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| T | Mrs Midas clearly references the legend of the Midas Touch – King Midas was offered a reward from the gods in return for a good deed and he wished that everything he touched would turn to gold. |
| F | IT is written as a dramatic monologue from the wife’s perspective. The whole poem is 11 stanzas with the verses made up of irregular line length and ranging from 6 to 10 lines in each. This is to reflect the chaotic life the wife now leads as a result of Midas’s wish.  1-6 deals with the panic surrounding the discovery of Midas’s super power. The comedy of the situation is kept as the wife refers to ordinary things that have been turned to gold.  The rest of the poem is about the damage caused by Midas’s super power as the relationship disintegrates. The final couplet is solely focused on their lack of a physical relationship anymore. |
| S1 | She focuses a domestic scene where she cooks and drinks. She **personifies** the kitchen, giving it her traits as she ‘unwinds’ and is ‘relaxed’. |
| S2/11 | **Simile – ‘**it sat in the palm of his hand like a lightbulb’ to describe the glowing goldness of the pear he holds out to her.  **Single word sentence** ‘On’. Highlights how brightly golden the pear was in his hand. |
| 12 | Comedy in her **rhetorical question** of ‘is he putting fairy lights in the tree?’ This is also a contrast with the seriousness of the situation as he can’t use his hands anymore. |
| S3/15 | Midas turns many things to gold and Mrs Midas is reminded of ‘the Field of the Cloth of Gold’. She is referencing a school history lesson. In 1520 England and France fought each other and met outside Calais, the kings built elaborate gold tents to live in whilst at the site. |
| 17 | **List and word choice –** ‘strange, wild, vain’ shows her bewilderment at her husband’s wish. |
| 18 | **Stereotypical utterance** ‘what in the name of God is going on?’ shows her perplexed state . |
| S4-6 | Mrs Midas tries to make things seem normal by describing the dinner. |
| 19 | **Word choice** – ‘for starters, corn on the cob’ |
| 20 | **Word choice** – comedy is created with Midas ‘spitting out the teeth of the rich’. The **metaphor** shows that his corn has turned to gold nuggets. |
| 22 | Word choice of ‘a shaking hand’ shows the effect this is having on Mrs Midas. |
| 24 | Word choice and list of his wine glass shows the serious changes he has on objects ‘glass, goblet, golden chalice’. |
| 25 | ‘starts to scream’ alliteration draws attention to her fear at what is happening. |
| 27-8 | ‘on the other side of the room’ shows that she is scared of what he can do. |
| 29-30 | Daftness of the situation as she has to hide the cat and phone but doesn’t mind a golden toilet. |
| 31-2 | Play on words ‘ we all have wishes; granted’ is then repeated ‘who has wishes granted’. Basically saying how we all want impossible things but who gets those things? |
| 33-5 | Her list about gold shows the futility, the uselessness, of his gift. |
| 36 | Still get humour as she says ‘you’ll be able to give up smoking for good’ as he can’t light a cigarette. |
| S7/37 | Word choice ‘ separate beds’ shows the full impact of his wish. They no longer sleep together, intimacy has gone. |
| 38 | Word choice – ‘near petrified’ as she is so scared about him coming in and turning her to gold. Also play on words here as she would be ‘petrified’ if he touched her. |
| 39 | Alliterative word choice – ‘Tomb of Tutankhamun’ tells of how everything in his bedroom is turning to gold as this Egyptian Pharaoh’s grave was filled with gold. |
| 40-2 | Mrs Midas recalls how they used to be as a couple. Word choice ‘halcyon days’ perfect days, ‘passionate’ that they were romantic together, and the simile of ‘unwrapping each other’ like ‘fast food’ or ‘presents’ shows that they were desperate to get their clothes off. She finishes off with ‘honeyed embrace’ suggesting their love was sweet. |
| 44 | Rhetorical question and irony are used when she says ‘who can live with a heart of gold?’ It sounds like someone who is emotionally kind but she is being negative and talking about how he turns everything to gold. |
| 45-8 | References the child they will now never have. It is a freak baby made of gold. It sounds perfect to begin with ‘perfect ore limbs’ and ‘amber eyes’ however by the end its eyes are ‘holding their pupils like flies’ which is a disturbing image. |
| 49 | Blunt statement ‘ so he had to move out’ She won’t put up with him anymore. |
| 58-9 | She lists his sorrowful state ‘thin, delirious, hearing, he said, the music of Pan’. Pan was the greek god of shepherds and lived a hermitic life. This clearly references that although his gift should bring him wealth he is emotionally depleted. |
| 62 | ‘pure selfishness’ gets its own short sentence. |
| 65-6 | In a poignant line, she remembers fondly their once full, physical relationship and mourns its passing: ‘even now, his hands, his warm hands on my skin, his touch.’ The repetition of hands shows it is his touch and their physical-ness that she misses most. |
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