

in order to reestablish authentically man's existence, because he declares, "Time is Jesus." The aim of this paper is to clarify his process.

The Sound and the Fury presents the world of the South where the existence is constantly being nullified by the Southerners. We can see that the title, *The Sound and the Fury*, quoted from *Macbeth*, "[Life] is a tale/ Told by an idiot, full of sound and fury,/ Signifying nothing," connotes that life has no meaning whatever. This interpretation is applicable not only to the first section but also to the whole story. The novel begins with Benjy's section, a tale told literally by an idiot and ends with Benjy's being driven around the town square by Luster. Benjy's bellow, the sound which is in itself "the grave hopeless sound of all voiceless misery under the sun" (*SF* 332), becomes symbolic of the divine grief in Christ's, "I thirst" [Jn 19:28]. With Quetin's chilling claim, "That Christ was not crucified: he was worn away by the licking of little wheels" (*SF* 65), time seems to have lost all positive value at all in the novel but remains only to be a destroyer. In other words, because of the sins of not accepting the guilt of the South, time is subjected to futility [Rom 8.20]. As the saddest odour of honeysuckle (*SF* 145) fills Quentin's world, the novel is filled with the anxiety of nonbeing to which man's ontic self-affirmation is about to be reduced, being filled with in Paul Tillich's words the awareness of one's finitude as finitude (*CT* 36).

The four chapters of the novel are constituted as four units of time seen in its various aspects and Faulkner was very careful in fixing the temporal order of the novel. In each chapter we see how one's concept of time defines one's existential reality, which also reflects one's relationship to Christ.

The first section of the story is told by Benjy, an idiot of age thirty-three years. According to Faulkner, Benjy is a pitiable "animal," a device used in the telling that "serves Faulkner's purpose and is gone."²⁾ But we

salvation. Again he answered, "I do, yes" (*FU* 73).

As for Faulkner's concept of faith I understand that faith is hope raised to belief. It is born of confidence in a principle which always lacks demonstrable evidence. Faith demands particular responses without first establishing guarantees. In this way faith demands to a certain degree on courage, on the adventure of real chance. Some of the characters Faulkner most openly admires; Dilsey, Nancy Mannigoe, Lena Grove, even Mink Snopes of *The Mansion* have embodied his notion of faith. It is the individual's response to evil. It is here that free will receives its best and most strenuous exercise. Thus, at the very core of Faulkner's religious idea is the notion of the response one makes to evil.

Paul Tillich, the ontologist and epistemologist, takes the firm position that man's sense of God is made possible only because man's being is grounded in God's. Thus the presupposition of man's search for God is his always ambiguous possession of and by Him. (See Paul Tillich, *Theology of Culture*. New York: Oxford University Press, 1959) This dialectical intimacy of God and man is at the centre of Tillich's theological methodology, which he calls the method of correlation and which he understands as the basis for this theology as an "answering theology." (*Systematic Theology* I, Chicago: University of Chicago Press, 1951, p.6) It presupposes man's ambivalent experience of a simultaneous unity with and separation from his divine ground. The very dynamic of this experience both draws man back to his source and yet convinces him that he cannot reachieve wholeness unless it be given. Tillich captures the movements of this dynamic succinctly when he writes, "Man is the question he asks about himself before any question has been formulated." (*Ibid.*, 62) Thus man, by the very nature of his existential situation, asks after God. Tillich believes that the experienced answer to this question is the substance of the Christian revelation and the meaning of Christ. In the light of this understanding of the human situation, the task of the theologian is to analyse the ongoing and culturally variable expressions of the human plight and quest, and to address the resources of the Christian message to it. That is quite similar to Faulkner's believing task of a writer.

In my understanding both Tillich and Faulkner see man's precarious triumph consists in his courage to be, which includes the courage to face anxiety and eventual non-being in time and the Christ figure as the concrete absolute is the paradigm for this courage, and I understand that both perceive the answer to the man's existential plight lies in his courage to transform evil first in himself and then his world at the cost of oneself. (See John P. Dourley C. G. *Jung and Paul Tillich*. Toronto: Inner City Books, 1981)

- 2) *Lion in the Garden: Interviews with William Faulkner 1926-1962*, ed. by James B. Meriwether and Michael Millgate (New York: Random House, 1968), pp. 245-6.