

English Literature
Exemplar Response
Unit 3 – 6ET03
Jan 2013

The poem 'A Miracle for Breakfast' starts with a statement which arouses the reader's curiosity. The reference to 'charitable' and 'crumb' creates an image of a person in power that is giving others a little something to eat. The image created by there is ~~word~~ ambiguity in the third line of stanza 1. The word 'served' suggests a civilized meal being served with care and affection. The idea of serving it from a 'balcony' makes it seem uncivilized, as if someone were throwing crumbs at pigeons below them out of pity. Furthermore the use ~~of~~ ^{repetition} of the words 'charitable' and 'miracle' in the first stanza sets a religious tone that is carried through out the poem through the repetition of these same words. ~~The use of~~ ~~personification~~ The sun has been personified to create an image of the

Setting 'steadied' it self it also connotes the feeling of weakness the the people waiting for food felt due to the lack of it.

The second stanza follows the the ~~metaphor~~ makes reference to the river, it follows on from the last line of the first stanza that ends by talking about the river. It ~~contains~~ has connotations of the Biblical story of Jesus feeding the ^{five thousand} ~~crowd~~. They 'hoped' ~~the miracle would~~ that they would get a 'loaf' of bread each and that it would have ~~to be~~ 'buttered'. The use of the words 'loaf' and 'miracle' are what most suggest and connote that the speaker sees the resemblance of being by the river waiting for to be feed bread and coffee. To the miracle of Jesus who fed on seven loaves and seven fish. This ~~is an~~ idea is reinforced when :it is at 'seven' that the man comes on to the balcony.

~~Over again the last~~

The poem's stanzas end with the same word the next first line of the next stanza ends with. This is effective in getting the reader to read on. The topic of the following stanza is used to introduce the topic of the next stanza. For instance the idea of the 'balcony' is introduced at the end of stanza 2 and continued in stanza 3. The image of the balcony and the man standing above them brings to the forefront that the speaker is powerless and dependant on the man that is in an elevated position financially and of power. He is portrayed almost as 'god-like' in line 18 'his head so to speak, in the clouds' this also refers to the saying 'head in the clouds' to someone who is not in touch with reality. This remains ambiguous and is only made clear in the first line of ~~stg~~ stanza 4 with the rhetorical question 'Was the man crazy?' He was detached from reality.

The spiritual tone is carried amplified in the contrast between the attitude that others have to the 'charitable crumb' the 'flicked' it 'scornfully' into the river. They showed no gratitude and were in fact insulted.

The speaker's perception and attitude is introduced in line 24 as she is at this time that we understand the 'miracle' the speaker speaks of is the 'crumb'.

The speaker resolves to see hope and be grateful for what is given to her. There is a sense of child-like hope and dreams. Through the use of hyperbolic language 'and drink gallons of coffee' there is a sense of hope that that day will come. In the final stanza the speaker returns to reality and realizes that she in fact does not live in a big mansion and 'the miracle' was working on the people.

Examiner's marks

A01 - 5/10

A02 - 20/30

= 25/40

Almost straight away Bishops use of repetition is highlighted such as the use of the words coffee, crumb, balcony, miracle, sun and river are used in every stanza. This is an effective technique as it could present to the reader the thought of de-ja vu. Also it adds to a listing effect with the repetition as well as the punctuation used throughout.

Bishops use of punctuation adds interest to the reader as the question mark in stanza four adds life to the poem as it allows the reader to perhaps ~~reflect~~ reflect on their personal opinion which slightly personalises them.

The poems form of six lines per stanza fit in stanzas one to

six and then the sudden deliberate change to only three slows the rhythm down but also adds the effect of the poem being a rant. Possibly someone talking to themselves reflecting on the past.

In ~~many~~ ^{the multiple} stanzas Bishop changes tense such as 'we' in stanza one, 'He' in stanza three, 'I' in the following stanzas and then back to 'we'. Bishop has used this to create confusion which could show the insanity of the voice of the poem which makes the reader question whether what the poem is trying to present is legit or not.

The line 'one lone cup of coffee' shows that the use of the ~~po~~ 'we' ~~as~~ keeps the interest further as it is harder to read. Pay more attention.

The use of the ~~romantic~~ imagery of nature insects, birds and river differs from the idea of a pleasant 'breakfast' however it does parallel with the meaning of a 'miracle' as a naturalist would convey nature to ~~me~~ ^{consist of part of} a miracle.

Examiner's marks

AO1 - 4/10

AO2 - 8/30

= 12/40

'A Miracle for Breakfast' by Elizabeth Bishop could be interpreted as the feeding of the five thousand by Jesus from the bible. Bishop presents a poem depicting a story consisting of getting coffee and a crumb, served on a balcony overlooking a river witnessing a miracle. Bishop has used a fairly regular structure consisting of seven stanzas, which correlates with the biblical references in the poem, as seven is the number of God, demonstrating the seven days in which God made the earth, whilst also displaying a steady progression of the story each stanza having six lines, until the end when the final stanza is halved.

The beginning of the poem is the process of waiting for the breakfast that the voice is hoping to get. The use of past tense in the poem signals that the story is being told from a past

experience. The repetition of the words, 'coffee', 'crumb', 'sun', 'balcony', 'river', are mentioned in various orders during the last words of each line in each stanza. This symbolises the expectation of what's to come as all they know is there is going to be coffee, ~~and~~ crumbs, served on the balcony, on the sun, over a river, watching a miracle.

The ~~the~~ fourth stanza symbolises the process in which Jesus fed the five thousand, "Each man received one crumb"

The language used in the poem, uses a lot of words making references to being united, 'we', 'us', 'our', symbolising the unity of the couple waiting for this miracle to happen. However it is evident in stanza four that the miracle isn't seeming to happen.

The structure Bishop uses appears to make the poem into an inner conflict due to several run on lines throughout the stanzas, acting as almost a stream

of conciousness, as if dictating a story to others who are listening.

Bishop appears to use coffee in this poem as a method of hope. 'we were waiting for the coffee', 'we hoped that the coffee would be very hot' suggesting that the voice in the poem is undergoing some kind of suffering from lack of warmth and hunger. However, just when the voice appears to be losing hope, the miracle appears to happen, the use of enjambement appears to slow the poem down, creating tension as to what is going to happen next, as no-one believed that Jesus was going to be able to do what he did that day.

The repetition in the words in this poem could represent how much the voice in the poem believes in the event that they want to happen, it comes across as almost a kind of chant. However the rhetorical question on line 19

could symbolise the ~~uncertainty~~ uncertainty of what this ~~man~~ man was capable of doing.

In conclusion, the biblical references through language form and structure aided the content of this poem. However Bishop has added a modern approach using coffee, which would not have been present during the time in which Jesus fed the five thousand.

Examiner's marks

AO1 - 8/10

AO2 - 24/30

= 32/40

Plan

Gatsby and Daisy - Gatsby's rejection in the end.

Wilson and Myrtle -

Powell Struggle. rich v poor. west egg v east egg
valley of ashes. new money old money

Duffy - Gure. Bondgenater Hall Finding the words.
"elemental love" Fitzgerald and Zelda.

perhaps the biggest fault and it was ~~as~~ ~~the~~ ~~BG~~ ~~FAULT~~
was that it had no inclination for the emotional
relatic

The Great Gatsby presents a number of relationships
all of which obscure in their functioning, the most
prominent of which being the relationship between
that of Gatsby himself and Daisy. Throughout the
text it becomes apparent that Gatsby came to
wealth ^{in order to win back Daisy} ^{in order to win back Daisy} and effectively
achieve his dream in which he formed before leaving
for war, however this is shattered when Daisy
cannot love him fully in return "I did love him
once - but I loved you too" it's in this Fitzgerald

Strives to portray the broken dreams of post-war America and emphasise his disapproval of the new structure of society after the war. Without the failure of Gatsby and Daisy the novel would achieve a fairy tale ending which in Fitzgerald's mind was far from what his society was achieving.

Duffy however uses mythology and fairy tales in her poetry in order to an attempt ~~the~~ perfect the relationship between herself and her lover, or which she invites, the reader and their lover "poetry is for the reader, the poet must not get in the way." One instance where this occurs is in "Haur" the poem itself takes a rather adolescent view on relationships with the "grass duden" and hyperbolic representations of brief encounters "For thousands of seconds he kiss" this is further supported by the subtle suggestion of the tale Rumpelstilch "love spins gold, gold from straw" this to the modern and ~~more~~ older reader allows them to reflect on popular tunes of childhood when relationships were easy to form through play and hierarchy was nowhere to be seen and therefore everyone was equal. However this mirage becomes shattered later in the ~~poem~~ ^{poetry} when the bias in the relationship becomes clear. It's this biased representation of the relationship that allows Duffy to manipulate poetry to her own circumstances

Including the poetry even more personal despite her efforts for it to be universal.

There is a never ending power struggle throughout the text of the men in the ~~book~~ novel, and with this an a-typical love triangle is formed. Tom ~~dominates~~ dominates with his "old money" and sheer brutality "Tom Buchanan compelled me from the room as though he were moving a checker to another square." Gatsby however combats this with his extravagant "new money" and parties. "The bar is in full swing, and floating rounds of cocktails permeate the garden outside and Wilson although Mike for most of the text further combats with violence "the gardener saw Wilson's body a little way off in the grass, and the holocaust was complete." With each fighting for the woman they are married to or the woman they love Fitzgerald clearly represents the consequences of having a dream. Coincidentally it is Tom that eventually comes out better in the end as his marriage continues on with Daisy, respectable perhaps to the reader of the 1920's however a modern reader recognizes Fitzgerald's suggestion of a never ending cycle events that society, if ^{it} continues with the materialistic battle between each other, will end in a catastrophe. This is further represented by the materialistic struggle between Myrtle and Daisy

Murples distaste for Wilson is due to his lack of wealth "he wasn't fit to lick my shoe" and therefore her interest in Tom is for his money, however there is a hint of genuine affection when it gets heated by the mention of Daisy "Daisy! Daisy! Daisy!" Similar to the relationship of Daisy and Gatsby as her only interest is his money, so it seems "They're such beautiful shirts" she sobbed" This is seen to be "a great fault" in fact a BIG FAULT, is that I have no indication of the emotional relations between that of Gatsby and Daisy." However this has been purposefully done by Fitzgerald to suggest to the reader that the dream is in fact for everyone to be wealthy, however this is unachievable due to the selfish acts of society. It may also represent the uncertainty between himself and Jordan as he felt mistreated to their lifestyle. "a poor boy in rich clothes, a poor boy in a rich school."

It could be said for Duffy's poetry however that there is a clear set dominant and subordinate throughout the anthology. This is perhaps most clearly presented in the poem "Cure", here it shows the dominance of the lover in the text as they demand for all sorts of impossible things. For this Duffy's use of "elemental love" comes in to pray of materialistic objects such as gold and silver are subtly hidden in symbols of

further meaning and depth "the gold from the sun", "Give me the silver cord of the moon" even here she is attempting to make the relationship equal. This is noticeable to the reader, however somewhat applicable as they relate to the familiar heterosexual structure of relationships. This therefore could be used to portray the materialistic values women are always seen to have however, modified with the perspective of Duffy a bisexual the line of feminine discrimination could perhaps be the greatest insult of all to her ungrateful lover.

"Elemental love" is further developed in the poem "Love" as Duffy suggests using the Copernicene elements of nature that relationships are in fact equal, and without equality love does not exist in harmony. "The evening sky worships the ground", "heaving the sea, crazy for the shore." However due to Duffy's sexuality when first recognised being exceeded and perhaps "uninvited" she portrays the unequal perspective on heterosexual and homosexual relationships; this is extended by the motif of night "out of the light love reasons" and the repetitive use of the moon to symbolise her femininity.

Similar to this is the presentation of non relation-

Shops and the antics of the poor in Gatsby; for then the "Valley of Ashes" is a prime example. "The passengers on waiting trains can stare at the dismal scene for as long as half an hour." For the poor, the only watchful eyes upon them are the "blue and gigantic" eyes of Doctor T. J. Eckleburg, a possible symbol for God. Fitzgerald uses this to reflect the morals of that of the poor worshipping God and working a hard earned wage and that of the interests of the wealthy, whom of which are surrounded by rumormongers. "I heard that from a man who knew all about him", "and perhaps he had made a story about it all his own." This could also from the ~~late~~ developing era and a modern perspective be a representation for the ^{lack of} media coverage on important matters such as the black market on alcohol fueling Gatsby's parties and rage; ~~rather~~ ~~then~~ and recurring of the melodramatic antics of the wealthy "the 'death car' as the newspapers called it." For which Fitzgerald has been criticised but argues "by God it was material, it was all I had to work with!"

Reflection from the lover is ultimately the spark that inspires conflict and inspiration for the reader when reading a text and therefore a feature of some sort

often follows as the writer manipulates the reader to want characters to succeed in their dream. However this makes the impact of the novel greater and gives clarity to the message the writer is trying to put across "paid a high price for living too long with a single dream." It is with this quote Fitzgerald shows to the reader of his era the wrongs of their ways and the consequences of their materialistic attitudes and race towards wealth; it serves as a warning to them, however to the modern reader it further suggests that "America is the story of the moon that never rose."

~~Similarly~~ Duffy's anthology Rapture introduces a result, much alike that of Fitzgerald's Great Gatsby. By using an intertextual reference to the wife ~~the~~ ~~of~~ ~~Robert Browning's~~ ~~work~~ ~~the~~ "Ore" shows the end of the relationship, as motifs are now omitted and there is a tone of negativity in the language "no stars in this black sky, no moon to speak of" It appears ^{to the reader} that all hope is lost for the journey in which they ~~reader~~ have experienced with Duffy, however her suggestion of "a gift, the blush of memory" shows there hope for new equal relationships beyond that of the one she has written about. Thus, ~~linked to~~ linked with the intertextual reference

of Robert Browning's work "That's the wife though;
he sings each song twice over, lest you should think he
never could recapture the first fine careless rapture!"
Requests to the reader that unequal relationships
may stimulate the most anger and emotion as
you battle on and fail to succeed, however is these
~~most experiences and~~ relationships that lead to
the final "rapture" a biblical event linking to Duffy's
catholic ~~roots involves~~ roots involving the world's
religions being delivered to heaven, therefore those
that are faithful to the dream and fight on for a
perfect ~~to~~ and equal relationship will ^{the} achieve the
true heaven that is contentment and ^{the} joy.

Examiner's marks

AO1 - 6/10

AO2 - 7/10

AO3 - 10/20

AO4 - 12/20

= 35/60

Equal Justice	Inequality	Either?
Coy Mistress Rapture read : - Forest River,	Mistress to bed Late Rapture - Give, over.	CC - Nick & Gatsby
How Rapture is Good Morrow	Holy sonnet XIV w/ had! (priest b/s).	Gatsby & Clay Nick & Jordan

PERSON 2

- ① ~~subverting~~ = HXIV - G & D: staying alone?
Kawyer - give FSF quote
- ② Power couple - N & J (if pass) - Coy Mistress
- Forest
- ③ ~~read~~ Allow to be unequal
- Good Morrow - N & G??
- How - Rapture

Within relationships, be they romantic or otherwise, there may or may not be some form of inequality, which can prove popular with readers due to its perceived more "exciting" feel. Some argue, however, that equality in relationships is a more accurate representation and should be pursued. Within 'The Great Gatsby' by Fitzgerald, published in 1926, Carol Ann Duffy's 2005 anthology 'Lighthouse' and the metaphysical poetry of Donne and Herrick these ideas are explored in differing ways.

One way in which unequal relationships can be seen as more stimulating for the reader is in the portrayal of the person who is 'inferior' and the way they might "submit" to the other involved. John Donne's 'Holy Sonnet XIV' contains these themes, though in a relationship with God, not a woman.

However the language Donne uses at times personifies himself as the woman in a relationship - eg "Nor ever chaste, except you ravish me" suggests an invitation for God to have sex with Donne totally submissively - a powerful metaphor for the theme of religious conversion, which is what this poem is based upon; Donne's priesthood in later life and his turning away from the life which once had him described as a "visitor

of the ladies' by a contemporary. This ~~idea~~ theme shocks even now and would have likely been met with disgust in the 17th century society some lived in. The modern critic James Winnely has described this "intense fascination with sex" as "at once alluring and repelling".

In comparison the poem 'Give' ~~also~~ by Duffy also features the theme of submission in a relationship, with the narrator's answering the demands of her lover to "Give" he increasingly extravagant gifts suggesting an inequality in this relationship as well. The frequent imperatives "give" at the start of each stanza lend the poem a demanding tone, while the gifts themselves, references to other poems (eg 'Forest' or 'Treasure' (the "gold")) also possibly hint at a lack of originality within the relationship, with repeated themes, an idea explored later in the anthology with 'Finding the Words' and its borrowings from other poet's works.

This theme of repetition throughout the anthology has been ~~noted~~ noted by critics - eg the Telegraph notes that the "singularity of subject matter [in 'Rapture'] could become relentless", however other readers may see it as a strong link throughout a narrative work. In

terms of equality within a relationship, the fact that the narrator is coming up with the ideas ~~the~~ (symbolised by the poems) but is being ordered to do so by her love suggests this is where the inequality in the relationship lies.

Within the 'Great Gatsby' by F.S. Fitzgerald the theme of an individual submitting to another in a relationship is also explored with Nick and Jordan Baker. Their final conversation particularly suggests this submission, with Nick's apparent acceptance of Jordan's "I met another bed diver" jibe. Nick ends this exchange saying he turned away "angry, and half in love with her", two seemingly contradictory statements. This has been seen ^{by critics} as one example of Nick's lack of courage and "inability to accept the ugly realities of life" - another example is his portrayal of Gatsby's blood in the pool as just a "thin red circle".

Some relationships, however, can be portrayed as equal through the use of the idea of a "power couple", and readers often find this adds excitement to the idea of equal relationships. One example is the poem 'Forest' by Duffy, which has much language which suggests the equality within the relationship is not only there but also, to quote the assertion, "stimulate

ting^a for the reader^a

For instance, the poem includes much example of experimentation within the relationship - Duffy says she "moored" for "them on [her] breasts, rain in [her] mouth", etc., which suggests a couple trying slightly unorthodox things in pursuit of pleasure - the image of her being "pulled in" suggests a first time at swimming; 'taking the plunge'. Some readers may see this, as an early poem in the anthology, as a good example of the ~~the~~ exciting qualities of a new relationship - others would add that, contextually, this was her first bisexual relationship, so the idea of experimentation is perfect.

Further to this point of excitement coming from literature which portrays equal 'power couples', Andrew Marvell's poem 'To His Coy Mistress' also features this theme. Like in 'First', where some violent imagery like "them on my back" was used, here Marvell asks his love to "tear our pleasures with rough strife", with the use of "our" further signifying equality with the first person plural pronoun being used. This links too to Carol Ann Duffy's poem, where the pronoun focus changes from "me" and "you" to "we" and "us" as the relationship becomes

more equal, though the later perceived breakdown of equality, such as in 'Give', is a ~~reverse~~ suggestion of how the focus in that relationship also changes.

One further example of a power couple within the set texts is Daisy and Tom in 'The Great Gatsby', who Nick describes as "careless people... [who] smashed up things and creatures", with reference to Myrtle's death. This attitude to life, of carelessness that "rebel[led] against its money", is seen by many as a metaphor for the excesses of the Jazz Age of the '20s, which Fitzgerald himself saw as an "age of miracles", but also an "age of excess... [and] satire".

~~Another theme used to explore the theme of equality is actually that which does not necessarily see relationships as equal or not, and instead focuses on other qualities to make them stimulating for the reader. One such relationship is in~~

Within other works equal relationships are presented less as a 'power couple' but more as a framework for which a more 'simple' kind of love can come from. One example is 'The Good Morrow' by Donne, who says

that "whatever dies, was not mix'd equally", suggesting the benefits of an equal relationship. However, Donne decides to focus more on the nature of love as a device for ~~adult~~ becoming adult - "were we not wear'd till then?" Donne further ~~suggests~~ ^{suggests} excitement and stimulation in a relationship not through terms of equality, but in terms of science and exploration - "let sea-discoverers to new worlds have gone" and "one little room or everywhere" both use then-modern ideas, which would have been revolutionary to contemporary readers. Some have suggested that this approach comes from "Donne's strong and ingenious head" (Paulson), but other critics have suggested that Donne's poetry "lacks a sense of wonder", possibly suggesting these real-world metaphors are less stimulating than the theme of equality in relationships.

Within Duffy's collection the poem 'How' also contains similar themes of the wonder of love eclipsing the question of equality or inequality in the relationship. Here, Duffy portrays the time she spends with her lover as "gold from straw" (referencing Rumpelstiltskin, an example of the mythical imagery in 'Rapture'), which suggests the wonder she places on the relation-

ship and the time she spends with her lover - the idea of equality within, though signified by "We", is not fully addressed, and ~~Duffy~~ ~~for the~~ ~~stimulates~~ ~~the~~ ~~reader~~ ~~through~~. This wonder in the start of the relationship has been seen by some as naïvety, but Ruth Padel cites it as an example of how the poems "sing sweetly to all".

In conclusion the theme of equality is explored to varying degrees in the relationships in these works. In Donne and Marvell's poems 'Holy sonnet xiv' and 'Coy Mistress' differing ideas of equality emerge, but the ~~the~~ 21st century viewpoint of readers that relationships should be equal gives 'Coy Mistress' added efficacy. 'The Good Morrow' strikes a good balance - using equality as an afterthought while exploring more the wonder of love itself.

Duffy continues this theme, and some of her poetry like 'Hav' focuses more on love's wonder though this tends to be at the start of the anthology. Later the theme of inequality is fully explored (eg 'Lime') and this too is effective as the demanding nature of the 'Jadine Kay' character shows the suffering Duffy feels. In 'The Great Gatsby', the idea of a power

couple ~~is the most~~ of Tom and Daisy is the most pertinent image and their representation of the entire problem of the excessive Jazz Age is highly effective. Maybe it is this kind of relationship which is most stimulating for a reader - both equal and exciting!

Examiner's marks

AO1 - 8/10

AO2 - 8/10

AO3 - 16/20

AO4 - 16/20

= 48/60

Feelings that are not returned

Intro - 'intimate' 'broken rels. false rels.'

- Duffy's negativity / insecurity - lexical field 'doom may.'
- Fitz. negativity - lexical field → death
 - ↳ 'dead dream' pursuing - context.
- Duffy's dream - 'a blazon' → insecurity in real life
 - ↳ 'Forest'
 - ↳ taboo nature of relationship

'The Great Gatsby' by F. Scott Fitzgerald and 'Rapture' by Carol Ann Duffy both explore relationships in such thoroughness that any reader can relate to. Duffy's collection has been branded by Kate Kellaway, who writes for The Observer, to be 'intimate as a diary' due to the honest feelings she shows through her poetry. However, as the collection continues, it is clear many of the feelings she possesses are not happy ones. Similarly, Ronald Burnham, also a critical writer, commented that 'The Great Gatsby' explores 'broken relationships and false relationships'. This can be said to be true of 'Rapture' also as the relationship permanently has a

darker quality to it.

The insecurity and negativity in Duffy's writing is evident from the very beginning in 'You'. This poem begins 'Uninvited, the thought of you stayed too late in my head', indicating that Duffy has insecure feelings about the new relationship and perhaps that she is unused to such feelings. The poem continues and later the words 'I hid in my ordinary days, in the long grass of routine' imply further that she sees the relationship as something to be fearful of. It may be that she fears the feelings she has are not mirrored by the lover. This relates to Duffy's own life as the poems are rumoured to be about her first female lover Jackie Kay.

Although attitudes towards same-sex relationships have not changed dramatically since 2005, it is possible that Duffy felt insecure in writing about such a taboo topic. Today's readers may view the subject slightly differently as attitudes in society have changed but this may explain some of Duffy's insecurities.

More examples of negativity in Duffy's writing can be found in 'Forest' with the words 'I am there now, lost in the forest, dwarfed by giant trees. Find me.' This possibly indicates that Duffy, or the persona of the poem, has laid her feelings down and it is then up to the lover what happens next. Personally, I believe this

reads as if it is a challenge for the lover, a test of whether the lover really possesses the same feelings. A comment made by Kellaway 'even at the beginning of an affair doom may creep in and attach itself to joy' seems relevant here as this negativity, right from the start of the collection, implies there can never be a happy-ever-after ending.

The use of negativity to add a sinister spin on the affair is also relevant in 'Gatsby'. The descriptions of Daisy vary considerably as sometimes, like in Chapter 1, she is described as having 'an absurd, charming little laugh' and 'a bright passionate mouth' and then later on in the novel she is described as having a 'feverish warmth' and ~~my~~ a voice that 'was a deathless song'. Here, the lexical field of death implies that the relationship is dead before it began but it also works as a prelepis for ~~Myrtle's death~~ ^{and Gatsby's.} The words 'No amount of fire or freshness can challenge what a man can store up in his ghostly heart' emphasise the strength of the feelings Gatsby has for Daisy but also implies these are unrequited feelings. The adjective 'ghostly' implies it has been left untouched and it has died due to the despair of unrequited love. This makes it emotionally challenging for the reader but powerful as many readers will be able to relate to the pain of unrequited love.

Duffy also uses a lexical field of death which is present in some of the later poems, such as 'Finding the Words' with 'like three rings slipped from a dead woman's hand', and 'Wintering' with 'a shroud of cold' and 'small stiff body'. This indicates just how unhappy the lover is in the relationship possibly due to insecurities. Duffy released a statement soon after the relationship with Jackie Kay was over admitting that she had suffered from insecure feelings and never felt worthy of the love of Kay. These insecurities are summarised in 'Give' where the persona of the poem seems to leave each night to return with something to give but every ~~night~~ time returns empty-handed. Throughout the poem the lover seems to grow more impatient as the adjectives change from 'glittering' to 'pale' and 'blustering'. The poem as a whole may be an extended metaphor ~~for~~ for Duffy's feelings. She could be implying that no matter how much she gives, she never gets anything back. After all, as Duffy once said, in a poem 'more than any other form, you can't lie'. Her true and honest feelings of being unloved and unwanted are there on the page for the reader to discover.

Gatsby, ~~per~~ although a fictional character, presents his feelings in a very honest way also, despite never actually telling Daisy he loves her. This contrasts

Duffy as she clearly has no issue admitting 'I love you, I love you, I love you' in 'Finding the Words.' & It is implied that Gatsby's feelings are not shared by Daisy as she is materialistic and requires a man with money so she can live comfortably. This is emphasised with Jordan's narrative where it is revealed that Daisy received ~~a necklace~~ ^(a string of pearls) bought by Tom worth 'three hundred and fifty thousand dollars' and 'next day married Tom Buchanan without so much as a shiver'.

This relates to real life in 1920s America and Fitzgerald's own love life as he famously spent years writing screen plays to earn enough money that Zelda Fitzgerald (previously Sayre) would accept his marriage proposal. Fitzgerald's quest for Zelda and Gatsby's quest for Daisy seem to have several things in common but in 'Gatsby' it is clear that his feelings are not matched by Daisy largely due to monetary issues. When Gatsby realises this ~~his~~ his love is then referred to as a 'dead dream' and it is clear the relationship will not work out.

Money and wealth are key themes explored in both texts largely due to the confusion that money can buy happiness. In the Jazz Age, the roaring 20s lavish parties most nights of the week and hedonism were at the centre of society. Gatsby seems obsessed with wealth and even describes Daisy as having a voice

'Full of money'. He also admits 'revalue everything in his home according to the level of response it drew from her well-loved eyes'. It seems, as R. Cluley writes that Gatsby is 'motivated not only by a dream to be part of her life but by a dream to be part of her lifestyle'. Gatsby seems to cherish her as if she has monetary value, as if she is valuable in that sense, in his eyes. R. Cluley continues to write that 'Daisy represents not only a desirable woman but a desirable class'. It is indicated throughout the text that Gatsby shows money and class more affection than Daisy but these are clearly important issues to her too, demonstrated by the 'Butler's thumb' episode which shows her view on class.

Similarly, Duffy uses money and wealth to show appreciation and feelings for her lover in a way that amounts to the use of a 'blazon'. The words ^{in 'hour'} ~~big~~ 'but even a single hour, bright as a dropped coin, makes love rich' indicates that she cherishes her lover and the time she spends with her. Also 'Love spins gold, gold, gold from straw' as well as being an intertextual link to 'Rumpelstiltskin' which implies her happiness is that of a fairy tale, emphasises her feelings for her lover. It is also indicated, however, by the use of money and material, in both texts that the love and feelings

shared will not last. This is implied through the disposable nature of money. It is hinted at ^{that} these feelings can be discarded as easily as a possession, which implies ~~that~~ there are security issues in the relationship and feelings ^{that are} not returned.

Contrasting this, however, Duffy attempts to keep the memories of her relationship alive with material things like in 'Art' with the words 'chilling marble of our kiss' locked into soundless stone'. It is indicated that Duffy wants to hold on to the feelings she had even though they were not shared by her lover and the relationship has ended.

The negativity and lexical fields of death ~~even~~ from the beginning of both texts implies insecure and cautious beginnings which seem to have only gone downhill as the lover is only seen as a prize at the end of a quest and something to obtain as if they had monetary value. As the relationship becomes more materialistic the less intense feelings seem to become until there is nothing left but artificiality. Both texts end negatively ~~without~~ individual suffering some sense of heart break whether they admit to it or not. As Ronald ~~Beth~~ Burnham once wrote, America in the 20s was a 'directionless society' and this is emphasised by the carelessness of the main

characters in 'Gatsby'. Nick ends the novel by admitting 'They were careless people, Tom and Daisy - they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together'. Here, Nick admits the society was hedonistic and individuals were self-centred but more than anything, that Daisy did not love Gatsby, for she would not leave Tom for him. Both texts end on the bitter note of unrequited love.

Examiner's marks

A01 - 9/10

A02 - 9/10

A03 - 18/20

A04 - 16/20

= 52/60