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**The Significance of Using Anachronism in Literature:
A Case Study of Joseph Heller's Novel *God Knows***

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

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Dedication

To anyone who had an impact on our lives and help us to evolve for the better.

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Abstract

Anachronism is a literary device known as an error in chronology which contributes to the enrichment of the narrative in particular way. This dissertation aims to examine the significance of anachronism in Joseph Heller's novel *God Knows*. Thus, the study provides the definition of anachronism, identifies its different types, and investigates its significance in *God Knows*. The current study adopted descriptive analytical approach based on stylistics as a tool for examination and analysis, which added a new perspective for the meanings and themes by bridging the temporal gap. The analysis carried out in this research consisted in choosing excerpts from each chapter, identifying the anachronism, its type, and investigating its significance. We concluded that anachronism is a powerful tool when employed in any text; it contributed greatly to the linguistic enrichment of the novel through its integration of past and future events. Moreover, it combines events innovatively way when used in any passage.

Key Words: Anachronism, *God knows*, Joseph Heller.

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General Introduction

1. Background of the Study

In the last half of the twentieth century emerged postmodernism as a reaction against the norms and principles set up by modernism that introduced important changes in literature, art, and cultural theory. It characterized by its skepticism towards grand narratives, playful intertextuality, and a profound questioning of objective reality, marked a departure from the earnestness and structured coherence of modernism. This intellectual and artistic movement engendered significant changing in both the structural arrangements and thematic content of literary works. It adopted fragmentation, paradox, and the subversion of conventional storytelling norms. A fertile environment was presented for the creative exploration of narrative and language.

During the postmodern era, various experimental literary techniques prospered, and they played an essential role in postmodern novels. Those literary tools emphasized characters complexities and their experiences, and the interaction between emotions and thoughts is complex, which help defining human consciousness. There are advanced narrative strategies used by postmodern writers such as non-linear timelines, metafictional components, and intertextual references, which enrich texts and encourage readers to actively interpret them. One of the important techniques in postmodern literature is the use of an anachronism, where chronological displacements serve to challenge readers' perceptions and provoke deeper reflections on historical and cultural contexts.

Joseph Heller is an American writer and novelist. He was born on May 1, 1923. He stands out as a famous figure in postmodern literature. His best work is *Catch-22*. Heller continued to explore innovative narrative forms throughout his career. One of his novels, *God Knows*, was published in 1984. It exemplifies his postmodern sensibilities, skilfully blending postmodern elements such as humor, irony, and historical revisionism. *God knows* represents biblical story of

King David through a contemporary lens, employing anachronism as a central literary technique. It allows him to combine ancient narratives with modern sensibilities and language. Heller rejects linear historical timelines and encourages readers to reconsider their understanding of their religion, history, and identity.

In his novel *God Knows*, Heller masterfully uses anachronism, blending temporal elements such as characters and events from various historical periods, allowing them to coexist and interact between each other. This intentional disruption of time order not only limited by challenging traditional narrative expectations but also it underscores the timeless relevance of certain themes and questions. Heller's use of anachronism encourages readers to engage with the text on different levels, producing connection between past and present times and exploring the fluidity of historical interpretation.

2. Statement of the Argument

The study conducts a stylistic examination of the use of anachronisms in Joseph Heller's novel *God Knows*. Despite Heller's well-known narrative prowess and the evident presence of anachronistic elements in this postmodern narrative, there remains a dearth of comprehensive analysis regarding the particular impact and significance of these temporal inconsistencies. Thus, the primary issue addressed here is to discern the subtleties of anachronistic elements' contribution to enhancing the narrative's artistic quality and prompting thoughtful exploration of historical and cultural contexts.

By investigating how Heller's skilled utilization of anachronistic expressions surpasses mere adherence to chronological accuracy, this research aims to highlight the presence of anachronism in the novel. In addition, it challenges readers' perception of time, history and narrative coherence, thereby adding layers of complexity to the thematic exploration within the text.

3. Research Questions

The present research attempts to find answers to the following questions:

1. How does Heller use anachronism in his novel *God knows*?
2. What is the significance of anachronisms in Joseph Heller's novel *God knows*?
3. What is the role of anachronism in *God Knows*?

4. Literature Review

In his book *anachronism*, Jeremy Tambling (2013) states that the word "anachronism" date back to the 1640s, which means something is being placed in earlier time that do not belong to it. Anachronism contradicts a reading in which events occur within a definable historical framework, with "before" and "after," reason and consequence. Greene (as cited in, Tambling, 2013) states that the Renaissance was flourished by using anachronism, fastening on its awareness of differences in language between the classical and the modern and discussing the then literary interest in imitations. Burke(as cited in, Tambling, 2013) notes that the term of anachronism was produced and was enlightened within the Renaissance.

5. Aims of the Study

This research aims to perform an in-depth stylistic analysis of anachronism usage in Joseph Heller's notable work, *God Knows*. By elucidating the significance and types of anachronisms, the study seeks to uncover how these temporal disruptions enhance the narrative and provoke thoughtful engagement with historical and cultural contexts. Focusing on their role in reimagining the biblical story of King David through a contemporary lens, this investigation aims to contribute to literary stylistics and deepen our understanding of Heller's literary artistry. Finally, this research seeks to find out the significance of using anachronism in the novel *God Knows* that enhances scientific understanding and increases interest in narrative techniques that have manifested within the framework of postmodern literature.

6. Significance of the Study

The significance of the study lies in the comprehensive analysis of anachronism in Joseph Heller's novel *God Knows*. It identifies the different types of anachronism used by the author. Thus, the current study contributes to the field of literary style, provides valuable insights about the art of anachronism in Heller's work, and lays particular emphasis on their significance. Furthermore, it may serve as a guide for researchers interested in studying anachronism .

7. Research Methodology

This research is based on a comprehensive and systematic qualitative analysis of anachronism in Joseph Heller's novel *God knows*. To do so, we conducted a comprehensive examination of the novel in order to identify instances of anachronism, analyse them and highlight their significance. In addition, the current study investigates the significance of anachronism in literature from a stylistic perspective to support the specific importance and artistic impact of these anachronisms, identify and classify the types of anachronism.

In addition, the study used close reading techniques to illustrate how these outdated elements work to enrich writing style by examining the role and importance of anachronism. This study aims to clarify how these anachronisms work to define time frames, and add an element of anachronism, within the Novel.

8. Structure of the Study

The present dissertation contains two chapters. The first chapter examines anachronism from a stylistic literary perspective. It provides fundamental theoretical terms studies related to literature. It begins by giving definitions to stylistics, style, literary devices, and anachronism. This chapter focuses on anachronism and discusses its various types, their roles and significance in the novel *God Knows*. It establishes a strong theoretical foundation. Moreover, this chapter prepares for subsequent empirical analysis.

The second chapter represents the empirical application of the theoretical elements acquired in the previous chapter. This chapter starts with Heller's biography and his written style. Then, it provides detailed analysis of anachronisms and its types and their significance in Heller's novel *God Knows*, it focuses on how this literary device contributes to the development of the character.

CHAPTER ONE

Anachronism in Stylistics

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Introduction

The first chapter aims to explore the branch of stylistics, investigates the role of anachronism in literature, and considers the importance of the different types of anachronism. In addition, we lay in this chapter, a special emphasis on how the relevance of anachronism varies depending on the context and the type. Furthermore, based on a theoretical review of anachronism in stylistics, we provide examples to illustrate the concept of anachronism and the quality it lends to writing when used in literature.

1.1 Definition of Stylistics

In his book *Stylistics*, Paul Simpson (2004) argues that stylistics is integral to many aspects of creative writing techniques, which is unsurprising given that creative techniques in language emphasize diversity and invention. Similarly, Burke (2014) notes that one of the primary elements of stylistics is its focus on understanding various aspects of writing, including word choice, sentence structure, rhythm, and formulation.

Leech and Short (2007) define stylistics as the study of language style from a linguistic approach. It is not solely about describing how language is used; instead, it aims to provide explanations. In literary stylistics, the goal is to comprehend the relationship between language and artistic expression, emphasizing why and how language is employed rather than just what is used.

According to Crystal and Davy (2013), linguistics is the scientific study of language; it encompasses various branches, including stylistics, which examines specific elements of how language varies in different contexts, genres, and among different speakers or writers. This includes analyzing linguistic features such as vocabulary choice, sentence structure, and discourse patterns, as well as stylistic elements such as tone, register, and rhetorical devices. Stylistics seeks to understand how these variations in language use contribute to meaning, interpretation, and communication.

Stylistics, as part of literary criticism, utilizes linguistic theory and methods to examine the language in literature. While it involves detailed linguistic analysis, it avoids oversimplifying literature to language alone. Akin to other literary critics, a stylistic analyst identifies and interprets the distinct "literary" effects of a text, focusing on language as their main concern. Ultimately, stylistics aims to provide a sophisticated approach to interpreting literary texts, using scientific linguistic methods to offer clear analysis, without overly relying on subjective intuition (Carson, 1974).

Moreover, Nørgaard et al. (2010) define stylistics as the examination of how language communicates meaning in literature and different types of texts. It utilizes linguistic frameworks to dissect text features, encompassing various linguistic levels such as phonology, vocabulary, grammar, meaning, context, and readers' responses to texts. While some approaches focus on the writer's style, others concentrate on the text itself or the reader's interpretation. Recent approaches in stylistics emphasize the necessity of considering both textual analysis and reader cognition.

Ghazala (2011) argues that stylistics is a branch of linguistics that focuses on the analysis of language from start to finish. Language serves as its fundamental material and corpus. Stylistic analysis operates within a clearly outlined framework, incorporating specific terminology and sequential stages. The process initiates with the recording of the analyst's intuitive response to the text, cultivated through multiple readings. This response reflects the text's linguistic style, manifested in its stylistic features, and abstract concepts that elucidate its intended message. The text may convey various emotions or themes, such as optimism, pessimism, or determination. These intuitions are then validated through the identification of stylistic features and their functions within the text's context. Failure to substantiate these intuitions renders them invalid. Concrete evidence is derived from the stylistic features that bolster the analyst's argument. Stylistic analysis follows a unidirectional trajectory, in order to understand and identify stylistic features and their functions, which contribute to the interpretation of the intended meanings.

1.2 Definition of Style

Crystal and Davy (1969) define style as involving the language habits of an individual, including their unique linguistic idiosyncrasies. In addition, it refers to shared language habits within a group over a period of time.

The style in literature can be different from one writer to another, it gives the writer opportunity to stand out and excel by writing in his own style and we can know and discover the identity of the writer by his approved style, "Our writing style reflects the choices we make" (Greenbaum & Nelson, 2010, p.149).

Ohmann (1964) argues that the study of style within a particular period relies on shared linguistic patterns among writers of that time. However, describing the style of an individual writer presents challenges, as various methods vie for critical recognition without a clear consensus on the most effective approach. In addition, for him a style refers to a distinctive way of writing—that is the fundamental meaning of the term. Beyond this, however, the concept remains largely unexplored and lacks substantial theoretical understanding.

According to Bradford (1997) style, encompasses the combination of stylistic features within a text that dominate its fabric, distinguishing it as literature. It is not solely exclusive to literature but rather draws upon structural frameworks that enable distinctions between different modes of expression, such as speech patterns and social rituals. Additionally, style reflects broader societal contexts and can be analyzed in relation to cultural and ideological changes.

1.3 Literary Devices

Any technique used by an author to accomplish their goals is referred to as a literary device. Literary devices enable authors to describe things in greater detail, elicit a stronger emotional response from readers, communicate their ideas more precisely, add more layers of meaning, and so on (Kierkegaard, 2022). There are various types of literary devices which are:

Firstly, satire is the literary technique of diminishing or belittling a subject by portraying it as absurd, eliciting reactions of amusement, contempt, or indignation (Abrams & Harpham, 2011). Secondly, Juxtaposition is the act of putting two or more things / objects near to each other in order to compare and contrast, to create an interesting effect (Merriam-Webster, n.d.). Thirdly, Foreshadowing is a literary device that is used by the writer to provide a hint of what is going to happen later in the story (Merriam-Webster, n.d.). Furthermore, Flashback is a literary device that occurs when a writer depicts a sequence from a film, or a book, or play that has taken place before the current time of the narration (Merriam-Webster, n.d.).

However, according to Abrams and Harpham (2011), allusion is an indirect reference, without clear and explicit mention, to a figure from history or literature, or location, or event, or another work in the field of literature. Allusion is a literary technique that makes an indirect reference to other individuals, objects, places, or events (Freeman, 2023). Additionally, according to Abrams and Harpham (2011), alliteration is the repetition of initial stressed consonant sounds in a series of words within a speech or phrase. Next, according to Abrams and Harpham (2011), allegory is a story (prose or verse) in which the characters, events, and setting are created by the author to convey both a surface-level, literal meaning and a deeper, symbolic meaning. There are two main types: (1) historical and political allegory, where the actions and characters represent their real counterparts or symbolize historical events and figures, and (2) allegory of ideas, where characters symbolize abstract concepts and the plot conveys a philosophical or thematic message.

Moreover, symbolism is changing a phenomenon into an idea and then turns the idea into an image, ensuring that the idea remains endlessly active and unattainable within the image. Even if expressed by any language, it would remain ultimately inexpressible (Abrams & Harpham, 2011). Moreover, Severson (2020) states that symbolism is a literary device that involves endowing things or objects deeper meanings, allowing them to represent something greater than their physical presence. In literature, symbolism was rich in nineteenth century; it allows abstract or unseen ideas to be conveyed through tangible or sensory elements. While some symbols have

widely accepted meanings (such as heart signifying love), their interpretations can differ and change across cultures. The meaning of any symbol is not fixed; it always depends on the context in which it is used. In addition, parallelism is defined as a figure of speech that involves arranging the same order in words and grammatical structure within a sentence or across multiple sentences (Abrams & Harpham, 2011).

Nonetheless, a paradox is a statement that appears illogical, contradictory, or nonsensical; it can be understood in a manner that is logical and sensible upon further examination (Abrams & Harpham, 2011). Also, personification also known as "prosopopeia" in Greek, it is figure of speech that has related to metaphor where human qualities, characteristics, or feelings are attributed to non-human human entities such animals, inanimate objects, or abstract concepts (Abrams & Harpham, 2011).

Then, Metaphor is a figure of speech where a term or phrase typically associated with one thing is used to describe something entirely different, without explicitly making an explicit comparison between the two (Abrams & Harpham, 2011). Lastly, irony is a method of communication, which intended meaning is often contrary to apparent or literary meaning. It composes various forms but it classified into two primary types: situational and verbal irony (Childs & Fowler, 2006).

1.4 Stylistics and Literary Devices

Toolan (1998) emphasizes the idea that through close examination of the linguistic features of a text, we can gain a deeper understanding of its structure and function, he suggests that just as we scrutinize our behaviour for moral and rational evaluation, stylistics encourages us to subject texts to thorough analysis. He asserts that stylistics focuses on achieving excellence in language use, primarily in literature, but it could extend to other forms of communication as well. Additionally, he highlights the significance of examining texts to understand their linguistic nuances and effectiveness.

Moreover, Toolan (1998) states that there is three-stage process in the study of stylistics. The first one is understanding the language or discourse subsystem and this involves closely examining the specific language used in a text, such as its style, vocabulary, and syntax including literary devices and other tools of language. The second one answering specific derived questions, once students have a grasp of the language subsystem, they can use it to answer detailed questions about the text.

By these stages, Toolan (1998) emphasizes the importance of systematically analyzing language use in texts, starting with close examination which focuses on the style and vocabulary and literary devices and syntax in general and moving towards broader analysis. For him the essence of stylistics lies in understanding the technical aspects of writing, examining why certain texts excel while others falter. By analyzing elements like word choice, sentence structure, rhythm, tone, and perspective, stylistics aims to uncover the linguistic foundations of both exceptional and subpar writing. He asserts that through close examination of these linguistic details, we can gain insights into the effectiveness or ineffectiveness of a text similar to the way Socrates advocated for self reflection in life. In essence, stylistics advocates for full examination of texts in order to understand their craft and effectiveness.

1.5 Definition of Anachronism

According to the Collins English Dictionary (n.d), the term "anachronism" originates from the Greek word "anakhronos," which literally means "against time." Additionally, "anakhronizein" signifies referring to the wrong time or making an error in a time reference. It includes two primary concepts: first, depicting something in a historical context where it has never occurred. Second, something or someone belonging out of place in a different time period.

Moreover, it is defined as when a thing, a person, or an event that is placed in an unsuitable time or context (Echols & McNinch, 1995). In the same vein, Evans (2016) states that anachronism is something that is perceived to be not in its correct chronological or historical time and does not align with its context. However, a crucial term in this definition is "perceived." In fact,

according to Evans (2016) readers may perceive an anachronism as a kind of "wrinkle in time" that can occasionally undermine the text's credibility. The phrase "wrinkle in time" metaphorically describes a distortion or disruption in the linear flow of time, similar to how a physical wrinkle distorts a smooth surface. This metaphor highlights how anachronisms can create a jarring effect, disrupting the narrative's temporal coherence and challenging the reader's suspension of disbelief, ultimately affecting the story's immersion and authenticity.

Rancière (2015) reflects on Febvre's preface to *The Problem of Unbelief in the Sixteenth Century : The Religion of Rabelais* (1942), where Febvre stresses the importance of avoiding anachronism—the error of interpreting past events through modern perspectives. Anachronism is deemed the gravest sin for historians as it distorts historical authenticity. Rancière explores why anachronism is so serious, what it entails, and the conception of history that makes it a grave error. This discussion highlights the importance of truth in historical narratives and the historian's duty to represent the past accurately. Anachronisms, whether unintentional or deliberate, disrupt the historical setting and challenge the balance between accuracy and storytelling, often by introducing elements that clash with the depicted time period.

Anachronisms can manifest in various ways. It includes the use of anachronistic music within the story or as background music. Moreover, it is used in current language, for instance; modern idioms and slang. It makes reference to political ideologies that are typically associated with the present era, such as progressive stances on gender equality, racial equality, or sexual orientation, mentioning events that happen later on, using anachronistic clothing or costumes, incorporating modern forms of dance, and integrating modern technologies into historical settings (Russo, 2023).

1.6 Types of Anachronisms

There are many types of anachronisms and different classifications according to different scholars. This section provides the main forms of anachronisms.

1.6.1 Intentional Anachronism

Greene (as cited in, Gorfinke, 2005) states that anachronism is categorised in five types based on the level of authorial intent and their textual impact within literary history. Greene identifies a "naïve" anachronism as one devoid of control over historical accuracy, whereas an "abusive" anachronism reflects a deliberate refusal to engage with historical context. Additionally, a "serendipitous" anachronism involves well-meaning mistakes that nonetheless benefit the text. A "creative" anachronism, according to Greene, is both transgressive and loyal to history, with cultural or political objectives. Finally, a "pathetic/tragic" anachronism depicts a narrative estranged from history, marked by a sense of decline.

For instance, the anachronism in the film *Far From Heaven* can be understood in two ways: firstly, it pays tribute to Douglas Sirk's 1950s melodramas, effectively transporting viewers back to that era. Secondly, it engages cinephiles by addressing contemporary issues within the nostalgic setting. Director Todd Haynes transforms the film from a mere remake to a "creative anachronism," integrating themes of race, sexuality, and female empowerment into the visual style of 1950s melodrama. This approach, labelled "creative anachronism", serves political and historiographic purposes, highlighting the limitations of past representations with outdated cinematic techniques (Greene as cited in, Gorfinkel, 2005).

1.6.2 Unintentional Anachronism

Betts (2020) notes that unintentional anachronisms are errors that arise when producers or writers inadvertently overlook historical accuracy due to inadequate research or personal biases. For instance, consider a writer crafting a book centred on the Titanic, already aware of its tragic fate. This preconceived knowledge may unconsciously influence the writer's storytelling, potentially affecting the authenticity of the narrative. Such oversights underscore the importance of thorough research and impartiality in creative endeavours to ensure historical fidelity and narrative integrity. In addition, Betts added another instance of unintentional anachronism used in the film "Back to the Future" during the scene where the character Marty

Mc Fly performs "Johnny B. Goode" in 1955. However, an oversight in historical accuracy occurs as Marty uses a Gibson ES-345 guitar, which introduced until 1958. This discrepancy highlights how minor details can inadvertently disrupt the authenticity of a narrative set in a specific time period.

1.6.3 Parachronism

Parachronism encompasses elements that deviate from the typical conventions of a specific time period. This could include scenarios like a contemporary individual using antiquated tools such as a butter churn or employing slang from a bygone era like the 1950s. While parachronisms are inherently implausible in storytelling, they must be employed purposefully to serve the narrative. For instance, unintentional parachronisms, like having a character in a 1940s setting use 1920s slang due to authorial oversight, can undermine the coherence of the story. Conversely, intentional parachronisms, such as a character from the 1940s using outdated language because they are revealed to be a ghost from the 1920s, can be utilized effectively to add depth and intrigue to the narrative, serving as subtle hints or clues to the plot (Callaghan, 2023).

Abreu (2023) states that, unlike other types of anachronisms, parachronism occurs when something is placed in a time period where it wouldn't typically belong. It is achievable in real life by simply moving something from the past into the present or future. A notable example is seen in Jared Hess's *Napoleon Dynamite* (2004), where despite being set in the early 2000s, the technology, clothing, and hairstyles resemble those of the late 20th century, specifically the 1980s or '90s. According to Brax (2003), parachronism is a type of anachronism, misrepresents an old event, thought, or behaviour as younger than its true historical placement. Also, parachronism encompasses situations where individuals, ideas, or customs are deemed outdated or unsuitable for the current era. These phenomena reveal the manipulation of temporal perception, highlighting disparities between historical reality and its depiction or interpretation in various contexts.

1.6.4 Prochronism

According to Callaghan (2023), prochronism refers to elements in a narrative that are so historically inaccurate for their time period that they disrupt the believability of the story. This is commonly understood as anachronism in writing. Examples include depicting characters engaging in activities or using objects that did not exist during the era being portrayed. For instance, while it is plausible for characters to use the London Underground in 1920, introducing specific lines like the Jubilee line would inaccurately rewrite history, as it was non-operational until 1979. Therefore, authors must meticulously research and question assumptions to ensure the integrity of their narrative.

Abreu (2023) explains that prochronism happens when something from the future exists in a setting where it has not yet occurred. This type of anachronism is impossible to replicate or find in real life (unless time travel is involved). Alex Cox's *Walker* (1987) provides a remarkable example of prochronism, where the film is set in the 19th century but includes 20th-century items throughout. This technique is employed to illustrate the parallels between American politics and foreign policy, particularly intervention in the name of democracy, between the 1850s and the 1980s. Additionally, Brax (2003) states that prochronism is a form of anachronism, it distorts the chronological order by portraying an event, thought, or behaviour as older than its actual time frame.

1.6.5 Behavioural Anachronism

Behavioural anachronism, also known as cultural anachronism, denotes behaviours and attitudes that are out of sync with their historical context yet not entirely implausible. One frequently cited instance involves women engaging in professions traditionally reserved for men. While occasional anecdotes surface of women assuming male identities in such roles, activities like driving stagecoaches and participating in warfare historically belonged to men, notwithstanding exceptions like mythical Amazons. Mulan's story exemplifies this phenomenon although she disguises herself as a man; the societal acceptance she eventually garners upon the

revelation of her true identity represents a departure from the prevailing norms of her time, constituting a form of cultural anachronism (Harrell, n.d.).

1.6.6 Anachronism in Nonfiction

Anachronism in nonfiction can distort the understanding of historical works by applying modern interpretations or values to them. Whereas such interpretations can provide insights into contemporary issues, they risk misrepresenting the original context and intentions of the author. It is essential for analytical writers to strive for historical accuracy and context to ensure an nuanced understanding of the past. For instance, analyzing Chaucer's *The Canterbury Tales* through a Marxist lens would be anachronistic, given the vast temporal gap between Chaucer's era and Marx's writings. Despite this, such analyses can offer valuable insights into how older works intersect with contemporary issues, albeit with a risk of misinterpretation (Mahler, 2017).

The Role of Anachronism

Anachronism has role in literature for example Shakespeare's inclusion of Wittenberg in "Hamlet" does indeed present an anachronism, given the historical timing of the university's establishment. It is fascinating to ponder whether Shakespeare did so for recognition by his audience or to symbolically tie Hamlet's struggles to the religious turmoil of the Reformation. Such deliberate or inadvertent anachronisms often add depth to literary analysis, inviting readers to consider the layers of meaning within the text. Anachronisms can be a brilliant tool for satire and commentary. They disrupt the expected timeline and context, often highlighting absurdities or making pointed observations about the subject matter. In the case of "Blazing Saddles," the sudden intrusion of a modern-day Hollywood dance production into a 19th-century Western setting not only creates comedic surprise but also serves as a commentary on the artificiality and conventions of both Hollywood films and the Western genre. It is a clever way of breaking the fourth wall and inviting the audience to reflect on the construction of the narrative they are watching. In addition, anachronism used by directors and producers to update older plays to make them more relevant

to contemporary audiences. Sometimes this involves adding modern elements or references, which can create anachronisms within the original work. Filmmakers have a monumental task in recreating historical periods accurately. From costumes to props to even the type of music used, everything needs to align with the time period being depicted. Maintaining continuity within a series or trilogy is crucial for preserving the authenticity and immersion of the story world. Moreover, intentional anachronisms can add a layer of depth or humour when used thoughtfully. It is a delicate balance between historical accuracy and creative interpretation (Mahler, 2017).

Anachronisms can be found not only in history books or art, but also in various forms of media and entertainment such as television from inaccurate costumes and sets to anachronistic technology. In art paintings, it may depict objects that did not exist during the depicted historical period. In the realm of art, anachronisms serve as deliberate tools to craft unique aesthetics or communicate particular messages. For example, when we witness a modern adaptation of a Shakespearean play, we are transported into a world where characters adorned in contemporary clothing effortlessly inhabit the same scenes and dialogue crafted centuries ago. This deliberate departure from historical accuracy is not a flaw but rather a deliberate artistic decision. It is a conscious act of reimagining, where the essence of the original work transcends its temporal constraints to resonate with contemporary audiences. By dressing characters in modern attire, artists bridge the temporal gap between past and present, inviting viewers to see themselves reflected in the struggles, triumphs, and complexities of characters from another era. This juxtaposition of historical context with contemporary aesthetics creates a dynamic tension that sparks curiosity and prompts reflection. It challenges viewers to consider how the themes explored in these classical works remain relevant across time and space, echoing the human experience in all its complexities (Team, 2023).

1.8 The Significance of Using Anachronism

The significance of anachronism, as highlighted by Geppert(as cited in, Brax, 2003) lies in its transformative impact on the historical narrations. Geppert views anachronism as a

radical form of "Zeitpotenzierung," or temporal potentiation, which invigorates the narrative by imbuing the distance between the past and present with vitality and dynamism. Contrary to blending different time periods, anachronisms instead evoke a palpable sense of separation, challenging readers' entrenched perceptions of history and highlighting the relative nature of the present.

Paradoxically, Geppert argues that anachronisms also serve to bridge history with its contemporary audience by reflecting modern moral, political, and cultural issues, thus rendering historical narratives more relatable. Through examples drawn from the works of German modernist authors, Geppert illustrates how anachronisms diverge from traditional realist aesthetics, at times transcending the accepted boundaries of historical representation. Ultimately, Geppert posits that anachronisms in historical fiction prompt critical reflection among readers, urging them to delve into the complexities of historical interpretation and its relevance to the contemporary world (Geppert as cited in, Brax, 2003).

Evans (2016) points out that intentional anachronisms serve several significant purposes in storytelling. They are utilized to create intriguing chronological twists and enhance the overall narrative experience. Examples include their use for comedic effects in popular media like "The Flintstones" and "Back to the Future" as well as in "Just Visiting" film, a humorous take on time travel. Anachronisms are also utilized to construct alternate histories, as seen in works like Philip K. Dick's "The Man in the High Castle" and the Hollywood film "The Final Countdown". Additionally, anachronisms play a crucial role in facilitating storytelling by providing a bridge between unfamiliar worlds and contemporary understanding. This function is particularly essential in narratives set in distant pasts or futures, enabling readers to relate to characters and settings more effectively. Furthermore, the use of anachronisms has a long history, with authors like Sir Walter Scott justifying their presence in literature to bring historical contexts to life for readers. Even in modern cinema, directors such as Sofia Coppola incorporate anachronisms, as seen in "Marie Antoinette," to emphasize character traits and

interpersonal dynamics. Ultimately, intentional anachronisms remain a vital tool for storytellers, allowing them to craft engaging narratives that resonate with audiences across different time periods.

Mahler (2017) acknowledges that using anachronisms is significant in literature. Firstly, they aid readers to comprehend or contrast between different times other than their own. Additionally, anachronisms inject humour into literary works, thereby augmenting their entertainment value. Authors utilize anachronisms as tools to analyse historical phenomena through modern concepts or theories, not contemporaneous with the period under examination. Moreover, anachronisms highlight the antiquated nature of objects or individuals within the narrative context. Furthermore, they cater to the aesthetic preferences and sensibilities of contemporary readers. Lastly, anachronisms create connections between various time periods within the literary framework, enriching the depth and complexity of the narrative landscape.

McGillivray (1994) points out that the importance of anachronism lies in scholarship's self-awareness, which may also be anachronistic but in a positive way. This requires using current knowledge to comprehend the past. The greater our awareness of our own cultural codes and ideologies, the more assured we can be that we're employing creative anachronism to unearth an unfamiliar past, rather than inadvertently distorting history with present biases.

Filmmakers have started using creative anachronism, like integrating modern elements such as pop music into historical settings, to appeal to broader, potentially younger audiences. This challenges the notion that costume dramas only attract older, primarily female viewers, signalling a shift towards making historical content more inclusive and relatable across demographics. Moreover, creative anachronism serves as a deliberate artistic choice for filmmakers aiming to redefine the biopic genre. By consciously deviating from historical accuracy, directors inject their narratives with a contemporary flair, prompting discussions about the nature of storytelling and historical interpretation. This approach allows filmmakers to break free from the constraints of traditional biopics, offering audiences an innovative and thought-provoking cinematic experience.

Anachronism used also for marketing for instance the marketing strategy for "Marie Antoinette" cleverly tapped into contemporary fashion and aesthetics, portraying it as more than just a historical drama but also as a trendy, visually appealing film. By featuring Kirsten Dunst in Vogue dressed as Marie Antoinette, the film was positioned to attract a broader audience beyond traditional period drama enthusiasts, appealing to those interested in contemporary fashion and style. This approach likely aimed to widen the film's appeal and draw in viewers who might not typically be drawn to historical drama (Russo, 2023).

Conclusion

The first chapter, Anachronism in stylistics, it begins by providing the definition of the fundamental concepts of the study which are stylistics and style and literary devices. Literary devices are techniques used by the writer to convey or clarify meaning. There are various kinds of literary devices, for instance, satire, irony, and anachronism, and so on. In this chapter, we focus on anachronism. In addition, it includes a definition of anachronism as an error or a mistake of putting thing or a person, event, out of historical context. The chapter has highlighted the six types of anachronism that are intentional and unintentional anachronism, parachronism, prochronism, behavioural or cultural anachronism, and nonfiction anachronism. Furthermore, the chapter has tackled the role of anachronism in literature whether in film, TV, or novels. The first chapter concluded with the significance of anachronism, which lies in adding humour and making satire.

CHAPTER TWO

Analysis of Anachronism in Joseph Heller Novel

God Knows

Chapter two: Analysis of Anachronism in Joseph Heller Novel God Knows

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Introduction

Writers employ diverse methods and techniques to express their creativity in novels, utilizing various language tools in unique ways. This chapter explores the novel *God Knows* by Joseph Heller, an American author renowned for his distinctive writing style. In this novel, Heller reinterprets a historical story from a Western perspective, presenting it in a contemporary modern way. Consequently, this chapter begins with a biography of Joseph Heller and his writing style, followed by an analysis of *God Knows* through its main characters, a summary of the plot, and an analysis of his use of one of the literary devices that is generally considered uncommon in the chapters of his novel *God Knows*.

2.1 Joseph Heller's Biography

Joseph Heller was a Jewish American writer. He was a prominent figure in American literature. He was born on the first day of May in the year 1923 in the Coney Island section of Brooklyn in New York. His Jewish parents are Lina and Isaac Heller. Isaac came from Russia to America in 1913. He died when Heller was only five years old. Throughout his academic journey, Heller's brilliance was evident; culminating in his graduation from Abraham Lincoln High School in 1941. He promptly started his job as a file clerk at an insurance office, reminiscent of Bob Slocum's initial position in *Something Happened*. He joined the Army Air Corps in 1942, and after finishing his cadet training in 1944, he was sent to Corsica where he worked as a wing bombardier, participating in 60 combat missions until he was honourably discharged. In 1948, he earned his B.A. from New York University and had multiple short stories published in prestigious magazines like *Atlantic Monthly* and *Esquire*. He then pursued an M.A. in American literature from Columbia University in 1949. Following a year of study at Oxford on a Fulbright scholarship, he returned to the United States to teach writing at Pennsylvania State University from 1950 to 1952. Later, in the wake of the success of *Catch-22*, Heller returned to academia, teaching at renowned institutions such as Yale University and the University of Pennsylvania. However, in late 1952,

he shifted back to New York to enter the advertising industry. From 1952 to 1956, he worked as a copywriter at Time; from 1956 to 1958, he served as an advertising manager at Look; and from 1958 to 1961, he held the position of promotion manager at McCall's. In realm of personal relationships, Heller with Shirley Held in 1945. Heller and his wife Shirley separated in 1981, and their divorce was completed in 1984, ending a marriage of 39 years. In December 1981, Heller was diagnosed with Guillain-Barré syndrome, a rare type of polyneuritis affecting the peripheral nervous system. This serious illness required him to spend twenty-two days in intensive care and undergo several months of rehabilitation. During his younger years, Heller established various friendships, including one with fellow writer George Mandel, which have persisted throughout his lifetime. Heller renowned for his vast array of literary works, including numerous novels, short stories, plays, and screenplays for example: *Catch-22* published in 1961, *Something Happened* in 1974, *Good as Gold* (1979), *God Knows* (1984), *No Laughing Matter* (co-authored with Speed Vogel) in 1986, play of *We Bombed in New Haven* 1967 (Merrill, 1987).

2.2 Heller's Literary Style

In Sanford Pinsker's comprehensive exploration of Joseph Heller's literary oeuvre, he embarks on a meticulous journey through the thematic landscape of Heller's works, meticulously unravelling the intricate tapestry of humour, satire, and social commentary that characterizes the author's unique style. With keen insight, Pinsker navigates the reader through Heller's narrative evolution, from the seminal *Catch-22* to the later novels like *Something Happened* and *Good as Gold*, illuminating the subtle shifts in tone and perspective that mark Heller's literary trajectory. Through a judicious blend of description and analysis, Pinsker delves into the deeper layers of Heller's storytelling, elucidating how the author's absurdist comedy of contradictions expands to encompass broader themes of social protest and existential quandary. Pinsker delves into the deep layers of Heller's novels, showing how the author's comedy expands to include themes such as social protest. Pinsker skillfully reveals the underlying causes of social disillusionment and human weakness through the pages of his novels. Additionally, Pinsker's examination extends beyond

literary analysis as he clarifies the personal and philosophical dimensions of Heller's style through his discovery of Heller's own experiences, such as his battle with Guillain-Barre syndrome which is found in *No laughing Matter*, Pinsker sheds light on the interplay between life and art in Heller's creative process. Pinsker goes beyond criticism of Heller's work and offers readers a deep understanding. Pinsker focuses on the competitive imitation aspect of New York's intellectuals as he brings together Heller's literary method that is against neoconservative voices. Through essays that dissect the complexities of modernism and nihilism, the decline of literary giants like F. Scott Fitzgerald, and the urban comedies of Saul Bellow, Heller's style emerges as both confrontational and deeply involved in grappling with the human condition. Embracing complexity over simplistic ideology, Heller's work, like Pinsker's analysis, serves as a passionate and articulate exploration of the challenges of contemporary life. His work delves deeply into the intellectual landscape, offering critiques and insights across literature, politics, and culture. His engagement with figures like Rahv, Howe, and De Man reflects a commitment to grappling with the complexities of modernism and its implications. Moreover, his exploration of Jewish humour, from its linguistic evasion to Lenny Bruce's confrontational style, underscores the evolving nature of cultural expression. His writing seems to be characterized by a passionate and articulate examination of the world around him (Harrison, 1975).

2.3 The Analysis of the Novel

2.3.1 Plot Summary

God Knows by Joseph Heller reimagines the Old Testament story of David, exploring the recurring nature of human mistakes and life's ironies. David, speaking from his deathbed, reflects on his life with a blend of biblical language and modern slang, creating a unique narrative voice that bridges ancient and contemporary times. He recounts his legendary encounter with Goliath, a defining moment that transitions him from a humble shepherd to a national hero. His fraught relationship with King Saul is detailed, illustrating the shift from initial favor to

destructive jealousy as Saul perceives David as a threat to his throne. This rivalry ultimately leads to Saul's downfall, emphasizing the tragic consequences of envy and the volatile nature of political power.

David also shares the challenges he faced with his children and wives, highlighting the personal struggles that accompany public triumphs. Among his wives, Bathsheba stands out due to her significant influence on him. Her story is marked by a controversial beginning, involving an affair that results in the arranged death of her husband, Uriah, showcasing David's moral complexity. Bathsheba's primary focus is on convincing David to make her son Solomon his successor, a goal she pursues with determination and political savvy (Pinsker, 1991).

At the heart of the narrative is David's rise from a humble shepherd to the anointed future king of Israel. His journey is marked by military successes and growing popularity, which starkly contrast with Saul's decline. This dynamic portrays the shifting tides of fortune and the precarious nature of leadership. David's ethical dilemmas are a recurring theme, depicting him as a complex character who is both flawed and faithful. His internal struggles, often reflected in the psalms, reveal his reliance on God's mercy and his capacity for repentance. These psalms serve as a window into David's soul, highlighting his deep spiritual reflections amidst his external challenges.

Furthermore, the story delves into the concept of covenant, particularly God's promise to David of an everlasting dynasty, which holds significant importance in Israel's history. This promise underscores many of David's actions and decisions, framing his life within a divine narrative of legacy and divine favor. Together, these elements weave a profound and enduring tale of power and faith.

Heller deftly employs humor and wit throughout the novel to delve into the intricacies of how Western society grapples with the concept of God's authority. By infusing David's story with a mix of irreverence and reverence, Heller presents a captivating and thought-provoking reimagining of King David's saga. The novel weaves together themes of faith, power

dynamics, and the complexities of the human experience in an entertaining and provocative manner, making *God Knows* a timeless exploration of biblical history through a modern lens.

2.3.2 Characters

The characters within *God knows* includes significant and dominant roles, each element playing a vital role in shaping the overall story. Notable characters includes: David, Saul, Samuel, Solomon, Bathsheba, Jonathan, Michal, Nathan, Absalom .Within the character analysis of this novel, we shade light on the dominant and the main characters which his: David, Saul, Solomon, Bathsheba, Goliath.

2.3.2.1 David

David, the once lowly shepherd, ascends to the throne of Israel, and becomes the second king after Saul his journey marked by triumphs and tribulations alike. At the heart of his saga lies the legendary encounter with the towering Philistine warrior, Goliath—a pivotal moment.

The protagonist of the novel *God Knows*, in which its actions revolve around David and his experiences and battles that he takes, and his relationships with his wives and children.

As the narrator of his own tale, David offers readers a glimpse into his innermost thoughts and struggles, inviting us to ponder the complexities of human nature, echoing across the ages with its timeless wisdom and eternal truths.

2.3.2.2 Saul

Saul, the first king of Israel, he was a humble man from the tribe of Benjamin. Chosen by God and anointed by the prophet Samuel to be the king of Israel, Saul demonstrated qualities of leadership, bravery, and humility at the beginning of his reign, earning favour among the people.

As Saul's paranoia grew, his behaviour became increasingly erratic and irrational. He became obsessed with eliminating David as a threat to his reign, pursuing him and making repeated attempts on his life. This obsession alienated Saul from his family, including his son Jonathan, who stood by David's side despite the growing tension between Saul and David, and his daughter Michal, who became David's wife.

2.3.2.3 Solomon

The son of David and the third king of Israel. The novel explores his journey to become his father's successor and his relationships within the royal family. And the novel end with inheriting the throne after his father. As Solomon navigates the political and personal challenges of his time, the story captures his struggles and triumphs on the path to ascend the throne.

2.3.2.4 Bathsheba

One of David's wives, she was passionate about making her son Solomon David's successor and had a significant impact on David. She played a pivotal role in Solomon's succession. Through her perseverance and strategic manoeuvring, Bathsheba played a pivotal role in shaping the destiny of Israel.

2.3.2.5 Goliath

The character of Goliath is portrayed as an immense, intimidating Philistine warrior whose defeat by the young David becomes a turning point in David's rise to fame. Heller uses Goliath to satirize not only the biblical narrative but also to comment on broader themes such as heroism, power, and the nature of historical memory.

2.3.3 The Analysis of Anachronism in Heller's *God Knows* chapters

In the pursuit of analysis of anachronism in *God knows* chapters, we adopted a comprehensive and stylistic qualitative approach. Through close reading, we extracted specific instances of anachronism from each chapter and identified their types. Then, we highlighted the

significance of each anachronism, which was assessed based on its artistic impact on the narrative and its contribution to the novel's thematic elements.

Chapter1

"Michelangelo made statues of us both. The one of Moses is better. Mine doesn't look like me at all." (Heller, 1984, p. 5).

The anachronism in this example is the mention of Michelangelo, He was born in March 6, 1475, Caprese, Republic of Florence [Italy]_ February 18, 1564, Rome, Papal States) was a masterful Italian Renaissance artist whose work in sculpture, painting, architecture, and poetry significantly shaped Western art. His influence remains unmatched in the history of art (Gilbert, 2024).

This anachronism known as prochronism, where the narrator, David, comments on events and figures from a period much later than his own. This prochronism enhances the narrative by providing a reflective and timeless perspective. David's ability to critique Michelangelo's statues-especially noting that the statue of Moses is better and his own statue does not resemble him-creates a dialogue across centuries. This underscores the enduring impact of art and the fluidity of historical and cultural interpretation. The passage emphasizes the idea that certain figures and their representations transcend their original context, allowing them to interact with and be reinterpreted by future generations.

"People wishing to evade military service commonly lie with their wives, their concubines ,or their turkeys just before a call-up .We call this conscientious objection." (Heller, 1984, p. 10).

The word "conscientious" was first recorded in use in 1603. (Merriam-Webster, n.d).

Joseph Heller utilizes a behavioural anachronism; it adds a layer of irony by suggesting that the characters are engaging in a form of conscientious objection, a concept more

commonly associated with modern legal and ethical frameworks, in the midst of ancient political intrigue and power struggles.

"and removed her robe to stand before me a moment in all her wonderful virginal nakedness before raising a leg gracefully to enter my bed on one of her biscuit-brown knees to lie down with me again." (Heller, 1984, p. 12).

The earliest recorded use of the word "biscuit" dates back to the 14th century (Merriam-Webster, n.d.).

Using vivid and evocative language like "biscuit-brown," is a behavioural anachronism. The author can paint a more detailed picture in the reader's mind, enhancing the imagery and immersing them more fully in the scene. This vividness can help bring characters and settings to life, making the narrative more engaging and memorable. In this case, describing the character's knees as "biscuit-brown" adds a layer of visual richness to the scene, contributing to the overall atmosphere and tone of the passage.

Chapter 2

" Nebuchadnezzar went mad and ate from the ground like an ox." (Heller, 1984, p. 17).

Nebuchadnezzar, the greatest king of Babylonia, was the son of Nabopolassar and reigned from 604 to 561 B.C (Harper, 1899).

The mention of Nebuchadnezzar is a Babylonian king who reigned centuries after King David, constitutes a nonfictional anachronism. By introducing a historical figure from a much later period into a narrative about King David's time, the passage disrupts the historical timeline and creates an inaccuracy. This kind of anachronism undermines the narrative's authenticity and can lead to confusion about the actual sequence of historical events, thereby diminishing the credibility of the portrayal of David's era.

"Vanity of vanities, said the Preacher, all is vanity. God had no need for Ecclesiastes to

acquaint Him with vanity." (Heller, 1984, p. 15).

Qoheleth's conclusion in Ecclesiastes, echoed by many today, is that everything is ultimately meaningless, often expressed as "Vanity of vanities; all is vanity" (Tracy, 1988).

The reference to Ecclesiastes in is a clear example of prochronism. Thus, by attributing the themes and language of Ecclesiastes, a text written long after King David's time, to David himself, the passage inaccurately represents the timeline of biblical texts. This anachronism distorts the historical context by suggesting that David was influenced by or aware of a work that did not exist during his lifetime. Such inaccuracies not only misrepresent David's thoughts and experiences but also weaken the historical authenticity of the narrative, making it less credible and coherent in its portrayal of David's era.

Chapter 3

"I know beyond doubt that my 'separating the sheep from the goats' is used in more than one of the works by that overrated hack William Shakespeare of England," (Heller, 1984, p. 65).

William Shakespeare was born in April 26, 1564, in Stratford-upon-Avon, Warwickshire, England, and died on April 23, 1616, in the same town, was a poet, playwright, and actor widely hailed as the national poet of England (Encyclopedia Britannica, 2024).

Heller uses a parachronism, which introduces a playful and satirical element to the narrative. By humorously suggesting that Shakespeare borrowed from a biblical figure, it upends conventional ideas about the flow of literary influence. This device prompts readers to rethink established timelines and consider the continuity and reinterpretation of ideas across history. It adds a layer of humour and wit, enriching the narrative by highlighting the timelessness and interconnectedness of creative expression. This approach encourages readers to appreciate the enduring impact of literary works and the playful reimagining of historical relationships.

"that was haphazardly tossed off by my Bathsheba in that abbreviated period after she had tired of macramé and crewelwork and before she threw herself wholeheartedly into inventing bloomers. "(Heller, 1984, p. 65).

Amelia Bloomer, who defied societal norms of the 19th century, introduced pantaloons to American women as a solution to the discomfort caused by their heavy, tight dresses (Corey, 2000).

In this passage, Heller's utilizes behavioural anachronism; it highlights blurring of historical and modern contexts, it draws attention to the blending of ancient and contemporary elements in the narrative, challenging the reader to think about the historical accuracy and the author's creative liberties.

Chapter 4

"The wife of a king." I instruct her, "and that's all. Where do you think you are, England? You're starting to sound like Michal" (Heller, 1984, p. 84).

The United Kingdom's origins can be traced back to the early 10th century CE when the Anglo-Saxon king Athelstan secured the allegiance of neighbouring Celtic kingdoms (Encyclopaedia Britannica, 2024).

In this example, we identified a parachronism anachronism. In fact, by mentioning England, which did not exist during the period being depicted, the author intentionally draws attention to the modern reader's perspective, creating a contrast between the ancient world of the story and the contemporary world in which the reader exists. This can serve various purposes, such as highlighting themes of universality, drawing parallels between past and present.

Chapter 5

"Though composed rapidly, it's a better elegy than Milton's to Edward King or Shelley's on the death of John Keats, " (Heller, 1984, p. 95).

John Milton was born in London on December 9, 1608. Even now, he remains renowned as our most knowledgeable poet and refined artist (Trent, 1897).

The passage includes a prochronism anachronism. By referring to Milton, the speaker implies a literary rivalry or comparison, elevating their own work while critiquing Milton's. This serves to emphasize the speaker's pride in their own composition and their disdain for what they perceive as inferior poetry. However, the anachronism of mentioning Milton in the context of King David's time creates a humorous or absurd effect.

"After all, is Adonijah such an Einstein" (Heller, 1984, p. 100).

Albert Einstein, born in 1879 in Ulm, Germany, and passing away in 1955 in Princeton, New Jersey, was a renowned physicist. He formulated the theories of special and general relativity and received the Nobel Prize in Physics in 1921 for his explanation of the photoelectric effect. Einstein is widely regarded as the most influential physicist of the 20th century (Kaku, 2024).

The mention of "Einstein" in a historical setting is a prochronism anachronism; it adds a humorous touch to the dialogue, as it is a deliberate anachronism. It is significant because it creates a jarring contrast between the ancient or historical context of the conversation and the modern figure of Einstein. This contrast can serve to highlight the absurdity of the situation or to provide comedic relief by breaking the immersion in the historical setting.

Chapter 6

"I composed my celebrated "Air for the G String" one overcast, windy day while gazing as though blind at the graying, unshorn rumps of my small herd of sheep." (Heller, 1984, p. 130).

The Air from Bach's Orchestral Suite No. 3 in D, often referred to as the "Air on the G String," is widely cherished and recognized. It has become a cultural phenomenon, featured in numerous advertisements and even inspiring contemporary songs like "A Whiter Shade of Pale"

from the late 1960s (Wen, 2001).

"Air for the G String" is a behavioural anachronism; the significance of this behavioural anachronism stems from its pronounced temporal and cultural disjunction. Johann Sebastian Bach's 18th-century composition, a refined example of Western classical music, stands in stark contrast to the musical environment familiar to the biblical figure David, who lived in the 10th century BCE. This anachronism underscores the evolution of musical forms and cultural practices, highlighting the profound differences in artistic and cultural contexts between these two historical periods.

"With what will I pay for her, then?" I was now constrained to ask. "With a pound of flesh," was the answer I got. "A pound of flesh?" I echoed with surprise" (Heller, 1984, p. 132).

In Shakespeare's "The Merchant of Venice," Bassanio, a noble in need of funds, asks his wealthy friend Antonio for a loan to woo Portia. Antonio, lacking immediate cash, borrows from Shylock, a Jewish moneylender, agreeing to a shocking condition: if the debt is not repaid on time, Shylock can claim a literal "pound of flesh" from Antonio's body as repayment (Bevington, 2024).

The phrase "With a pound of flesh," is a nonfiction anachronism; it is a reference to Shakespeare's play "The Merchant of Venice." In the play, the character Shylock demands a pound of flesh as collateral for a loan. By placing a distinctly phrase from Shakespeare plays in an ancient biblical setting, the author creates a striking temporal juxtaposition. This can serve to engage the reader by blending familiar literary references with historical narrative, making the ancient story more relatable and vivid to a modern audience.

Chapter 7

"So on the spot I decided to put on an antic disposition and stake everything on the effect. Where do you think Shakespeare really got the idea for Hamlet?" (Heller, 1984, p. 175).

Heller makes a reference to Hamlet, "Hamlet is undoubtedly the most subtle and the least obviously dramatic of Shakespeare's great dramas,"(Williamson, 1922, p. 90).

Referring to Hamlet is a prochronism anachronism. This reference, in a historical context, could add depth to the narrative, inviting readers to explore parallels between David's character and themes from Shakespeare's works. It is a way to engage the audience and prompt them to reflect on the enduring relevance of literary motifs and characters across different time periods.

Chapter 8

" I've got too many tablets to look anything up in them." "Who the hell tells you to make them? Answer me truthfully. You really don't know what guiltless means?" (Heller, 1984, p. 186).

We identified in this passage a prochronism anachronism, thus, placing a modern invention, such as tablets, in an environment that is thousands of years ahead of its time is a very clear example of the author's desire to connect different eras. It also helps bridge the gap between the ancient world and the present, and brings the reader closer to the novel's time period.

"She walks in beauty like the night of cloudless climes and starry skies." (Heller, 1984, p. 187).

"She Walks in Beauty," written by Lord Byron, is a poem that portrays a woman's beauty (Mulyaningsih, 2024).

"She walks in beauty like the night of cloudless climes and starry skies." is a prochronism anachronism. This line is a direct quote from a poem by Lord Byron, written in 1814, which is far removed from the biblical era of King David, Solomon, Benaiah, and Nathan, who lived around the 10th century BCE. Using a line from a 19th-century Romantic poet in the context of ancient Israel creates a temporal discrepancy, as these two time periods are separated by almost three millennia. The significance of this anachronism lies in its artistic and thematic

effects. By blending a line from Lord Byron's 19th-century poem with a narrative about ancient biblical figures. It highlights the timeless nature of beauty and certain human experiences. The description of the woman's beauty using Byron's words suggests that such aesthetic appreciation transcends historical periods.

"Without guilt, Solomon. Solomon, can't a bright boy like you grasp something like that?" (Heller, 1984, p. 186).

Incorporating modern technology into an ancient biblical setting is a prochronism anachronism, the author creates a deliberate contrast that highlights the differences between the two time periods.

"Don't be foolish. You know by who. God. Where does Job come in?" "Where is Job?" regarded him closely." (Heller, 1984, p. 205).

The use one of the bible characters "Job" is a prochronism anachronism; it creates a connection between the biblical story and a contemporary context.

Chapter 9

"I had not a ghost of a chance of surviving had his wisdom prevailed over the he slyly flattering counsel of secret agent, Hushai the Archite." (Heller, 1984, p. 221).

Referring to Hushai as a "secret agent" is a behavioural anachronism because it applies a modern concept and terminology "secret agent" to a character in an ancient biblical narrative. By using modern terminology like "secret agent," the passage creates a connection between the ancient biblical story and contemporary contexts, potentially making the events more relatable or understandable to modern readers .

"Asahel sprang at the veteran older man, and like a skinny, puzzled, astounded, adolescent nincompoop, he found himself mortally impaled when Abner smote at him with the hinder end of his weapon to ward him off." (Heller, 1984, pp. 231_232).

The use of the word "nincompoop." is a prochronism anachronism. This term originated in the 17th century, long after the historical context of the events being described. By using contemporary language in a historical context, the author could aim to make the story more accessible or relatable to modern readers.

"Especially the one about the traveling knight in armor and the wife of Bath." (Heller, 1984, p. 239).

"The Wife of Bath's Tale" is one of the 24 stories in Geoffrey Chaucer's "The Canterbury Tales" (The Editors of Encyclopaedia Britannica, n.d.).

The reference to the Wife of Bath is a nonfiction anachronism. It is a character from Geoffrey Chaucer's "The Canterbury Tales," which was written in the late 14th century highlighting the author's literary knowledge, or drawing parallels between different time periods.

Chapter 10

""I don't care about any of that," she said tartly. "I'm going to make a million dollars on these. Every woman will want them. I'll need a thousand sewing machines."" (Heller, 1984, p. 273).

Heller uses an intentional anachronism; he deliberately includes the mention of sewing machines to make a point, knowing that sewing machines did not exist during the time period being portrayed. It highlights the absurdity of the situation and emphasizes the character's imaginative but anachronistic thinking. Additionally, it can serve to underscore the character's innovative mindset by suggesting they are ahead of their time, even if only in their imagination.

"I'll make him a captain of a million and send him away again."(p(Heller, 1984, p. 275).

Introducing a modern military rank structure in an ancient setting is a behavioural anachronism; it can provide a fresh perspective and enhance the narrative's accessibility for

contemporary audiences. It allows readers to draw parallels between historical events and modern concepts, fostering a deeper understanding and engagement with the story bridging the gap between different time periods and making the narrative more accessible to a broader audience.

" When we were married and I came upon her one day experimenting diligently with brushes of hyssop twigs to turn herself blonde inthe tincture of loosestrife and saffron she had blended," (Heller, 1984, p. 265).

The use of hyssop twigs and loosestrife in ancient times is a behavioural anachronism. In fact, people did not have the knowledge or technology to bleach hair using these methods. The anachronism regarding the use of hyssop twigs and loosestrife for hair bleaching adds an element of intrigue and curiosity to the narrative. By introducing a seemingly out-of-place detail, the author prompts readers to question the historical accuracy of the portrayal and encourages them to consider the motivations behind such a choice.

Chapter 11

" "let Tamar my sister come to take care of me." He had laid himself down like a man who was ill. "It's probably a virus."" (Heller, 1984, p. 296).

The mention of a "virus" in a biblical narrative is considered a prochronism. It can prompt readers or listeners to question the overall accuracy and credibility of the storytelling.

Chapter 12

""Let's give him an A!" they chorused." (Heller, 1984, p. 320).

"Let's give him an A" is a behavioural anachronism; it reflects behaviours and cultural practices that are specific to more recent times, rather than to the historical context of ancient Israel in which the narrative is set. In addition, the cheerleaders and their chant serve to momentarily break the historical immersion, potentially drawing attention to the performative

aspects of Absalom's actions and the public spectacle of his rebellion, paralleling it to modern public performances and sports events.

"I am David, not Moses, "I made certain to let them know, "and I shall return. If I shall find favour in the eyes of the Lord, He will bring me again, and show me both His habitation." (Heller, 1984, p. 317).

The use of the Biblical characters, "David" and "Moses" in formulating a more recent narrative is a prochronism anachronism. It creates a time gap between the past and the present.

Chapter 13

"He told me you didn't give him a chance to explain."

"He wants to build a navy."

"What's wrong with a navy?" (Heller, 1984, p. 342).

Heller uses a nonfiction anachronism to underscore the stark contrast between the historical reality of ancient Israel and the modern concept of naval power projection. By introducing the idea of building a navy in this ancient setting, it highlights the discrepancy between the characters' understanding of governance and military strategy and the realities of their time. This anachronism serves to emphasize the author's or speaker's perspective on these themes, adding depth to the narrative by prompting readers to consider the implications of introducing modern concepts into historical contexts .

Chapter 14

"Bullshit! Is this true?" (Heller, 1984, p. 347).

By infusing slang language within the dialogue, Heller uses a prochronism anachronism, which can be considered as modern way and out of historical context of the novel and it used to add irony and humour.

Conclusion

The novel *God Knows* embodies Joseph Heller's style of using language and literary techniques to breathe new life into the historical narrative, making it resonate with contemporary audiences through the use of satire, black humour, and anachronism. In this chapter, we focus on analyzing anachronism used by Joseph Heller. In fact, by utilizing this literary device, Heller makes his novel *God Knows* unique and different in comparison with the rest of his previous works. The analysis we carried out consisted in identifying instances of anachronism in each chapter and investigating their significance.

General Conclusion

In this dissertation, we have explored the multifaceted significance of anachronism in Joseph Heller's novel *God Knows*, demonstrating how it enriches the narrative and deepens the reader's understanding of the text. The first chapter provided a foundational understanding of stylistics and style, delineating their relationship with literary devices and offering a comprehensive definition of anachronism. We examined the various types and roles of anachronism, highlighting its significance in literature as a tool for temporal juxtaposition and thematic exploration.

The second chapter delved into Joseph Heller's biography and his writing style, which mixed by satire, dark humour, and a penchant for blending historical and contemporary elements. Through a detailed analysis of *God Knows*, focusing on the plot and characters, we uncovered how Heller's use of anachronism serves not merely as a stylistic choice but as a critical mechanism for conveying deeper meanings and critiques.

In *God Knows*, which is a best reflection of the concepts of faith, loyalty, courage, and the desire for authority through its various events. It deals with the various human experiences that David lived with his wives and children. This is a novel written by Joseph Heller, in which the story of David is reformulated from the Bible. A modern addition to the language and the way the events are formulated makes the reader excited every time. To explore its events and delve into Heller's distinctive style, in which he skillfully used one of the distinctive linguistic tools that distinguished this work and made it an unusual work, which has special dynamic.

Heller pushes the reader to think through his use of anachronism and bridging the temporal gap between the present and the Bible, and by using it in timeless and scientific topics as well, adding elements such as intelligence, irony, and humour. This combination creates an innovative fusion that forms other dimensions for the novel, which makes it modern despite its

dealing with events from the past and history, thus modernizing the past. In this novel, readers are drawn to understand this mixture.

In conclusion, the historical irony in the novel *God Knows* is not only a pivotal element, but also rather a narrative strategy that contributes to enriching the linguistic element. It is used in this novel as a satirical tool to comment on social and humanitarian issues, and it provides depth to the novel's characters. With Heller's skill in using this linguistic tool, which connects the present and the past, he contributes to exploring the Bible more by reformulating its stories and mentioning the prophets. David receives more focus by delving deeper into his personality and his development throughout the stages of his life.

Through our study and after we delved deeply into this literary device in Heller's novel, we found that it contributed greatly to the linguistic enrichment of the novel through its integration of past and future events. Although it is known to be an error in time, it is a powerful tool when employed in any text, as it has many roles that differ each time according to its use. In a text, although it is not common, it combines events in an innovative way when used in any passage. It also has many types, which makes it have many facets and is renewable, and it can be used to modernize the past and as a tool for satire, as Joseph Heller did in his novel *God Knows Best*, or used in other ways, as it is renewed every time according to its use.

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المخلص

تبحث هذه الدراسة في أداة أدبية تسمى "المفارقة التاريخية"، وتعرف بالخطأ في التسلسل الزمني، وهي أداة تسهم في إثراء السرد. وتهدف الدراسة إلى تقديم تعريف شامل للمفارقة التاريخية ودراسة أهميتها في رواية جوزيف هيلر *God Knows*، هذا وتتناول هذه الدراسة بالبحث والتعريف أنواع المفارقة التاريخية على اختلافها وتعددتها. كما ترمي إلى البحث في دورها ودلالاتها وأهميتها التي جعلت الكاتب الأمريكي جوزيف هيلر يوظفها في روايته *God knows*. يعتمد هذا البحث المنهج الوصفي التحليلي المعتمد على الأسلوبية أداة للفحص والتحليل التي تمنح منظورا جديدا للمعاني والموضوعات من خلال قدرتها على سد الفجوة الزمنية. وأخيراً، خلصت الدراسة إلى أن هذه الأداة الأدبية تتيح للكاتب إضفاء الحيوية والتجديد على العمل الأدبي.

الكلمات المفتاحية: المفارقة التاريخية، *God Knows* ، جوزيف هيلر.