

Supervisor's report on M.A. thesis by

Andreas Patenidis

### **"Spatio-Temporality in Faulkner's *The Sound and the Fury*"**

Mr. Andreas Patenidis purveys in his thesis work the whole problematic of spatio-temporality in William Faulkner's novel text, *The Sound and the Fury* with some comparative cultural reference to Proust's 4000-page long novel. The thesis contains pp. across some 69 pp. in an introduction, ten discrete units of composition, and a bibliography. As for the prose style, it reads ok and it displays an ability too from the candidate to retain his own critical program amidst the body of criticism that he does engage. More exactly though, the quality of the language while better in some spots does contain some typos and errors: e.g. "Henri" (2) should be "Henry", "is drawn into" (10) should remove "into", "that stands" (33) should be instead "who", "his unable" (40) should read as "him unable", and "point out" (52) should read as "points out".

Content-wise, this reader appreciated the contextualized close reading of the target cultural objects. At one point we read of *The Sound and the Fury* that "My argument is that by inciting his memories of Caddy from childhood to invade the present, Quentin temporarily fights off this world meaninglessness. Caddy is Quentin's decreed center of inheritance or natural significance, the base of stability, the core of original identity. Quentin's memory seeks to retain this center (or to re-- appropriate its presence). The underlying irony--and it is paradigmatic of Quentin's dilemma--is that Caddy could never have been an original source of significance of plentitude" (32). These are sound points that hold substance. In another mention, we also read that "The difference between Proust and Faulkner is that for Faulkner, those sign[s] that are dematerialized and which carry meaning are usually not material (madeleine) but verbal and semantic (the golfers shouting for their caddy). Benjamin's inability to orient himself in time and distinguish between the present and the past makes it possible for him to create associations that other people cannot" (62). **First question:** can you clarify what you mean by this more exactly by unpacking the critical implications in a thoroughgoing manner?

The candidate also well characterizes the complicated nature of defining the very categories of spatio-temporality in the Faulknerian aesthetic universe. **Second question:** Does your critical analysis suggest new questions for re-visioning critical deadlocks and ambiguities regarding Faulkner's stance toward the dynamic of spatio-temporality? **Third question:** does the candidate find Faulkner's fictional work/tack on time more cogent, or Proust's, and why would this be so?

In light of the foregoing mentions, I hereby recommend the pre thesis defense mark of a 2 (velmi dobře) for the thesis work.

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