



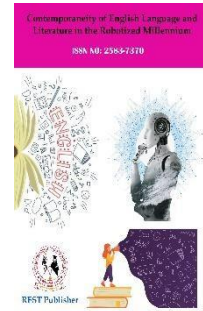
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“The Little Red Cap” by Carol Ann Duffy has a feminist twist

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Abstract. The world ‘s wife, Coral Ann Duffy’s poetry that encompass the poem; “The Little Red Cap.” This book was produced by Picador. The book is fabricated by poems such rephrase category alike old stories. Duffy is notable for situating her own spin on old stories. Little Red Cap by Duffy resembling eminent sample of her vein relatable poetry in this book. Duffy’s conviction on via feminist literary criticism is close crystal since, Duffy conception that the female character possess candor. Utmost Duffy’s poetry was fascinating for numerous colleens. Duffy pondering that the original Little Red Cap fairy tale was a fine specimen of feminism in both fairy tales and English literature. Duffy later establishes a personal connection to the original story that assists her write regarding a strapping female character. Beneath her troupe of poems, Duffy contemplates to emphasize injustices, inequity opposition of women furthermore actuality that women elongated to disregard. This piece of poetry is a version of her. Duffy was able to generate a feminist edge in her poem by recasting the roles of the persona.

Keywords: silent women, supreme role, childhood, adulthood, power, independence.

1. INTRODUCTION

Carol Ann Duffy is thought to be one of the most important British writers of our time. Carol is known for the direct, unwavering way she talks about gender issues. She was born in Scotland on December 23, 1955, and she writes poetry and plays. At Manchester Metropolitan University, she teaches modern poetry. She was named poet laureate in May 2009, and she held that job until 2019. She got the E.M. Forster award and the Lannan literary award for poetry. Carol’s poetry books are called standing female nude, the other country, the world’s wife, rapture, and sincerity. Carol talks about gender issues in her own unique way, which comes from the confidence she has as an individual. She writes about everyday things in her poetry, which shows how she sees the world as a feminist and brings up historical, mythical, and religious figures. Carol gives a voice to women who don’t have one, tries to understand what it’s like to be a woman, and uses dramatic monologue to get her ideas across through these characters.

2. GENDER AND POWER

The language of Duffy’s poems is uncomplicated and natural. In an article that was published in the British newspaper The Telegraph, Duffy is quoted as saying that she likes texting and social networking sites because she believes that they help young people learn how to write poetry by forcing them to be brief and condense their thoughts into fewer words. The article also mentions that Duffy thinks that texting and social networking sites help young people learn how to write poetry. Her poetry reveals that she possesses these traits in spades. Her poetry, in the same vein as that of the modern imagists and the metaphysical poets of the past, is replete with vivid pictures. Several individuals consider the poetry of Duffy to be an example of post-postmodernism in the literary world. She writes in conventional styles, such as sonnets and ballads, and writes in conventional genres, such as the dramatic monologue. She also writes in free forms. The World’s Wife is a book that contains theatrical monologues that were written by many famous people’s spouses. Individuals who played significant roles in the past have the ability to share “their side of the story.” Her poetry has a strong feminist voice, but she also talks about personal and political issues and often gives a voice to those who are oppressed or have less power.

Patriarchal influences: Even though “Little Red Cap” is about a young woman coming into her own sexually and artistically, it also looks at the power dynamics that happen when a girl comes of age under the care of an older man. The poem compels the reader to reconsider the roles of the hunter and the hunted within wider hierarchical structures of gender and power by inverting a familiar fairy tale and presenting it in a new light.

“Little Red Cap” demonstrates that misogyny and oppression are still major forces even in a consensual relationship that is driven in part by the sexual agency of women by focusing on the violence that goes along with the wolf’s sexual hunger. The focus of the story is on the violence that goes along with the wolf’s sexual hunger. This rings especially true in a connection depicted in the poem similar to the one between the wolf and Little Red Cap have different levels of power over each other. This reinforces patriarchal ideas about how men and women should treat each other. When Little Red Cap chases after the wolf at the beginning of the poem, the traditional ideas of predator and prey are turned on their heads. She calls him “the wolf,” but Little Red Cap is the one who goes after him. She says, “I made sure he saw me as a sweet sixteen-year-old who had never been a babe or a waif.” Each of these words suggests innocence, inexperience, or even weakness, which is not completely wrong since the speaker is a teenager who hasn’t had much sexual experience. Still, by pointing out these traits, the speaker shows that she knows what role she needs to play to catch the wolf’s attention and is actively trying to play that role. In other words, the speaker knows she can play up her innocence to get the wolf’s attention. This shows some of the strange dynamics at play, since the wolf is supposed to be the innocent one. speaker’s strength comes from the fact that she has no strength.

3. HEGEMONIC CONNECTION

Despite the wolf is originally presented as more prey than predator, as he gets interested in the speaker, the poem depicts him controlling their relationship. As the speaker acquires experience and insight, she understands that despite possessing sexual autonomy, she lacks actual independence. The poem depicts her developing understanding of the repressive nature of her connection with the wolf, capturing her disenchantment with the wolf. She compares her predicament to a fungus covering the lips of a dead body. By killing the wolf, however, the speaker escapes the age-old power dynamic between them and subverts the patriarchal conventions that have created her; the poem indicates that their connection should be viewed as part of a greater history of males abusing women. It suggests that the speaker has challenged decades of male control in addition to demonstrating female independence. A feminist reading of “Little Red Cap” as a representation of a woman with agency supports the speaker’s victorious and independent portrayal in the poem’s conclusion. Nonetheless, the poet has gone to great efforts to show that she does not come out unscathed. She had to tolerate, recognise, and ultimately destroy the predatory and patriarchal ideals that had shaped her development in order to achieve complete sexual and personal liberty. Duffy explores various key problems in “Little Red Cap,” including coming of age, creativity, and gender. These concepts are consistent with Duffy’s greater body of work, especially *The World’s Wife*. The poem extols the young woman’s sexual, independent, and creative vigour. In this article, Duffy challenges the reader to assess the place and significance of the wolf. The influence that the girl will have as she gets older. Misogyny and male dominance continue to play a role; it is not as simple as the woman taking more authority in the relationship. The complex connection at the heart of the poem fosters the speaker’s artistic and sexual development. She evolves from an immature young girl to a mature one, as well as from a novice artist to a skilled one. In the conclusion of the work, the speaker’s voice overpowers the wolf’s, implying that creative expression is an essential method of consolidating more personal freedom and agency.

4. CONCLUSION

“The Wolf’s belly and the grandma within are all available for use,” was how Duffy characterized the original version of Little Red Cap, which she believed to be a symbol of male superiority over women in all of English literature. In a way, the poem might be interpreted to suggest that the grandmother’s skeleton represents “the quiet women who aren’t present in English Literature.” Duffy’s interpretation of the story recast the characters’ roles, elevating “Little Red Cap” to the position of most important member of the cast. By switching around the roles that the characters are supposed to play, Duffy was able to give her poem a feminist slant. The Wolf was recast as a sympathetic and helpful figure, moving away from his previous role as the antagonist. Little Red Cap (the girl) matured from a naive child into an independent, shrewd young adult during the course of the story. As a result of these shifts, “Little Red Cap” assumed the role of leader, while the Wolf was portrayed as providing direction and assistance to her on her trip. It was Duffy’s ability to construct a strong female character, as well as a plot that centered on the accomplishments of that woman rather than her failings, that allowed her to achieve this feat.

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