

Haxhire XHIHANI<sup>1</sup>

**REPRESENTATION OF PATRIARCHY THROUGH  
INTERTEXTUALITY AND SATIRE IN CAROL ANN DUFFY'S  
*WORLD'S WIFE***

**Abstract**

Feminism as a movement stands for women struggling equality of freedom, social and political rights emphasizing the fact of all the time lacking them in response to patriarchal societies. *The World's Wife* reflects a zenith in Duffy's feminist point of view as she artistically subverts different legendary characters from Greek mythology and gives a voice of narration to their spouses. Duffy's style of writing is unique and this is linked with her personal background, mixing the historical figures with those who had no voice. In this way, she creates a parallel between social issues of the past and contemporary feminist thoughts. By giving voice to the spouses of different famous figures in history, art and science, she reflects another position of society that have forever been absent, that of female. The reason Duffy empowers the wives voice of these mythological great men by using humor and satire is just to subvert what the history hides in contemporary literature, as now the female writers can use their imagination and intellect to tell the truths fearlessly. This paper focuses on the underrepresentation of women in well-known histories and mythologies, which Duffy reverses in *The World's Wife*, using modern contexts to illustrate the feminist interpretation of the stories in the poems mentioned. It also examines Duffy's struggle against patriarchy and hegemonic masculinity, in reference to how women react to their male companions in the poems included considering feminist and psychoanalytic perspectives in *The World's Wife* as a reason to represent better the new epoch from (his)story to (her)story.

**Keynotes:** *The World's Wife, Carol Ann Duffy, intertextuality, satire, subversion of roles, Greek mythology, dramatic monologues.*

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<sup>1</sup> MSc. Haxhire XHIHANI, Kings Education, Tirana, Albania.

Women, for the most part, have been imperceptible in the historical record and literature. Most of the time they were treated as inferior, as a tool of men in patriarchal social orders. Their prime task was to follow, serve and love their allotted male counterpart. Their voices and roles have been diminished in relation to the male figures in history who have been admired for quite a long time. This applies to genuine occasions just as folklore which impact individuals' activities and the fiction that were penned men. There were obviously a couple of uncommon cases of well-known female characters who were autonomously perceived, yet that is more the subject of posturing instead of the actual standard. Carol Ann Duffy's *The World's Wife*, published in 1999, acknowledged this disparity and its timely arrival anticipated and reflected increasing efforts for gender equality. As retellings of fables and historical figures, the dramatic monologues in *The World's Wife* manage to communicate a specific feminist message while remaining quite remote, as Duffy manages to point out the lack of female representation in these stories without being overly labored by combining these two aspects of the collection. This demonstrates her political consciousness, which she employs throughout the poem and as a result, she is considered to be a groundbreaking poet with a unique voice. In 2009, Duffy<sup>2</sup> was named "Poet Laureate of the United Kingdom", a position she maintained until 2019. In its 400-year history, she is the only woman to hold the position.

Deryn Rees-Jones has analyzed Carol Ann Duffy's impact on British poetry as she claims that Duffy has played an important role in the evolution of poetry because she uses more ordinary language in her poems and investigates the structure and sounds of non-standard English in

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<sup>2</sup> Poet, playwright and freelance writer Carol Ann Duffy was born on 23 December 1955 in Glasgow and read philosophy at Liverpool University.

everyday situations (Rees-Jones, 2010: 18). Duffy addresses many tough issues, such as domestic abuse and the complexity of love, while utilizing simple words; according to (Rees-Jones, 2010: 24), Duffy is more post-feminist than feminist since she is writing at a time when the first, second, and third waves of feminism have come and gone, changing society dramatically in terms of women's rights. Representation of Patriarchy Through Intertextuality and Satire inspects Duffy's use of intertextuality and satire in the *World's Wife* particularly with regard to the lack of female representation in the works. The purpose of this focus on intertextuality and satire in Duffy's poetry is to assist *The World's Wife* readers in developing a more accurate understanding of the feminism that Duffy advocates, as well as to assist more and more women who are being oppressed by males in discovering and reconstructing their identities. In the explanation of intertextuality through some main theories, a brief introduction is covered for each figure mentioned in order to link the interpretation with the background.

*Little Red-Cap* and *Anne Hathaway* that are analyzed in what Fairclough calls "manifest intertextuality" (Duff, 2002: 62). Other poems, such as *Penelope*, *Eurydice*, *Mrs. Beast*, *Pygmalion Bride*, *From Mrs. Tiresias* and *Mrs. Faust*, are investigated in a deep "constitutive intertextuality". Regarding Duffy's use of satire, there are some of the poems which give a clear view in what Duffy's states to represent the patriarchy and social orders. *The World's Wife* represents husbands' hidden realities through history; the use of the wife as narrator, and not some other unnamed extra, is important since it is the wife who best knows her husband. Duffy uses themes such as family, social, and professional interaction in all of her poems in order to call attention to the multifaceted nature of males. She also utilizes sarcasm and comedy to spoof famous mythical characters and deconstructs the traditional beliefs by utilizing irony in her inversion of roles. Through an ironic juxtaposition of the male figures of Greek mythology,

their personal characteristics and intimate conduct are recounted through the eyes of their spouses. Carol Ann Duffy's *The World's Wife*, is a collection of poems thematically focused on social issues such as gender and oppression, expressing them in familiar, conversational language that made her work accessible to a range of audiences" (Jie, 2013: 201). It will be possible to get a deeper grasp of the collection's underlying themes via the use of Duffy's use of intertextuality and satire. Recognizing the intertextual connections and allusions of each of the poems is critical to appreciating the Duffy's biting satire.

Intertextuality, more than a literary device, is defined as a theory in some critics' view. In Mikhail Bakhtin's perspective of dialogism and heteroglossia, meaning is shown to be relational, and utterances do not have a single meaning in itself but only in connection to other utterances and intertextuality is derived from this idea (Feng, 2006: 374). Inspired by Bakhtin, Julia Kristeva introduced the concept of intertextuality and defined it as a conversation between texts, or a dialogue between texts and their social environment. Bakhtin discovers in a Socratic conversation the oldest form of novel, heteroglossia, and dialogism, which Kristeva subsequently refers to as intertextuality, as well as the earliest form of novel. She says that the writers are not unique, and they do not produce anything from their writings from their own creative thoughts, but rather assemble from already published works in order to make something new. Text is defined by her as a permutation of texts, intertextuality inside a particular text in which a number of utterances borrowed from other texts cross and negate one another. No individual is represented by a text; rather, texts are culturally fashioned discourses, modes of systemic/institutional speaking and saying (Elmo Raj, 2015: 79).

Intertextuality, according to linguist Norman Fairclough, refers to the way in which texts can transform prior texts and restructure existing conventions in order to generate new ones; in other words, intertextuality can enrich the meanings of new texts by enriching the meanings of prior texts. Intertextuality may be divided into two categories: "manifest intertextuality" and "constitutive intertextuality" (Feng, 2006: 374). In the first, Fairclough includes parody, quotation, allusion and other intertextual aspects. In the second one, he refers to the interplay of discursive characteristics of a text such as its structure, form, or genre. In Duffy's collection, most of the poems have intertextual elements that are remarkable. As indicated above, Duffy's choice of the title is not by chance but it highlights the historical, social and cultural narrative of the past centuries, since the past century publishers didn't include much the female position in their works. Now, a new epoch has come and it is female's willpower to change not only the perspective of their gender but the whole world. Secondly, it draws on characters and stories from different cultures and historical eras, portraying those important events in her renowned feminist style, which is not a representation of intertextuality in the traditional sense. All the poem collection is organized around the types of intertextualities discussed above, which include "manifest intertextuality" and "constitutive intertextuality". As far as *The World's Wife* is not considered to be easy to read and understand if you don't have a historical, literal, religious and cultural background, there is a need to explain briefly some of the poems in regard of mythological elements. Regarding classical genre, there are poems *Penelope*, *Eurydice*, *Pygmalion Bride*, and *From Mrs. Tiresias*. After this, there will be a deep analysis of *Little Red-Cap*, and *Anne Hathaway*. The intertextual features for some of the poems mentioned in this thesis clear the image to readers in order to understand what Duffy's emphasizes in the main themes. The way poems are separated in terms of intertextual analysis is in three

categories regarding their literary, historical and classical elements. *Little Red-Cap* and *Anne Hathaway* are analyzed in what Fairclough calls “manifest intertextuality”.

Before reading the poem *Penelope*, everyone must know that Penelope was the spouse of Odysseus, and she was the heroine of the *Odyssey*. Penelope was surrounded by suitors during Odysseus's lengthy absence during the Trojan War and she eventually married one of them. Penelope safeguarded her chastity by telling herself that she would make a decision after she had completed weaving Laertes's shroud. Every night, she went into her room and surreptitiously undid the work she had done throughout the day. Homer refers to her often as "intelligent" and "prudent," and she is always described as such. She has become an example as a faithfulness wife, as well as the model of her exemplary life. Regarding Duffy's *Eurydice*, the reader must know that she was the wife of Orpheus, who died after being bitten by a snake and was then sent to the Underworld. Orpheus, in his sorrow embarked on a trip into the Underworld in order to recover her. The beauty of his song won over Pluto and Proserpine, and they agreed to give him Eurydice's return on the condition that he not look back at her as they made their way out of the Underworld. Eurydice was pulled back into the Underworld by Orpheus as they neared the conclusion of their voyage.

Then, regarding *Pygmalion's Bride*, that is one of the remarkable classical genres in Greek culture, Pygmalion was a sculptor and king of Cyprus in Greek mythology, and his tale is recounted in the tenth book of the Roman writer Ovid's *Metamorphoses*, which tells the account of his transformation into a lion. Despite his best efforts, Pygmalion is unable to stop himself from falling in love with the statue that symbolizes his ideal lady. He asks the goddess

Aphrodite to provide him a lady who resembles his statue and the time she responds by bringing the statue to life, the couple is married.

The last poem included into classical genre is *From Mrs. Tiresias*, in which Duffy makes the continuing subversion. Tiresias was a prophet or a soothsayer. There are two tales that explain how he got to possess this ability. The first narrates his encounter with the goddess Pallas Athene, who blinded him when he saw her nude. On the other hand, the most renowned story tells how Mount Cyllene Tiresias, came upon two snakes who were pairing and either separated them or killed or injured one of them. In a split second, he was changed into a beautiful lady. Many years later, he was transformed back into a man and later on, Zeus and Hera enlisted his assistance in settling a dispute between them. The person wanted to know who received the greatest joy from intercourse since they had experienced it both as a male and as a woman. When Tiresias claimed that the lady was responsible, Hera erupted in rage and blinded him. As a reward, Zeus bestowed the power of prophecy onto him.

In addition, the literary and classical genre includes *Mrs. Beast* and *Mrs. Faust*. In both poems, Duffy subverts and put emphasis in their complex personality as narrated by their spouse's view. *Mrs. Beast* is already famous because his story with The Beauty is interpreted in animation movie. Before this, one must know that Belle, the youngest child of a trader, was compelled to live with the Beast in order to pay off her father's financial obligations. Belle feels embarrassed for the Beast, but she is unable to bring herself to accept his marriage proposal. Beauty agrees to let the Beast take her to see her ailing father for seven days in exchange for a promise to return. Beauty agrees, but after she gets home, she forgets about the time. Seven nights later, she dreams of the Beast crying in agony and pleading with her to come. Being

afraid that he has died on the battlefield, she decides to get married him. As soon as these words are said, the Beast is transformed into a beautiful young prince who, after being cursed by a wicked witch, must earn the love of a young girl in order to remove the spell. The only reason of this explanation is to make the reader of this thesis have a clear image of the figures that are developed in the following chapters. In relation with “manifest intertextuality”, Duffy’s *The World's Wife* employs a variety of these intertextual devices, the most prominent of which is parody.

One of Duffy's first poems in the book, *Little Red-Cap*, may serve as an excellent illustration of how she communicates the idea of feminism across the anthology via intertextual elements. A really famous fairy tale, *Little Red Riding Hood* by Grimm, serves as the basis for this parody. According to the original fairy tale, women were stereotypically shown as weak, uneducated, and incompetent at all times, as seen by the following specific storylines. Initially, Little Red-Cap was depicted as an impressionable little kid who made the mistake of talking to a wolf, and as a consequence, was eaten by the beast. Next, her grandma was depicted as a sickly elderly lady who was unable to care for herself adequately. At the conclusion of the story, a shooter appeared and courageously saved them from the wolf while also skillfully setting a trap for him.

Duffy, on the other hand, kept the original narrative lines but altered many of the themes in her rendition. When Duffy writes: "It was there that I first clapped eyes on the wolf," (Duffy, 1999: 6), in the final line of the first stanza, she is using the first person to describe what she has observed. Little Red-Cap will recount her experience in the first person. Meanwhile, the wolf in this story is characterized as a "wolf-poet," who was drawn to the girl because of her



freshness and attractiveness, and who afterwards offered her a drink. And thus, the third stanza, which is written in the girl's own words, reveals that the reason she took his drink was because of his poetry, despite the fact that she was aware that she would lose her virginity. After she learned his true character, which was harsh, she made every effort to consume all of his works, and within ten years, she had achieved the status of a great poet in his own right. She went into the forest alone, armed with an axe and to kill the wolf.

Duffy imitated an ancient fairy tale, but her rendition of the story is very different from the original. Due to Duffy's assertion that the quiet girl is emotional, but also logical, intelligent, and courageous enough to fight with what she despises, the girl was given the ability to speak for herself in public. In this manner, Duffy is really satirizing patriarchy, as shown in the older version of Grimm's fairy tale. In this poem certain strategies of parodying are used. When Duffy parodied the original story, she used particular techniques in both the storyline and the language used. In terms of storyline, Duffy followed the original story closely, although she also altered portions of it. First and foremost, in contrast to the original narrative, in which the story is told in the third person, the tiny red hat recounts her own experience and emotions in the first person, using her own words. Second, the reason she speaks with the wolf is not because of his innocence, but because of his poetry, and she is well aware of the danger she is about to face. Third, she is drawn to the wolf because of his ability to write poetic verse. Lastly, after understanding the wolf's brutality, she killed him herself, which is in direct opposition to the original narrative, which said that she was saved by a shooter.

Amid these modifications, *Little Red-Cap* reflects the change of a young girl into a woman of maturity throughout the poem, which is an attempt to say “stop” the previous form, where there is a sense of patriarchy, women are innocent and incompetent, and men are brilliant and always the heroes. Using forceful sentences, personification, and sarcasm to mock the original story, Duffy also adds to the undermining of patriarchal values via her linguistic choices:

“It was there that I first laid eyes on the wolf” (Duffy, 1999: 6).

The narration of *Little Red-Cap* put some emphasis on the way it mentions herself with the pronoun “I” in order to make known that she is she only one having this experience. The wolf is represented as an egocentric poet who reads “his verse out loud/In his wolfy drawl, a paperback in his hairy paw” (Duffy, 1999: 7-8). He also kidnapped the young lady, and her stockings were torn to pieces, and fragments of red from her blazer were snagged on twigs and branches, leading to the discovery of murder evidence. It is ironic that she had lost her virginity ten years ago, as well as her feelings for him, are expressed in the last line, “The glistening, virgin white of my grandmother's bones” (Duffy, 1999: 40). Duffy is successful in expressing a feeling of respect for females and a sense of sarcasm against patriarchy via the use of emphasis, personification, and irony. Aside from trying to bring readers' attention to female ideas, she also attempts to reveal the perfect picture of males and ridicule the aggressive nature of male authority.

According to (Zeng and Li, 2018: 75) in the poem *Anne Hathaway*, Duffy challenged patriarchy via the use of quote and allusion. Anne Hathaway was the wife of William Shakespeare, and she was a famous actress. She married him when she was twenty-five years old, making him seven years older than her spouse, who was eighteen at the time of their marriage. His home was in London for much of their married lives, while hers was in Stratford-upon-Avon, where she raised their three children. In order to make known that Shakespeare left his wife a bed as an indication of love or offense, Duffy uses this line:

"Item I gyve unto my wife my second-best bed..." (Duffy, 1999: 14),

while making the reader confused about it. Shakespeare's two daughters were the fulfillment of his wishes (Scheil, 2009: 48). Judith, the younger daughter, was left a total of three hundred pounds, which was to be paid in installments throughout the course of her life. It was agreed that the younger daughter Judith would be given a total of three hundred pounds, which she would pay back via monthly payments over the course of her life. Susannah Hall, the other daughter, was left the bulk of her father's fortune, which she used to support herself. Other bequests were made to friends and family members who had been specifically named. Readers even regarded the bed to be an insult, supposing that Anne Hathaway would have been cared to by other members of the family instead of herself. This is a tactic where Duffy informs the reader that she does not consider the second-best bed to be an insult and to some degree this grows a debate between readers and Duffy. The author also uses it to give voice to the reality that women have been ignored or silenced for a long period of time, as well as to depict stories, myths, fairy tales, and figures in Western society from the viewpoint of their female

counterparts. As a way of expressing her dissatisfaction with the second-best bed, Duffy provides Anne with a chance to express herself via poetry.

The bed where Shakespeare wrote plays and poetry, where they cherished the romance, and where she dreamt of him when she was missing him too much, that Anne tells everyone about her intense and genuine love for Shakespeare. Intertextuality as a structural element in *Anne Hathaway* is represented with Duffy's use of the sonnet format as the framework for the poem. Sonnet, which has its origins in Italy, is a kind of poetry that follows a precise rhyme scheme and has a particular pattern that is often used to express love feelings. In Shakespeare's day, it was customary for a man to use it to express his admiration for a lady. Shakespeare was particularly talented in the lyrical poetry form of the sonnet, and Duffy selected the sonnet as the framework for her poem *Anne Hathaway*, which is an attempt to remember Shakespeare's tremendous skill and passion in his poems via his writing. That Anne can express her emotions in the first person while simultaneously "writing" a poem in honor of her husband's love for her is the most significant thing, since it may help to dispel some of the prejudices that have been held against her.

As a result of Duffy's subversion of conventional patriarchal society, the intertextuality in *The World's Wife* is an effort to rebuild that culture via parodies, quotations, and allusions, among other techniques. Duffy is attempting to develop a new (her)story in order to oppose (his)story as well as to establish a line of communication among feminists and patriarchy in the process. Duffy believes that women should be courageous in speaking up for themselves and resisting social prejudice as well as the suppression of men, in contrast to the culture depicted in previous stories, myths, and fairy tales, in which women is always soft, weak, and controlled by men,

she holds the belief that women should be courageous in speaking up for themselves and resisting social prejudice as well as the suppression of men (Zeng and Li, 2018: 75). With each new *Her-story*, Duffy aspires to establish a dialogue between the female characters in the poems and contemporary women readers, with the goal of encouraging female readers to pursue their dreams with courage and strength, as well as to be strong enough to undertake the tasks they would otherwise be afraid to do.

On the other hand, *The World's Wife* collection is a mirror of satire in the way wives represent the covered truths by the history of their husbands. Duffy's choice of centering the wives as narrators and not any other category in status is because wives were the only ones who knew best their spouses. Different from the rest of the world readers, their wives share another opinion about the "geniuses" and "heroes" they are married to. Satire as one of the key techniques on Duffy's style of writing in *World's Wife*, represent her considerations universally as issues in the politics of gender inequalities (Garcia, 2007: 20). Duffy is devoted to narrative style of writing and in all the *World's Wife* poems she narrates by combining the lyric and dramatic, a method taken from the postmodern British poetry. The characteristics that distinguish satire as a fictional work are its thematic and structural elements. In the first instance, satire is primarily concerned with man's contentious and contradictory character, both on an individual and societal level, a feature that results in a wide range of satiric topics to choose from (Pollard, 1980: 122). The second is a formalization of the first. One or both of two views on the satiric point of view are possible: the "authorial voice" and the "multiple point of view." In the first one, the satiric voice is often extremely angry, prone to insult and sarcasm; may implement a sort of masque through which he or she pretends to defend the very vices or follies that he or she is in fact condemning (Garcia, 2007: 116). The situational setting, in turn,

draws attention to the many topics selected by the author and the varied positive and negative connotations of those topics.

Throughout *The Worlds Wife*, satire is used in a fully thematic and structural manner (Garcia, 2007: 21). Duffy employs thematic satire in all of her poems to draw attention to the complicated and questionable character of men, integrating his familial, social, and professional conduct into a single work of literature. Her work on love is also well-known for treating the subject in a sarcastic manner, and she associates it with language and the representation of reality; the construction of one's own identity and of other people, gender issues, contemporary culture and many different forms of alienation, oppression, and social inequality (Abdelmegid, 2018: 120). In accordance with the subject matter, she injects comedy and seriousness into her poetry, playing with words as she investigates the ways in which meaning and reality are created via language (Abdelmegid, 2018, 124). The heroes' wives discover their real and personal character, which is much apart from the one that the rest of society knows about them. However, satire makes extensive use of two structural resources: the “point of view” and the “situational context” (Bloom and Lillian D., 1979: 298). Duffy’s method is also called ‘novelization’, in the manner that it is not generically stable but self-consciously incorporates other generic elements and expectations, such as a hybrid form (Gregson, 1996: 175). Gregson, an English novelist and poet also emphasizes another postmodernist poetry style called “stylistic mélange”, in which highlights the stylistic variety and “cultural polyphony”, an awareness of voices that point up differences to classes, gender, nationality and race. The author subverts mythological figures using satire and humor, a proper trait of dramatic monologues. Starting from *Little Red Cap* and continuing with other poems, Duffy deconstructs the old ideologies by using irony in her subversion of roles. Her style emphasizes the importance of

the female role in society and literature by making irony with the male characters in Greek mythology as their personal traits and intimate behavior are being narrated in their spouse's eye.

Duffy's satire is both natural and individual in which she narrates her personal problems and universally-oriented side, where she ironically reflects world issues (Abdelmegid, 2018: 128). That's why in her collection of thirty poems *World's Wife*, half of the issues are narrated from her own perspective and the other half is reflected in the legendary spouse's voice. This is another unique technique on Duffy's style as a feminist writer of a post-modern world. The way she connects the reader, the text and the author are by using another voice which seems to be familiar for the ones who really have heard something about the legendary figures. In addition, Duffy portrays global issues by using the universally-oriented side in all of her poems but in *Little Red-Cap* she is more specific. In *The Little Red-Cap* poem, she enters in her childhood mixing with her own experience and slowly stresses the changes in her behavior the moment Red-Cap meets the wolf.

“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 hermits caravan

Till you came at last to the edge of the woods

It was there that I first clapped eyes on the wolf,”

(Duffy, 1999: 1-6)

Since the very first stanza, Duffy suggests the childhood play and exploration in the wood to introduce the reader with real feelings of a young teenager coming to early adulthood. The woods symbolize the escape of someone's personality. Meanwhile, it represents the new danger in her life and as a male character, she is attracted by him with his literary talent. In this moment, the practice of universally-oriented side narration turns into an individual-narration. Duffy uses poetry as a promise to the girl and that's what made her easily escape into the wolf's world. She saw the intellectual, the poet and the "truth" to the wolf, so she got curious and desired to try this new life. The relationship between the young girl and the wolf explains some pieces of her real relationship with the British poet and painter Adrian Henry. As mentioned in the poem "sweet sixteen" is the age she met Henri and everything changed in her life. From the verses, the reader can get that he was the one who illuminated her with literature and other arts which completed her artistic life but on the other hand caused her some early traumas regarding her isolation and lack of personal space.

However, in this verse: "what little girl doesn't dearly love a wolf?" (Duffy, 1999: 22), Duffy indicates the attraction of little girls from such types of guys in life, as a global issue that caused hundreds of women to break up violently. So, from a personal point of view, the author depicts one of the most common issues in family nowadays, early relationships that result in a doubtful period from both positions and then ends up in a totally brutal divorce. The loss of innocence is another narrative theme in which Duffy has used "white dove" which serves as a symbol to reflect more on the isolation she struggled living with the "wolf". Duffy gives us more



information about her sorely cohabitation with Adrian Henri and other obstacles with her freedom.

Currently, the woman's voice is raised and heard more than any other time because of female poets and other intellectuals which gave a hand to their rights towards social issues and gender inequalities. That's why Duffy explores this fact by adding different legendary figures in her poem collection and artistically takes some of their voices to prove that women together can share unity in poetry, work and any other field of life. The feminist unity has examined well and given a clear picture on the real barriers of female-male position. Except *Little Red-Cap*, there are several poems that portray the satire Duffy uses to uncover the characteristics of legendary figures. In the poem of Penelope, Duffy satirizes the idea of a woman waiting for her man (Abdelmegid, 2018: 130). As mentioned in the second chapter, different from the myth, Penelope on *The World's Wife* is doing nothing except expecting his arrival. Waiting for the spouse to come is a tradition in every patriarchal society as it shows "faithfulness and being honest and chaste until husband comes". In this poem, Duffy creates another perspective of life for Penelope as she finds a withdrawal and "a logical development for woman 's wasted life" in each stanza. Here, Penelope has a normal lifestyle, that of a contemporary female. She works to earn her living by sewing and knitting. She sees waiting as something hopeless. Penelope in *The World's Wife* echoes the female position in modern society that can make a living without her spouse. The author here shifts the reality of a contemporary widow with the old one. By subverting the traditional interpretation, she reflects that Odysseus' return won't make her life happy anymore because Penelope was enjoying his absence by reflecting about her views and why not, waiting for another man in her life. Penelope's poem not only breaks the traditional practice that a widow woman must marry anymore until her death but gives voice to their rights

to live a life they want. Penelope's reality is represented in her sewing's, *I sewed a girl* (Duffy, 1999:12) as she now considers herself another personality. Descriptions with warm colors suggest a new consideration toward everything, starting with status and finishing with marriage rules. Penelope sees herself 'stitched' in a complex reality controlled not by her but by the society rules. The lively verb "leaping" confesses her actual state as she is trying to leap from a society that has prisoned her dreams. Penelope is struggling with society as the fish wants to leap down to its water, another element in which Duffy has artistically portrayed the image of an embroiderer as a symbol of a society's control. However, Odysseus is an irony as she thinks about her old reality coming back in her life and she absolutely hates this, different from the old interpretation where Penelope moans about her husband's return. In this, her work has been linked to postmodernism and poststructuralism, but this is a thematic influence rather than a stylistic one: consequently, there is an interesting contrast between the postmodern content and the conservative forms (Abdelmegid, 2018: 131).

*Mrs. Aesop* is another poem in Duffy's collection where she empowers the voice of the wife by telling the failed marriage. Aesop, is known by the readers as a genius man with formed character but what we find in Mrs. Aesop's words are that she was livelier in their marriage and he just ignores her by concentrating on other external factors such as his space about imagination and interpretation about 'everything'. Duffy creates satire and humor in Mrs. Aesop's direct speech as she maintains her character totally different from her husband. She likes to be livelier in her marriage but her husband ignores everything she enjoys and that's the critical point in their relationship. The reader gets affected by her entertaining character more than Aesop whose intention is on creating new fables which Mrs. Aesop doesn't care. She has no interest in his intellectual life as suggested in this verse: "the bird in the hand shat on his

sleeve” (Duffy, 1999: 3) and she finishes the first stanza satirizing her husband, calling him “tedious”. In the second stanza we can see that while there is meant to go out, Aesop fails with his indifferent behavior toward his lively character of Mrs. Aesop. Aesop's mindset does not satisfy her anymore but just makes her life Duffy gives Mrs. Aesop a voice that she didn't have in her entire life and by doing so she empowers her rights. Duffy’s irony continues where she mentions:

“Donkeys would, on the whole, prefer to be lions" (Duffy, 1999: 8),

recommending that Aesop's reality is too far from the contemporary one as he is submerged in the fiction world, failing to enjoy the real world full of attractive activities everyone could do. Their marriage seems to be a failure in Mrs. Aesop's eyes and there is no attempting for change. Mrs. Aesop's tone goes in the same level of satire in the whole poem and finishes “laughing” as a subversion of old story when the females can have this behavior toward their men but must stay serious and have a constant all the time. What seems dramatic here is that Mrs. Aesop has an ultimately humor that even though her life is not as she loves to have, again the way she describes her husband's actions shows a way of dealing with her pain.

*Thetis* is another poem in which irony is reflected in these verses “So I shopped for a suitable shape/ Size 8. Snake” (Duffy, 1999: 13-14), in which social expectations are connected with male views in what makes a woman “perfect”. Duffy underlines the ugly fact that women are sentimentally pressured by male positions about their physical appearance. The fact that Thetis is going to buy an outfit in this small size which turns her into a mortal, forceful animal

represents some sense of irony. Snake is considered to be a terrible animal and its shape gives force to Thetis. On the other hand, a deep irony is conveyed in the poem of *Mrs. Faust*, in which, Carol Ann Duffy subverts the poem in a totally different state. Except for “empowering Mrs. Faust with a great secret, maybe in order to cope with her husband who commits Mephistophelean acts throughout his lifetime”, she reveals the values of Faust by keeping secrets to the world. The couple's relationship is reflected in a satire as the wife Mrs. Faust is affected by materialism and living in a “C'est La Vie” (“That's life”) status of thought, Faust is eager to extend his knowledge and meet new people. He rejects every spiritual and moral value by “selling his soul to the devil”, emphasizing his licentious life. Meanwhile, the couple's relationship in the poem shows a humoristic censure to the new century materialistic and humiliated society naked of moral values. Duffy opens the poem with ironic verses “flourished academically/ BA, MA, Ph.D. No Kids.” (Duffy, 1999: 7-8), while she stresses the couple's academic success and meanwhile finishes the verse revealing they don't have kids. Mrs. Faust's voice narrates the following events in their life that confess their different views toward life. Faust might have been a genius of philosophy but his greed caused him to fail in some other important aspects of life. Mrs. Faust used to love Faust and life at all but because of his behavior caused to change her lifestyle while getting more addicted to physical appearance and voyages. In another verse *He wanted more* (Duffy, 1999: 36), Duffy wants to emphasize that the material possessions and denial from spiritual and moral values has caused mankind to lose the fundamental essence of life.

So, Duffy's use of Intertextuality and Satire serves as a tool to understand better the main themes of the poems, in which she mixes the personal life with global issues. Most of the poems mentioned in this chapter solve the big questions to current readers as there is given a representation of how people of the past and the present treat women in patriarchal societies. The picking of the poems isn't by coincidence but deeply analyzed in terms of its themes related to societies with patriarchal orders. These two literary devices gave a clear portrayal in the way Duffy wants her readers to judge the past habits of male position as a fact of history never turning back in the future.

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