

The Use of Irony and Satire in Contemporary British Poetry: A Study of Simon Armitage and Carol Ann Duffy

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ABSTRACT

This article focuses on studying how Simon Armitage and Carol Ann Duffy incorporate irony and satire in their poetry. The poems selected for analysis from Armitage's collection include 'Kid', 'Killing Time', and 'Thank you for waiting', while Duffy's chosen poems are 'The Little-Red Cap', 'Mrs. Midas', and 'Anne Hathaway'. By closely examining these poems, it becomes evident that both authors skillfully employ irony and satire to enhance their literary works. The article adopts an analytical approach, employing methods of comparison and analysis to explore this aspect.

Keywords- Satire, Irony, Simon Armitage, Carol Ann Duffy.

I. INTRODUCTION

The main purpose of this article is to explore how Simon Armitage and Carol Ann Duffy effectively use irony and satire in their poetry. Irony and satire are literary techniques that have been employed by poets for a long time to cleverly criticize and comment on various aspects of society.

In the context of contemporary British poetry, Armitage and Duffy are recognized for their mastery in employing these techniques to address social issues. Satirical poetry, specifically, is a genre that uses satire to mock and critique human behavior, both on an individual and collective level. Satire is all about using humor, wit, exaggeration, sarcasm, and irony to point out and make fun of the flaws and foolishness we see in society. It can take different forms in literature, but this article is specifically about how satire is used in poetry.

On the other hand, Irony is a device used literarily to highlight the contrast between expectations and reality to satirize and critique individuals or subjects. In poetry, irony can be expressed through discordance, incongruity, or the use of an individual naive talking to convey a meaning different from the poem's literal

interpretation. In poetry, are three major forms of irony utilized: dramatic irony, situational irony, and verbal irony.

Poets employ irony for various purposes, including satire and making political statements. Identifying irony in poetry can sometimes be challenging, but it is an important rhetorical device that poetry enthusiasts should always be attentive to.

Understanding irony in texts requires acknowledging that readers play an active role in the interpretation process and that their interpretations may vary. The theory of "interpretive communities" proposed by Fish provides insight into how readers are taught to read ironically and develop an understanding of irony. It acknowledges that readers are agents in creating an ironic reading.

Simon Armitage, born in 1963 in West Yorkshire, still resides in the same area. He pursued Geography at Portsmouth University. His poetry reflects a strong concern for social issues and draws inspiration from his Yorkshire background. Armitage is renowned for his skillful use of rhythm and meter, often noted for his keen "ear" in writing poetry.

II. LITERATURE REVIEW

The primary objective of this paper is to investigate the utilization of irony and satire in the poetry of Simon Armitage and Carol Ann Duffy, both prominent contemporary British poets. The research aims to analyze selected poems by Armitage and Duffy and explore how these poets employ irony and satire to comment on social, cultural, and political issues.

In a study by Coussens (2008), the focus was on Simon Armitage's work and how he addresses the concept of British national identity in both traditional and current contexts. The research also explored the wider landscape of common poetry in modern Britain. Both Armitage and Duffy were strong contenders for the role of Poet Laureate in 2009. Although they both delved deep into exploring national identity in their poems, Armitage positioned himself more prominently in the realm of both national and public poetry. In spite of incorporating modern lifestyles and using mass media to reach non-literary audiences, Armitage maintains a strong awareness of literary and cultural traditions. His poetry, while contemporary and accessible, includes elements of tradition through allusions, responses, and questioning. Therefore, Armitage's work both embraces and challenges traditional ideas of British national identity and its canonical status. His recent exploration of conflict as a theme reveals the limitations of mainstream confirmations about sustainability and significance in establishing nationhood and nationhood. Armitage defines Britishness and British literature as part of a larger millennial framework that encompasses decline, destruction, and rebirth. By recurring themes of conflict, he establishes connections between contemporary literature and its historical counterparts, emphasizing the ongoing instability and perpetual absence of resolution in the future. The presence of disharmony and conflict in the national context is highlighted through Armitage's modern translations of canonical texts like the *Odyssey* and *Sir Gawain and the Green Knight*.

Reda A. Shehata's (2012) analysis concentrated on how Carol Ann Duffy employs the poetic feature of inner speeches to portray the anxieties and concerns of foreigners, immigrants, and social outcasts in modern British society is the focus of. Shehata's study also argues that Duffy represents a new kind of "democratic voice" among today's British poets, characterized by diversity in terms of ethnicity, gender, and backgrounds. Duffy's poetry embodies this "democratic voice" not only through its accessible language but also by giving a voice to marginalized speakers and their anxieties. The traditional poetic form of the dramatic monologue, which has historical associations with an 'imperial' England that discriminated against women and others, is both challenged and subverted by Duffy. Through her monologues, she creates a platform for democracy by utilizing non-standard forms of English to impart fresh

insights into the inner lives of individuals from the lower social strata of contemporary society of Britain. These characters, at pivotal moments in their lives, share their dreams, fears, and concerns. Duffy examines narrow assumptions about identity and authority within British society by dramatizing the anxieties of many who are struggling with difficult circumstances.

III. COLLECTING DATA

To collect data for this article, the researcher has chosen three poems each from Simon Armitage and Carol Ann Duffy. Armitage's selected poems are "Kid," "Killing Time," and "Thank you for waiting," while Duffy's chosen poems are "Little Red Cap," "Mrs. Midas," and "Anne Hathaway." These poems will serve as the primary textual material for analyzing the use of irony and satire in the poetry of Armitage and Duffy.

IV. DISCUSSION

Indeed, Simon Armitage's poem "Kid" is a prime example of his skillful use of irony. The poem explores the theme of violence and its perpetuation in society. It tells the story of a young boy who experiences bullying at school and subsequently adopts a bullying behavior himself. The ironic twist arises from the boy's father, who is also a bully, attempting to teach him how to assert himself and stand up to others. The irony is in the contrast between the father's intentions and the negative consequence of his teachings. While the father believes he is empowering his son, the cycle of violence continues as the boy follows in his footsteps. Armitage's use of irony highlights the unintended consequences of the father's actions and satirizes the notion that violence can solve problems or build resilience.

By employing irony in "Kid," Armitage critiques the prevalent acceptance and normalization of violence in society. By reading the poem, readers are asked to consider the damaging effects of bullying and the role of parental influence in shaping behavior. Through the use of irony, Armitage emphasizes the futility and self-perpetuating nature of violence, inviting readers to question the effectiveness of violent responses in addressing conflicts. Armitage's use of irony in "Kid" serves as a powerful social commentary, shedding light on the complex dynamics of violence and its transmission within generations. 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 kid knew he meant go out and deck
somebody".(12).

Satire is a clever way of using humor, irony, and exaggeration to make fun of people, institutions, or the way things are in society. It is like a tool that writers use to point out flaws, criticize vices, or show how silly things can be, all with the aim of bringing about change.

When it comes to poetry, satire becomes even more powerful for commenting on society. Poets can use satire to draw attention to important issues, question commonly held beliefs, or expose contradictions. By using irony, exaggeration, and humor, satirical poetry can cleverly poke fun at different aspects of human behavior, institutions, or cultural practices.

Satire in poetry can serve as a form of social critique, inviting readers to reflect on prevailing ideologies, power dynamics, or social structures. It can expose hypocrisy, challenge authority, or question societal norms. By using satire, poets can provoke thought, spark discussions, and prompt readers to reevaluate their own perspectives and assumptions.

The use of irony in this context highlights how violence in society can create a vicious cycle, where victims become perpetrators themselves. Armitage uses a satirical tone to point out flaws in the relationship between Robin and Batman. For example, Robin sarcastically states that their relationship was based on Batman pretending to be a father figure. Robin expresses bitterness, claiming that he ended their relationship. He employs irony by saying that Batman "ditched" him in the gutter, which reconstructs Batman's image as a shady character who caused the death of Robin's parents. This ironic comparison between Robin and Batman's deceased parents satirically criticizes Batman for dwelling on his own past instead of protecting his current family. Through ironic and satirical language, Robin challenges his relationship with Batman.

Armitage's poem "Killing Time" (1999) combines different social and cultural elements to offer fresh insights into recent events. The importance of literature in shaping our understanding of the past is highlighted by the uncertain nature of historical records. The poem explores how emotions and experiences from the past continue to influence our perception of progress as the new millennium begins.

Armitage's ambitious and controversial poetic approach examines well-known events around the year 2000. He considers how these events were portrayed by the media and their symbolic significance for humanity and civilization at the turn of the millennium. By using poetry as a medium, Armitage engages with the anxieties of the era and captures the evolving emotional landscape of English society during that time. He explores how literature can represent broader social processes and shifts in societal practices

"Killing Time" is characterized by a haunting duality that blends the past and present, with the past frequently intruding upon the present. Each section of the poem focuses on a specific aspect of social life or change as the year 2000 approaches. Topics covered include environmentalism, twenty-four-hour news, violent conflicts, commercialization, and the interplay of time and memory. Armitage examines a network of emerging emotional structures that cast a long shadow over the millennial moment.

The poem "Killing Time" connects the past, present, and future, bringing remnants of the previous millennium into a present filled with anxiety and anticipation. It challenges the dominant narrative of millennial celebrations and sheds light on alternative emotional structures that offer different perspectives on this iconic period. Armitage incorporates alternative experiences and discourses into the gaps between mediated images and official representations of the millennial year, infusing them into the poetic form. The poem captures the formation of various emotions during the turn of the century, exploring the tensions that define this significant historical moment. By disrupting the linear understanding of history as a simple progression, "Killing Time" portrays an England entangled in the historical forces of its past, forces that persistently resurface in the present to question the foundations of contemporary identity and culture.

Armitage's 'Thank You for Waiting' (2017) is another a poem in which the poet satirically criticizes the stark class divisions and dehumanizing methods prevalent in everyday life that devalue certain individuals. The poem can be viewed as an airport announcement that initially states:

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.

In this poem, the speaker adopts the format of an airport announcement to satirically critique the stark class divisions and dehumanizing practices that permeate everyday life. The poem begins by mimicking the typical boarding process, where different groups of passengers are called to board the aircraft. However, as the poem progresses, the divisions between these groups become increasingly exaggerated and absurd.

The speaker starts by inviting the First Class passengers to board, a common practice in air travel. But as the poem continues, the speaker invents and introduces groups such as the Exclusive, Superior, Privilege, and Excelsior members, which reflect a hierarchy of social status. This exaggerated categorization highlights the class divisions and privileges that exist in society. As the poem reaches its climax, the speaker announces the boarding of the most outlandish and devalued groups, using grotesque and unflattering terms like 'Ash, Pus, Sludge, Clinker, Splinter, and Soot.' This extreme exaggeration serves to emphasize the dehumanization that occurs when individuals are reduced to such derogatory labels. Through satire, Armitage challenges the devaluation and marginalization of certain individuals based on societal hierarchies. The poem exposes the absurdity and injustice of such divisions and invites readers to reflect on the dehumanizing effects of these practices. "Thank You for Waiting" uses the form of an airport announcement to satirically criticize the class divisions

and dehumanizing methods prevalent in everyday life, shedding light on the absurdity of these divisions and prompting readers to question societal norms and values.

Armitage's poem serves as a satirical commentary on the modern world's obsession with technology and instant gratification. Irony is employed throughout the poem to highlight the absurdity of society's reliance on technology. The opening lines, "We're sorry for the delay, but we're doing our best to get you on your way," are ironic because the delay itself is caused by technology. The poem humorously remarks, "please bear with us a little longer while we try to locate your patience," emphasizing the impatience prevalent in today's world.

The line "We apologize for any inconvenience caused by incompetence" uses sarcasm to criticize companies that shift blame onto external factors instead of taking responsibility. Additionally, the phrase "Your call is important to us, so please continue to hold" satirizes companies' use of this statement to pacify customers who endure long waiting times.

Armitage employs irony when he states, "we appreciate your custom and hope you'll fly with us again soon," suggesting that despite technology-related delays and inconveniences, people will still continue to use it. In summary, this poem employs satire and irony to highlight the absurdity of society's dependence on technology and instant gratification. It critiques class divisions and dehumanizing practices while playfully mocking the language and apologies used by companies in the face of delays and inconveniences.

On the other hand, Carol Ann Duffy is known for being one of the most widely recognized female poets in Britain. Forbes P. (2001) states that Carol Ann Duffy is the leader of the future generation, as she managed to regain the faith of people by achieving an indisputable rank in the field of poetry similar to that of Heaney. She became the poet of the year in 1994 (22). She has received numerous awards and poetry prizes throughout her career. She was a contender for the Laureate Poet position in 1999, which was ultimately given to Andrew Motion. Some critics argue that this decision was influenced by political and gender considerations. According to Christopher Whyte, Duffy (2004) currently, "achieved a number of poetry prizes, and gained a popularity when she published a book under the name" *Modern Scottish Poetry*"(144).

Duffy's work often incorporates irony, and she has been known to satirize her own adoption of various voices and imagery. This self-awareness creates a reflexive loop within her poetry, adding depth and complexity to her writing. George Parfitt (2014) suggests that Duffy's poetry aligns with the tradition of English satire during the Restoration and Augustan periods. He states that "the irony of the poem depends on reader knowing that Duffy is satirizing her own adoption of the other "imagery voices" of which by 1987, she was already well-known. In doing this, she creates and high

lights a reflexive loop running"(18). George Parfitt states that the poetry of Duffy merges between the characteristics peculiar to English satire in its golden age: which are the Restoration poetry and Augustan poetry (10-11). When poets are regarded as full members of society whose harmony they advocate and defend with the sole weapon of their pens and poems, They serve as both vehicles for authorial resistance and tools to reveal abuse. These two categories serve as both vehicles of authoritarian rebellion and instruments for exposing mistreatment. During those periods, poets were seen as full members of society who used their poems to expose abuses and rebel against societal norms. Duffy employs a satiric mode in her collection "The World's Wife," expressing her dissatisfaction with the dominant "husband's world." Through her use of dramatic monologues, she gives voice to the anonymous wives who reflect on their experiences in a satirical and irreverent manner.

The World's Wife is considered a display of Duffy's feminist perspective, as she amplifies the voices of anonymized wives who reflect on their lives and the world through wit and irreverence. The collection combines elements of satire, parody, and severe criticism to challenge the patriarchal structures and societal norms that oppress women. The poems address gender politics, the battle of the sexes, and various forms of gender violence, including physical, psychological, and social aspects. Horner views Duffy's novel *The World's Wife* as demonstrating his "feminist qualities" since it features the perspective of the "anonymous wife," who "thinks backwards via our mothers... with irony and contempt." (105).

Satire is a fictitious work with a variety of conceptual and topic elements. In the initial instance, Pollard states that "satire has essentially to do with man's disputed and overlapping nature, personal and community, a fact that creates an array of satiric subjects" (6). It deals with the controversial and conflicting nature of individuals and society, often employing multiple satiric subjects. The satiric viewpoint can involve the authorial voice or multiple viewpoints, and it may express anger, insult, sarcasm, or adopt a masquerade to condemn vices and follies. The situational context is the context in which the author chooses the different topoi (themes) and their implications. The second feature is confirmed by Bloom (1997) who says: "vision" and "context-specific" are two structural resources that satire heavily use. (22).

A collection of thirty poems written by nameless women married to famous and powerful husbands from history and legend is presented by Duffy in *The World's Wife*. These women often endure mistreatment from their husbands and navigate the complexities of gender roles. The poems delve into themes of gender conflict and violence, and they cleverly critique societal norms and power dynamics. The thirty poems are narrated by a collective "arch wife" who

embodies suffering, revenge, and ultimately compassion. Each poem features an anonymous woman married to a renowned and influential figure, as indicated by titles such as "Mrs. Midas," "Mrs. Tiresias," "Pilate's Wife," "Mrs. Aesop," "Mrs. Darwin," "Mrs. Faust," and "Frau Freud." These protagonists consistently become victims to their famous and powerful husbands, with some displaying a playful disregard for masculinity akin to the "Wife of Bath," while others adopt a more serious and indignant tone, expressing frustration with the male-dominated world. As a satirical discourse, these poems center around two main themes: the battle between the sexes and various forms of gender-based violence, encompassing physical, psychological, and social aspects. Overall, Duffy's *The World's Wife* demonstrates her satirical approach to gender politics, offering a diverse array of voices and perspectives that shed light on women's experiences within the context of their famous spouses.

The focus here will be on three specific poems: "Little Red-Cap," "Mrs. Midas," and "Anne Hathaway." "Little Red-Cap" is an intended satirical work of the classic tale of "Little Red Riding Hood," but with a feminist and revisionist twist. The poem takes the familiar story and transforms it to convey a new message, highlighting women's knowledge and their unique experiences. It confronts the underlying male fantasies that have shaped the narrative and instead portrays the historical suffering endured by women, while also providing guidance on how to survive in such circumstances. The myth of King Midas is revisited by Duffy in "Mrs. Midas," where she examines the effects of his golden touch and its effect on their marriage. It offers a critique of patriarchal power and the sacrifices women often make in order to accommodate their husbands' ambitions or desires. "Anne Hathaway" is a tribute to Shakespeare's wife, Anne Hathaway. The poem celebrates their love and intimate connection, capturing the essence of their relationship beyond the shadow of Shakespeare's fame. It gives voice to Anne Hathaway, allowing her to express her own desires, passions, and experiences as a woman in a male-dominated world. All three of these poems challenge traditional narratives and offer alternative perspectives that reflect the realities of women's lives. They expose the hardships faced by women and provide a platform for their voices to be heard, dismantling the illusions of male-centric storytelling and offering empowerment through shared experiences.

In "Little Red-Cap," Carol Ann Duffy combines interior monologue, satiric techniques, and a topological dimension. Parody, which ridicules a well-known text, is an evident element in the poem. Duffy's revisionist conceptualization of "Little Red Riding Hood" transforms the main character, Little Red-Cap, into a symbol reminiscent of an updated "Lolita." At first, Little Red-Cap has a seductive connection with the

beastly male figure, but ultimately takes revenge on him in order to protect herself and her grandmother.

The poem subverts the traditional power dynamics in the original fairy tale, where Little Red Riding Hood is often portrayed as a passive victim. In Duffy's version, Little Red-Cap becomes an empowered figure who confronts and challenges the male predator. This revisionist approach highlights the agency and resilience of women, offering a reinterpretation of the story that empowers female readers and critiques patriarchal narratives.

The combination of bitter parody, interior monologue, and satiric techniques in "Little Red-Cap" serves as a means to expose and criticize societal issues, particularly the exploitation and objectification of women. It recontextualizes the familiar tale, utilizing iconic and topological elements to convey the transformation of the narrative and its resonance with female experiences and struggles.

By revisiting and reimagining traditional stories like "Little Red Riding Hood," Duffy's poem contributes to a broader tradition of feminist revisionism in literature. It challenges dominant narratives, offers alternative perspectives, and empowers women through the reclamation of their own stories and experiences.

Duffy's poem 'Little Red-Cap' demonstrates a deliberate deviation from the traditional folk tale of 'Little Red Riding Hood', transforming the protagonist into a victorious and empowered heroine. The familiar storyline is transported to a modern-day, urban environment, with the speaker portrayed as a young teenage girl. This shift in setting and context adds a contemporary twist to the narrative, allowing for a fresh exploration of themes and experiences relevant to the present time. This shift in time and context allows for a fresh interpretation of the story:

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 eyes on the wolf.

The poem's tone is satirical that is subverted when the speaker "clapped eyes on the wolf." This unexpected encounter with the wolf introduces a twist in the narrative, deviating from the traditional tale. The satire is further emphasized in the second stanza, as the heroine engages with the wolf, mirroring the encounters in the folk tale. In Duffy's interpretation, the wolf in "Little Red-Cap" takes on a metaphorical role, representing a poet who exists on the fringes of the established poetry community. By reimagining the wolf in this way, Duffy explores the experiences of marginalized voices within the realm of poetry. The wolf becomes a symbol of the outsider, challenging the conventions and norms of the poetry establishment. This transformation adds depth to the poem and offers a

commentary on power dynamics and the struggle for recognition and acceptance within artistic circles:

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!

By employing the wolf as a metaphor for a marginalized poet, Duffy critiques the hierarchical structures and power dynamics within the poetry world. The wolf represents the poet who exists outside the mainstream, challenging the established norms and conventions of the poetry establishment. This transformation highlights the poet's outsider status and their struggle for recognition and acceptance.

Through the satiric elements in the poem, Duffy addresses broader themes of power, authority, and the limitations imposed by societal expectations. The subversion of the traditional folk tale allows for a commentary on contemporary issues and the role of the artist in society. It serves as a critique of the constraints placed on marginalized voices and the transformative power of art in challenging and reshaping established narratives. Overall, "Little Red-Cap" showcases Duffy's skill in using satire and subversion to offer a fresh perspective on a familiar story. It explores themes of power, marginalization, and the transformative potential of art, while also commenting on the dynamics within the poetry establishment.

The poem 'Little Red-Cap' changes from a metaphorical to a more realistic depiction as the protagonist, who is referred to as 'Little Red-Cap,' reveals how she uses seduction to gain entry into the world of poetry by means of the terrifying wolf.

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.

As she follows the wolf deep into the woods and distances herself from her home, the heroine experiences struggles depicted in the third stanza. In this section of the poem, she employs vivid imagery to describe how she torn her clothes in the undergrowth and ripped her red school jacket.

The poet departs from the original plot in the fourth stanza and depicts the heroine as actively searching for a sexual encounter with the wolf, who symbolizes the poet. This shift in perspective positions the heroine as a willing participant in pursuing a liaison with the wolf, representing the allure and desire for a connection with the poetic world. The lines "I 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 o f a living bird -
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...

highlight the protagonist's willingness to engage in a relationship with the wolf/poet. This shift in the narrative blurs the boundaries between innocence and desire, challenging societal norms and expectations.

The enigmatic nature of the poem is apparent in the lines that follow, which you may be referring to. Without the specific lines mentioned, I can't provide an analysis of their meaning. However, throughout the poem, Duffy employs various techniques to provoke thought and invite multiple interpretations. The poem's complexity is enhanced by the enigmatic elements, which allow readers to engage with the text and create their own meanings.

It is worth noting that "Little Red-Cap" explores themes of power, agency, and the transformative potential of art. By presenting the protagonist's choice to engage with the wolf/poet, Duffy challenges traditional gender roles and raises questions about the nature of relationships, artistic inspiration, and the sacrifices one might make for creative pursuits. "Little Red-Cap" delves into the complexities of desire, power dynamics, and the pursuit of artistic fulfillment. The poem employs vivid imagery, shifts in narrative, and enigmatic elements to engage readers and invite interpretations that go beyond the surface level of the original folk tale. This is followed enigmatically by:

Then I slid from between his heavy
matted paws
and went in search o f a living bird -
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...

By interpreting this section as story that metaphorically depicts the interaction between a young female poet and a male poet that may be interpreted as his arrogant disdain for her poem, "White Dove.", or his act of stealing her work. By employing a satirical use of rhyming and concise language, the line 'One bite, dead. How nice, breakfast in bed,' further blurs the meaning of the metaphors.

Moreover, the original greedy wolf is transformed into a symbol of a wolfish womanizer, paradoxically disguised as a poet. These key figures ultimately represent a satirical depiction of the male-female relationship, which incorporates both physical and psychological gender violence. As mentioned

earlier, there are two important aspects of satire: the first is the "point of view," encompassing the perspectives of the author and multiple characters, while the second is the "situational context."

In "Little Red-Cap," the "point of view" clearly aligns with the authorial voice, embodied by Little Red-Cap herself, who becomes the subject of satire. Her expressions become increasingly aggressive towards the satirical object, the "werewolf." From the beginning of the poem, she describes him by highlighting his beastly characteristics (wolfy drawl; hairy paw; What teeth!, lines 8, 10) and continues to emphasize them: "...I clung till dawn to his thrashing fur..." (line 21); "... I slid from between his heavy matted paws..." (line 23); "... breakfast in bed... he said / licking his chops..." (lines 26-27). She even delivers the harshest insult to a poet/womanizer, focusing on his age: "... a greying wolf / howls the same old song at the moon, year in, year out, / season after season, same rhyme, same reason..." (lines 34-36).

Similarly, the subject of satire exhibits a strange attraction towards the object of satire: "... What little girl doesn't dearly love a wolf?..." (line 22). This reality involves a certain distortion of another specific trait of satire—empathetic feelings towards the satirized object. Additionally, this hidden "authorial" expression offers a variety of tones, alternating between irony, sarcasm, and cynicism, along with touches of anger, tenderness, and hope. Regarding the "situational context" in "Little Red-Cap," it consistently presents negative implications throughout the poem, pointing either to solitary "woods" (lines 5, 14-16) or, above all, to the wolf's "lair" ("... better beware..." line 19), paradoxically filled with books and blood (lines 28-30).

Similarly, in another poem by Carol Ann Duffy, titled "Mrs. Midas," she also employs irony to comment on various social issues. In this poem, she uses satire to criticize the greed and materialism prevalent in society. It revolves around Mrs. Midas, whose husband turns everything he touches into gold. Duffy writes:

"I made him sit
on the other side of the room 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 poem "Anne Hathaway" by Carol Ann Duffy is indeed different from "Little Red-Cap" and "Mrs. Midas" in terms of its structure and satirical approach. "Anne Hathaway" is a sonnet, a traditional lyric sub-genre which has fourteen lines with a particular rhyme scheme and meter. While it still contains elements of irony and satire, its focus is more on social satire and the portrayal of marital domestic practices. In this poem, the satirical element is employed to ridicule the conventions and expectations surrounding marriage and the role of a wife. Satirically speaking,

"Mrs. Midas" is a form of personal satire that mocks the satiric target ("Mr." Midas) for his excessive and thoughtless use of his "golden touch." It's similar to a verse in Eliot's *Waste Land* that says, "... he sat in that chair like a king on a shiny throne..." (line 16). Another example is when his wife is terrified of being touched by him, and she says, "... 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..." (lines 27-30). Additionally, it's a type of satire that humiliates the satiric target mentioned earlier for his greed and self-centeredness. To achieve this, Mrs. Midas, the subject of the satire, resorts to direct insults that reflect the author's perspective, such as calling him a "fool" (line 52), or pointing out his "idiocy" and "selfishness" in the final stanza (lines 61-62). The poem also reveals the psychological violence experienced by the wife, seen through her "shaking hand" while pouring wine (line 22), her "scream" (line 25), and her fear when she realizes her husband's terrible gift (lines 41-42): "...

Now I feared his sweet embrace, the kiss that would turn my lips into a work of art..." (stanza 7). Additionally, she expresses her difficult situation: "... then I came home, the woman who married the fool who wished for gold..." (lines 52-53). The poem criticizes the societal norms of the time, specifically the expectations of hospitality and inheritance practices. Anne Hathaway, the speaker in the poem, uses irony as a tool to reveal and condemn the gendered social violence inflicted on women in marriage.

Unlike the protagonists in the other two poems, "Anne Hathaway" does not resort to direct insults or attacks on her satirical object, her husband. Instead, she employs subtle irony to convey her discontent and criticism. She pretends to defend the very practices she condemns, highlighting the hypocrisy and absurdity of societal expectations. Anne Hathaway cleverly asserts her agency and independence by referring to herself by her maiden name rather than her married name and by holding her husband's memory in her own "widow's head." She subtly undermines the idea of the "second best bed" that her husband left her in his will, implying that their love and passion were not confined to the conventions of marriage.

Throughout the poem, Anne Hathaway expresses her admiration for her husband's work and their love for each other. She celebrates the sensory and romantic aspects of their relationship, emphasizing the power of touch, scent, and taste. In contrast, she suggests that the "other bed," the one reserved for prose, lacks the same depth and passion. By employing irony and satire, "Anne Hathaway" challenges traditional gender roles and societal expectations within marriage. It exposes the limitations and injustices imposed on women, while also celebrating the power of love and personal agency.

The final analogy between the Casket and Head in the poem may have positive implications. A "casket" is often made of precious material and crafted skillfully.

"would sublimate the husband's memory" (l.13). In a figurative sense, it could make up for the widow's small brain and also symbolize the preservation of the husband's memory. The poem's context is restricted to the private domain, particularly the bedroom and the marriage bed.

The process of interiorization in the poem is approached from both satirical and ironic perspectives. According to Levin, these perspectives allow readers to infer the author's value judgment. Levin, C. R. states that such perspectives provide readers by 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).

In *The World's Wife*, Duffy's utilization of satire caters to a specific audience that can grasp the polemical nature of the text. The satirical dramatic monologues provide an enjoyable and captivating reading experience, which has garnered popularity among women poets of the twentieth century. The effective deployment of this literary form has been made possible thanks to the advancement of feminist discourse in literature. However, Sinfield underestimates the interaction between the text, reader, and writer, overlooking the diverse uses of irony in both ironic and sympathetic dramatic monologues. Sinfield fails to acknowledge the distinct ways in which satire is employed across these types of poems:

However, Sinfield simplifies the relationship between the text, reader, and writer, ignoring the diverse uses of satire in both ironic and sympathetic dramatic monologues stating:

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 own mouth, and because such speakers, appear to be justifying themselves and hence sound smug and self-satisfied (14-15).

V. RESULTS

The analysis of the selected poems by Simon Armitage and Carol Ann Duffy reveals that both poets employ irony and satire for literary purposes. This study provides insights into the themes, messages, and cultural context of contemporary British poetry. It shows how irony and satire function as powerful tools for expressing views on society and politics. Armitage and Duffy have mastered this technique, allowing them to comment on various issues while captivating readers with thought-provoking and entertaining works.

VI. 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. Though 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 are able to make their messages more accessible while still maintain the integrity of their work. As readers continue to navigate an increasingly complex world, it is likely that readers will see more poets turning to these techniques as a means of expressing their thoughts and feelings about the world around them.

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