

## DON DELILLO'S *POINT OMEGA*: DISCOURSES OF TIME, SPACE, AND CONSCIOUSNESS

**Abstract:** The purpose of this paper is to reflect upon the discursive practices in DeLillo's *Point Omega*, focusing on the philosophical, scientific and cultural subtexts, reflected in the alterations of the spatial and temporal relations. Meditative segments of DeLillo's novel are based on the contemplations on consciousness and its evolution, intellect, and the ontology of Oneness. These considerations are theoretically based on Pierre de Chardin's philosophical concept of Omega Point, noosphere, and the all-encompassing consciousness, a philosophy that represents a basis for much thought on quantum physics, trans/posthumanism, as another metanarrative. The paper will find the relation of time and consciousness in the novel through examining slow-motion movie *24 Hour Psycho*, and the desert narrative, by using the theoretical framework of Bergson's duration, Bakhtin's chronotope, and Deleuze's theory of cinema.

**Key words:** time, consciousness, discourse, reality, cinema, quantum, mysticism

Time past and time future  
Allow but a little consciousness.  
To be conscious is not to be in time  
But only in time can the moment in the rose-garden,  
The moment in the arbour where the rain beat,  
The moment in the draughty church at smokefall  
Be remembered; involved with past and future.  
Only through time time is conquered.

T. S. Eliot, *Burnt Norton*

### 1. Introduction

The slow-paced narrative of *Point Omega* coincides with subjective temporal experiences of modernist literary tradition, and its lack of plot follows existentialist aesthetics, making the setting resemble to that of Beckett's *Godot*. The novel itself represents a disturbance in the temporal experience of its narrator and its characters, split into two different settings—the museum, with the cinematic performance of *24 Hour Psycho*, a slowed down version of Hitchcock's *Psycho* that lasts for 24 hours, and the desert, in which Elster, the novel's protagonist experiences time subjectively as slowed down, ancient, and enormous. These temporal disturbances strongly connect the notion of consciousness to the experience of time, allowing the changes in the former to produce the changes in the latter and vice versa. The novel's title *Point*



*Omega* comes from Pierre Teilhard de Chardin's teleological idea of the evolution of consciousness, but the overt implication in the title brings forward the more covert discourses on consciousness from the fields of literature, Eastern mysticism, religion, quantum physics, and trans/posthumanism, that represent a valuable environment for meditations on how consciousness is related to the discourse of humanism, and whether higher states of consciousness can contribute to the overall wellbeing both of the individual and the world.

*Point Omega*'s narrative structure and meditative paragraphs bear more resemblance to an essay on philosophy and art aesthetics than the novel due to the lack of action and the abundance of highly poetic not-so-easily penetrable streams of thought. DeLillo's narrative should not be examined without a reference to Bakhtin's theory of the chronotope, along with Deleuze's philosophical theory of the cinema. Coincidentally, both the narrative of the text and narrative of the movie in the opening and the ending section of the novel are slowed down, letting the reader wonder whether in-between the frames and lines lies hidden the pure consciousness. Bergsonian influence is omnipresent and immense, as his thought on understanding of time shaped thoughts of Bakhtin, Deleuze, Chardin, and the entire modernist literary tradition.

## **2. Chronotopes, Image Movements and Time: Bergson, Bakhtin, Deleuze And Temporal Experience Of The Novel/Cinema**

Bergsonian philosophy of the subjective experience of time is evident in both settings of the novel—in the dark room of the museum, the frames of *24 Hour Psycho* have been slowed down to an extent that an observer can see a succession of frames, rather than a usual flow of time. Between these two slow motion frames, the observer is in search of a more penetrable reality, a sublime experience that evades the beholder's eye and uncovers the cues that the rupture in the temporal flow might have on the observer's consciousness. Pasqualino argues that "this subtle 'in-between' evokes a particular emotion, like the wonder we feel when we see life being born, or the passage from inertia to the living, as in germination, budding, and blooming" (Pasqualino, 2014: 57). The observer in the projection room believes that a great effort and determination are required to see what one is looking at to reach the depths of what easily gets missed in the prosaic and shallow mundane reality, which is why he is enchanted by the slow motion and the experience of *pure time*, which is how he interprets the slow motion of the film. The slow motion offers close watching, the absolute perception and total concentration, the merciless pacing and a corresponding watchfulness, the absolute alertness, which equals pure consciousness. Bland argues that this experience of the "24-hour cycle with the effect that each submicroscopic moment – whether it's a turn of the head or a fist clasp round a knife – takes on equal attention, and hence equal significance" (Bland, 2010). In *Point Omega*, DeLillo strives to experiment how cinematic and literary experience relates to the change in human experience and observer's/reader's

temporal apparatus—slowing down of a movie in the projection room coincides with slowing down of time and narrative in the desert, and they both have a purpose to scrape the surface below the signifier, to try to elaborate the experience beyond the language concepts, a certain paroxysm.

Bergson opposed the traditional mechanistic concepts of time, which perceived time as a succession of framed images in space. According to Bergson, this was only an illusion because real duration, having an ineffable quality, cannot be measured by spatial means—to human eyes, time is perceived through pictures, but the complete picture seems to evade the look of the eye, as the flow may be deceiving and time may slow down depending on the conscious ability of perception. Real time, therefore, can only be experienced through intuition or imagination, which is why the observer finds cinema as the perfect medium to create an ideal world in his mind, in his inner-self.

Considering Bergson's philosophical concept of duration, the "change in observational consciousness [is] colored by the observer's lived time" which means that as the observer experiences the changes in the environment, the observer him/herself is subjected to change. This is what Bergson calls pure duration, a "lasting experience in which different spatial impressions melt together into an organic whole" (Keunen, 2010: 37). What happens in the museum performance room, somewhat complies with how time and consciousness are entangled with the observation of movement in the novel—the slightest camera movement represented the profound shift in time and space for DeLillo's observer. For Bergson: "Pure duration is the form which the succession of our conscious states assumes when our ego lets itself live, when it refrains from separating its present state from its former states" (Bergson, 2009: 100). Deleuze explains that by looking at a watch, one reduces the concrete time to an abstraction, a pattern, by what the real, concrete experience is lost, and for both Elster and the observer this experience is what happens between these intervals, pure conscious moments, real life that cannot be reduced to either language or discourse, when one is lost in the moments of one's memories, the microscopic moments when Elster sits and watches the blank wall, thinking about the dinner. To further clarify these passages, one has to refer to Deleuze's philosophical concept of the cinema.

The observer in the projection room realizes that cinema represents a reality more true than his own; that what happens on screen is closer to the real experience, which is why it is important to refer to Deleuze's works on cinema in his *Cinema I and II* and his concept of *the image*, and that "from the point of view of the human eye, montage is undoubtedly a construction, from the point of view of another eye, it ceases to be one; it is the purest vision of a non-human eye, of an eye which would be in things" (Deleuze, 1986: 81). Deleuze argues that every occurrence in the universe can be thought of as an image, from the tiniest particles that comprise the material world, to human bodies and their movement, and the movement of the planet earth and the constellation of stars. To fully grasp the concept, one has to refer to quantum physics and the notion that everything in the universe is a movement of energy, which is why Deleuze's concept should be rendered more aptly as the verb,

to *image*, since entire observable and non-observable reality is in constant motion, in the process of movement and change.

Hence, the observable reality should be comprehended as a world slice, a *an image* cut through the space-time continuum, and every time one is imaging the world, one is cutting a synchronic slice of that moment; thus, the making of cinematic art is framing the universe into cinematic images. For instance, watching the movement that surrounds the observer, human eyes are constantly framing the world and sending the pictures to the mind—the director to make an interpretation of the world. Each time, a different frame or a perception is used, which seems as if the whole universe is a cinema, and our visual tools are the producers of human perception, the ever-changing world and the ever-changing self, which makes cinema, for Deleuze, the closest to everyday experience, the art of the changeable.

In order to have a more profound understanding of Deleuze's philosophical theory of the cinema, one has to differentiate two Deleuzian concepts that have defined two cinematic traditions—the *movement image* and the *direct time image*. In the same way that philosophy experienced a revolutionary turn that reversed the ancient Greek idea of time being subordinated to movement, cinema shifted from movement image to direct time image in the post-WWII years, looking for the appropriate expression of the newly grasped concept of time as separated from movement. Looking at time as a succession of *now* movements, cinematic art based its framing according to senses, feelings, the internal world of the observer, sparing no shots on useless events that would occur in everyday experience. The movement image, which has its representatives in most of today's contemporary cinema, forms a narrative of events that is relevant for the observer to create the succession, while disregarding unimportant details that occur in-between. Time was thus represented indirectly, through the moments we see on screen; Hitchcock's *Psycho* or any other recent Hollywood feat would be an example of this movement.

The camera in *the time image* of Italian neo-realism, on the other hand, seems to have its own autonomy, and does not follow the experience of the characters; moreover, its editing does not show a clear narrative succession. In *Point Omega*, Jim, a journalist that goes to the desert to make a documentary about Elster, prepares to film a one-cut movie without any editing whatsoever. Here, DeLillo wants to contrast how two different movies affect the experience of time and consciousness, and how in the documentary on Elster movement can no longer facilitate temporal experience, providing the audience with a possibility of direct experience. In conclusion, Deleuze accepted Bergson's conception of time as a flow, but has not discarded the theory of *now* moments, proposing that these two are actually aspects of time.

Bergson's ideas had a strong influence on Mikhail Bakhtin's literary phenomenon known as chronotope (time/space), a concept that represents an elementary unit of literary imagination showing in which way novels express entanglement of spatial and temporal aspects. Bakhtin owes to Bergson notions that perception of the spatial world necessarily involves observer's lived time. Bergson argued that Aristotelian ideas that the world is observed by the static and unchanging observer (a human

being) were based on false premises, to which Deleuze added that the observer changes in the very act of observation. In the desert, the lack of action, events, and stimuli creates a slowed down empty chronotope, which denotes that time does not advance but is “without event and therefore almost seems to stand still” (Bakhtin, 1990: 247–248).

As Bakhtin focused on the classical novel and distinguished the major chronotopes, scholars expanded the number of chronotopes and the normatives that lead them. Deleuze, for instance, finds that “the spatial/temporal frame of narrative plays a key role in the production of meaning, as the matrix of situated meaning-making, roles, identities, values, boundaries and crossings, cultural classes of discourse and tools” (Lorino, 2010), which explains why Elster situates himself in the desert, and why he starts to experience time spatially, and the spatial and temporal aspects are combined into an organic whole, into a “real experience, a duration, into an image in which lived time becomes palpable” (Keunen, 2010: 42), „thickens, takes on flesh, becomes artistically visible [...] whereas space corresponds and becomes charged“ (Bakhtin, 1981: 84–85). Deleuze goes further claiming that any philosophical thought may be referred to as chronotopic, by arguing that “philosophy can [...] be defined as the methodology of thought [having] a spatial aspect: the order of ideas [and] a temporal aspect [...] what are the aims [...] the means [and] the obstacles of thought” (Deleuze, 1984).

### 3. Time in the Discourse of Quantum Physics

Time, itself can be seen as a cultural construct, shaped differently in different discourses—i.e. discourse of quantum physics renders time as a dimension of space. In fact, the space is problematic on the quantum level as recent theories agree on the idea of holographic universe. The idea that time is constructed by the succession of moments that was rejected by Bergson and reintroduced by Deleuze has its grounding in the quantum physics, as time is inseparable from the experience in human consciousness.

According to Stuart Hameroff, consciousness not only experiences time relatively, it creates time, and the more expanded the consciousness of a human being, the slower the experience of the passage of time,<sup>1</sup> which is why Elster’s experience of time in the desert is slowing down, enabling him to process it in slower fragments, and being devoid of clocks to set the processing of his consciousness

<sup>1</sup> Stuart Hamerhoff, from the Center of Consciousness Studies, University of Arizona, explains how consciousness creates time: „People in car accidents describe ‘time slowing down’, and famous athletes like the basketball player Michael Jordan are able to excel because the other teams’ players seem to be reacting in relative slow motion. Physical speed aside, this may occur by an increase in the frequency of conscious OR events. For example if Jordan is having 60 conscious events per second, and the players defending him are only having 40 conscious events per second, Jordan has 50% more perceptions, decisions and reactions over any given time interval than his opponents, who will appear to him to be in slow motion“ (Hamerhoff, 2014).



to the pacing of other people, he is able to have a more profound experience of timelessness. The time, as Elster describes it, is enormous, palpable, old; it precedes human beings and will outlive them—a description which portrays Elster as a self-aware conscious human being who has experienced temporality beyond its mundane interpretations of passing time through the play of light and darkness. Elster experiences time deeply, through the quantum level, in its ontological dimension of non-existence, that is, existence only as a dimension of space. On a deeper level, Elster experiences time as *now*, as devoid of past memories and future anxieties or expectations, aware of the illusion of the orderly flow of time, the illusion that time is not a process or a dimension, but more of a Leibnizean monad, the snapshots of space/time that condense the whole universe into possible arrangements. Quantum physics agrees that time should be observed as a series of snapshots, or moments, and that everything that happens can be thought of as unfolding of a moment after moment, and one places all the moments together, one can, theoretically, see every event that has ever happened, which explains why Elster feels that he is able to see the universe dying in the following seven billion years, while at the same time, experiencing the time physically and experiencing the changes in his consciousness.

#### 4. Chardin: Mergin of Religious and Scientific Discourse

Like time, consciousness exists as a discourse, which has different discursive interpretations. For instance, Elster's desert experience of time and consciousness is acquired from the teachings of a Jesuit priest and a scientist, Pierre Teilhard de Chardin, whose central idea is Omega Point, the unification of all consciousness into one organic whole, as the final point of human evolution. Chardin's meditations portray human desire for a meaningful universe that has to reconcile with the growing scientific field of discoveries that question the religious discourse. Chardin has attempted to bridge these disparate discourses, proposing that human evolution is bound to merge in Omega Point as a man's final destination, by asserting that: "at that node of ultimate synthesis, the internal spark of consciousness that evolution has slowly banked into a roaring fire will finally consume the universe itself. Our ancient itch to flee this woeful orb will finally be satisfied as the immense expanse of cosmic matter collapses like some mathematician's hypercube into absolute spirit." (Davis, 2005: 291). This, according to Elster's contemplation is the last instance in the evolution of matter – time to transcend the physical boundaries in order to reach the higher consciousness. He is able to go beyond the visual apparatus and to turn heat, space, motionlessness, and distances into the imaging states of consciousness, the physical dimensions of the past in the palimpsest of the signifiers, the feelings that go deeper into the chasm of the language, replacing them with the word *time*. Elster's consciousness has become super-sensitive and evolved to the extent that the desert becomes a Being, canceling the experience of his bodily presence. For Chardin, this ontological presence is the signal of the merging with God, which follows the line of evolution. Chardin's texts are problematic because they disrupt

two systems of statements governed by the rules, which limit them from merging into one another—the Western distribution of scientific knowledge bases its systems on positivistic idea of the universe, and the Western religious narratives base their systems on dogmatic beliefs. Apparently Chardin's ideas have not been completely disregarded; moreover, they continue to inspire various fields of discourses, beginning with quantum physicists (Kafatos and Bhom), transhumanists (Kurzweil and Moravec), and religious theorists and mystics (such as Sri Auribindo). The key question one may ask himself about the expansion of consciousness is – even if human consciousness reaches the highest levels it possibly can, would that eradicate evil, pain, suffering, and meaningless killings of human beings, transposing the mankind into a reality 2.0 of the higher mind? Before answering these questions, it may be significant to understand how certain discourses interpret consciousness.

### **5. Consciousness: Discourse of Quantum Physics**

Discourse of quantum physics seems to have room for the metaphysical when it comes to the relations of time and consciousness with the quantum matter; at some level, matter on a quantum level does not seem to exist, and therefore the material world asserted by the traditional physics is apparently an illusion. Our physical reality is not at all physical if one observes matter on the quantum level, where everything is comprised of the particles so small that may be beyond measurement, and that exist as a unitary field which can hold and spread quantum information through great distances, meaning that scientific connection and “Oneness” does indeed, seem to exist in some quantum form. Furthermore, human consciousness seems to interfere with this unitary field apparently by sharing the same quanta with the rest of the environment. The Double Slit Experiment puzzles physicists arguing that the human mind, the observer, interferes with the result of the experiment in the attempt of measuring. The lack of explanation as to why this happens opened a lot of metaphysical and pseudo-scientific dialogues, which does more than only entertain numerous scientific minds. In *The Mental Universe*, for instance, R. C. Henry quotes the words of the pioneering physicist, Sir James Jeans, who states that “The stream of knowledge is heading toward a nonmechanical reality; the universe begins to look more like a great thought than like a great machine. Mind no longer appears to be an accidental intruder into the realm of matter...we ought rather hail it as the creator and governor of the realm of matter” (Brown, 2011: 278). Most of the quantum scientists, however, disregard this peculiar conclusion, suggesting the multiple universes notion is more likely the answer for what happens on the still-inexplicable subquantum field.

Theories of quantum mysticism became highly popular with the publication of Fritjof Kapra's *The Tao of Physics* in 1975, connecting the quantum findings with Eastern mysticism, most notably Tao and Buddhism. One of the recent scientists who advocated the existence of unitary consciousness were Menas Kafatos and Robert Nadeau, who claimed that Double Slit Experiment can provide scientific evidence of its existence,

asserting that: “One could then conclude that Being, in its physical analogue at least, had been ‘revealed’ in the wave function. . . . [A]ny sense we have of profound unity with the cosmos [...] could be presumed to correlate with the action of the deterministic wave function” (Kafatos and Nadeau, 1990: 124). As scientific discourse is prone to discoveries and change, there are no definite answers, but some scientific currents as well as new age metaphysical discourses maintain the existence of the ubiquitous consciousness.

## 6. Discourse of Eastern Metaphysics

Having spent an important part of his life as a scientist in China, Chardin had accumulated knowledge on Buddhism and Tao that shaped the Eastern philosophical/theological/scientific discourse which is holistic and devoid of Cartesian dualist mind/body separation. In *The Human Phenomenon*, Chardin writes that „the stuff of the universe, woven in a single piece according to one and the same system but never repeating itself from one point to another, represents a single figure. Structurally, it forms a whole“ (Chardin, 1970: 41). Buddhist philosophy does not separate the mind from the body, claiming that mind and the matter are created from the same fabric and the underlying entity, the *Supreme Unified Consciousness* which seems to correspond with the *unified quantum field*, causing turmoil in the scientific world which cannot accept any metaphysical notions since they represent threat to the authority of the discourse. Foucault exemplifies the positivist notions of Western medicine as disregarding Chinese holistic medicine and its views on the human body. Only when some of the Eastern medical practices become empirically proven according to the rules of the Western discourse, can they be integrated in the discourse, and the discourse itself expands without much disruption to accept new ideas into its belief system. Nevertheless, a stream of scientists still tends to think transdiscursively about consciousness and soul—these concepts are sometimes equated by scientist—especially Stuart Hamerhoff, who believes that: “Our souls are in fact constructed from the very fabric of the universe – and may have existed since the beginning of time. Our brains are just receivers and amplifiers for the proto-consciousness that is intrinsic to the fabric of space-time. So is there really a part of your consciousness that is non-material and will live on after the death of your physical body?” (Hamerhoff, 2014). Furthermore, Hamerhoff believes that if “the patient dies, it’s possible that this quantum information can exist outside the body, perhaps indefinitely, as a soul.” (Hamerhoff, 2014), since “The energy of your consciousness potentially gets recycled back into a different body at some point, and in the mean time it exists outside of the physical body on some other level of reality, and possibly in another universe” (Hamerhoff, 2014).

The eastern metaphysical discourse penetrates *Point Omega* and Elster’s meditation as he begins to feel that entire nature, all the organic and non-organic matter is a unified quantum field, as a sort of an organism he feels he’s a part of. The desert, as a symbolic space for the inner search devoid of urban rush provides a setting for such an experience, to sleep, sit and think about consciousness and the world. The function of distant barren landscapes serves to eradicate the possibility of



speech, which is done in order to dive underneath the layers of language and reach the human soul, or whatever there is underneath the socially constructed subjectivity. Buddhist and Taoist spiritual goal is reaching enlightenment, nirvana, or a samadhi, which equals expanded consciousness, and the feeling of the encompassing space of nothingness, experience we may contribute to Elster.

## 7. Discourse of Trans/Posthumanism

Chardin's evolutionary theology attracts followers from both cultural theorists and transhumanist technology scientists, who hold the view that Chardin's *noospehre*, a step in the evolution of thought before the final union is a visionary prediction of the cyberspace. In *The Cultural Turn*, Fredric Jameson praises Chardin for being ahead of his time, asserting that the humanity is dealing with *the end of space*, as in Fukuyama's *End of History*, since the limits of the Earth have been reached and the evolution might take a technological turn. In this sense, transhumanist scholars such as Ray Kurzweil and Hans Moravec, have been claiming so far that human evolution needs to continue its existence in the virtual matrix, as the human consciousness uploads into the matrix and attempts immortal bodiless existence. However absurd and difficult to imagine these theories may sound, they have a firm position in the scientific world, and the evidence are that machines are becoming more intelligent and will be able to replicate consciousness with a high degree of accuracy in years to come.

There seems to be a voice of the transhumanist discourse in Elster's meditations on matter, which evolves into analytical thought, as the complexity of the mind and the evolutionary turn from human biology into inorganic matter. On the one hand, critics that incline toward posthumanist SF discourse might interpret Elster's thoughts as predicaments of future that is already here, the human unity of mind and cancellation of spatial dimension that has occurred with the introduction of the cyberspace, and the upcoming cancellation of bodies as obsolete vessels of human consciousness which can be replicated in order to achieve immortality and coalesce in the unified network mind. Elster questions whether human beings have to remain human beings forever, and whether evolution has determined to take a non-embodied, non-organic turn, to become stones on the field, or dead matter as we had been before. On the other hand, these thoughts might represent a more critical undertone that might undermine Chardin's original ideas of the evolving consciousness, a reverse process that contradicts utopian aspects of Chardin's vision. Upon such evolution, the question of ethics and moral will remain, while history reminds us that emancipation and progress does not necessarily mean humanity as much as they enforce power and control, which is why Elster is aware that technology is not to be trusted and that movement of people into any technologically advanced life-world would not imply that humanity and well-being would ensue, rather than more horrifying exercise of total control of what remains of the human being. If Chardin's construction of the unification of man and divine holds, one might see the opposite direction DeLillo chooses to take in Elster's interpretation: a movement towards inorganic matter seems very much pessimistic,

and knowing that stones do not have self-awareness, aren't Elster's meditations on the nature of humanity and its movement into the technological future only pessimistic testimony of the future of humanity, or the present thereof?

## 8. Where is Humanity, Then?

Even though *Point Omega* revolves around the notions of time and consciousness, significant attention is given to Elster's mythographic services in Iraq War, with the creation of official discourses and reality that needed to be presented as a cover for the invasion. DeLillo's humanism lies in the effort to be conscious enough to uncover the myriad of discourses that grid the human subject, the multiplicity of realities that are socially constructed and imposed upon as humanist. What the observer sees on screen in *24 Hour Psycho* changes the temporal experience so deep that he achieves a mystical enlightenment that make him question the observable reality. Likewise, Elster feels the evolutionary step in human consciousness and the organic wholeness of nature as one, which should provide him sainthood, wisdom to understand and share this knowledge. Nevertheless, events in the observable reality happen, and how we interpret them and react upon them, or choose not to, are where humanity is hidden. Even though the post-modern theory has realized that the reality itself is a discourse and that the objective truth has been undermined, it doesn't mean that one should abandon humanity and care for the Other.

The reality has a cruel but sometimes didactical way of confirming its existence, especially for Elster, who comes to understand that Omega Point is what is here and now, condensed at the top of the knife entering the body, which awakes him from the meditative slumber, and returns him to mundane existence, lost after the murder of his daughter and crushed by pain and memories. If the material existence didn't matter, why would the brutal murder of a loving daughter have any importance? Because Elster is a human being with all his fragilities, and karma or just plain coincidence, brought him back to his own reality. And what then, can we excavate out of DeLillo's text to cure the wounded soul inflicted upon by the harsh realities, if not what the author proposes himself in his novel – literature, the constructed imaginative worlds that should still serve as bastions of humanity as long there is a need for another reality.

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<sup>2</sup> The novel has not been quoted due to the version in Serbian translation, available at the disposal of the author of the paper. Thus, paraphrases were given in the text instead of direct citations.



Мирослав Ђурчић

## **ТАЧКА ОМЕГА ДОНА ДЕЛИЛА: ДИСКУРСИ ВРЕМЕНА, ПРОСТОРА И СВЕСТИ**

### Резиме

Намера овог рада је да у роману *Тачка омега* анализира дискурзивне формације философије, науке и културе, које пројектују своја жаришта на човека. Увидећемо на који начин се ДеЛило бави Пјером де Шарденом, али и на који начин Шарденова философија оставља трагове у савременој науци и религији, квантној физици, постхуманистичкој теорији, итд. Рад ће се бавити и проблематиком дискурзивне производње стварности и њене перцепције која бива измењена успоравањем наратије филма *Психо* и искуства темпоралитета и свести. Темпоралитет се јавља као посебно питање дискурзивно индуциране реалности, чије ће се трансформације теоријски огледати кроз Бахтинов хронотоп, Бергсонов концепт трајања, као и Делезовом теоријом о филму, да бисмо се запитали где се у дискурсу ДеЛиловог романа огледа хуманитет.

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