

Abstract:

Spatio-temporality is an interdisciplinary term, which transgresses into politics, economy, history and last but not least into literature and literary studies. Time and space are two terms, which go always hand in hand and thus it is unthinkable to think of them separately.

In William Faulkner's work, spatio-temporality has a special place, especially in *The Sound and the Fury*, in which Faulkner uses ideas and concepts of other philosophers and writers who were preoccupied with time. Above all, it was Henri Bergson and his work *Time and Free Will*. In this work, Bergson coins the term *la durée*, or duration and refuses the idea that time is a system of causes and effects. Another philosopher, who deeply influenced Faulkner, was William James, the author of *Principles of Psychology* in which he speaks of the stream of consciousness. Faulkner's fiction is further marked by the influence of James Joyce, especially by his time focus on one day in the character's life, with numerous flashbacks, and by Marcel Proust, and his perception of the past.

The concept of time and place has something to do with Lost Cause and the South American frustration by the development of events, which took place after the Civil War. The Southern territory is difficult to demarcate, Missouri and Kentucky are surely part of it, nonetheless, for Faulkner, the South is defined by a set of values rather than geographical frontiers.

In terms of spatio-temporality, the most important passage is the one taking place on 2nd July 1910, on the day of Quentin's suicide. The spatio-temporal significance of this part of the book is evident from Jean Paul's Sartre's essay, *Time in Faulkner*. In this passage of the book portrays Quentin's vain battle with time. He breaks the watch that he was given from his father and that once belonged to his grandfather and thus he breaks the temporal continuity. His perception of the present is constantly violated by events from the past, which Faulkner puts into italics. Bergson's ideas are often expressed by the voice of Quentin's father (if it is his voice and not Quentin's imaginary voice). The voice is trying to teach Quentin of Bergson's critique of time, measured by space and numbers. Unfortunately, it is a pessimistic voice, which does not offer Bergson's alternative of *durée* but only offers frozen time, which does not lead anywhere.

Once Quentin breaks his watch, temporal duality sets in motion. The cause of this duality is Quentin's problematic relation with his sister Caddy and her virginity. The time frame becomes a single axis, which we could call atemporal present. Quentin's perception of the present is constantly distorted by his childhood memories of his sister and their problematic relation. He perceives time as a stream of a river. Water, mud and the river are recurring elements in the whole novel that also serve as measurements of time and Quentin is often reminded of the presence of Charles River, in which he eventually drowns. Throughout the book, the river is emblematic even from spatio-temporal perspective.