

man unconditionally. Faith bridges this infinite gap by accepting the fact that in spite of it the power of being is present, that he who is separated is accepted. Faith accepts “in spite of”; and out of the “in spite of” of faith the “in spite of” of courage is born. (CT 172)

And it is in the encounter with God that is the fundamental experience of all who dare to hold the courage to be:

The courage to be in this respect is the courage to accept the forgiveness of sins, not as an abstract assertion but as the fundamental experience in the encounter with God. Self-affirmation in spite of the anxiety of guilt and condemnation presupposes participation in something which transcends the self. (CT 165)

As Dilsey testifies it is sure that “the faith in the Resurrection of the Christ . . . can give certainty only to the victory of the Christ over the ultimate consequence of the existential estrangement to which he [man] subjected himself” (STII, 155).

In conclusion, as we have seen, time is Christ and since Christ is nullified in their world, time is nullified there in the novel. It is the death of God and our God-forsaken misery that prevails at the beginning of the novel. There follows Quentin’s section which resounds with the chilling confession, “That Christ was not crucified: he was worn away by the minute clicking of little wheels” (SF 65). Quentin is justified himself. He denies that he is crucifying Jesus by justifying the South. There Christ is reduced to canaille and no redeeming value is recognized. And it is in Jason’s section that the value of time is used for his personal profit. What is required is a reevaluation of time through a revaluation of Christ’s death. This comes through Dilsey’s Easter celebration. The correlation of three days of April in the novel with the days of the Easter sequence is realized in this way. The sections of Benjy and Jason with the final chapter present the events that take place on 6, 7, and 8 April 1928 (Good Friday, Holy Saturday, and Easter Sunday). Quentin’s section takes place on 2 June 1910, the day of his suicide. The tale full of sound and fury reaches its climax on Easter, when Dilsey gets the vision of Christ’s redemption. What is the significance of this calendar of events? As Christ was crucified on April 6, the Good Friday, by Jason Compson’s mindless exploitation, time was killed violently: it is dead and buried in Benjy’s “tale/Told by an idiot,” for it seemingly signifies nothing, on April 7, Holy Saturday when Christ is buried in his tomb; and time was resurrected on Sunday, April 8th, the Easter as Christ is resurrected from death when Dilsey has the vision of Christ’s redemption through his death.

Although Faulkner himself attempts to deny the value of his invention,⁴⁾ *The Sound and the Fury* of 1929 makes a celebration of time’s victory. In fact it is Faulkner’s demonstration that man can live a meaningful life in the midst of anxieties of nonbeing. As Christ who fills time is resurrected from death, time regains its meaning. And it is faith that reveals to us the utmost vision of Christ’s redemption through his death as a symbol of liberation from the human plight of voidness, which gives us courage to be.

Notes

N. B. —The following abbreviations have been used below:

PE: *The Portable Faulkner*. Ed., with an introduction and notes, by Malcom Cowley. N. Y.: The Viking Press. 1946.

FU: *Faulkner in the University: Class Conferences at the University of Virginia 1957–1958*. Ed. by Frederick L. Gwynn and Joseph L. Blotner. Charlottesville, Va.: univ. of Virginia Press. 1959.

SF: *The Sound and the Fury*. William Faulkner. London. Everyman’s Library. 1992 (1929)

CT: *The Courage to Be*. Paul Tillich. New Haven: Yale University Press. New Haven. 1952.

4) When Faulkner was asked what symbolic significance he attached to the dates in *The Sound and the Fury*, he answered with embarrassment: “Now there’s a matter of hunting around in the carpenter’s shop to find a tool that will make a better chicken-house. And probably—I’m sure it was quite instinctive that I picked out Easter, that wasn’t writing any symbolism of the Passion Week at all. I just—that was a tool that was good for the particular corner I was going to turn in my chicken-house and so I used it” (FU 68).