

However all of Jason's efforts are ultimately fruitless. It is in the fourth section of the novel that Jason finds out that Quentin has broken into his room and taken the money sent by Caddy for her support that he has been stealing for the past fifteen years. Furthermore, discovering Quentin's theft, he cannot report the true amount that has been stolen to the sheriff because that would reveal his own theft. We can say he is betrayed by his dishonesty.

Being such a person, Jason finds time is substantial so that every second counts to benefit him. No italicized parts to indicate time shifts can be found in his section because in his own mind he is not at all confused about the past, the present, or the future. For Jason, time is a linear progression of yesterday and today and tomorrow. By insisting on seeing time only with regard to money it obtains, he is always preparing to live, not living and resting in the present. He is so committed to preparation for the future though he is almost as enslaved as his brothers are. This is a man wholly unable to deal with the present as is seen in his dealings with Miss Quentin. He exaggerates the tiniest matter into seeming tragedies. Jason's time is spent in his present, using past and future for his own advantage. His world is in the immediate present and he exists there only for his own selfish aims. Thinking nothing whatever God one way or the other (*PF* 716), Jason excluded Christ completely from his world. Thus in Jason's section which occurred on Good Friday, the day Christ was crucified, time is totally deprived of its value.

Without Christ, all of the Compson brothers find the world "full of sound and fury," and so all the three attempts to create some sort of order in vain; all lack the absolutely stable centers of their respective universes. We have seen in fact each of them is concerned with the same problem, namely Caddy and her loss of virginity. They make Caddy their center. Even Jason can no more free himself from his obsession with Caddy than Quentin and Benjy. As we have seen Jason bears a grudge against Caddy and his hatred is vented on her daughter Quentin. However, Jason's obstinate chase after Quentin might be his desperate quest for love which can only be shown in hatred. Since he has never known what love is, his search for love always becomes a search for money which Jason has replaced love with. Thus his obsession with Caddy is quite different from Quentin's, but it is still very strong.

What does Caddy represent? Surely Faulkner repeatedly remarks that the whole story is the story of Caddy. *The Sound and the Fury* "began with the picture of the little girl's muddy drawers, climbing that tree to look in the parlor window with her brothers that didn't have the courage to climb the tree waiting to see what she saw" (*FU* 1); "I was just trying to tell a story of Caddy, the little girl who had muddied her drawers and climbing up to look in the window where her grandmother lay dead" (*FU* 17).

What Caddy sees in that tree is death. As Faulkner says of her in the appendix, she was "doomed and knew it, accepted the doom without either seeking it or fleeing" (*PF* 710). Faulkner means death by doom as every man's doom. Here we have to point out that the life of Caddy is chronologically ordered in the novel. The first section depicts Caddy's childhood. Next comes Caddy's adolescence and the loss of innocence, which is Quentin's ever-present concern. The third section depicts Caddy's adulthood because Jason is concerned only about Caddy's financial affairs. They think they take Caddy, but at the moment they think they take Caddy, she is not there anymore. Thus their center is missing and as a consequence, their life is left in turmoil. Caddy, who "doesn't want to be saved hasn't anything any more worth being saved for nothing worth being lost that she can lose" (*PF* 716) is a symbol of our human finitude which is controlled and limited by chronological time.

On human finitude Paul Tillich explains it is, in the last analysis, nonbeing (*CT* 158). The threat of nonbeing to man's ontic self-affirmation is absolute in the threat of death and related to the threat of fate. At any moment anxiety of nonbeing takes hold of us. Nonbeing threatens man as a whole, and therefore threatens his spiritual as well as his ontic self-affirmation (*CT* 46) which is experienced as the anxiety of emptiness and meaninglessness as is experienced by Quentin. The decisive question is whether one can hold his courage to be, a courage to affirm oneself in spite of the threat against man's ontic self-affirmation:

The threat of nonbeing to man's ontic self-affirmation is absolute in the threat of death, relative in the threat of fate. But the relative threat is a threat only because in its background stands the absolute threat. . . . And death stands behind fate and its contingencies not only in the last moment