

... God could not choose but be pleased with delicious accents of martyrs, when in their tortures they cried out nothing but "Holy Jesus" and "Blessed be God;" and they also themselves who, with a hearty resignation to the Divine pleasure, can delight in God's severe dispensation, will have the transportations of cherubim when they enter into the joys of God. (*HL* 374)

Faulkner also follows the Bible in showing Christ as a substitute, a metaphorical lamb: as Preacher Shegog expresses it, "I got the recollection and the blood of the Lamb." He depicts Christ as a Lamb slain, as says in the Bible: "Behold, the Lamb of God, who takes away the sins of the world" (John 1:29). Thus Christ's redemption by means of his blood is presented most vividly to the congregation:

'I see hit, breddren! I see hit! Sees de blastin, blindin sight! I sees Calvary, wid de sacred trees, sees de thief en de murderer en de least of dese; I hears de boastin en de braggin: Ef you be Jesus, lif up yo tree en walk! I hears de wailin of women en de evenin lamentations; I hears de weepin en de crying en de turnt-away face of God: dey done kilt Jesus; dey done kilt my Son!' (*SF* 255-256)

'... O sinner? I sees de resurrection en de light; sees de meek Jesus saying Dey kilt Me dat ye shall live again; I died dat dem whut sees en believes shall never die. Breddren, O breddren! I sees de doom crack en hears de golden horns shoutin down de glory, en de arisen dead whut got de blood en de ricklickshun of de Lamb!' (*SF* 256)

Some of Faulkner's characters are associated with Biblical allusions that make them sacrificial lambs even though they are not sinless as Christ was. They become expiations for the misdeeds of other persons. Such characters are Ike McCaslin of *Go Down, Moses* and Henry Sutpen of *Absalom, Absalom!*, Mink Snopes in *The Mansion*, Benjamin Compson in *The Sound and the Fury*, and Joe Christmas in *Light in August*.

Faulkner himself says Nancy is a sympathetic character. Although she commits murder, she firmly believes that she is acting in the best interests of Temple and the innocent child. Faulkner's own comment on Nancy is worth noticing:

Well, it was in the—that tragic life of a prostitute which she had had to follow simply because she was compelled by her environment, her circumstances, to be it. Not for profit and any pleasure, she was just doomed and damned by circumstances to that life. And despite that, she was capable within her poor dim lights and reasons of an act which whether it was right or wrong was of complete almost religious abnegation of the world for the sake of an innocent child. That was—it was paradoxical, the use of the word, Nun for her, but I—but to me that added something to her tragedy. (*FU* 196)

In spite of the moral and intellectual limitations of Nancy's "poor dim lights," much of the dynamism of the novel lies precisely in this fact that Nancy does "believe" so strongly in the moral faultlessness of her act. Thus if we understand Nancy dies for the sins of Temple Drake, to sacrifice herself for Temple's salvation, we could say Nancy is a Christ figure.

Back in *Sanctuary* we also have a proliferation of Christ allusions there. One such example is that Faulkner chooses Popeye as a Christ figure. We naturally think of the monstrous qualities of Popeye, who "had that vicious depthless quality of stamped tin" (*S* 1) is far from being a Christ figure, however, there are several ironic suggestions of Popeye's status as such. Witness that "Popeye was born on the Christmas day" (*S* 209). His lean body and pale complexion with his faintly aquiline nose remind us of those conventional pictures of Jesus. He has "apostles," who are not saints, but members of his gang. As Jesus turned water into wine, Popeye makes whiskey. Also there is a scene which seems overlap with Christ's last supper. On the night before Popeye's hanging, a minister has come into his cell to pray for him: