

fashion". The regular four sexains with their even line length and predictable ABAB rhyme scheme imply to the reader that this pining for 'Cynara' is a cycle that the persona doesn't want to break out of; the cycle of seeking "bought red mouth[s]" and "roses riotously amongst the throng" in a fruitless attempt to "put thy pale lost lilies out of mind" will continue. The notion that Dowson has been "faithful in [his own] fashion" directly parallels Gatsby's commitment to Daisy despite their estrangement: both Dowson and Gatsby are unconventionally committed to their loves, yet this un-convention only seems to make their love more toxic and obsessive. It can be argued neither Dowson nor Gatsby are truly committed to real people, instead they are committed to the idealised and half-remembered person that only exists in their heads. Gatsby's "belief in the green light" (p171) devolved to represent a generalised American dream instead of Daisy herself, and Dowson's use of the title quote from the ancient Horace's 'Book of Odes' is a further example of the idealising and unrealistic standards Dowson has imposed upon this woman: his real 'Cynara' is just a woman, yet Dowson has elevated her to Godlike royalty in her absence. Both authors present this unconventional romantic commitment as invariably leading to the other person being elevated to unrealistic and unhealthy standards: Fitzgerald presents Gatsby's commitment to Daisy as leading to his downfall - his pursuit of Daisy led to a deathly "holocaust" in the penultimate chapter - and the postmodern interpretation of Dowson's obsessive love can clearly see how his "faithful[ness]" to this fictionalised woman is leading the persona to imminent downfall.

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Page 2 of 2