

The Sound and the Fury: final essay

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Bailey

AP Language and Composition

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May Twenty-Eighth, 1935.

Among the spring flowers and manicured gardens, I walk over a bridge crossing a stream flowing from the river. I watch the leaves caught in its currents. The leaves swirl and toss, caught in the currents of the water. In a sudden moment, the clear blue sky shatters into a million pieces. Birds' wings fill the air in a simultaneous rush. A bride luminescent like an angel bursts out of the dark entrance of an old church building, holding her groom's hand and several flowers in the other. If only I could have one of those flowers for Benjy and Miss Quentin. Is she escaping from the family, from its decay and from a tumultuous childhood in that dark and cursed house? But I could never escape. I may be far from Jefferson, I may wander from place to place, but torrents of my early years come rushing in regardless.



I find myself walking into the cathedral, perhaps wishing to purify my soul or to revisit the past that still lives within me. I envision myself on my wedding day. Did I have the shining brightness of the bride in the white veil and wedding dress?

I look at myself in the mirror. I don't look like myself in this white dress. Leaving the house after the wedding, I do not look back. I could not bring myself to do so. I could not watch Benjy's soft eyes grow ever more despondent as he sees me. Herbert cannot know about Dalton Ames. Do I love him? What is love anyway? I have to leave to fix the situation that I've created. Yet I am torn having to leave my family in order to save their pride and dignity. But

this way the family's pride will be saved. The family will be provided for financially when Herbert gives Jason the job as he promised.

Sold Benjy's pasture for Quentin's education. Quentin did promise. I made him promise. Look after Benjy and Father. Don't let Jason send Benjy away. My dear Quentin. How my life has raced to this event. I cannot stop time. But my life has become entangled in time. Hence I look only into the future, lamenting the rest. My poor Quentin, I had to leave you with a burden that only you would bear.

Little Quentin. Are you like me. Would Benjy remember me and think you are like Caddy. I see a young girl keenly watching the bride and groom, anticipating. I can see it on her face. Is my daughter looking for me is Benjy looking for me with anticipation through the worn out gate of my childhood? Time may have erased me and washed me away. Quentin do you feel my brother Benjy. I feel my heart constrict from missing you. But I could never see you and bring more shame to the family. Already, I have abandoned all constraints of moral tradition and integrity, estranging myself from Jefferson. Father might have wanted me to return, but he is no longer. I feel free now but remain tied to the things that still attach me to you to Jefferson. Somehow I don't trust Jason to be a good guardian. My fifty dollar payments of atonement. I miss you little Quentin, always.

I am not free from my past but in fact burdened by it. These old Parisian avenues and churches are so foreign but so old, just like the old South, like Jefferson. They resemble shadows of their former selves. It is like the decay and destruction in my family, sick with cruelty and apathy. Full of anguish and torment, weary and deafened as the years passed.

My mother always sick in bed. Mother needs to get out of bed. What of her leaving daughter, her lost sons. Is she content with the prospect of Herbert as her daughter's husband? I could hear Benjy bellowing and scratching his fingers across the window. I see T.P. trying to hush him. He feels me going away. As I walk toward them in my veil, he starts again. He knows without words. He does not understand but he feels. He could smell my perfume. I feel his fury roaring out in his bellows.

I suddenly open my eyes, returning to the present with a shout. When I hush, the sound leaves the air, without a sign that it was ever there. I find myself standing alone in front of the church. Hurriedly, I turn and retrace my steps. Back over the stream's unbroken currents that carry away all of the sound and fury into the perpetually running water. I need to somehow rescue Benjy and Quentin from Jason. But how could I rescue Quentin when I could not be rescued myself?

I know Benjy is waiting for me. A medley of things in his mind – a bell of perfume, flowers, and trees. Does Benjy still have my slipper? Quentin's turmoil, quieted now. Quentin, reawakened. In my mind, I rush toward them, toward their island in the middle of the currents and the strife. If I only could come and save them. But none of us can be saved.

On the other side of the bridge, I sit on a wooden bench, watching the sky grow red as the sun sets in the west. A gust of wind comes. The red leaves swirl and eddy in the brown water. I watch as they sink until I can no longer see them, disappearing into obscurity, signifying nothing.



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GRADEMARK REPORT

FINAL GRADE

GENERAL COMMENTS

Instructor

47/50

PAGE 1



Comment 1

beautiful and clear imagery, like in Dilsey's chapter

PAGE 2



Comment 2

nice reference and engagement with the text-- now omit punctuation so it has a quicker pace



Comment 3

good reference to Paris here

PAGE 3



Comment 4

don't use possessive my-- only Mother, like in text



Comment 5

avoid using dashes- Faulkner does not use them because they show a mature and connected thought that his characters don't have



Comment 6

nice ending!

EXPOSITION (20%)

0 / 5

The text sets up a story by introducing the event/conflict, characters and setting.

EXCEPTIONAL (5)	The text creatively engages the reader by setting out a well-developed conflict, situation, or observation. The text establishes one or multiple points of view and introduces a narrator and/or complex characters.
SKILLED (4)	The text engages and orients the reader by setting out a conflict, situation, or observation. It establishes one or multiple points of view and introduces a narrator and/or well-developed characters.
PROFICIENT (3)	The text orients the reader by setting out a conflict, situation, or observation. It establishes one point of view and introduces a narrator and/or developed characters.
DEVELOPING (2)	The text provides a setting with a vague conflict, situation, or observation with an unclear point of view. It introduces a narrator and/or underdeveloped characters.
INADEQUATE (1)	The text provides a setting that is unclear with a vague conflict, situation, or observation. It has an unclear point of view and underdeveloped narrator and/or characters.

DEVELOPMENT (20%)

0 / 5

The story is developed using dialogue, pacing, description, reflection and multiple plot lines.

EXCEPTIONAL (5)	The text demonstrates sophisticated narrative techniques, such as engaging dialogue, artistic pacing, vivid description, complex reflection, and multiple plot lines to develop experiences, events, and/or characters.
SKILLED (4)	The text demonstrates deliberate use of narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.
PROFICIENT (3)	The text uses narrative techniques, such as dialogue, description, reflection, that illustrate events and/or characters.
DEVELOPING (2)	The text uses some narrative techniques, such as dialogue or description that merely retells events and/or experiences.
INADEQUATE (1)	The text lacks narrative techniques and merely retells events and/or experiences.

ORGANIZATION (20%)

0 / 5

The text follows a logical sequence of events.

EXCEPTIONAL (5)	The text creates a seamless progression of experiences or events using multiple techniques--such as chronology, flashback, foreshadowing, suspense, etc.--to sequence events so that they build on one another to create a coherent whole.
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SKILLED (4)	The text creates a smooth progression of experiences or events using a variety of techniques--such as chronology, flashback, foreshadowing, suspense, etc.--to sequence events so that they build on one another to create a coherent whole.
PROFICIENT (3)	The text creates a logical progression of experiences or events using some techniques--such as chronology, flashback, foreshadowing, suspense, etc.--to sequence events so that they build on one another to create a coherent whole.
DEVELOPING (2)	The text creates a sequence or progression of experiences or events.
INADEQUATE (1)	The text lacks a sequence or progression of experiences or events or presents an illogical sequence of events.

STYLE (20%)

0 / 5

The text uses sensory language and details to create a vivid picture of the events, setting, and characters.

EXCEPTIONAL (5)	The text uses eloquent words and phrases, showing details and rich sensory language and mood to convey a realistic picture of the experiences, events, setting, and/or characters.
SKILLED (4)	The text uses precise words and phrases, showing details and controlled sensory language and mood to convey a realistic picture of the experiences, events, setting, and/or characters.
PROFICIENT (3)	The text uses words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
DEVELOPING (2)	The text uses words and phrases and telling details to convey experiences, events, settings, and/or characters.
INADEQUATE (1)	The text merely tells about experiences, events, settings, and/or characters.

CONCLUSION (20%)

0 / 5

The text provides a conclusion that follows from the course of the narrative. The conclusion provides a reflection on or resolution of the events.

EXCEPTIONAL (5)	The text moves to a conclusion that artfully follows from and thoughtfully reflects on what is experienced, observed, or resolved over the course of the narrative.
SKILLED (4)	The text builds to a conclusion that logically follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
PROFICIENT (3)	The text provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
DEVELOPING (2)	The text provides a conclusion that follows from what is experienced, observed, or resolved over the course of the narrative.
INADEQUATE	The text may provide a conclusion to the events of the narrative.

