Mnemonic Heterotopia: Beckettian Mental Space in *That Time*

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Article Info	ABSTRACT
	This article examines heterotopia as a multimodal frontier in Samuel Beckett's play That Time (1976), defining the concept through a Foucauldian lens. The article investigates the text of the play as a critical site that accommodates internal and external modes of spatial criticism, introducing mnemonic and external heterotopic sites, respectively. The play transforms into a critical locus that enables the artist to reconfigure spatiality and temporal locationality of certain places in Ireland by revisiting them through three fragmented voices. The article argues that the play not only disrupts conventional modes of storytelling set against a backdrop of descriptively relatable places but also challenges the audiences' relationship with how memorialized times and spaces can reshape the historicity of lived experiences. The reshaped place is neither pure fabrication nor a byproduct of real-time simulation, but a product of conscious re-imagination cast across space-time continuum. As such, time is stretched across spatial continuum as much as one's memory deems necessary. The synchronic entanglement of memory and temporality transforms That Time into a site of epistemic inquiry, and changes the conventions of temporal progression. The play, the article concludes, expands spatial and temporal horizons simultaneously by considering episodic memories as well as visceral experiences.

Introduction

Literature has recently been redefined as a site of alternative geographic epistemology, where the internal explains the external.[1] Place changes from a familiar geo-marker in literary works — one that contains action and maintains narrative continuity across imagined spatial maps, into uncanny planes, refracting external geographical data either through semantic simulation or syntactic fabulation. In Samuel Beckett's drama, the question of place as a site of cartographic criticism is undeniable. Evident from his early dramaturgical attempts, place informs not only his social-political but also personal and psychological investigations by appearing as a discursive marker that must be protected from semantic and semiotic distortion. As Phil Baker underlines, Beckett made his adamant affection for landscape and space clear when he told Gottfried Büttner about his passion for "stones and even a desire to build nests for them, placing them in trees to protect them from the sea" (Salisbury 29), highlighting the synecdochic salience of land as the bedrock for action. From a limbo-like terrain in Godot — an homage to the concept of anticipation as an all-encompassing and temporally extensive process, to the claustrophobic confines of *Endgame*, and the indefinite abstract edges of spatial imagination in *Happy Days* and *Play*, landscape is a device that enables the aesthete to critique the internal and external terrain by gatekeeping the location as first, the site of being (ontology), and then a vessel for event (action). Beckett's representation of the land is twofold: it appears through severe defamiliarization where the land becomes unrecognizable, revealing as Eion O'Brien identifies the "unreality of the real" (O'Brien 2013), especially if it describes Dublin; or through verisimilitude wherein the description represents an actual place such as

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[1] This simulates a redacted reading of late Fredric Jameson's notion of cognitive mapping where one's socio-linguistic awareness relegates the significance of space or maps to the presence of the subject. Read Fredric Jameson, *Postmodernism, or The Cultural Logic of Late Capitalism*, Duke UP, 1991.

the famous reference to "Somewhere on the Ballyogan road on the way from A to Z" in *Company* when Beckett reminisces about memorable long walks he had as a child with his father off and about Foxrock (Beckett, *Company* 32), county Dublin. In either context, the land serves Beckett's critical lens by inviting his audience to investigate traces of the unknown in familiar locations; for instance, reexamining the A and Z as points of departure and destination that were familiar to the artist but were reproduced as unknown markers set against the background of Ballyogan Road as a known geo-marker. Not unlike the famous road that contained and revealed unknown markers, the Beckettian space is a site of criticism available to every culture: one that reveals hidden or masked dimensions of conventional places. Such a radical space connects with what Michel Foucault defined as heterotopia, meaning a place that contradicts desired and seemingly majestic representations of reality, and offers instead an unfamiliar and naked depiction of one's state of being by contesting and inverting a homogenous reality (Foucault, "Of Other" 24).

Whereas heterotopic places have traditionally been identified as catalysts that help the subject to examine the external reality, such unknown spaces in Beckett's drama function as telescopes that explore not just the exoskeleton of reality but also the inner layers that shape the contours of one's psyche. This essay examines Beckett's *That Time* (1976) as a conscious representation of heterotopia: an internalized site with multifarious functions and interconnected relations with other neighboring spaces, a site whose existence is a means of examining space-environment occupied by the subject, while its invisibility is a source of uncanny anxiety in the subject. Whereas landscape in Beckett's work has been investigated as a sign of nostalgia and rootedness, I will examine internal

and external heterotopia as two facets of a marker that is rooted in the non-place, emerging as a universal yardstick that demands one's re-evaluation of familiar and unfamiliar spaces.

Heterotopia: a place to regenerate, experiment, or critique

Despite recent critical developments in spatial theory and practice, where space is examined across various disciplines and theoreticians, Bachelard's phenomenology and space and Westphal's experimentation with geocriticism remain the critical common ground. For instance, Amanda Dennis's inspiring examination of space in Beckett's *Endgame* centers on Westphal's understanding of heterotopia as "a crossing that enables exploration and experimentation" (Dennis, "Heterotopias" 171). Dennis analyzes space in Beckett's *Endgame* as an endoskeletal site that is "inside our minds" but "related to all other spaces" while remaining "separate from them" (ibid 173). Her examination of space, therefore, is entrenched in revisiting new spaces and visceral trajectories by circumnavigating common territories. In *What Is Philosophy,* Gilles Deleuze deploys the space as a map or a plane that contains actions, or in Deleuze's words, "est l'horizon des événements" [as the horizon of events] (*What is Philosophy* 39), which renders the time of the event a measurable artifact. It is a similar concept that Deleuze later presents in his long postface essay to Beckett's television play *Quad* titled "The Exhaused" ["L'Epuise"], in which "space is comprised of potentialities as long as it makes possible the realization of events" ("The Exhausted" 176). The Deleuzian space as the plane of immanence [*plan d'immanence*], is a stretched archipelago on which ideas, concepts, or the material manifestations of images are distributed "without breaking the integrity" or the "continuity" of the expanse (*What is Philosophy* 39), forming a "planomenon" ie., a terrain laden with known concepts that provide

opportunities to be experienced by the subject at certain spatial and temporal intersections (ibid 38).

Whereas Deleuze understood space as a plane of known events, rich with visceral and epistemic artifacts to be explored by the subject, Gunnar Olsson the renowned Swedish geographer regarded geography as a nightmarish plane laden with undesirable experiences that expand spatially, projecting the image of a prison: "If James Joyce could allow his Stephen to say that "History is a nightmare from which I am trying to awake", then I can let my own pen write that "Geography is a prison house from which I am trying to escape" (*Birds* 85). Mapping, therefore, was no longer signifying its nineteenth-century cartographic roots, but mechanically reflecting geographical coordinates of landscape, simulating "bars of prison cells which Olsson trying to abscond" (Travis, "Joycean" 323). Olsson identified an invisible reciprocity between language and spaces, regarding them as mere tools synthesized by the Anthropos that will enable them to expand a coveted powerscape. He claimed that "empires, prisons, and brothels are […] Verbal acts"; as such, if we no longer "believe in a word, it no longer has the power"; and syllogistically, if words are no longer powerful means to one's end, especially if they lose linguistic-spatial significance, then "the institutions that are built upon them" will collapse ("Invisible" 12). Olsson's spatial turn can be understood as a linguistic manifestation of heterotopia whereby the unknown can be re-examined through known linguistic assimilations. As such, if language fails the process of signification, the unknown and the know will both collapse. Each word, therefore, can be regarded as a micro-heterotopic threshold that allows the strange entity to be critically reconceptualized.

In what follows, I will explore Michel Foucault's examination of space, especially the heterotopia, at the intersection of literary manifestations, engaging space as a site that challenges established loci. Foucauldian heterotopia as a physical-architectural reference pertains to counter-sites, namely, interconnected spaces that defy any homogenous and established cartographic definitions. In a literary context, such radical sites take the contours of graveyards, hospitals, courts, and prisons, especially ones internalized and appropriated by one's psyche, operating as heterotopic references.

Foucault's Heterotopia: an atopic, and catalytic place without a place

Foucault investigates heterotopia for the first time in his preface to *The Order of Things* [*Les Mots et les Choses*] published in 1966. Examining a passage in Jorge Luis Borges's "The Analytical Language of John Wilkins", where a fictional and humorous taxonomy of animals is presented, Foucault identifies an interstitial space, "separating […] entities" and things "from one another" while maintaining proximity and convergence (*The Order* xvii). For Foucault, such simultaneous bracketing and convergence of things based on functionality and semantic proximity couldn't materialize except "in the immaterial sound of voice pronouncing their enumeration", or simply in the "non-space of language" where signifieds and signifiers are bound by an arbitrary interaction (ibid xviii). Accommodating such interstitial compartmentalization, language becomes a contractual space that not only intersects with the time and space specific to that entity but also interrupts its linguistically layered presence, forming paradoxical divisions, "linking together" things that are "inappropriate" or "incongruous" (ibid). The strange spatial dichotomy, as Foucault understands, is "of heteroclite", namely, a dynamic irregularity (disorder) from which "fragments of a large number of possible orders

glitter separately", allowing new and old horizons to commingle in a space that is in a state of constant flux (ibid xix). As such, imagining heterotopia as a discursive condition with roots in placelessness and shattered linguistic contracts, emphasizes its disturbing nature, introducing it as a state of rootlessness in which it is "impossible to name this and that" since speech has been "desiccate[d]", grammar contested, myths dissolved, and lyricism sterilized (ibid). This is when language becomes an aporetic and self-contradictory entity, one that fails not only to signify the place but also the time that pertains to entities, events, and locations. As a non-place, heterotopia leads the speaker and its interlocutors to new but unknown locations even though the act of signification appears sensible. The non-place of language, therefore, stands as a threshold that combines syntactic order with semantic disorder, and hence, linguistic dissolution ensues. It is a phonic order coupled with a spatial and semantic disorder.

In his 1967 seminal lecture titled "Of Other Spaces" ["*Des Espaces Autres*"], however, Foucault departs from his inherently discursive understanding of heterotopia and includes architectural markers in his discourse. Nevertheless, within the confines of his revision heterotopia remains an atopic lens, one that at once is and isn't a place: while it maintains its gatekeeping role, allowing the subject to examine its surrounding, socio-cultural collaborations, ideological relevance, and self-sustained centralized presence, it continues its non-locationality, becoming "a place without a place", a space that appears invisible ("Of Other" 27). As such a boat, Foucault claims, is a heterotopic site, namely, a "floating piece of space" that exists by "itself, that is closed in on itself and at the same time is given over to the infinity of the sea" (ibid). Foucault divides sites into utopia and heterotopia: the former represents an inverted

or fantastic representation of our reality such as the magical mirrors, wardrobes, gateways, and doors to wonderlands in literature, whereas the latter — heterotopia — takes the contours of gateways that "suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (ibid 24). As such, heterotopic sites can be regarded as catalytic mirrors that simultaneously reflect the objective-subjective dimensions of the real, enabling the subject to reevaluate and modify its cognitive, social, and cultural status by examining the unfamiliar or hidden extension of reality. Such a site serves the granular structure of art due to its ability not only to regenerate and resist the already established representations of space but also to foster novel yet neutral spaces by critiquing the common and quaint, eventually investigating physically invisible micro realisms. Whereas Foucault's last remark on heterotopia essentially addresses physical and architectural spaces, the internal dynamic of language as an expansive reality-making machine that informs the cartographic structure of literary texts has proven a reliable textual and imaginative addition. A literary text resonates with the Foucauldian perception of a site: a place of interconnectivity and intersectionality wherein meaning can be formed through a fusion of semiotic presences, antinomic contractions, and figurative inter-relatedness.

Internal Heterotopia: Beckettian Spaces of Experience, Reminiscence, and Critique

Whereas Olsson's heterotopia is the site of linguistic deconstruction, and Deleuze's map becomes the place of generative composition, Beckett's heterotopic quest presents place at the intersection of spatial criticism and narratorial regeneration expressed through direct re-imagination of events, thought processes, and places. Cast across a personal perception of time-space axis, the reinvented place coalesces into

a discursive engagement with geographical sites that enable the aesthete to look beyond architectural and linguistic facades, and challenge accepted spatial references. *That Time*, Beckett's 1975 play, serves the audience as his conscious foray into exploring Dublin's scenic landscape through the critical lens of memory. While the main character — known as the listener — reminisces about his time as a young and careless man by listening to three narratorial voices (A, B, C), such memory-oriented visions operate as thresholds for the audience to explore unknown places around Dublin such as "Harcourt Street railway" terminal known as "Doric terminus", or "Barrington's Tower" known as "Foley's Folly" in the play (O'Brien 27): "Foley was it Foley's Folly bit of a tower still standing all the rest rubble and nettles" (Beckett *The Complete*, 365). The tower is a geographical marker and simultaneously a verified linguistic code, which bridges memories of childhood and experiences of adulthood. The code, however, is followed by valid descriptions that turn the geographical token — now a "ruin", into a gateway that reveals micro-functions in addition to its historical references such as being a personal hideout during the childhood of the listener and a rendezvous point for his romantic life: "she was with you then still with you then just the one night in any case off the ferry […] the ruin still there […] where you hid as a child slip off when no one was looking and hide there all day long on a stone among the nettles with your picture-book" (Beckett *The Complete*, 365). Foley's Folly, as a memory-oriented site, connects with other actual sites, such as the 'kip', the 'doorstep', and the surrounding environment, while sharing its heterotopic function with the narratorial voices as virtual manifestations of past actualities. As such, Foley's Folly appears as a labyrinthine site— a place enveloped in another place presentable through the nonplace of language,

which confirms heterotopia as a multifaceted space. As a monumental site, the tower is given physical presence, built on the collective history of a nation, whereas in the form of a memory-oriented heterotopic site it is shrouded in a form of actuality subject to bygone temporalities.

The actual-virtual binary manifest in the play's employment of Barrington tower connects with Deleuze's definition where virtuality is introduced as an ontological presence with absent concrete existence, like a cloud of "more or less extensive coexisting circuits", or "a perception [which] evokes memories" (*Dialogues II* 148, 150). In *Dialogues II*, Deleuze distinguishes between the actual and virtual as two ends of the philosophy of multiplicity. Although "pure actual objects do not exist", Deleuze posits, each actual entity is cocooned in a cloud of "virtual images" that differ "in kind as well as in their degree of proximity from the actual particles by which they are both emitted and absorbed" (*Dialogues II* 148). Virtuals are engendered by an actual, and each virtual layer or cloud constantly makes and unmakes outer layers of virtuals, expanding gateways into uncharted realities bridged by the known essence of the actual entity. "They are called virtual", Deleuze claims, due to the time and space of making-unmaking such expansive clouds of virtuals. In other words, the very short "imaginable" intervals during which further layers of virtuals are created expand the ontological "spatium" that maintains not just such constellations of virtuals but also their core actual entity (*Dialogues II* 149). As such, Barrington tower stands as the core actual entity that survives the rhetorical memoryscape of the play through clouds of virtual images such as Foley's Folly that surround the actual tower, appearing as crafted sites that encompass anachronistic memories of the listener or even the spatium for fragmented and fleeting moments experienced by an unreliable younger voice.

Exploring comic facets in Beckettian drama, George Steiner recalls how through "verbal acrobatics" and "clowning" of one's mental perception Beckett unlocks new realities that are inherently different from the accessibly physical one (Bowman 11:22). What Steiner identifies as the "slapstick of the mind" stands as a Beckettian variant of a reality which not only entertains but also casts doubt on previously accepted forms of reality by being "pathetic" and at the same time "wonderfully funny" (ibid 11:05, 11:27). Not only does this new reality exhibit ontological deviations from a normalized reality, but it allows the perceiver to evaluate alternative epistemological differences in available depictions of reality and most notably their hidden opposites. In other words, references in real-world will only make sense when they are compared to something else, namely, that which our perception understands as unreal, uncanny, impossible, virtual or radically different from the actuality of things, be they mythological, fictional, or imaginary. As such, the psychological heterotopia becomes the otherly real, or the virtual presence of an actuality that hasn't yet materialized. As a personalized threshold that clowns the actual presence of an architectural monument such as Barrington tower, Beckett's Folly's Foley is that otherly real which is and isn't present, taking the contours of an aporetic spatium — rooted in internalized performances of the listener, that may clash with external, action-oriented realities. The internal spatium of the listener's memoryscape crafted through remembering the past comprises spatial words that initiate a clowning of real-world places by directing us to virtual places and simultaneously challenging real-world spaces. These are words that: a. exist in so far as the visceral personalized memories of the place are concerned; b. are semantically opposite to what they address in reality; and

finally, c. highlight a discursive interrogation of the function of the place while remaining detached from it. I shall call this the mnemonic heterotopia, a chimeric site invested in semantic performativity, which hosts virtual images of real-world places, and challenges meaning as a social assemblage by clowning the process of meaning-making and looking at reality through a parallax, constantly oscillating between the actual and the virtual.

Not unlike Foucault's initially linguistic definition of heterotopia, the mnemonic variant in *That Time* utilizes a special timescape to describe its numerous temporal relations with other sites, in particular relations that trigger and engage other spatial events. Through linguistic cognition, namely, "subjective discourse acts, performed by particular minds, or intersubjective discourse interaction" (Thomsen 189), one relates to and controls such semantic and mnemonic socializations, causing a break in the flow of space and time. In other words, our mind segues into an autopoeitic verbal non-place that semantically connects with actual-architectural places while remaining ontologically detached from them. Mnemonic heterotopia, therefore, engages the representational space, ie, an unofficial perception of space based on visceral experiences of real-world phenomena, and disregards other definitions of space as dispensable spatial coordinates. It can be suggested that the play employs personal memories and visceral experiences of the listener to depict spaces that are subject to history as impersonal temporality. The listener's perception of space, therefore, becomes a geographical marker that simultaneously adheres to the real-world locationality, while connecting with a fantastic nowhere, namely, one's memory of a place. Folly's Foley emerges as the intermediary space, one that is fictional-virtual and at the same time organically actual, exhibiting a medium that employs language,

geography, aesthetics, and one's memory of the place, and hence endorsing personal experiences with the space as authentic facts. Such psychological heterotopic sites exist as long as they are compared to an otherly present site or perception of space.

The listener's reminiscence is accompanied by a dramaturgical design of physical immobility and stasis set against a backdrop of fast-paced mental mobility, materialized as a torrent of memories. His static presence takes the contours of a territorial body in crisis, namely, a body that only counts as far as the words go, verging on social absence and marginal personal significance. The Cartesian divide, namely, the young mobile memories vs the old immobile body of the listener, resonates with Foucault's heterotopia of deviation and crisis. In "Of Other Spaces", Foucault explains the heterotopic space of crisis as a spatial divider "reserved for individuals" who socially and environmentally "live, in a state of crisis: adolescents, menstruating women, pregnant women, the elderly" ("Of Other" 24). As such, these otherly defined individuals are cocooned by a space that is "elsewhere", namely, away from a progressive core that society designs and demands (ibid). Foucault understands such critical deviations as fluid and currently disappearing instances, being replaced by spaces of difference and deviation; hence, the term heterotopia of deviation in which individuals who deviate from "required mean or norm" are placed in "rest homes, psychiatric hospitals and prisons" (ibid 25). In a society that centers on "leisure", Foucault argues, "old age" and "idleness" are symptoms of a gradual crisis and bio-social deviation (ibid). Such bio-social deviations as contours of heterotopic sites engage with a verbal critique of past events or previous states of being, namely, being young and dynamic. The syntactic performance is a linguistic-cognitive

catalyst that compensates for one's inactivity and social marginalization. The listener's memoryscape expands into a stage on which his verbal presence replaces his absent non-verbal performance, forming a dialogical threshold that divulges new realities, albeit now non-actual. The real crisis is neither the listener's age nor his immobility, but his inability to recall past moments that shaped his childhood, youth, and adolescence in an autonomous and continuous flow. The listener is critically unable to remember his previous states of being by employing a singular strand of memory; instead, he must rely on three ghostly voices with overlapping dialogical intermittence, which simulate interrupted episodic memories. Not only does he subscribe to the Foucauldian branch of crisis-deviation by being an old, forgetful individual, but more importantly he is deviating from the narratorial course of having a singular memorial-narratorial voice. The three temporal worlds he revisits are cast across a nonchronological spatial-temporal plane, deviating from ontological linearity that shapes a narrative.

In *That Time,* Foley's Folly operates as a virtual mnemonic gate that controls a verbal tunnel through time and space, enabling the listener to revisit places that simultaneously are and aren't real, namely, actual places in the real-world on the one hand, and their mnemonic reflection on the other. Such a site sympathizes with Foucault's mirror, a gatekeeping object internalized by the listener, reminding him that although he no longer resides in such an imagined time-space continuum, his thematic projection in the play is a response to the absence of memories of actual places he had visited. It is the absence of memories that calls for the three mnemonic voices to fuse the present and the past into a momentary lapse of temporal progression, placing the listener at its center. Reminiscing about past spatial actualities such as Barrington tower, the listener projects an

anachronistic mirage set against the backdrop of non-existent places, which fosters realities that center on layers of personalized virtualities known as memories. The listener's effort to revisit the memory of a place rather than the place itself through his mnemonic world formation evokes humans' internalized tendencies to (re)construct spaces through innate intentions that represent spatiality as a relational human-world condition that, as Gerhard Van den Heever argues, "arises out of human comportment" with the world (73). As such, Foley's Folly appears as a contrapuntal, subject-oriented site that enables the listener to not only confirm his being in the world, or simply his ontological rootedness in time and space through a unique linguistic network founded on three seemingly external voices but also to acknowledge the heterotopic nature of Barrington tower by referring to it through his visceral experiences and personal memories and at the same time other verifiable objective descriptors. Though the tower exists in the real-world and the memoryscpae of the listener, the linguistic vagueness of 'A' veils its physical presence, presenting it as a site that is realistic and at the same time fictitious. Such ontological parallax in perceiving the virtuality and actuality of the tower, invites an examination of the tower as the external heterotopic site, one that emphasizes an action-oriented memory of the place.

External Heterotopia in *That Time*: Place, Time, Action

In *The Production of Space*, Henri Lefebvre introduces two planes of space: representational space, and representation of space. Whereas the former operates on personal perception of space, "embodying complex symbolisms, sometimes coded, sometimes not, linked to […] art" with aesthetic expressions, the latter engages the "relations of production" and

to the spatial "order", "knowledge", "signs", "codes", and "'frontal' relations" that pertain to an organized presentation of space (Lefebvre 33). The frontal knowledge of space, therefore, not only encompasses linguistic signs and codes that address the physical, geographical and visual presence of a place — or a structure at a place — but they also underline actions that take place within the confines of that space or spatial structure. It can be argued that heterotopias can pertain to objects, actions, and subject-object relations as much as they engage with internalized representations, the subject's perceptions, and linguistic reconsiderations. As such, it can be understood that external heterotopia engages with actions in terms of performatve thresholds that enable the subject to look at objects from other perspectives as the former uderngoes perceptual shifts.

Beckett's *That Time* engages everyday spatial objects such as post offices, train stations, and monumental towers as objects of critical scrutiny inspected through the kaleidoscope of heterotopia, where each object is an inverted projection of an internal image interrupting the plane of real-world reality. Through the disruption of the narrative plane and reality, the audience is displaced into a branch of reality in which the everyday is not only mystical but also unknown, projecting a spatial plane of reality populated by coded geographical references and personal experiences. The displaced audience, therefore, is actively engaged in the process of decoding spatial references, meaning-making, identifying actions that pertain to a time-space continuum that can be remodeled through reminiscence, and eventually re-encoding the space as a geo-temporal marker by piecing together surreptitious references and codes. For instance, as the listener contemplates the role of the external spatial objects such as the Post Office, Public Library, Portrait Gallery and even railway station within such an inverted new reality while constantly being

reminded of his temporally fragile existence, a critical parallax is formed in the form of a void where a constantly changing constellation of objects are remembered and examined as he embraces rounds of spatial-temporal shifts. Not only does this relation between the observer and the observed spatial object change as the subject conditions his critical gaze to particular spaces, times, and frames of mind, but the function of each spatial object also undergoes ontological reformulation. For instance, the railway station transforms into a function-oriented reference that enables the listener to further investigate inner pale desires of introspection and nostalgia. These spatial props in the play can be read as microcosmic mnemonic gateways that accommodate the macrocosmic reality of the listener's life, revolving around spaces, structures, and actions cast across the heterotopia of crisis as a critical space wherein aging and social peripheralization intersect the listener's chronologically dislocated state of existence.

As chaotic and critical as it may be, the play is torn between internal and external heterotopic modes, where the former investigates reality by evoking memories and offering an aesthetic portrayal of geographic places, the latter maintains narratorial control by juxtaposing asynchronous actions remembered by the three detached voices that propel the narrative. Whereas mnemonic reality-making as a virtual process informs the motif of the play, verbalizing the purpose of each actual place is the only action that propels the play. As Andrew Thacker posits, the external space stands as an official "organization of space" (34), one in which space as a real-world marker warrants locational actions, events, formations and deformations stretched across the text of, for instance, a novel, a poem, or a play. Barrington tower, for instance, projects a heterotopic site in the external reality, and resonates with actions rather

than linguistic performativities that surround Folley's Foley— hiding, reading books and forming memories — across various timescapes. The three voices speak in cycles, recounting seemingly mundane yet existentially charged moments that entail spatial objects scattered across the memoryscape of the play — walking alone, recalling a love lost, or hearing voices in the wind. Discontinuous as these recollections sound, their interdependence mirrors the disorienting nature of memory as an asynchronous place that is constructed from fragments rather than coherent narratives.

The aporetic nature of memory — ontological detachment and epistemological interdependence, situates it as a supra-temporal plane that accommodates ongoing actions and simultaneously perpetuates relative visceral actions that entail psychological and physiological states of the listener. The dualistic function of memory, as both an archive and an active force, reinforces its role as a heterotopic site in *That Time*, where temporality becomes an action-oriented entity rather than merely a reflective or aesthetic one. As H. Porter Abbott suggests, Beckett's manipulation of temporality is central to his dramatic technique, wherein memory ceases to be a mere recollection and instead functions as an active, destabilizing force that resonates with "non-progressive stasis" achieved through "a conversion of linear time into a medley of tiny epochs" (76). As a heterotopic site, memory in *That Time* operates through three chronotopic timestamps: text, listener, and history, each contributing to the formation of the narrative as a non-progressive spatial-temporal vessel. Although the text contains what informs and propels the narrative, the epistemic temporality of events recollected by the voices lies in the lived personal experiences of the listener, forming a site populated by mnemonic objects that seem gratuitous and unwanted. As such, memory changes into

a heterotopia of crisis, being established in history as the main chronotopic vessel, where the chronotopic essence of the text provokes barely relatable actions set against a backdrop of now uncanny space. Unlike a conventional linear recollection, the fragmented and recursive structure of memory in *That Time* complicates the relationship between the past and the present, blurring the distinction between remembrance and ongoing experiences undergone by each narratorial voice. As Rhys Tranter observes, in *That Time* Beckett's dramaturgy accentuates temporal "confusion and dissonance" by shattering clear distinctions between time registers (115), creating an entropic effect that disorients the audience. In this regard, memory is not merely a vessel for historical reflection but rather a heterotopic force that actively disrupts the listener's perception of time and space, engaging them in an entropic narrative process that resists coherence and resets chronological synchronicity. For instance, while actions are revisited through the time of the text and in the span of the play — divulged by A/B/C as the main raconteurs with nonchronological appearance, they have the least effect on the spatial perception of the audience since they appear as coded geographical markers which can be decoded only by the listener as the spatial focal point. The text itself, therefore, is subordinate to the listener's subjective experience, where actions revisited through memory transcend a fixed historical timeline and enter an unstable, fluctuating temporality. The interplay between text and listener thus creates a temporal paradox, wherein the recounted past is simultaneously experienced in the immediate present, making time both linear and cyclical, progressive and stagnant. Such detachment from conventional spatial perception underscores the play's heterotopic stance, where space is both real and unreal, familiar and estranged. Furthermore,

history as the third chronotopic dimension is not presented as a coherent chronological vessel, but disassembled into unknown episodic pieces that, more than remembering past times and non-existent places, engage in critiquing the diachronicity of life by underlining the synchronicity and entropic essence of episodic memory and mnemonic narrativity. Critiquing instead of pure reminiscence materializes as a feature that underscores how the external heterotopia offers hidden but novel perspectives vis-á-vis spaces, enabling one to examine actions and spaces that historically can be verified, even though they remain temporally invisible.

Conclusion: That Time that is no more

Beckett's engagement with memory is often less about preserving the past and more about exposing its inherent fragmentation and unreliability. This critique is essential to the play's heterotopic structure, as it reframes historical consciousness not as a linear progression but as a disjointed and recursive process where past actions are continuously reinterpreted through the present moment. The synchronic entanglement of memory and temporality transforms the heterotopia of *That Time* into a site of epistemic inquiry rather than mere reminiscence. By unsettling conventional notions of temporal progression, Beckett's play challenges the audience to reconsider how memory constructs reality, revealing hidden perspectives on action and the intersection of place-time. This destabilization is not purely an intellectual exercise but an experiential one, compelling the listener to engage with the play's temporal dissonance as an active participant rather than a passive observer-listener. The external heterotopia of *That Time*, therefore, does not merely function as a repository of past experiences but as a dynamic and subversive force that interrogates the nature of temporality and space where existence is defined. By exposing

the fissures in historical continuity and spatial coherence, it enables a reexamination of actions and places that, while historically verifiable, remain spatially-temporally uncanny. Through this examination, *That Time* not only disrupts conventional modes of storytelling set against a backdrop of descriptively relatable places but also challenges the audience's relationship with how memorialized times and spaces can reshape the historicity of lived experiences.

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