

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒

29^{secB}

Please write the name of your two studied texts below:

Text 1: THE GREAT GATSBY

Text 2: THE WHITSUN WEDDINGS

Throughout "The Great Gatsby", people experience and observe all types of change, emotionally, physically, through locations and decisions. A lot of the time these changes are a driving force behind them, or the pinnacle of a journey. In a city as busy and bustling as New York City, a life of change is not unprecedented.

Nick Carraway, the narrator, experiences the first recorded change in the novel. His journey from the midwest to NYC is significant to his character, as he decides to "go East" after the war. The imagery Fitzgerald crafts paints the midwest as radiant, indicated by the use of adjective in "the warm centre of the world". He writes of "wide lawns" and "friendly trees", whose adjectives imply "open and welcoming atmosphere. Despite this, Carraway wants out. He juxtaposes this imagery with the metaphor that the midwest is now "the ragged edge of the universe", as if the war changed his view on everything. This change of heart leads to a change of view, as he moves to the decidedly "less fashionable" West Egg, where the houses appear almost grotesque with the imagery of "colossal" or "an eyesore". Later, ~~Go~~ Nick Carraway's attitude changes again, however,



with his resignation to return to the midwest and admittance of his love for it. The change and journey in Carraway's life could be linked to Larkin's poem "Here", which explores the want for a change in scenery but in reverse to Carraway. "Here" begins with the city, an urban landscape ^{with} "rich industrial shadows", with "spires and cranes" that "cluster". There's a sense of claustrophobia, where "cluster" and "barge-crowded" evoke images of a lack of space. The meadows that are "too thin and thistled to be called meadows" contrast the "wheat-fields" and "poppies". Similar to Carraway, an underlying admiration of sorts exists for both locations, explored through the change. Larkin ends with the idea of a eutopia of sorts, "unfenced existence", but it is "out of reach." "unfenced" suggests free and unbound, implying that current existence is not. At the end of "The Great Gatsby", Carraway leaves the audience with a similar message, that "the organic future... year by year recedes us," suggesting that there is a future full of life and hope, but we grow further and further away from it, like the "unfenced existence".

