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The Use of Irony and Satire in Selected Poems by

Simon Armitage and Carol Ann Duffy

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المستخلص

الهدف الرئيسي من هذه المقالة هو فحص واستكشاف الطرق التي يستخدم بها سيمون أرميتاج وكارول آن دافي السخرية والهزاء في شعرهما. القصائد المختارة لأرميتاج هي: "طفل" و "قتل الوقت" و "شكرًا لك على الانتظار" في حين أن القصائد المختارة لكارول آن دافي هي: "The Little-Red Cap" و "Mrs. Midas"، وأن هاثاواي. من خلال تحليل هذه القصائد المختارة، ثبت أن كلا المؤلفين استخدموا السخرية والهزاء في أعمالهم لأغراض أدبية. تم استخدام النهج التحليلي في هذه المقالة باستخدام طرق المقارنة والتحليل.

Abstract

This research aims at examining and explore how Simon Armitage and Carol Ann Duffy make use of irony and satire in their poetry. The selected poems by Armitage are: 'Kid', 'Killing Time', and 'Thank you for Waiting' whereas the chosen poems by Carol Ann Duffy are: 'The Little-Red Cap', 'Mrs. Midas', and 'Anne Hathaway'. Throughout analyzing these selected poems, it is proven that both authors used irony and satire in their works for literary purposes. The analytical approach is used in this article employing comparison and analysis methods.

Key Words

Satire, Irony, Simon Armitage, Carol Ann Duffy

Introduction

Irony and satire are two literary devices that have been used by poets for centuries to convey their message in a humorous and often sarcastic way. In contemporary British poetry, Simon Armitage and Carol Ann Duffy are two poets who have mastered the art of using irony and satire to comment on various social issues. Satirical poetry is defined as a genre of poetry that is characterized by the use of satire to ridicule and critique individual or collective human behavior. Thus, Satire is a method of ridiculing and critiquing individual or collective human behavior through wit and humor. Satire has deep roots within the literature. In fact, 'satire' is the name of an entire literary genre dedicated to showing humans their flaws and follies through wit, humor, exaggeration, sarcasm, and irony. Although satire is a broad literary genre that encompasses all types of literature, this article will focus on poetry as a vehicle for delivering satire. Irony is a literary device used to ridicule and critique someone or something by drawing a contrast between expectations and reality. Irony in poetry is a literary technique that uses discordance, incongruity, or a naive speaker to say something other than a poem's literal meaning. There are three basic types of irony used in poetry: verbal irony, situational irony, and dramatic irony. Poets will use irony for a variety of reasons, including satire or to make a political point. Irony can be difficult to detect in poetry, but it is a rhetorical device that students of poetry should always be on the lookout for.

The idea that readers are both positioned and self-positioning is suitable for comprehending how irony is made throughout the reading process, and why it is considered a potentially



ambiguous and shifting property of some texts. Readers themselves are regarded as agents in the formation of an ironic reading. Fish's theory of "interpretive communities" provides a useful way through which readers are taught to read ironically and are conditioned to understand 'irony'.

Simon Armitage was born in 1963 in West Yorkshire, where he still lives. He studied Geography at Portsmouth University. His poetry demonstrates a strong concern for social issues and draws on his Yorkshire roots. Armitage is often noted for his "ear" holding a strong sense of rhythm and meter. Carol Ann Duffy was born on 23 December 1955. In addition to that, she was the first female poet, and the first Scottish-born poet to deal with the Poet of Laureate style.

Literature Review

Irony and satire have been used as literary devices for centuries to critique society and challenge conventional wisdom. In contemporary British poetry, these devices are frequently employed to comment on social, cultural, and political issues. Simon Armitage and Carol Ann Duffy are two contemporary British poets who have often used irony and satire in their works to reflect on the world around them. This literature review examines the existing research on the use of irony and satire in contemporary British poetry, with a specific focus on selected poems by Armitage and Duffy.

Coussens, C. (2008) examines the treatment of British national identity, topicality, and tradition in the work of Simon Armitage, alongside broader issues concerning contemporary public poetry in Britain. Armitage, with Carol Ann Duffy, is a major candidate for the position of Poet Laureate in 2009. Both poets have examined constructions of national identity in their poetry, but it is Armitage who has located himself more assertively within the arena of public, national poetry. Despite his focus on modern lifestyles and discourses, and deployment of the mass media to disseminate his poetry into non-literary public spaces, Armitage is particularly sensitive to literary and cultural tradition. Within his work, which is deliberately accessible and contemporary, tradition is always at play in terms of allusion, response, and interrogation. In this sense, his poetry both occupies and challenges notions of canonicity and traditional conceptions of British national identity. His recent focus on the theme of conflict also works to expose the inadequacy of mainstream assertions of continuity and meaning when constructing national identity. Armitage places Britishness and British literature within a broader 'Millennial' schema of eclipse, destruction, and regeneration. For Armitage, the recurrence of the theme of conflict throughout literary history both connects the literature of the present day with that of the past and emphasizes the future's instability and eternal lack of resolution. Therefore, Armitage's modern translations of canonical texts like the *Odyssey* and *Sir Gawain and the Green Knight* foreground the fact that disharmony and conflict are, and have always been national preoccupations.

Reda A. Shehata intends to examine the use by Carol Ann Duffy of the dramatic monologue to dramatize the anxieties of foreigners, immigrants, and social misfits in contemporary British society. The paper advances from the premise that Duffy is part of a new "democratic voice," a term used by some critics to describe ethnically diverse, contemporary British poets. It contends that, just as she is part of this "democratic voice" (Scottish, female, poet from outside the establishment,) her poetry showcases that "democratic voice," not only in the "accessibility" of its language but also in the plurality of its speakers who would not have a chance to voice their anxieties except on a democratic platform. Just as she, as a poet, has succeeded to conquer the center-the first woman ever to become Britain's Poet Laureate in



2009-her marginalized speakers are brought to the center of attention, surprisingly, in the dramatic monologue, the conventional poetic form associated with Browning, and linked with "imperial" England that marginalized women and the other. While Duffy employs the dramatic monologue in the manner of Browning, she, meantime, undermines it. In her monologues, she constructs a democratic platform on which she uses non-standard forms of English to give fresh insights into the inner life of some lower elements of contemporary British society, as mentioned above. On that platform, we listen to each one of them, caught at a crucial moment of his/her life, revealing his/her fantasies, fears, and preoccupations. Most of these characters struggle against hard circumstances. By dramatizing their anxieties, Duffy can examine British society's narrow assumptions about identity and authority.

This research discusses irony and satire in two contemporary British poets: Simon Armitage and Carol Ann Duffy. The researcher has chosen three poems by each poet. The selected poems are "Kid", "Killing Time" and "Thank You for Waiting" by Simon Armitage whereas the chosen poems by Carol Ann Duffy are; "Little Red –Cap", "Mrs. Midas", and "Anne Hathaway".

Discussion

Simon Armitage is a poet who is known for his use of irony in his poetry. In his poem "Kid", he uses irony to comment on the violence that is prevalent in society. The poem is about a young boy who is bullied at school and eventually becomes a bully himself. The irony lies in the fact that the boy's father, who is also a bully, tries to teach him how to stand up for himself. Armitage writes:

'His father taught him how to pack a punch
and set him up with his first knuckleduster.
Dad said I don't want yours getting
bullied,
but the kid knew he meant to go out and deck
somebody". (12).

The use of irony here highlights the cycle of violence that exists in society, where victims become perpetrators themselves. Armitage points out flaws within the relationship between Robin and Batman through Robin's satirical tone. To illustrate, Robin states that his relationship with Batman was superficially based on Batman posing as a father figure. Robin conveys this through his bitter tone, stating he "scotched" their relationship. Robin utilizes irony, "[Batman] ditched me, rather, in the gutter," to reconstruct Batman's persona into the shady character that murdered his parents. This ironically compares Robin to Batman's dead parents. This is a satirical stab at Batman since he agonizes over the death of his parents instead of saving the current family he has. Thus, Robin challenges his relationship with Batman through ironic and satirical language.

In Simon Armitage's long poem 'Killing Time' (1999), a range of social and cultural tropes associated with the liminal, the historical, and the uncanny combine to bring recent events into a new focus. Highlighting the contested space and time of historical record, and of the literary, the chapter explores how and why emergent structures of feeling haunt Armitage's ostensibly celebratory poem, casting long shadows over humanity's perceived lack of progress in the millennial moment.

In his ambitious and controversial millennial poem 'Killing Time' (1999), English poet Simon Armitage scrutinizes a range of infamous events contemporaneous to the year 2000 putting into consideration the mediation of these era-defining incidents by the news media, and



symbolic resonances with the state of humanity and civilization at the end of a thousand years, his text responds to widespread millennial anxieties by offering the poetic as a fitting form to engage with a range of concerns prescient to the period. Capturing the structures of feeling emergent in contemporary English society at the turn of the millennium, Armitage considers the ways in which literature can represent larger social processes and shifts in social practices. His long poem is haunted by an ontological dualism in which the past regularly intrudes on the present. Reflecting the complex relations of these competing configurations, each section focuses on a social practice or process information as the year 2000 approaches. From environmentalism and twenty-four-hour news to violent conflict, commercialization, and the duality of time and memory, Armitage explores a network of emergent structures of feeling that cast a long shadow over the millennial moment.

'Killing Time' sutures the past, present and future, transporting residual inheritances from the previous millennium into a present moment of anxiety and expectation. Countering the hegemonic promotion of millennial celebrations, the poem illuminates the dynamics of new structures of feeling that offer alternative approaches to this iconic period. In between the gaps between mediated images and official representations of the millennial year, Armitage injects alternative experiences and discourses and appropriates these in the poetic form. Capturing a series of feelings in formation at the turn of the century, the emergent trajectory of his poem considers traces of embryonic tensions that come to characterize an iconic historic conjuncture. Disrupting popular understandings of history as a linear record that charts a perceived sense of progression, 'Killing Time' instead represents a millennial England trapped by the historical forces of its past, forces that persistently re-emerge in the present to challenge the foundations of contemporary identity and culture.

'Thank You for Waiting' is another chosen poem written in 2017 by Simon Armitage. The poem provides a scathing satire on the stark class divisions reflected in everyday life and the dehumanizing methods given by people that denied societal value. The poem can be read as an airport announcement that first declares:

At this moment in time, we'd like to invite
First Class passengers only to board the aircraft.
Thank you for waiting. We now extend our invitation
to Exclusive, Superior, Privilege, and Excelsior members.

The announcer then goes on to exaggerate the different groups that passengers are divided into during the boarding process, from the 'Accredited Beautiful People' (line 13) to the 'Mediocre passengers' (line 40), until the 'Ash, Pus, Sludge, Clinker, Splinter, and Soot . . . are now free to board. (Lines 51–3).

This poem is considered a satirical take on the modern world and its obsession with technology and instant gratification. It is full of irony, which is used to highlight the absurdity of our society's dependence on technology. The poem starts with "We're sorry for the delay, but we're doing our best to get you on your way"(lines 1-2). This opening line sets the tone for the poem, as it is a common phrase used by airlines to apologize for delays. Yet, in this context, it is ironic because the delay is caused by technology itself. In lines 5 and 6, the poem reads "Please bear with us a little longer while we try to locate your patience". These words are a humorous way of pointing out how impatient people have become in today's world. "We apologize for any inconvenience caused by incompetence" (lines 6-10). This line uses sarcasm to criticize companies that blame their mistakes on external factors instead of taking responsibility. "Your call is important to us, so please continue to hold"(lines 13-14). This line



pokes fun at how companies use this phrase as a way to placate customers who are waiting on hold for long periods. The poet also uses irony when he says "We appreciate your custom and hope you'll fly with us again soon"(lines 17-18) to suggest that despite all the delays and inconveniences caused by technology, people will still use it. Overall, Armitage's use of satire and irony in "Thank You for Waiting" highlights the absurdity of our society's dependence on technology and instant gratification.

Carol Ann Duffy is considered one of the most widely acclaimed mainstream British woman poets. Forbes (2001) states that "The figurehead of New Generation ... Carol Ann has vindicated the faith people had in her then by becoming an indisputable popular poet alongside Heaney. The poet's poet in 1994, she is quite clearly now the People's (poet)..." (p. 22). She has been a candidate for the Laureate Poet's throne in 1999 after Heaney's resignation. The poet's Laureate undeservedly went to Andrew Motion only for political and gender purposes. According to Christopher Whyte, Duffy currently, "holds many awards and poetry prizes, and a recently published book entitled *Modern Scottish Poetry*" (Whyte, 2004, p.144).

In Carol Ann Dufy, Deryn Rees-Jones (2010) states that "the irony of the poem depends on the reader knowing that Duffy is satirizing her adoption of the other "imagery voices" of which by 1987, she was already well-known. In doing this, she creates and heights a reflexive loop running"(p.18).

George Parfitt states that "Duffy's poems converge with one of the requisites specific to English satire in its heyday: The Restoration and Augustan periods" (Parfitt, 2014, p.10-11). When poets are considered full members of the social body whose harmony they advocate and defend with the sole weapons of their pens and poems. The latter become both mechanisms to expose abuse and vehicles of authorial rebellion.

Concerning the *World's Wife*, the book is regarded by Horner as an exhibition of Duffy's "feminist credentials" in that the feminine voice is that of the "anonymised wife" who "...with wit and irreverence.... thinks back through our mothers..." (Horner, 2014, p. 105). Yet, Duffy does so by means of eventually changing her dramatic monologue into a sort of satiric mode which suits perfectly well her authorial displeasure with the overriding "husband's world". The generic nature of satire is basically complex with a fundamental role for the satiric voice, and two well-defined sides: an individual one, prone to personal or institutional attack, vindictive and occasional; and a universally-oriented side, didactic and morally committed. The first side undermines reputations and humiliates the satiric object either by making a fool of him or out of sheer contempt; the second, also by similar means of parody or severe criticism condemns, often ironically, everything which infringes the moral, natural, or social laws.

The basic features of satire as a fictional product are thematic and structural. In the first case, Pollard (1980) states that "satire has basically to do with man's controversial and conflicting nature, both individual and social, a fact that generates a plurality of satiric subjects" (p. 6). The second is confirmed by Bloom who says: "Satire makes ample use of two structural resources: "point of view" and "situational context" (Bloom, 1979, p. 22). The satiric viewpoint may include two perspectives: "authorial voice" and "multiple viewpoints". In the first (authorial), more often than not, the satiric voice seems to be extremely angry, given to insulting and sarcasm; or else it may adopt a kind of masque using which the poets pretend to defend the very vices or follies they are indeed condemning. The situational context in its turn points to the different topoi chosen by the author and their various positive or negative implications.



Duffy's volume, *The World's Wife* consists of thirty poems that show a strong satiric bent towards gender politics. These thirty poems are spoken by a sort of suffering and avenging, and ultimately compassionate, "arch wife" split up into thirty anonymous women most of them married to a masculine "hall of fame", both historical and legendary, as stated in the titles themselves: "Mrs. Midas", "Mrs. Tiresias", "Pilate's Wife", Mrs. Aesop", Mrs. Darwin", "Mrs. Faust", "Frau Freud" etc. These anonymous characters fall invariably victim to their famous and powerful husbands, and some of them remained one of the "Wife of Bath", with their witty irreverence for masculinity, whilst others are serious, even somber, and indignant and fed up with the masculine universe. As a satiric discourse, these poems offer a unity of theme concentrating on two topics of gender politics: the battle of sexes and gender violence which may be physical, psychological, or social.

The concentration here will be on three poems; "Little Red –Cap", "Mrs. Midas", and "Anne Hathaway". "Little Red Cap" is regarded as a consciously bitter parody of the traditional story of "Little Red Riding Hood" which has been tackled in the best feminist revisionist tradition. Alicia Suskin Ostriker(1986) states that "the figure or tale will be appropriated for altered ends... the old stories are changed, changed utterly, by female knowledge of female experience so that they can no longer stand as foundations of collective male fantasy. Instead ... they are representations of what women find divine and demonic in themselves.... Retrieved images of what women have ... historically suffered; in some cases, they are instructions for survival" (Ostriker, 1986, p. 315-316). The poem shows a clear combination of interior monologue, and the use of satiric technique and it is also discernible both in the bitterly parodic element and its iconic or topological dimension. It is well known that parody ridicules a well-known text. Consequently, "Little Red Cap" is considered a revisionist conceptualization of the original "Little Red Riding Hood", with the main character as a symbol for a kind of an updated "Lolita" who begins by seducing the beastly male figure, and ends by taking revenge on him for the sake of herself and her grandmother's (l.40).

Duffy's poem starts with a triumphant heroine, Little Red Cap, a subversion of the traditional folk tale, 'Little Red Riding Hood'. The plot is transposed to the twentieth century and the speaker is shown as an adolescent female in contemporary urban surroundings:

At childhood's end, the houses petered out
into playing fields, the factory, allotments
kept like mistresses, by kneeling married men,
the silent railway line, the hermit's caravan,
till you came at last to the edge of the woods.

It was there that I first clapped my eyes on the wolf.

A satiric tone is subverted with "clapped eyes on the wolf". The second stanza assures the satire and emulates the folk tale in the heroine's encounter with the wolf, but Duffy's transformation uses the wolf as a metaphor for a poet working at the margins of the poetry establishment:

He stood in a clearing, reading his verse out loud
in his wolfy drawl, a paperback in his hairy paw,
red wine staining his bearded jaw. What big ears
he had! What big eyes he had! What teeth!

The mode of depiction turns from the metaphorical back into the realist as 'Little Red Cap' shows her strategy to be seduced by this fearsome creature as he provides access to the world of poetry:

In the interval, I made quite sure he spotted me,



sweet sixteen, never been, babe, waif, and bought me a drink,
my first. You might ask why. Here's why. Poetry.

Satire is not employed in the third stanza for the depiction of the heroine's struggles to follow the wolf deep into the woods, /away from home', tearing her clothes in the undergrowth and ripping her red school blazer.

In stanza four, the poet changes the original narrative to position her heroine as actively seeking a sexual liaison with the wolf/poet: 1 clung till dawn to his thrashing fur, for/what little girl doesn't dearly love a wolf?'. This is followed enigmatically by:

Then I slid from between his heavy matted paws
and went in search of a living bird – a white dove -
which flew, straight, from my hands to his open mouth.
One bite, dead. How nice, breakfast in bed, he said,
licking his chops...

If this part is taken as a metaphorical account that reflects a young female poet's encounter with a male poet it can be decoded as his insensitive dismissal of her poem, the 'white dove', or his plagiarism of her work. The satire of the rhyming and brusque concision of 'One bite, dead. How nice, breakfast in bed, he said ' contributes towards ambiguity in decoding the metaphors that I shall discuss after this first reading.

Furthermore, there is no less satiric transmutation of the original greedy wolf into a coarse symbol of a wolfish womanizer whose sheep's clothing is most paradoxically those of a poet. These key figures ultimately refer to a painful satire of the female-male relationship in terms of both physical and psychological gender violence. As previously mentioned, there are two relevant structures of satire; the first one is "point of view" which includes the "authorial" and "multiple" perspectives whereas the second aspect is "situational context". The subject of "point of view" in "Little Red Cap" is one of "authorial voice" behind an objective correlative which is Little Red Cap herself who becomes the satiric matter, and as such her utterance becomes increasingly aggressive concerning the satiric object, the "werewolf." From the poem's start, she describes him using highlighting his beastly features (wolfy drawl; hairy paw; What teeth!, ll. 8, 10), and goes on enhancing them: "...I clung till dawn to his thrashing fur..." (l. 21); "... I slid from between his heavy matted paws..." (l. 23); "... breakfast in bed... he said/licking his chops..." (ll. 26-27), until she hurls the worst insult for a poet/womanizer: that which puts special emphasis on age: "... a greying wolf / howls the same old song at the moon, year in, year out, / season after season, same rhyme, same reason..." (ll. 34-36).

In the same way, the satiric subject reflects some ghoulish attraction for the satiric object "... What little girl doesn't dearly love a wolf?" (l.22), a reality that involves a certain perversion of another specific trait of satire: that of empathetic feeling for the satirized object. Moreover, this variety of hidden "authorial" utterances offers, as a result, also a tonal variety that alternates irony, sarcasm, and cynicism with touches of rage, tenderness, and hope. Concerning the "situational context" in "Little Red Cap", it has negative implications throughout the poem in as much as it invariably points either to solitary "woods" (ll. 5,14-16) or, above all, to the wolf's "lair" ("... better beware..." l. 19) paradoxically full of books and blood (ll. 28-30).

Similarly, in her second poem, Carol Ann Duffy also uses irony in her poems to comment on various social issues. In her poem entitled "Mrs. Midas", she uses satire to comment on the greed and materialism that exists in society. The poem is about Mrs. Midas, whose husband turns everything he touches into gold. Duffy writes:



"I made him sit
on the other side of the room and keep
his hands to himself.
I locked the cat in the cellar.
I moved the phone.
The toilet I didn't mind" (p. 18).

The use of satire here highlights how materialistic people can become when they are given power or wealth. Technically speaking, "Mrs. Midas" is the same as "Little Red Cap" as it consists of 11 verse groups of six-line free-verses or pseudo stanzas and it is rich in alliteration. Yet, it is different in two relevant ways: the first one is the dramatic-generic component which is emphasized at the expense of the narrative one. The second one is the satiric dimension which is softened to be less gruesome in that gender violence matter rather keeps to the psychological one.

Satirically speaking, "Mrs. Midas" is a case of individual satire which ridicules the satiric object ("Mr" Midas) due to his obsessive and indiscriminate use of his "golden touch", as in the following verse reminiscent of Eliot's *Waste Land*: "... he sat in that chair like a king on a burnished throne..." (l. 16); or in his wife's terror to be touched by him "... I Made him sit / on the other side of the room and keep his hands to himself / I locked the cat in the cellar. I moved the phone / The toilet I didn't mind ..." (ll. 27-30). In addition, it is a kind of satire that humiliates the above-mentioned satiric object for his greed and egocentricity. To achieve that, Mrs. Midas is the satiric subject that recurs to direct insult, as befits authorial "point of view": "fool" (l. 52), or she points to "idiocy" and "selfishness" in the last "stanza" (ll.61-62). Whereas the wife has made evident the psychological violence that pervades the poem: her "shaking hand" on pouring the wine (l.22), her "scream" (l.25), and her fear when she recognizes her husband's terrible gift (ll.41-42): "... Now I feared his honeyed embrace / the kiss that would turn my lips to a work of art..." (st. 7) in addition to her difficult situation: "... then I came home, the woman who married the fool / who wished for gold..." (ll. 52-53).

In the poem, the "situational context" takes place in both domestic locations as in the kitchen or the bedroom whereas natural places can take the "garden" as its location. The natural place can be paradoxically and satirically degraded into hardened gold, and becoming progressively hostile to human taste. There is also another negative context in the "... caravan in the wilds, in a glade of its own..." (ll.49-50) which eventually becomes the satiric object's "home", a remote place, distant from any possibility of human relation. However, Mrs. Midas owns a heart that is located in the right place. She also has a satiric good nature and is full of empathy that tinges on the poem. Ironically, although she seems to enjoy the possibility of her husband's giving up smoking ("... for good..." l.36), she also evokes their happy days of marriage (ll.39-41). She also enjoys her visits to him when he has been isolated in the caravan (l.53-54), and, above all, she admits her "thinking of him" and her "missing" him most, especially (and ironically): "...his hands, his warm hands... his touch" (ll.64-66) Which does not seem to be precisely his "golden touch".

The third poem to be discussed here is "Anne Hathaway" which is a different type of composition. Yet, it does not give up either generic hybridity or satiric stamp. From a generic point of view, this poem has been chosen as an extreme case of generic manipulation transferred to a poetic product as unequivocally lyric as the sonnet. This can be shown by giving a short description of its generic components, which, as in "Little Red-Cap" and "Mrs. Midas", most artistically combine also in "Anne Hathaway". In addition to the lyric vision, it also has



an ironic one resulting from narrative constituents which appears in the final couplet (13-14). The wife is kept in her small "widow's head", instead of in her loving heart, the memory of a possibly unfaithful husband. This ironic vision almost naturally overlaps with the satiric side of the poem. Anne Hathaway provides a more relaxed and much more subtle type of gendered satire than that provided in two other poems. This poem is not a personal satire aimed at exposing or even debunking a male figure, but it is a social satire aimed at ridiculing marital domestic uses of the day such as hosting and testamentary habits. In this way, the satiric process is used to implicate both marriages as an institution and the husband figure.

Consequently, this poem does not have a legendary feminine character as a satiric voice as in the two other poems. "Anne Hathaway uses irony as a weapon against gendered social violence practiced on women/wives. As a result, her behavior is radically different from that of the women mentioned in the other two poems. Although she is much more clever and subtle, she does not openly insult or attack her satiric object. Yet, she pretends to defend the very outrages she is indeed condemning by turning to irony. As a result, she is capable of evoking her husband's more than supposed infidelity. Though is considered a neglected wife in Stratford, she often refers to him as her "...living laughing love..." (Duffy, 1999, p.12). She is also capable of paying him back. She is also able to push him into the background by using her maiden name; Anne Hathaway, not Mrs. SH, and by holding his memory in her small feminine brain which is usually described as inferior. "Casket of my widow's head"(Duffy, 1999, p.13) and he kept her for his "second/next best bed" (Duffy, 1999, p. 14).

Anne Hathaway cannot avoid assuring the purpose of her irony. She devotes most of the poem to informing her readers about her deep admiration for her husband's work (ll.1-4), in addition to evoking their love for each other (ll. 3-10) in the "second best bed" (l.1) love is expressed in the highly sensory verse: "... my body now a softer rhyme / to his, now echo, assonance; ... Romance / and drama played by touch, by scent, by taste..." (ll. 5-6; 9-10), whilst in "the other bed", the best and first, only "prose" could be written (ll. 11-12).

The powerful final analogy between Casket and Head may also have positive implications. A "casket" is often made of precious material, by an expert workman, and in fine workmanship. Figuratively, it would be compensation for the widow's small head/brain; and also, a "casket" keeps jewelry and other precious things, which "would sublimate the husband's memory" (l.13). Finally, the situational context in this poem restricts itself to the private domain. Its satiric subject has no "silent auditor" to receive her complaints and confidences. As previously mentioned, the setting evoked is the bedroom with the marriage bed.

The process of interiorization is made from both satiric and ironic perspectives. Levin, C. R. states that such perspectives provide readers with inference and "with the value judgment of the author" (Levin, 1987, p. 47). In this respect, in PBS, Duffy (1993) acknowledges biographical intimations: the "narrative" which she refers to, turns up to be, as she says: "... the emotional, imaginary biography, sometimes political, or erotic, or comic, of a woman and poet ..." (p.5). This is a fact that attests to the strong impression of unity given by the collection in question.

The satiric tone used in Duffy's *The World's Wife* attracts certain readers to comprehend the polemic of the text. Admittedly, there is a reader's intellectual movement in understanding the satire and its aims but this is not a reversion to values and objectives that are opposite to those promoted by the speaker. The satiric dramatic monologue offers an entertaining, enticing, reading experience that accounts for its popularity among twentieth-century women poets, and that the development of feminist discourse in literature has



facilitated their effective, critically acclaimed use of the form. This implication of the specificity of readers' responses to potential irony, despite the continuing misuse of a universal reader, is disappointingly not repeated in his critical appraisal of the satiric form of dramatic monologue. Sinfield simplifies the relationship between text, reader, and writer by over-generalizing reader-response:

At the other extreme from the sympathetic monologue is the satirical poem which promotes the poet's views by making the reader react against the speaker. Dramatic monologue is valuable here because the reader receives the impression that the speaker has full opportunity to state his case but is found wanting out of his mouth, and because such speakers, appear to be justifying themselves and hence sound smug and self-satisfied (14-15).

Sinfield overlooks the different uses of satire in ironic and sympathetic dramatic monologue poems.

Conclusion

To sum up, the selected poems by Simon Armitage and Carol Ann Duffy prove that these two poets use irony and satire in their poems for literary purposes. Using irony and satire in contemporary British poetry has become a powerful tool for poets to express their views on society and politics. Simon Armitage and Carol Ann Duffy are two poets who have mastered this technique, using it to great effect in their works. Through their use of irony and satire, they have been able to comment on issues such as war, gender roles, and consumerism in a way that is both thought-provoking and entertaining.

Overall, the use of irony and satire in contemporary British poetry has allowed poets to engage with their readers on a deeper level. By using humor to address serious issues, they can make their messages more accessible while still maintaining the integrity of their work. As readers continue to navigate an increasingly complex world, readers will likely see more poets turning to these techniques as a means of expressing their thoughts and feelings about the world around them. The selected poems of both poets show that both of them function as irony and satire in their poems. The results of such a study include insights into the themes and messages conveyed by these poets, as well as an understanding of how irony and satire function within contemporary British poetry more broadly. Additionally, the research may provide a deeper understanding of the cultural and social context in which these poets are writing, and how their poems reflect or critique that context.

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