticism, 53
- Brown, John, 66–67
- Brown, William Wells, 50
- Burges, Joel, 206, 220
- Calcaterra, Angela, 8, 93–110, 319–322
- Calder Act (1918), 209
- The Camp* (Sheridan), 117
- “The Canterbury Pilgrims” (Hawthorne), 141
- capitalism, 134, 190, 191, 269
- The Caribbean* (Roberts), 249, 258

- Cather, Willa, 192
 causal claims, 8, 274
 celibacy, 140
 Chesnut, Mary Boykin, 5–6, 7–8, 32–44
 chronology, 57, 62, 270, 293, 297
 circularity, 305–306
 civil rights, 245, 250, 255, 260, 263
 classical narratology, 295–296
The Clock (Marclay), 219–220
 clock time, 143–144, 158–159, 208, 323
 close reading, 322
 closure, 17, 48, 59, 67, 216–217, 218–219, 304
Closet (Brown), 50
 cognitive psychology, 230
 coincidence, 84, 268, 279–280
 condolence ceremony, 99, 101, 322
 contact zone, 256–257
 Cooper, James Fenimore, 1, 8, 94, 95–96
The Deerslayer, 103
Notions of the Americans, 112, 120
The Spy, 119–127
Wyandotté, or the Huttet Knoll, 94, 95–96,
 102–106
 Cortázar, Julio, 297
Cosmopolis (DeLillo), 186–187, 190–191, 192,
 193–200, 194f
 Cronenberg, David, 194
 Cuban War of Independence, 261, 262
 Davis, Jefferson, 34, 36, 38–39, 41
De Bow's Review, 28
 deceleration, 9, 188, 192, 197, 198, 201, 238
 deep time, 4, 189, 206, 208, 217, 315, 319. *See also*
 Dimock, Wai Chee
The Deerslayer (Cooper), 103
 delay, 192
 Deleuze, Gilles, 158
 DeLillo, Don, 186–190, 300
The Body Artist, 187, 189
Cosmopolis, 186–187, 190–191, 192,
 193–200, 194f
Falling Man, 190–191, 200–202
Point Omega, 189, 190, 202
Underworld, 187, 188, 196, 300
White Noise, 196–197
Zero K, 189
Democracy in America (de Tocqueville), 3
 diachronic, 5, 169, 219
A Diary from Dixie (Chesnut), 32
 Dickens, Charles, 36, 52, 268, 278, 280
 diegesis, 27–28
 digital time, 209, 217–218
 dilated time, 201
 Dimock, Wai Chee, 4, 5, 6, 315, 319. *See also* deep
 time
 discourse, 296–297
 domesticity, 215, 216, 221
 Douglass, Frederick, 11, 52, 53, 54–55, 56
Dred Scott vs. Sanford (1857), 48, 60, 62, 65
 Du Bois, W.E.B., 247
 duration, 81, 83, 100, 102, 106, 134, 145, 161, 180,
 232, 235, 236, 238
 Edelman, Lee, 169
Egyptian Book of the Dead, 171
 Einstein, Albert, 90, 218
 Elias, Amy J., 206, 220
 Eliot, George, 35, 36, 38, 268, 280
 Elmer, Jonathan, 8, 111–129, 316, 321–322
 Emerson, Ralph Waldo, 2–3, 313. *See also*
 Representative Men
 epic time, 6, 7, 32–44, 313, 316, 318–319
 Ercolino, Stefano, 11, 293–311, 314
 everyday time, 273–274, 275–278
 exhaustion, 191, 283–284, 301–302, 305, 306
 extra-chronological, 7, 34
 extreme temporalities, 295–298
Falling Man (DeLillo), 190–191, 200–202
 Faulkner, William, 34
 As I Lay Dying, 287
 Light in August, 266–287
 The Sound and the Fury, 267, 287
 Figlerowicz, Marta, 9, 169–183, 316–317, 319, 322
Finnegans Wake (Joyce), 297, 306
 Foucault, Michel, 135, 209
 Frankfurt School, 135
 Franklin, Benjamin, 1, 213–214f, 215, 221
Frederick Douglass's Paper, 53, 56
 Freeman, Elizabeth, 8–9, 130–152, 184, 209,
 316–317, 319, 322
 French Revolution, 112, 122, 127
 Freud, Sigmund, 120, 133
 Frye, Northrup, 234
 Fugitive Slave Act (1850), 48
 future/futurity, 209–210, 212, 215–216, 232, 273,
 274–275
 Gardner, Jared, 218
 gay male experience, 169–180
 gender, 63–66, 133–134, 137, 139, 143, 149–150,
 169–183, 265, 279
 Genette, Gérard, 295
 Genovese, Eugene, 32
 genre
 African American literary history, 51–56
 cultural practices and, 317–318
 of Faulkner's fiction, 267, 268, 280
 graphic fiction, 10, 218
 history and historical fiction, 244, 248

Index

349

- modernism and, 269, 273
 9/11 fiction, 202
 novel as, 273, 316
 rhetorical power and, 178
 time and, 6, 150, 274, 316
- Gillman, Susan, 10, 242–265, 320–322
- Gilroy, Paul, 114
- Goble, Mark, 184–205, 319, 322
- The Golden Bowl* (James), 231
- Gone with the Wind* (Mitchell), 248
- Goodman, Nan, 8, 77–92, 317–318
- Graham's Magazine*, 162
- Grant, Ulysses S., 39
- graphic fiction, 208
- Grosz, Elizabeth, 155, 161–162
- Guattari, Félix, 158
- Hale, Dorothy J., 10–11, 266–292, 316, 320
- Harlem Renaissance, 245
- Harper, France Ellen Watkins, 48, 51–56, 61–67
- Haudenosaunee (Iroquois) Confederacy, 97–98, 100–102
- Hawthorne, Nathaniel, 141–142
 “The Artist of the Beautiful,” 312, 313, 314, 316
 “The Canterbury Pilgrims,” 141
 “Howe’s Masquerade,” 112
 “The Shaker Bridal,” 142
- Heckewelder, John, 102–103
- Heidegger, Martin, 155–156
- hemispheric, 10, 58, 246, 248, 250, 258, 260, 319, 320–321
- Here* (McGuire), 206–222, 221–222f
- heteronormativity, 132
- Hiawatha, 98–99, 100–102
- The Historical Novel* (Lukács), 122
- historical time, 7, 18, 20, 21, 27, 95, 97
- History of the Concept of Time* (Heidegger), 155–156
- Histotextual narrative, 62
- Holmes, Oliver Wendall, 42
- Homo Ludens* (Huizinga), 115
- Hopscotch* (Cortázar), 297
- “Howe’s Masquerade” (Hawthorne), 112
- Humboldt, Alexander von, 242
- Husserl, Edmund, 18
- imagined community, 5
- impending, 5, 7, 8, 11, 17–30, 318, 321, 322
- imperialism, 254
- In Search of Lost Time* (Proust), 198
- Inception* (film), 201
- Incidents in the Life of a Slave Girl* (Jacobs), 54
- Indestructible Object, 7. *See also* Object to be Destroyed
- Infinite Jest* (Wallace), 293–306
- information delivery, 94, 104
- instantaneity, 236, 237
- irony, 303–306
- Irving, Washington, 1, 51–52, 112
 “The Island of the Fay” (Poe), 162, 165
- Jackson, Stonewall, 39
- Jacobs, Harriet, 54
- James, C.L.R., 247
- James, Henry, 10, 231, 233–234, 236
The Ambassadors, 239
 “The Beast in the Jungle,” 239–240
 “The Tone of Time,” 229–240
- James, William, 10, 156, 229–240
- Jamesian sentence, 229–240
- Jameson, Fredric, 10, 17, 195, 266–287
- Jammer, Max, 83, 85–86
- Jefferson, Thomas, 60
- Joyce, James, 297, 306
- Kansas-Nebraska Act (1854), 48, 62
- Kant, Immanuel, 85
- Kermode, Frank, 17
- Kluge, Alexander, 270
- Koselleck, Reinhart, 7, 20–21, 192
- lateness, 189
- Lawson, John, 93
- Lee, Ann, 130–131, 140, 141
- Lee, Robert E., 39
- Lefebvre, Henri, 8–9, 134–135
- Lenápé Native Americans, 211, 215
- Levine, Robert S., 5, 312–324
- LGBTQ, 11, 180
- Light in August* (Faulkner), 266–287
- liminality, 118
- Lincoln, Abraham, 39
- linearity, 10, 208, 211, 218, 274, 297
- literature of exhaustion, 305, 306
- litotic forms, 298–300
- Looby, Christopher, 5, 7, 17–31, 318–319, 321
- Look Away!* (Street), 261–262
- Lost in the Funhouse* (Barth), 297
- Luciano, Dana, 4–5
- Lukács, Georg, 121, 122, 269
- lyric poetry, 170–171
- manifest destiny, 3, 242, 254
- marrage, 49–50, 57, 58, 59, 61–67
- Martí, José, 246, 252, 259
- Marxism, 10, 113, 191, 194–195, 247, 269
- “The Masque of the Red Death” (Poe), 155–165
- Mather, Cotton, 80–81
- The Matrix* (film), 201
- Matthiessen, F.O., 1–3, 5

350

Index

- Matz, Jesse, 10, 229–241, 314, 319
 McCloud, Scott, 208, 220
 McGuire, Richard, 206–222, 221–222*f*
 McHale, Brian, 297
 Mencken, H.L., 122
 Merleau-Ponty, Maurice, 19
 metafiction, 301, 302
 metronome, 7, 8–9, 134, 150
Mingo Dabney (Street), 246, 249, 253–254, 257,
 259–260
 the Mischianza, 115–119
 Mitchell, Margaret, 34, 246, 248, 263
 Mitford, Mary Russell, 53
 modernism
 genre and, 269, 273
 speed and, 192, 195, 197
 Mormons, 130
 motion
 constant motion, 67
 dance and, 140–141
 slow motion, 9, 175, 187–188, 189, 193, 195,
 198–202
 space and, 119
 multi-plot novel, 286
 Muñoz, José Esteban, 169, 176
 Murphie, Andrew, 236–238
 narrative determinism, 274, 281, 282, 284, 285
 narrative time, 274, 281
 anti-narrative time, 269
 fatality of, 280
 narratology
 histotextual narrative, 62
 Native Americans, 6, 93–106
 omniscient narrator, 26
 prolepsis, 48, 59–60, 65
 unnatural narratology, 295–298, 305
 Native Americans
 narratives of, 6, 93–106
 Shaker dance and, 140, 141, 143
 time and, 313
 neoliberalism, 201, 208, 209, 210, 212, 215, 216
 network culture, 236–237, 239
 neurophenomenology, 235
 New Deal, 209
 New Sincerity, 303, 305
A New Voyage to Carolina (Lawson), 93
 Newton, Isaac, 79, 83, 85–86, 90, 218
 Nietzsche, Friedrich, 190
 9/11 fiction, 202
 nostalgia, 212, 221
Notes on the Iroquois (Schoolcraft), 106
Notes on the State of Virginia (Jefferson), 60
Notions of the Americans (Cooper), 112, 120
 novel form, 202, 266, 277, 306
 Ober, Frederick Albion, 244
 Object to be Destroyed (Ray), 6–7. *See also*
 Indestructible Object
 obsolescence, 211
Oh, Promised Land (Street), 248–249
On Revolution (Arendt), 114–115
On the Phenomenology of the Consciousness of Internal Time (Husserl), 18
 optative mood, 1–5
 Orientalism, 191
 Otter, Samuel, 51, 55
Our Village (Mitford), 53
 pace, 101, 102, 103, 104, 105, 106, 322
The Partisan Leader: A Tale of the Future
 (Tucker), 5, 7, 17–30, 22*f*, 23*f*
 past tense, 20, 26, 132, 318
 patience, 99, 238–239, 299, 322
 Patterson, Orlando, 42
 pendulum, 78
 perfect tense, 20
 performance
 ceremonies as, 106
 drama, 93
 military and, 112
 modes of, 6, 115
 revolution and, 8, 116
 rhythm and, 135
 selfhood as, 44
 simultaneity, 8
 synchrony in, 150
 periodization, 37, 245
Phenomenology of Perception (Merleau-Ponty), 19
 “The Philosophy of Furniture” (Poe),
 163–164
 physiopolitics, 135
 plot, 273
 Poe, Edgar Allan, 9, 103, 155–165
 “The Bells,” 160
 “The Island of the Fay,” 162, 165
 “The Masque of the Red Death,” 155–165
 “The Philosophy of Furniture,” 163–164,
 165
 poetry
 LGBTQ, 180
 litany in, 178
 lyric, 170–171
 metaphor in, 175–176
 repetition in, 179, 180
 rhythm in, 176
 transcendence, 179
Point Omega (DeLillo), 189, 190, 202
 post-temporal, 34
 potentiality, 2, 50, 56, 57, 169, 280, 284
 Pound, Ezra, 234

Index

351

- Powell, D.A., 169–180
 Pratt, Lloyd, 5, 54, 220
 present tense, 40, 60, 61–62, 267, 270, 271–272, 273, 281, 282, 283, 284
Principles of Psychology (James), 230
 progressive time, 212–213
 prolepsis, 48, 59–60, 65
 Proust, Marcel, 198–199
- queer experience
 and the everyday, 9, 170
 futurity and, 169, 317
 gay male experience, 169–180
 in poetry, 169–180
- race and identity, 279
 racism
 in American Mediterranean, 243, 251, 253–254
 social narrative and, 283
 stereotype, 147, 149
 Rancière, Jacques, 266–287
Aesthetics and its Discontents, 10
 everyday time, 273–274, 275–278
 novelistic time, 267, 268–277, 278, 279, 282, 284
 “The Thread of the Novel,” 269
 Ray, Man, 1, 6
 récit, 270, 272, 273, 281
 Reconstruction, 32, 33, 244, 245–246, 247, 251, 260, 263
Redwood (Sedgwick), 142–145
 remediation, 230, 231, 234, 237, 238
 repetition
 gay male experience and, 170
 poetry and, 179, 180
 rhythm, 132, 160
 sexuality and, 180
 time and, 6, 212, 278
Representative Men (Emerson), 2
 retrogressive temporalities, 297
 revolutionary temporality, 60, 118
Rhetorica ad Herennium, 298–299, 303
 rhyme, 206–222, 221–222^f
 rhythm
 arrhythmia, 9, 139, 164
 ideorhythm, 138
 in performance, 135
 in poetry, 176
 repetition and, 132, 160
 rhythmanalysis, 132–135
 syncopation, 157
 Richardson, Brian, 295–296
 Ricoeur, Paul, 80, 187–188
 “Rip Van Winkle” (Irving), 112
The Rivals (Sheridan), 37
- Roberts, W. Adolphe, 242, 244, 246, 248–260
The Caribbean, 249, 258
The Single Star: A Novel of Cuba in the '90s, 246, 249, 252–253, 255–256, 258, 261
 Romantic irony, 303
 Ruffin, Edmund, 28
 Russell, Gillian, 117
- Sanborn, Geoffrey, 9, 155–168, 315, 319
 Sartre, Jean-Paul, 266, 268, 271, 272, 275
 scale of time, 193, 236, 271, 273
 Sedgwick, Catharine Maria, 142–145
The Sense of an Ending (Kermode), 17
 sequence
 biographical, 65
 dream, 63
 historical, 65
 temporality and, 293, 305
 seriality, 10, 157, 206, 208, 218, 318
 serialization, 48, 59
 “The Shaker Bridal” (Hawthorne), 142
 Shaker dance, 8–9, 130–132, 131^f
 laboring in, 140–141
 marching in, 141
 monotony in, 144–146
 Native Americans and, 140, 141, 143
 queering in, 145
 rhythmanalysis, 132–135
 transformation of, 136–151, 147^f, 148^f
 Shakespeare, William, 37, 38, 67
 “The Significance of the Frontier in American History” (Turner), 3
 Siken, Richard, 169–180
 Simmel, Georg, 184
 simultaneity, 8, 77–78
 causation and, 82–90
 the law and, 79–82
The Single Star: A Novel of Cuba in the '90s (Roberts), 246, 249, 252–253, 255–256, 258, 261
 sketch, 8, 111, 198, 316
Sketches of the Higher Classes of Colored Society in Philadelphia (Willson), 51
 slavery
 anti-slavery press, 57, 63, 248, 318
Black Reconstruction (Du Bois), 247
 Chesnut, Mary Boykin, 32–44
 marronage, 49, 64
 pro-slavery propagandists, 19, 21–24, 27
 reinterpretation of, 246
 in Shakerism, 146
 slow motion, 9, 175, 187–188, 189, 193, 195, 198–202
 slower temporalities, 184–202, 185–186^f, 194^f
 Sobelle, Stephanie, 9–10, 206–225, 316–318

- The Sound and the Fury* (Faulkner), 267, 287
 Southern Renaissance, 245
 space/spatialized time, 195, 206, 210, 213, 218
 Spanish-American War, 250
 speed
 capitalism and, 190
 contemporary culture of, 135, 189, 237, 322–323
 critique of, 6, 184–185, 187, 193
 modernity and, 192, 195, 197
 Newtonian physics of time, 79, 83, 85–86,
 90, 218
 politics of, 191
 time and, 296, 297, 319
 Spiegelman, Art, 217
 Spires, Derrick R., 8, 48–73, 316, 318–319
The Spy (Cooper), 119–127
 Stern, Julia A., 7–8, 32–47, 315–316, 318
 stream of consciousness, 267
 Street, James, 248–260, 261–262
Look Away!, 261–262
Mingo Dabney, 246, 249, 253–254, 257,
 259–260
Oh, Promised Land, 248–249
South, 261–262
Tap Roots, 249
Tomorrow We Reap, 261
 style
 in African-American literature, 150
 in Bidart, 175
 in Cooper, 8
 dance and, 146
 in Faulkner, 272, 286
 in Harper, 53
 prolepsis, 48
 subject-formation, 133
Swann's Way (Proust), 198
 synchrony, 137, 141, 149, 150
 syncopation, 157
 Szondi, Peter, 303, 304
 Tamarkin, Elisa, 111–115
 Taney, Roger, 60
Tap Roots (Street), 249
 temporality
 anachrony, 219
 antimimesis, 297
 cosmological, 161–162
 diachrony, 219
 extreme, 295–298
 generational, 300–306
 marronage, 49
 Newtonian, 79, 83, 85–86, 90, 218
 retrogressive, 297
 slow, 184–202, 185–186f, 194f
 uneven, 113
 tense
 future, 132
 past, 20, 26, 132, 318
 perfect, 20
 present, 40, 60, 61–62, 267, 270, 271–272, 273,
 281, 282, 283, 284
 tensed time, 209, 218
 theatrical time, 112, 296, 321
 Thompson, E.P., 231
 "The Thread of the Novel" (Rancière),
 269, 274, 278, 280–281, 285–287
 time
 affective, 270, 271
 anti-narrative, 269
 biological, 314
 calendrical, 313, 314, 323
 circular, 305–306
 clock, 143–144, 158–159, 208, 323
 deep time, 4, 189, 206, 208, 217, 315,
 319
 dialectical, 268
 epic, 32–44
 everyday, 273–274, 275–278
 linear, 10, 208, 211, 218, 274, 297
 narrative, 274, 281
 non-deterministic, 270
 novelistic, 266–287
 plot, 273
 revolutionary, 60
 rhyming, 206–222, 221–222f
 scale of, 193, 236, 271, 273
 slow, 184–202, 185–186f, 194f
 space and, 40, 105, 119, 208, 258
 synchronic, 219, 220
 tensed time, 209, 218
 theatrical, 112, 296, 321
To the Lighthouse (Woolf), 158, 277
 Tocqueville, Alexis de, 3
Tomorrow We Reap (Street, Childers), 261
 "The Tone of Time" (James), 229–240
 traffic, 9, 184, 186–187, 193–195, 196–200
 transatlantic, 57, 319, 321, 322
 transcendentalism, 2–3, 38, 179
 "The Transcendentalist" (Emerson), 2–3, 313
 transculturation, 256–258, 259
 translation, 21, 251, 255, 256
 Tsai Ming-liang, 189, 190, 191
 Tucker, Nathaniel Beverley, 5, 7, 17–30, 22f
 Turner, Frederick Jackson, 3–4
 Turner, Nat, 61, 65, 66–67
 Twain, Mark, 103, 156, 157
24-Hour Psycho (Gordon), 189, 200
Understanding Comics: The Invisible Art
 (McCloud), 208

Index

353

- Underworld* (DeLillo), 187, 188, 196, 300
unnatural narratology, 295–298, 305
- Van Buren, Martin, 20
Varela, Francisco, 235–237
velocity, 146, 188, 192, 193, 198
- Walker* (film), 184–186, 191
Wallace, David Foster, 11, 158, 293–311, 314–316
 Infinite Jest, 293–306
Warner, Michael, 180
Washington, George, 125
Webster, Daniel, 29
Weekly Anglo-African, 51
- Weinstein, Cindy, 1–13, 231, 316, 323
White Noise (DeLillo), 196–197
Willson, Joseph, 51–56
 Sketches of the Higher Classes of Colored Society in Philadelphia, 51
Wilson, Edmund, 33
Wilson, William J., 48
Woodward, C. Vann, 7, 32–33, 34–35
Woolf, Virginia, 158, 192, 277
Wyandotte, or the Huddled Knoll (Cooper), 94, 95–96, 102–106
- Zero K* (DeLillo), 189