

CULTURE VULTURE



Beautiful: Feminine Gospel's Review

Grace Jappy explores Carol Ann Duffy's *Feminine Gospel's*, and poem *Beautiful*, looking at past public figures

'Beautiful' by Carol Ann Duffy dictates both the mental and physical damage that beauty can bring. She explores this through using four women (Helen of Troy, Cleopatra, Marilyn Monroe, and Princess Diana) and drawing on their experiences as to how men have exploited and manipulated them during their lives. Duffy, although suggesting that beauty can bring advantages, overall states that the unwanted attention it brings can be what destroys women. During the poem the physical beauty of each woman is directly contrasted by their tragic downfalls. Despite all four of the women that the poem focuses on gaining significant power during their lives, they could never truly flourish in a patriarchal society, which could never see past their beauty or accept that they could possess positive 'masculine' traits. Duffy plays with the theme of history, emphasising how women have been exploited since the beginning of time (both in real life and fantasy).

'Beautiful' can be found in Duffy's *Feminine Gospels* collection. *Feminine Gospels* seems to strive to return the voice to silenced women, especially after many institutions at that time failed to voice the truth about women's experiences. She makes clear how this book is not only for the purpose of empowering women, but it is also aimed at educating men about the importance of modern feminism, this is done by dedicating the collection to her four brothers. This group of poems is split into three sections, Women – women are united as a group, with each other they have collective power and influence over others, Motherhood – the expectations of women, their powerful gift of life but also how this can be used to disadvantage them as a curse, Elusive – how women have been blocked from the education of history and the development of society. 'Beautiful' is situated in the Women section, promoting the idea that women have power and strength as a group rather than as individuals.



The new British flirting icons?

As we head into award season for 2023, eyes turn to the red-carpet interviews as our favourite celebs are questioned on their upcoming films and gossip, with the chemistry between the stars firmly being put to the test. In the past, interviews from red carpets can usually be found in compilations, with fan accounts of film franchises using the material to bulk out their '----- cast making fun of each other for 4 minutes straight' or similar content. Very rarely are the interactions between the journalist and interviewee scrutinised. However, this has all changed with the recent interactions between journalist Amelia Dimoldenberg and actor Andrew Garfield, with their conversations seemingly epitomising British flirting.

28-year-old Amelia Dimoldenberg rose to fame with her Chicken Shop Dates, a now popular youtube channel where she flirts and interviews with famous rappers, singers and even Louis Theroux. Her character is supposed to be awkward and brash, with her very rarely breaking character. That is – until Andrew Garfield came onto the scene.

39-year-old Andrew Garfield is most well-known for his appearances in The Social Network, Hacksaw Ridge and The Amazing Spiderman franchise. Now promoting new series Under the Banner of Heaven, Garfield has been doing the award show rounds, with Dimoldenberg breaking her way onto the red carpet, as interviewer for GQ back in November, and The Golden Globes themselves in early January.

Clips of their interviews from both red-carpet affairs have gone viral on social media, with 4m watching their interactions from the GQ Man of the Year Awards on the GQ Twitter account alone, and their interactions from the Golden Globes being viewed 34m times on Dimoldenberg's Twitter account.

So why have these clips gone viral? And what does it say about being British and flirting? Their interactions are awkward, confused and blatantly authentic. Garfield stutters on his words, and Dimoldenberg becomes flustered, asking a non-starter questions – “you have an affinity to playing religious characters... I feel like you are always playing a religious man in some way” with Garfield kindly pointing out “that’s not a question”.

Their sentences are full of laughter breaks, with Dimoldenberg's Chicken Shop character nowhere in sight. Garfield holds Dimoldenberg's hand (and back!) whilst the two laugh over his awkward “I only ever want to see you” blunder. Even if you know little to nothing about these two people, you find yourself smiling as you watch the clips.

Their interactions have become well-loved because it shows real authenticity in a field where that is rarely found. Celebrity relationships are so often hidden, or publicised for the sake of views. Garfield and Dimoldenberg are the complete opposite of that, drawn together and perfectly encompassing the British culture of awkward romantic encounters leaving the audience begging for more. None of their interactions are forced, leaving everyone excited for the next time they meet so the saga can continue.



Can you guess the pop song from the Shakespearean sonnet? Correct answer in next week's Culture Vulture!

I stepp'd from off the ship onto the docks
with naught but fragile hopes and flimsy coat.
I heeded those in rich and frilly frocks
and wanted for their confidences' vote.
My lack of courtly grace brought pangs of fear –
this youthful soul fill'd up with doubt and pain –
'til Night brought blissful music to my ear
and I was calm'd by my most-loved refrain.
I lifted up my hand to Heaven's berth
and felt my cower'd courage swiftly steel'd;
my head and heart and hips all moved with mirth –
a fit of gaiety that would not yield.
With my resolve renew'd, I now declare
a celebration in this country fair!



Things to look forward to...

In next week's edition, Molly Shillinglaw will be reviewing *Aftersun*, the latest A24 release. The film follows Sophie (Frankie Corio) and single father Calum (Paul Mescal) on a holiday they took. Throughout the film, adult Sophie (Celia Rowson-Hall) reflects on the shared joy and private sadness of a holiday she took with her father 20 years previously. It follows both the memories they shared, and the imagination of events that happened as she looks back on the man her father was and who he has become.

We will also be looking at what fashion trends will make a comeback in 2023. Will it be skinny jeans? Ruffles? Make sure you read to find out!

This week's wit and wisdom: "the best is yet to come" - Frank Sinatra

Productions with A24 we loved:

Everything Everywhere All At Once



Euphoria (18+)



Lady Bird



Room



Moonlight



The Tragedy of Macbeth



The Florida Project



Midsommar (18+)



The Spectacular Now



WANT TO GET INVOLVED?

As the weeks progress, we are hoping Culture Vulture will become jam-packed with student articles, recommendations and reviews. If you would like to make your own creative suggestion, or have a piece of work that you would like to see in the next magazine, scan the QR code.



Make sure to encourage your tutors and friends to get involved, and let's make creativity central to the Gordano Sixth Form experience!

Alternatively, if you would like to contribute an article, film, album, book or podcast review, or have an itching to write a features piece about a current cultural affair, email either theysham@gordanoschool.org.uk or pramsay@gordanoschool.org.uk with your idea and they can point you in the right direction. Who knows - you may see your name in print!

