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A Gender-Based Analysis of Eighteenth-Century Satirical Poetry: A Cognitive Stylistic Perspective

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Abstract

Satirical poetry is a literary genre written in such a way to reflect the poet's subjective judgments about what s/he thinks is a problem in society. It is a literary product that is not easy to be systematic and objective. The present study which is basically qualitative in nature aims to investigate the gender bias that was prevalent in the eighteenth-century satirical poetry, revealing poets' ideologies. Accordingly, an analysis has been conducted on eight satirical poems from a cognitive stylistic perspective using Schema and Text World Theories as two different but complementary theoretical frameworks. The analysis revealed the hierarchical construct of the eighteenth-century English society. Male poets appear to reinforce this hierarchy and solidify their androcentric beliefs which assert both men's supremacy and women's inferiority. They sought to denigrate women in a way which reflected the prevalent cultural and societal beliefs at that time which depicted women as their men's property with no right to voice their opinions. This seems to validate the belief that satirical poetry was a reflection of the socially constructed system of the English society during the eighteenth century.

Keywords: cognitive-stylistics, satire, schema theory, text world theory, poems, poets, poetesses.

Introduction

Satire is a literary device which is used purposely to expose and criticize human follies, vices, and shortcomings through the use of certain literary techniques (Bamidele, 2001). A satirical poem is a literary genre that is written in such a way to reflect the poet's personal views, tastes, and emotions. It is important to note that the satirical poem itself does not provide enough information to account for the richness of the author's imaginative picture; therefore, it is a literary product that is not easy to be systematic and objective as it is based on the poet's subjective judgments about what s/he thinks is a problem in society. Thus, this study aims at investigating the eighteenth century satirical poetry, revealing male and female satirists' ideologies in terms of this literary genre, and finally exploring the similarities and differences in the way male and female poets structured their satirical poems under investigation, for it is believed the satirical poems written by male poets had a more powerful effect on society than the ones produced by poetesses. This study is then an attempt to unfold satirists' attitudes, beliefs, and ideologies by conducting a cognitive stylistic analysis on eight English satirical poems dating back to the eighteenth century using two distinctly different but interrelated theoretical systems: Text World Theory and Schema Theory to achieve a systematic analysis and obtain a better knowledge of how the satirical poem was built in the eighteenth century. The study strives to answer the following questions: (Herrero-Curiel & Barrolleta, 2022)

1. What is the dominant feature of the eighteenth-century satirical poetry?
2. What were the satirical tools that helped male and female poets craft a successful critical attitude in the eighteenth century?

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3. How was satire cognitively employed by male and female poets to address feminist issues?

The theoretical field of the study

Satire: A Critical Method

In the words of Mojabi (2004), cited in Dr. Jaber, R., 2019, "satire" is a type of language that is the origin of the exploration of the world as a dynamic cultural aspect that exists in all arts while to be independent of them. The English writer Jonathan Swift (1766–1667), cited in Dr. Jaber, R., 2019, claims that satire acts as a mirror in which a viewer recognises the face of anyone other than himself. This statement largely accounts for why satire is so popular around the world and why few people are outraged by it. Bal et al. (2012, p.231) defines satire as "the use of ridicule, irony, sarcasm to lampoon something or someone"(cited in Azeez & Al-Bahrani, 2019). Singh (2012) claims that satire is one of the best methods for understanding society and its issues, to the point that some authors think it is superior to other disciplines like history. In this regard, satire serves the purpose of resolving societal issues by encouraging authorities to find solutions to issues like poverty and corruption. The important function of satire in society is politics. It seems that satire inspires the leaders of society to take a position against particular prevailing ideologies or systems, much like a revolution. (Salih, 2022)

Style and Stylistics

Style is a choice of linguistic means, according to Al-Janabi, S.F.K., & Al-Marsumi, R.H.R. (2021). Every writer takes decisions on how to express ideas, and it is in these decisions that the writer's style may be found. Supporting this notion, Haynes (2006) defined style as "a matter of the careful choice of exactly the right word phrase, le mot juste" (p. 2). According to Sarker (2003), cited in Al-Marsumi, N.H. R. (2017), "the very existence of the word 'style' shows that something can be said about the words which does not refer directly to the content" (P.258). Many scholars believe it is challenging to define "stylistics" precisely. This is due to the various meanings associated with the word. Chapman (1973: 11) provides the most basic definition of stylistics, defining it as the linguistic study of various styles (quoted in Hassoon, F. K., 2016). According to Bradford (1997), as mentioned in Al-Marsumi, N.H. R. (2017), stylistics is "an elusive and slippery topic" and that "every contribution to the vast multifaceted discipline of literary studies will involve an engagement with style" (P.1). According to Verdonk (2013), stylistics is an interdisciplinary topic that integrates linguistics and literature. To analyse a single poem, we must concentrate on its form and content (linguistic and literary qualities) (as cited in Jaafar, E. A., and Hassoon, F. K. 2018). (Khalailah, 2023)

Cognitive Stylistics

Cognitive stylistics is a branch of linguistics and cognitive sciences. It examines how language analysis and cognitive theories interact (Stockwell, 2002). It integrates a linguistic analysis with cognitive mechanisms that deal with language production and reception (Semino, 2002, cited in Srich, A. T.& Al-Utbi, M.I. K., 2021). A cognitive stylistic approach places the reader's mental operations at the centre of its concern, going beyond textualist stylistic explanations (Woldemariam, 2015, cited in Hassoon, F. K., 2019). There is one more significant point to make here. Stockwell (2002) notes that many scholars who study cognitive stylistics have broadened the scope of literary analysis by applying various theories that link linguistic choices to cognitive structures and functions including the schema theory, text world theory, blending theory, and conceptual metaphor theory. Each of these theories focuses on reading and cognition and offers a framework for analyzing literature. Thus, cognitive stylistics is the approach that provides crucial ways for the reader to understand text and context, circumstances and applications, knowledge and beliefs.

Schema Theory

In its contemporary use, a schema theory is treated as a cognitive stylistic tool. In Marszalek's (2012) opinion, the basic idea of the schema theory is that understanding any form of the literary text is dependent on the reader's previous knowledge and experiences of the surrounding world. A text can be understood by building a scenario around it or things that are expected to happen (Minsky, 1975). In this respect, Cook (1994:69), (as cited in Ghani, 2009), states that "the mind stimulated by key words or phrases in the text or by the context activates a knowledge schema".

Among the facets of schema theory is Formal Schema which is defined as the knowledge of how different genres are produced. The structure of many genres varies. Different genres are distinguished by how the topic, propositions, and other information are connected to make a unit. Therefore, Lack of such knowledge also contributes significantly to reading comprehension issues (Carrell (1984) Formal schema falls into many types, among which are containment, path, force, and balance types of schema. Containment Schema consists of the structural elements interior, boundary, and exterior. It influences the meaning of the lexical concepts linked with the following forms: full, empty, in, out, and so on (Evans & Green, 2006). Path Schema comprises a starting point (source), and continuous set of steps (path), taken toward the goal (Goal) (Hampe & Grady, 2005). Force Schema is expressed when an agonist competing against other forces, namely an antagonist. It is made up of several connected schemas: Compulsion, Blockage schema, counterforce schema, Diversion schema, Removal or Restraint schema, Enablement schema, and Attraction Schema (Gibbs, 2005). Finally, balance Schema refers to our acts of balancing as well as our experiences of systemic processes within our bodies. It involves three cases: Prototypical schema, Twin-pan balance schema, Equilibrium schema (Johnson, 1987; Mancha-Triguero et al., 2022)

Text World Theory

First of all, Text World Theory is frequently referred to be holistic' frame since it is interested in both the linguistic cues that shape our conceptualizations and their wider communicative context (Gibbons and Whiteley, 2018). The aim of Text World Theory is to describe the production and structure of the conceptual worlds created during language production and reception. Text-world theorists distinguish three different conceptual world-types: Discourse-World, Text-World, and Sub-Worlds (Gavins 2007, Werth 1999). Discourse world includes the physical surroundings of discourse such as place, time, participants, their direct experience of external circumstances (Werth, 1999). Text world is made up of two kinds of linguistic cues: World-builders and function advancing propositions. Sub-Worlds "represent some kind of perceived shift away from the parameters of the text world, without the sense of leaving the current text world." (Stockwell, 2002, p. 140). Sub-worlds are of two sorts as follows: world-switches and modal worlds. In fact, Stockwell (2016), (as cited in Jaafar, 2020), signifies that in cognitive stylistics, the mental representation of literature is modeled as a text world. This text world that a reader forms is not a fixed representation; rather, it is a conceptualized working tool that readers utilize as a primary mode of reading. Text world theory is used to explain readers' emotional interaction with the literary world.

Sexism: The Notion of Gender

Following Schaefer (2009), sexism is often described as "an ideology based on the assumption that one sex is superior to another" (pp. 274-275). Actually, it refers to any form of discrimination against either gender based only on their sex. Women are predominantly the targets of sexism (Mills and Mullan, 2011). For Al – Rubaee & Saeed, (2022), gender is determined by variations in social norms and beliefs that men and women hold as members of a certain culture. The same idea is conveyed by Henslin (1999), cited in Faisal, S.M., and Saleh, A. (2017), regarding the gender roles and expectations practised by both men and women in society. The role of the man or woman is established by the beliefs, values, and

standards that are imposed in the social organisations in society in order to be properly involved in social life. According to Wareing (1994), men and women are portrayed in language differently, sometimes to the disadvantage of both, but more frequently to the detriment of women. Being viewed from this perspective, women are not spoken to in the same way as men. Thus, it would appear that sexist ideologies are much more deeply established rather than being eliminated through language.

Methodology

Research Design

To examine the gender bias that was prevalent in the eighteenth century satirical poetry, the present study employs a qualitative content analysis, which is suggested for critical studies. This method is used to draw conclusions about texts depending on their context. It contributes fresh insights and increases knowledge of particular situations; as a result, it is a useful tool in text analysis. The goal of a qualitative analysis is to investigate human experiences in order to understand the triggers behind their behaviors and the meanings encoded in those experiences (Addo & Eboh, 2014, p. 139). Hsieh and Shannon (2005), as cited in Gheyle and Jacobs (2017), define a qualitative content analysis as a research method that deals with the subjective evaluation of the text content by applying a systematic categorization process of coding themes or patterns. The acceptability of judgements is dependent on theoretical assumptions presented within the context of the model. The findings are evaluated in accordance with ideologies created in satirical poems to promote women's position in society and determine how linguistic elements transmit those beliefs using a cognitive analysis through a feminist and antifeminist lens.

Corpus Description

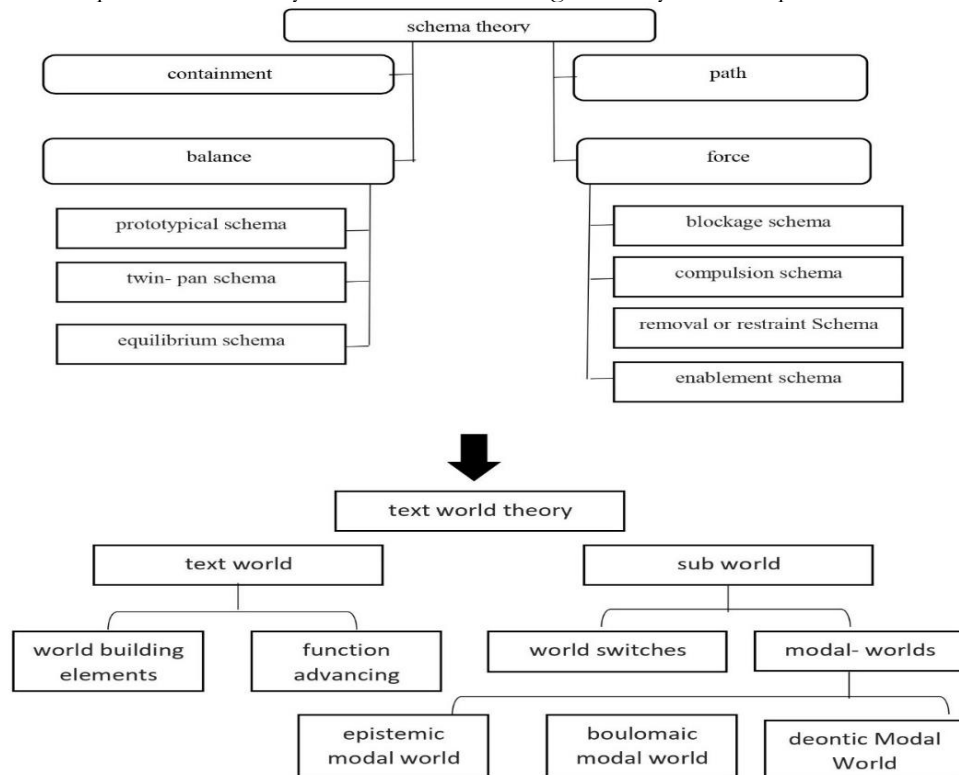
An analysis of some selected satirical poems dating back to the eighteenth century. The total number of the poems selected is eight poems written by eighteenth-century satirists. The reason for choosing the eighteenth century poetry to be the corpus of analysis is that satire was a predominant form of the eighteenth century literature in the sense that the ideas voiced via this literary tool opposed the society in different ways. Only eight lines have been selected from each poem to be the corpus of analysis. The selection of these lines in particular is based on the observation that they depict how women were victimized in a male-dominated society that was characterized by gender inequality and discriminatory practices against women.

Four poems by two female poets have been selected; namely, 'To the Ladies' and 'Ladies Defense' by Lady Mary Chudleigh and 'The Introduction' and 'The Answer' by Anne Finch. On the other hand, four poems by male poets have also been selected; namely, Alexander Pope's 'Of the Characters of Women: An Epistle to a Lady' and 'Impromptu to Lady Winchelsea' and Jonathan Swift's 'The Lady's Dressing Room' and 'A Beautiful Young Nymph Going to Bed'.

The Analytical Model

An eclectic model based on Schema and Text World theories as two useful tools of discourse processing in cognitive stylistic studies has been devised for the purpose of analysing the data in the present study. Though each theory discusses specific aspect of the literary work, an amalgamation of both can lead to a rich strategy that offers an in-depth analysis of the satirical poems under analysis and highlights their complexity and intricacies. . Therefore, certain aspects from each theory have been integrated to constitute the framework of this model since they directly address the aims of the study and pave the way for the analysis of the type of poems in question. By doing so, it is hoped that the results of applying both tools will help contribute to each other's job.

Figure 1 below presents a graphic representation of the eclectic model followed in this study. Figure 1 – The Model Adopted for the Analysis of Data from a Cognitive Stylistic Perspective



Data Analysis

Female poets

Anne Finch (1661-1720)

'The Introduction

Anne Finch's poem which is entitled 'The Introduction' embodies the struggle for women's rights and equality as it is evident from the poetess's absolute rejection of the male-dominated literary scene of her time.

- (1) And all might say, they're by a woman writ,
- (2) Alas! a woman that attempts the pen,
- (3) Such an intruder on the rights of men,
- (4) They tell us we mistake our sex and way;
- (5) Good breeding, fashion, dancing, dressing, play
- (6) Are the accomplishments we should desire;
- (7) To write, or read, or think, or to inquire
- (8) Would cloud our beauty, and exhaust our time.

Considering how world building operates in this poem, The entirety of the poem takes place in the present. en in the simple present tense, for example, 'that attempts', 'tell us'. Men and women are the

enactors designated as existing in the text world. Furthermore, the pronoun 'they' signifies men, the public, and society as a whole, whereas 'we' denotes to women from a subjective standpoint. There is no mention of the exact location of the events. Moreover, the objects that exist in the text world are pen, dressing, fashion, dancing, and play. Accordingly, Anne Finch explores the relationship between women's engagement with the pen (writing) and the various luxuries or accomplishments traditionally associated with women, such as dressing, fashion, dancing, and play. In this sense, the poet suggests that there is a perceived conflict between women pursuing intellectual activities, represented by writing, and engaging in activities considered more fitting to their gender.

As for the function of the text world in terms of function advancers, the analysis of data reveals that function advancing is expressed in two processes: mental and relational. The mental process is represented by several cognitive verbs such as *think inquire, desire*. In addition, the line 'cloud our beauty and exhaust our time' refers to psychological matters that engage in intellectual pursuits. It would detract from their femininity and beauty. Obviously, the relational process is represented in the lines 'they're by a woman writ' and 'Are the accomplishments we should desire'. These lines demonstrate how women are hindered in society by a lack of education, hostility from others, and expectations that they concentrate on traits traditionally associated with femininity such as social graces, physical attractiveness, and leisure activities. This process expresses a sexist attitude towards women, suggesting that women should focus on traditional feminine pursuits. In contrast, the societal view is that only men are capable of writing and expressing their opinions.

As for world switches, these are exemplified in the poem above in the word 'mistake' in Line 4 'They tell us we mistake our sex and way'. A switch is made to a negative world through the word 'mistake' which implies that the person addressed is mirrored as being in error making a wrong choice. This perspective is outdated and unfair as women should be free to pursue their interests and talents because writing is not a monopoly of males but it is everyone's right regardless of their gender. On the other hand, The poem is filled with lexical terms that represent the epistemic, boulomiac, and deontic modal worlds. For example, the first two epistemic modal worlds are embodied in 'think' and 'inquire' in Line 7 to suggest women's opportunity to learn something new or expand their intellectual knowledge is disallowed. In essence, this world reflects on the limited opportunities and societal constraints placed on women's intellectual and creative aspirations. It highlights the prevailing view that women should focus on superficial or decorative pursuits, rather than pursuing their intellectual potential through writing or other forms of scholarly inquiry. The poem challenges these constraints and calls for recognition and acceptance of women's abilities to contribute to literature and intellectual discourse. The last two epistemic modals to highlight are generated by the modal auxiliaries 'would' and 'might.' All these worlds represent a hypothetical scenario. The use of the phrase 'Are the accomplishments we should desire' in Line 6 signifies two worlds: deontic and boulomaic modal worlds to imply that such activities as fashion, dancing, dressing, etc. are seen as desirable or even necessary for women to engage in. The word 'alas' in Line 2 represents a boulomaic modal world and is intended to imply that the poet sees the situation as unfortunate or lamentable. These worlds reflect a stereotype of the time period when women are not capable of producing quality writing unlike men who have exclusive rights to the literary world.

It is worth noting also the schematic effects in this stanza beginning with the effect of Containment Schema which is described in Lines 1 and 2. In these lines, the woman conceptualizes herself as a container holding her own writings. These lines envisage what was prevalent at that time, they visualize how women's writings were considered less significant and were, consequently, rejected simply because of their gender. The poetess acknowledges the biases and prejudices against women who attempted to wield the pen as a content. Containment Schema exists also in Lines 5 and 6. These lines are abundant with instances of Containment Schema which suggest that women are expected, as a container, to focus

on activities that are traditionally associated with the content of femininity as the society thinks, such as social gracefulness, appearance, and leisure pursuits. This indicates that women are only interested in trivial things. Another schematic effect, in these lines, is represented by Compulsion Force Schema whereby a woman is aware that her writings may be judged or dismissed just because she is a woman. This occurs when an external force entity exemplified by men or even the public which represents the dominant position eliminate women's writings by questioning the capabilities of women and underestimating their status in the society by the societal restrictions imposed on women to reinforce a negative attitude towards women who write. Another instance of Compulsion Schema is found in Line 4, it suggests that women are being criticized for engaging in activities that are not traditionally associated with their gender. This so reflects the prevailing view that men are the only ones capable of writing and communicating their ideas. Also, in Lines 5 and 6 Compulsion Force Schema is depicted by an external force represented by men who have such a negative attitude towards women suggesting that they are expected to conform to certain gender roles and behaviors, such as good breeding, fashion, luxury, etc. Instead of pursuing activities like reading, writing, and thinking. This reflects the idea that women's roles are primarily domestic, and that engaging in intellectual pursuits would detract from their femininity and beauty. Blockage schema exists in Line 3. It suggests that women who write are infringing on the 'rights' of men. This is due to the fact that the word 'intruder' implies that women who write are seen as unwelcome or unwarranted, and that they are entering into a space or activity that is not meant for them. This schema suggests that women's writings were not common or accepted, and therefore they might be seen as an intrusion on the rights of men. Blockage Schema occurs also in Lines 7 and 8. It implies that intellectual pursuits like reading, writing, and thinking are not regarded as appropriate for women since they are thought to be toxic to women's appearance. As a result, these lines reflect the gender schema prevalent in Anne Finch's time, which limited women's opportunities for self-expression and intellectual pursuit. Educational pursuit is seen as a waste of time, which emphasizes the idea that women are discouraged from a wide range of intellectual pursuits.

The Answer

It could be said that Finch's 'The Answer' is literally an answer: to Alexander Pope's "Impromptu" in 1717 and some demeaning comments he made about female writers.

- (1) Yet Alexander, have a care,
- (2) And shock the sex no more.
- (3) We rule the world our life's whole race,
- (4) Men but assume that right;
- (5) First slaves to every tempting face,
- (6) Then martyrs to our spite.
- (7) You of one Orpheus sure have read,
- (8) You need not fear his awkward fate

Examining the world-building elements provided in the lines above clearly shows that the exact location of the text world, in this poem, is unspecified. The poetess uses the present tense in the lexical verbs: 'have', 'shock', 'rule', and 'assume'. Additionally, the adverbs "first," "yet," and "then" are used. The poem refers to the 'face' as an object. Finally, the enactors are spelled in Alexander, men, martyrs, slaves, and Orpheus. Furthermore, the pronouns used are 'we' (for women) and 'you' (for men).

In terms of the material action process in which physical actions or events occur, the poem presents unintentional events performed by an animate entity, Alexander, in Line 1 'Yet Alexander, have a care' in that men should be more mindful of their behavior towards women, and also in Line 3 'We rule the world our life's whole race' to show that men need to recognize that women have just as much right to be in control of their own lives. Toward the end of the poem, human entities perform intentional actions

as in Line 7 'You of one Orpheus sure have read'. Furthermore, the relational process occurs in 'our life is whole race' in which 'whole race' is described as an attribute to the life of women.

Notice importantly, the poem creates a switch in tenses. In Line 7, the tense shifts from the present simple to the present perfect. This shift creates a brief flashback of the memory of the story of men about Orpheus. In addition, a negational world switch gets activated by the adverb 'no more' in Line 2, and also in Line 4 by the conjunction 'but' to create a state of contrast between men and women to emphasize that only men have the right to rule the world. In addition, the verb 'need not' in Line 8 activates another negative world switch. This creates a brief flashback which provides details about the bad character of Orpheus.

On the other hand, the poet utilizes epistemic modality in the lexical word 'assume' in Line 4. She asserts that only men 'assume' the capacity to dominate the world while women actually hold the power to do so. This contrast creates the idea that women are underestimated and, hence, should be ruled by society. The word 'shock' in Line 2 is also cued by epistemic modality, it may reduce the possibility of men being astonished from the other sex which is represented by women. It is true that the word 'sure' in Line 7 is used to put strong emphasis on the story of orphans that is so popular in literature, in particular by Pope. In this respect, the phrase 'need not fear' in Line 8 cues a negative epistemic modal-world to reveal the continuous confusion and uncertainty that men experience. As an inner thought, it could be a threat by women that men's future is not clear. This prompts the poetess to describe her own sentiments of fear, uncertainty, and trepidation that flood men's thoughts and behaviors. In addition, the poetess employs deontic modality evidence in the expression 'you need' in Line 8. She also employs epistemic modality to represent men's worry. These worlds suggest that Pope should not be afraid of suffering a fate similar to that of Orpheus, who met an unfortunate end. It also serves as a warning for him to be extra caution in the future.

As for the Containment Schema, it appears in Line 1 'Yet Alexander, have a care'. It shows advice or caution to Alexander Pope to be a container of good feelings and emotions towards women. Line 2 'And shock the sex no more', on the other hand, activates a schema related to gender roles and power dynamics between men and women. It suggests that men should be more aware of their behavior towards women and avoid causing offense or shock until the balance is restored. An Enablement Schema of force is exemplified in Line 3 'We rule the world our life's while race'. It asserts that women can govern the world because they possess the potential for leadership. A Blockage schema is adopted in Line 4 'Men but assume that right' which reinforces the idea that men have historically assumed the right to rule the world without necessarily deserving it. It activates a schema related to gender inequality and power dynamics. A Blockage force schema also exists in Line 6 'Then martyrs to our spite' suggesting that men can become martyrs to their own pride and stubbornness and that they are often willing to suffer or even self-destruct in order to prove a point that asserts their dominance. This in turn confirms that people might get resentful or vengeful concerning the same thing or person they were initially attracted to. This could be explained by a blockage schema related to frustration or disappointment. An Attraction Schema occurs in Line 5 'First slaves to every tempting face' which represents the idea that Men are portrayed as victims by women who represent harmful, offending forces to men. This line makes it obvious that males are readily seduced by women and that it is difficult for them to remain free since they frequently become chained to their own feelings and desires. This could be interpreted as a critique of men who let their emotions rule them rather than utilising their sense of logic. In other words, this line implies humans often become subordinate to attractive things or people when they are drawn to them. On the other hand, the poem suggests, according to Twin-pan balance Schema in Lines 4 and 5 that women have just as much right to rule the world as men. As a result, it's crucial to treat women with respect and consideration while also dispelling the myth that men are naturally entitled to dominate and guide the world. Anne Finch is influenced by our pre-existing knowledge and expectations about

gender roles and power dynamics between men and women. She makes the suggestion that this mindset is damaging and that men need to understand that women have an equal right to be in charge of their own lives. Line 7 'You of one Orpheus sure have read' and Line 8 'You need not fear his awkward fate' suggest that there is a balance, a Twin-Pan Schema, between the two characters, Orpheus and Pope. These lines activate a schema related to Greek mythology and the figure of Orpheus, a legendary musician and poet. It suggests that the addressee, Pope, is familiar with this mythological figure in literature who lost his wife, Eurydice, because of his own lack of caution. He may have taken so many features from him to highlight the absurdity of Orpheus' actions and emphasize the more grounded and rational approach inherent in Pope's poetry.

Lady Mary Chudleigh (1656– 1710)

To The Ladies

In her poem which is entitled 'To the Ladies' Lady Mary Chudleigh (1703) visualizes how women would be treated after marriage.

- (1) Wife and servant are the same,
- (2) But only differ in the name:
- (3) For when that fatal knot is tied,
- (4) Which nothing, nothing can divide:
- (5) But still be governed by a nod,
- (6) And fear her husband as a God:
- (7) Him still must serve, him still obey,
- (8) And nothing act, and nothing say.

An analysis of these line in terms of the Text World Theory reveals how world-building elements are represented. First, the poetess's use of the present tense as in 'are,' 'differ', 'is', 'can divide' etc. paints a clear picture of the events being described for readers and gives the text-world a feeling of immediacy. The exact location of the incidents is not completely disclosed. Additionally, the 'fatal knot' is the sole object in the initial text world. The actors who are active in the realm of the text world are the 'Wife, servant' and her husband'.

In terms of function advancing propositions, the poem starts up with two intentional material processes portrayed in Line 5 'But still be governed by a nod', and Lines 7 and 8 respectively 'Him still must serve, him still obey', 'And nothing act, and nothing say' where the actor is the 'wife'. This is clear from the poetess's use of the verbs 'governed', 'serve', 'obey', and 'act' with the wife being the 'actor'. These verbs express the sadness emotions, pain, grief, mourning, helplessness, and vulnerability of women and imply that the wife has no agency or power of her own, and must rely entirely on her husband for guidance and direction. This fully describes her disdain for marriage.

Relational processes are detected in Lines 1, 3, and 5 representing a status that is verified or actualized in the wife's real world. The first relational process is in Line 1. It presents the idea that the roles of wife and servant are essentially the same, with the only difference being the name given to each role. The second relational process is depicted in Line 3, in the phrase 'that fatal Knot is tied' which refers to the marriage bond being unbreakable and impossible to divide. The third one is embodied in the word 'nod' in Line 5 which stresses the idea that a wife is destined to be a servant of her husband. Finally, the mental process is built by referring to the psychological panic of women in the word 'fear' in Line 6 'And fear her husband as a God'. This world reflects the fact that the wife's mind is occupied with the emotional panic of men.

With respect to the world switch, it is important to note that the first world switch is expressed by using passive voice in Line 5 'But still be governed by a nod'. This world switch indicates how women

should behave and communicate with their husbands. Actually, their head movement is sufficient to satisfy their husbands' ego. This nod indicates a subservient wife who complies with her husband's instructions. She's her husband's slave being always under his dominion and authority. This alludes to women's obedience and subjugation. The negative world switches are elucidated in Lines 4 and 8 through the use of the word 'nothing' which illustrates that the wife has no authority and that her task is only to serve her husband. This reflects the negative effects of women's psychological condition which are trivializing and demeaning to women.

Epistemic modality is reflected in the word 'fear' in Line 6, which also stresses the woman's subjection to her man's dominion and authority. Another instance of epistemic modality is embodied in Line (6) which reflects the woman's extreme degree of fear of her man who is being typified in this line as a God who has the will and ability to make her obey him and the power to punish her if she doesn't. Deontic modality is explicated in Lines 7 and 8 respectively 'Him still must serve, him still obey, and nothing act, and nothing' which highlight the service a wife must conduct for her husband. She is obliged to follow her man's commands, implying that women's personalities are weak. They only need to listen; they are not compelled to speak. Deontic modality is also observed in Line 7 where the verb 'obey' implies that this servitude is compulsory and the wife must be at hand to do what her husband wants. The verbs word 'obey' and 'serve' symbolize the obligations of a wife. At that moment, married women should make a lifelong commitment to their partners.

The Balance Schema occurs in Lines 1 and 2. The poetess uses the word 'servant' in the context of these lines, Lady Chudleigh presents a schema that equates the roles of 'wife' and 'servant.' She contends that the names of the two roles are the only distinctions between them. She examines the power relationships between husbands and wives, highlighting how women are subordinate to males in marriage. The words used by the poetess reflect a negative image of women who are pictured as being controlled by their masters (fathers, husbands, or strange men), they never move without their command or permission. This refers to Twin-Pan Schema to attract equality. In Lines 3 and 4, the poetess tends to show that marriage is a fatal knot. Fatal is an attribute of something that refers to an accident, illness, or death. Fatal is an attribute with a negative meaning implying that it is the knot of death to women's spirit and soul. The poetess stresses that her obedience never ends or is never free from the dominance of men as long as they are bound by a marriage contract. A Blockage Force Schema is represented in a knot of marriage. A Containment Image Schema is also exemplified in these lines, a fatal knot being contained in the marriage. Women are conceptualized as contents for wife and servant which are visualized as a property of women, a property of weakness. Men are seen as contents for husbands and God, the property of authority. In Line 5, the expression 'nod' is based on a Compulsion Schema driving from a physical movement frequently experienced in every day women's life to symbolize a woman's submission to male power and his undying dominance. She makes a nod because she cannot do and say anything except moving her head down and up to show her obedient. A Balance Schema can be seen in Line 6 'And fear her husband as a God'. The poetess is not only comparing women with servants, but in this line, she also compares men with God. The tendency to make the equation between husbands and God reflects a Twin-Pan Schema as well. It implies that the wife should regard and revere her husband as though he were a the deity, and that she should submit to him completely. A Compulsion Schema occurs in Line 7 which further emphasizes the idea that the wife's role in the marriage is to be subservient to her husband's wishes, and to have no independent agency or voice of her own. A Blockage Force Schema is evident in Line 8. Women can't do and say anything because of men's dominance and power. This refers to women's personalities being weak. They do not speak or do nothing but listen. Therefore, wives have no position of authority, their only task is to serve their husbands without saying their opinions or showing any disagreement because struggling with their husbands is a shameful act which is forbidden by the Constitution of marriage.

Ladies Defence (1656–1710)

In this poem, the poetess, Lady Mary Chudleigh, describes her emotions and views concerning women's positions in 1701.

- (1) Who think us Creatures for Derision made?
- (2) And the Creator with his Works upbraid:
- (3) What he call'd good, they proudly think not so,
- (4) And with their Malice, their Prophaneness show.
- (5) Laugh'd out of Reason, jested out of Sense,
- (6) Then told we are incapable of Wit,
- (7) And only for the meanest Drudgeries fit:
- (8) Made Slaves to serve their Luxury and Pride.

A close look at the world building elements in the lines above shows that the tense of the text world is created in the present as made clear in the use of these verbs 'think', 'show'. Furthermore, there are no objects in it and the main enactors referred to in the poem are three: men who represent wickedness and women (ladies) who fall victims to these men, and the Creator. The pronoun 'us' stands for women and 'he' for God.

The function-advancing propositions are expressed in a sequence of material processes, one for intention and six for event processes which are involved in the whole poem. The first event material process is represented in: 'made', 'called', 'show', 'laughter out', 'jest out', and 'fit'. The intention material process is expressed in the word 'serve' which shows how men hold the dominant position and use their wealth and social status to control and exploit women. Relational processes are revealed in Line 6 'Then told we are incapable of Wit' to make women submissive and weak, and to deny the role of women because of their lack of wit, intelligence, and wisdom. Mental processes can be found in Line 1 represented in the lexical verb 'think' to show that women are still despised by men mentally and psychologically.

World switches in this poem are built by using negation. Three instances of negational world switches can be found in Lines 3, 6, and 7. These lines explain women's emotions and feelings about their status in society being always inferior. Additionally, they portray the cruelty of men, implying that men consistently treat women unfairly and poorly in order to maintain their servitude.

A negative epistemic Modal-world is constructed in Line 3 'What he call'd good, they proudly think not so' in the lexical verb 'think'. Such modal -worlds reveal that there are only anxious feelings confirming this theme of arrogance and disrespect. Lady Mary suggests that these individuals are not content to simply hold their own opinions about women and God's creation. Clearly, 'incapable' in Line 6 'Then told we are incapable of Wit' is visualized as an Epistemic modal because women, in general, cannot do or change anything such as improving their education since they have no power to modify and improve their life. Women are prevented from articulating their feelings. A deontic modal is employed in Line 8 'Made Slaves to serve their Luxury and Pride' to show that a woman should always be obedient and never feel reluctant to serve her husband visualizing women as slaves being controlled by their masters (father, husband, brother, or strange men) in that they never move without men's command or permission.

A Path Schema is characterized in Line 1 'Who think us Creatures for Derision made'. It is about men who believe that the goal of creating women is to make them subject to ridicule and contempt. Line 2 'And the Creator with his Works upbraid' and Line 3 'What he call'd good, they proudly think not so' highlight a Blockage Schema being utilized as a schema of religious beliefs and cultural norms, for some people, especially some men, misuse the idea of divine creation to justify their discrimination against

women. In doing so they reject the traditional beliefs about the nature and value of women. A Blockage Schema also occurs in Line 6 'Then told we are incapable of Wit' where it is introduced as a schema of intellectual inferiority. It demonstrates how men are thought to be more intelligent and creative than women. Line 4 'And with their Malice, their Prophaneness show' contains an instance of Path Schema. It suggests a schema of negative stereotypes about men who are depicted as malicious and sacrilegious, but actively they use their malice (the source) to show their disdain and contempt (content) for the natural order of things. Another instance of Path Schema is detected in Line 5 where it is presented as a schema of gendered humor which depicts women as the target of jokes and ridicule. In Line 7 'And only for the meanest Drudgeries fit' there is a Compulsion Schema which exemplifies a schema of gendered labor roles, where women are relegated to menial tasks and viewed as unfit for higher-status jobs or intellectual pursuits. A Containment schema is reflected in the same line. Men dominated every aspect of life in the 18 century whereas women have nothing to do but trivial things. Thus, women are conceived of as a container of credulity. It presents a negative image of women as weak creatures who have no choice but to enjoy their existence even in silence only. Line 8 'Made Slaves to serve their Luxury and Pride' is an example of a Compulsion Schema. It describes women as 'slaves' who serve men's luxury and pride, thereby emphasizing their power over women.

Male Poets

Jonathan Swift (1745-1667-1745)

The Lady's Dressing Room

Jonathan Swift's satirical poem "The Lady's Dressing Room" was first published in 1732. It criticizes the superficiality of women's way of thinking and their false views about beauty.

1. And, first, a dirty smock appear'd,
2. Beneath the arm-pits well besmear'd;
3. Strephon, the rouge, display'd it wide,
4. And turn'd it on every side:
5. On such a point, few words are best,
6. And Strephon bids us guess the rest,
7. But swears, how damnably the men lie
8. In calling Celia sweet and cleanly.

For the start, the poet employs past tense verbs: appeared, besmeared, displayed and turned. With its major enactors Celia, Strephon, and men. In addition, the pronoun 'it' refers to the 'rouge'. The poem as a whole takes place in Celia's dressing room. Here, the objects are represented by 'dirty smock', 'armpits', and 'rouge',

In the first line 'And first a dirty smoke appeared.' There is an obvious example of material process. Three material process for events are expressed in the poem: 'smock', 'appeared', 'Strephen', 'the rouge, displayed it wide', 'turned it.' Notably, men are the actors of the event 'men lie' in which a material intention process is involved. Technically, the lexical verbs 'bids' and 'guess' are applied to describe the mental process in which the audience represented by the pronoun 'us' are the sensor of the phenomenon.

The change of the tense from the past to present can be shown in: 'are', 'bids', and 'lie'. These words depict a picture that is still vivid in Strephon's memory and cues world switches. Moreover, Line 7 provides further details about men being creatures who damnably lie and, hence, other world switches have occurred. This reflects how men are deceptive and superficial when looking at Celia's external beauty.

An instance of modality can be found in Line 7 'But swears, how damnably the men lie'. The epistemic modality is reflected by the lexical terms: 'swears', and 'damnably'. They convey an assured level of certainty in his personal knowledge and emphasize the depth of Strephon's contempt. Strephon's disgust at Celia's lack of cleanliness suggests that men are fooled by women's fashion and makeup into believing that they are clean and pure. Furthermore, the deontic modal is represented by lexical verb 'bids' in Line 6 because of the details of Celia's uncleanness are too graphic to describe directly. Instead, the poet leaves it as a duty to the audience's imagination, allowing them to fill in the details based on their own perceptions and prejudices.

In Lines 1, 2, 3, and 4, the Containment Image Schema appears in Celia's room as, a container similar to a swamp full of mud, filth and rottenness, which map onto the dirty of her appearance that Strephon has alleged. Obviously, this explains the point of view that is coming from the male character, Strephon. The things he describes while being inside Celia's dressing room give very ugly details about his point of view. It seems that this descriptive content of Celia's dirty smock is new information that challenges the reader's pre-existing schema for women's fashion and beauty, which includes the idea of women being clean and well-groomed. The words 'dirty' and 'besmeared' create a strong image that contradicts the idealized image of cleanliness and purity associated with women's fashion and beauty. In addition, the expressions in these lines depict another schema which is Compulsion Schema whereby Celia represents the external force of mess and filth that spread everywhere in her room. Lines 7 and 8 represent loss of Equilibrium Schema by referring to the reality of men's superficiality and what the physical beauty is all about. In other words, these lines of the poem reveal Celia's lack of cleanliness and suggest that men are fooled by women's fashion and makeup to highlight the hypocrisy of the prevailing attitudes of men towards women at that time.

A Beautiful Young Nymph Going to Bed

Swift's (1732) 'A Beautiful Young Nymph Going to Bed' is another satirical poem that targets females. It is about a prostitute who deceives her customers with her fictitious beauty. Swift goes after her physical and moral corruption

- (1) The nymph, tho' in this mangled plight,
- (2) Must ev'ry morn her limbs unite.
- (3) But how shall I describe her arts
- (4) To recollect the scattered parts?
- (5) Or, struck with Fear, her Fancy runs
- (6) On Watchmen, Constables and Duns,
- (7) But, never from Religious Clubs;
- (8) Because she pays 'em all in Kind.

The tense used is the present as in: 'must unite, struck, pays.' The temporal location of the text world is specified in the title, i.e., 'Bed' and also in 'Religious Clubs' in Line 7. Enactors of this poem are the nymph which refers to Corinna, and also 'Watchmen, Constables and Duns'. The pronouns used are the third person pronoun 'she' which stands for Corinna, and the first person pronoun 'I' which stands for the poet, thus making him under the influence of the speaker's ideology. Furthermore, objects can be observed in: her limbs, scattered parts, and her arts.

The poet uses two event material processes. The first is expressed in the lexical item 'unite' and describes women as a nymph, a mythical creature, who is able to restore herself to wholeness every morning, even if she has been torn apart or damaged in some way to deceive men. 'Runs' constructs the second event material process. It means that her mind is running wild with anxious thoughts. Intention material processes are reflected in the lexical items 'recollect' and also 'pays' which is used by the poet to imply that

the woman is not afraid of these groups because she 'pays them all in kind.' This phrase means that the woman likely participates in or supports these groups in some way, possibly through financial contributions or other means. The clause of 'struck with Fear' in Line 5 indicates a mental process. It suggests that the woman is afraid, and her mind is full of anxious thoughts. Her fear is based on the imagination or mental images. Line 6 specifies what these fearful thoughts are focused on - the watchmen, constables, and duns. It is important to analyze and understand the effect of society on Corinna.

The modal auxiliary "shall" in Line 3 'how shall I describe her arts' constructs the first world switch by moving from the present to the future. The adverb "never" in Line 7 'never from Religious Club' causes a flip to the negative world switch. The poem introduces new characters such as 'Watchmen, Constables, and Duns' which help create the ultimate world switch.

A deontic model world is cued by the modal auxiliary 'must'. The use of the word 'must' suggests that this **model world** is necessary for the nymph to survive doing the same thing every day to pretend a good appearance. This shows the superficiality of women. However, two further epistemic model worlds are embodied in the rhetorical question by using the modal future verb 'shall,' even Swift encounters a future of despair to depict her plight. Moreover, her anxiety and worries about her dreams and fancy runs in Line 5 'struck with fear watchmen, constables, and duns' is triggered by epistemic modal.

A Containment Schema is embodied in Line 1 where the use of preposition 'in' acknowledges that Corinna's content of condition is not ideal. She is in a 'mangled plight' which describes the state of the nymph, suggesting that she has been physically and mentally torn apart or otherwise injured. The remaining lines go on to detail the challenges Corinna is encountering as she strives to get better from her physical condition. Thus, Line 2 embodies a compulsion force. It could be said that the use of 'must' embodies the Compulsion Schema and refers to a physical necessity. It suggests that despite her condition, Corinna must continue to try to put herself back together each morning. It highlights the resilience and determination that Corinna must possess to continue her recovery efforts, to hide her inner disaster and appear as a beautiful lady to cheat more men. Lines 3 and 4 express a Path Schema, the difficulty of describing the process of Corinna 'recollect the scattered parts' of herself. This phrase can be taken literally or figuratively; Corinna might be physically struggling to achieve her goal of gathering herself and her belongings in the morning, or she might be mentally and emotionally striving to achieve the goal of putting herself back together after a difficult night. Lines 5 and 6 signal a Containment Schema which is manifested to indicate that her mental image and fears are a container of watchmen, constables and duns. Lines 7 and 8 mark a Compulsion Schema. She never dreams of religious clubs, as she knows that she can always win their favor by paying them all in kind. This focuses attention on the dangers that accompany a woman's exile from society as a result of her immoral behaviour. These two lines may also suggest a Containment Schema in that the woman has a source of support and comfort in her participation in religious clubs, which helps to balance out her fears and anxieties.

Alexander Pope (1688- 1744)

Impromptu to Lady Winchilsea

Pope's "Impromptu to Lady Winchilsea" was written as a response to Anne Finch's 1714 criticizing female writers.

- (1) In vain you boast Poetic Names of yore,
- (2) And cite those Sapho's we admire no more:
- (3) Fate doom'd the Fall of ev'ry Female Wit;
- (4) But doom'd it then when first Ardelia writ.
- (5) To write their Praise you but in vain essay;
- (6) Ev'n while you write, you take that Praise away:

- (7) Light to the Stars the Sun does thus restore,
 (8) But shines himself till they are seen no more.

The poet uses the time adverbials 'then', 'when' and 'while' when referring to female writing. He also uses the adverbs 'no more' and 'in vain' in order to project the extinction of women's skills in writing. As for the verb tense, the poet primarily uses the present tense 'boast', 'cite', 'admire' and then shifts temporally to the past tense in the lexical verb 'doom'd'. After that, he returned back to using the present tense 'write', 'take', 'does', and 'shine'. It is worth noting that the location is unspecified. To some extent, the enactors are lady Winchilsea, Ardelia, and Sophia with the pronoun 'himself' which stands for men and 'them' for the stars which stand for women. The name of the Greek poet Sophia was used generally for woman poets. While Alerda is used for Winchilsea's pen name. Finally, the objects can be represented by the sun and stars.

To begin with, 'boast', 'admire', and 'seen' may take the form of mental processes; that is, 'boast' and 'admire' stand for the affection process which Pope begins by addressing those who 'boast Poetic Names of yore', those who hold up the great poets of the past as the highest examples of poetic achievement, since the female poets of the past, such as Sappho, are no longer admired as they once were. On the other hand, the verb phrase 'are seen' in Line 8 'But shines himself till they are seen no more' reveals the perception process where the sun brings light to the stars, but as it shines brighter and brighter, the stars become less visible until they are "seen no more." In the same way, the process of praising someone through writing may draw attention to them, yet when the writer focuses greater and greater on the act of praising, the actual person that is praised could get less visible or less appreciated.

Several material event processes can be recognized. They are expressed in 'doom'd', 'restore' and 'shine'. Intention material processes are represented in the lexical verbs 'does', 'take', and 'write.' The choice of the verb 'doom'd' is classified as a material event process since it is used with an inanimate actor and the goal is 'female wit' which refers to thrall women. Briefly, these lines suggest that female poets have been neglected and under appreciated throughout history. Women have been creating poetry for ages, yet society has frequently ignored or disregarded their artworks. Pope's use of Ardelia as a symbol for forgotten female poets emphasizes the need to acknowledge the contributions of women to the poetic tradition. These three verbs 'shines', 'does', and 'restores' are said to be involved in the meaning of material event processes. They share the same inanimate actor, the sun. This process has the sun as an inanimate actor. The contrast between the shining sun and the disappearing stars creates a sense of tension in the text world. In Line 6 'Ev'n while you write, you take that Praise away' an intentional material process can be said to be reflected in the verbs 'take' and 'write' which have the actor 'you' as their subjects to address women in general. This indicates that the very act of writing the praise serves to diminish its effectiveness. It could be said that these processes are plotted in advance by the poet to intentionally make women passive.

It is worth mentioning that the world switches are triggered by the tense shifts or switches from the present to past in Lines 3 and 4, which signifies the first world switch. By shifting to the present tense again, the second world switch is created. A Flashback is activated by the temporal adverbs 'then' and 'when' to generate the third world switch as it gets women back to a time previous to her current states. Moreover, the use of negative lexical terms such as 'no more' and 'in vain' causes the fourth world switch to show that women's writing, in general, have no value in society.

Epistemic modal worlds are activated by the perception verb 'seen' in Line 8. The poet portrays himself as being in a dominant position, and the lady who is given no chance to express her opinion is nothing because she is the men's shadow in the society. The poet emphasizes the fact that men are the ones who are superior and women are lesser than men by placing themselves first, then women who are just attached to them. Women are no more mere reflections of men. The second epistemic modal world is

produced in Line 1 in the lexical verb 'boast'. Even if women show off or boast their names as a poetesses, they cannot affect men or society in general. They are just names that don't have any significance because of previous poetesses' bad experiences. The Boulomaic modality expresses the desire of women in writing, which is cued by the lexical verb 'admire' in Line 2, this suggests that although women have been writing poetry for centuries, their works have often been overlooked or dismissed by society.

In respect to the analysis of schema theory. A Blockage Schema occurs in Lines 1 and 2 'In vain you boast Poetic Names of yore' and 'And cite those Sapho's we admire no more' respectively. Pope starts by addressing those who 'boast Poetic Names of yore,' those who hold up the great poets of the past as the highest examples of poetic achievement. As a result, they are hampered by barriers. He claims that doing so is "in vain" because female writers from the past, like Sappho, are no longer held in high regard. Lines 3 and 4 introduce an example of Force Schema to show that the female poet will be condemned for her intelligence and acumen and is, therefore, humiliated by the force of fate which prevents her from any progress, the force of this judgment and its implementation based on the negative images conveyed by Ardelia in her writings. A Blockage Schema is also recognized in Lines 5 and 6 suggesting that any attempt to praise someone for his writing is futile because as soon as the writer acknowledges the praise, it loses its value. This idea could be related to the schema of the futility of praise when the individual has a pre-existing understanding that praise is often given in an insincere manner; therefore, it may not have much value. Blockage Schema can also be observed in Lines 7 and 8. Pope believes that praising female writers is like trying to give light to the star, which will only make the sun lighter and ensure the disappearance of the stars. This provides a very negative opinion of women and what they can provide in terms of knowledge and talents. In other words, the sun restores 'light to the stars'. To put it another way, women are no more than men's shadows. Women's triviality is mirrored in their being shadows; that is, they do not exist without the existence of men.

Of the Characters of Women: An Epistle to a Lady (1688- 1744)

Epistle II: 'To a Lady' is a satirical poem against women. It was written by Alexander Pope in 1735. It is mainly concerned with the female personality which was depicted negatively in 18th-century English society.

- (1) "Most Women have no Characters at all."
- (2) Matter too soft a lasting mark to bear,
- (3) And best distinguish'd by black, brown, or fair.
- (4) Woman and Fool are two hard things to hit,
- (5) Men, some to Bus'ness, some to Pleasure take;
- (6) But ev'ry Woman is at heart a Rake:
- (7) Men, some to Quiet, some to public Strife;
- (8) But ev'ry Lady would be Queen for life.

To begin with, a text world is created in the present tense as evident from the poet's use of the following present tense verbs: 'have', 'are', 'is' and so on. The text world contains enactors populating this world including men and women with an unidentified location. In addition, the objects can be seen in the characteristics of women's hair 'black', 'brown', 'fair'.

Verbs like 'take', 'bear' signify material event processes with women as an animate actor. The verb 'distinguished' is an example of an intention material processes having the subject 'women' as an actor, meaning that women are distinguished by their color. One relational process located in the text world can be identified in Line 1 in 'have no characters' which expresses a negative attitude towards women. Women are derogated. The second relational process is located in Line 4 'Woman and Fool are two hard

things to hit', which means that women and fools are two different things but they share the attitude of having no meaning. Women are paralleled with fools, which illustrates the injustices and inequalities that were present in Pope's society. The third one is embodied in Line 8 'But ev'ry lady would be Queen for life' where women are identified as queens. It is also embodied in Line 6 'But ev'ry women is at heart a Rake' where women are described as lewd beings.

In this poem, negative world switches are formed in the first place to show a negative attitude towards women. For example, a negative world is started by the negative particle 'no' in Line 1 'have no characters'. Another example of world switch is cued by the shift from the present tense to the past as with the past tense verb 'distinguished' in Line 3. In 'Woman is at heart a Rake' in Line 6 the lexical word 'rake' carries a negative sense and constitutes another negative world switch.

A boulogmaic modal world is represented in Line 8 'Lady would be Queen for life' to show that men work so hard and endure the difficulties of life unlike women who only desire to live like a queen, to highlight the different desires and motivations that drive men and women.

As for Schema theory. A controversial statement is made in Line 1 where women are presented like objects lacking personality or individuality. It suggests that women represent a container of empty identity. As a result, it has received harsh criticism for being a misogynistic generalisation. Line 2 also exemplifies a Containment Schema. The poet claims that women, being a container, are marked with softness and are not distinguished by any characteristic other than their color. Line 3 suggests that the speaker believes that women are primarily defined by the content of their physical appearance, specifically their hair color. This serves to further support the notion that women are not valued for their character or ability, but rather for their outward appearance. A Containment Schema can also be recognized in Line 6 'But ev'ry Woman is at heart a Rake' where women are portrayed negatively as being viewed as a container of corrupt. In other words, all women are, deep within, characterized by vice and obscenity. So, every woman is essentially immoral. A Balance Schema occurs in Line 4. It is interpreted as a reflection of Pope's views on gender and social hierarchy, suggesting that it is difficult to create a nuanced or complex representation of women or of people who are seen as foolish or inferior in society. A Balance schema also occurs in Lines 5 and 6. Men can be categorised as being committed to their profession or seeking pleasure, whereas women are all, at their core, predisposed to immoral behaviour. Women are all interested in obtaining power and taking control, unlike males who may be divided between those who want peace and those who want conflict. A Path Schema is represented in Line 5 'Men, some to Bus'ness, some to Pleasure take' which indicates that the goal of some men is 'business' whereas others seek pleasure. A Path Schema also occurs in Lines 7 and 8. Men endure the difficulties of life to achieve their goals and dreams by doing all the hard work whereas women, referred to as 'Queen' in Line 8, aim to gain power and live a luxurious life in line 'would be queen' represent women's aim at power.

A gender-based comparison of satire in the selected poems

First, the analysis of poets and poetesses' poems shows a remarkable evidence of linguistic satire. The results of the analysis prove the efficiency of Johnson's (1987) Schema Model and Wreth's (1999) Text World Model. These models help elucidate and identify various types of linguistic devices poets and poetess use to express their viewpoints in a satirical way. For example, the analysis has revealed that poetesses depend heavily on Blockage Schema in their poems because, in their opinion, men block their success, as is evident from these lines: 'Men but assume that right', 'To write, or read, or think, or to inquire', 'Would cloud our beauty, and exhaust our time' from Anne Finch's 'The Introduction' where women's writings are taken to be an intrusion on men's sights. Women are only made to dance, dress, play, and breed.

On the other hand, poets seem to depend heavily on Containment Schema to convey the image that dominates their poems according to which women are foolish, deceptive, and contradictory beings; hungry for earthly desires and less valid than men as in these lines 'Most Women have no Characters at all', 'Matter too soft a lasting mark to bear', 'And best distinguish'd by black, brown, or fair', and 'But ev'ry Woman is at heart a Rake' from Alexander Pope's Epistle II: To a Lady'. In these lines, the poet uses Containment Schema to provide the reader with different traits of women; all described negatively. In this sense, Pope describes all women, therefore, women are different in nature, but their actions are the same: trivial. Last but not least, the poets' prejudice is so visible in each and every single line of their poems that one can view these poets as anti-feminist in the full sense of the word.

Second, both poets and poetesses make use of modulation or modal words. Poetesses are more inclined to using the epistemic modal-world represented by the lexical verbs: 'assume', 'think', 'inquire', 'shock' to reflect their sufferings from men's criticisms who try to belittle poetesses' writings. Poets use both epistemic and deontic modality embodied in their use of such verbs as 'see', 'must', 'bids', 'boast' to express their refusal and disapproval of any writings produced by women making every effort to belittle them.

The results of the analysis prove that gender prejudice is not innate to language; rather, it is a human's make being mainly designed to denigrate women.

Conclusions

The current study has concluded the following:

Gender bias is not an inherent feature of language. It is mostly reflected in the eighteenth-century satirical poetry being created from the poet's point of view. To present a comprehensive analysis of this literary genre and reveals its intricate details and variations, Text World Theory and Schema Theory have been integrated, each focusing on a different component of the literary work and highlighting different perspectives of gender bias in distinct degrees. This integration serves to help create an effective analytical tool that helps readers completely comprehend the poets and poetesses' viewpoints and reveal the covert messages and hidden truths of the English society.

The application of these two methodologies to some satirical poems selected for the purposes of analysis in the present study reveals the hierarchical construct of the eighteenth-century English society. Through their poetry, the eighteenth-century satirical poets appear to reinforce this hierarchy and solidify their androcentric beliefs which assert both men's supremacy and women's inferiority. The dominance of gender inequality undermined women's privileges. This seems to validate the belief that satirical poetry was a reflection of the socially constructed system of the British society during the eighteenth century.

The stories and incidents in these poems are mostly internal and personal. This demonstrates that the poets' opinions are primarily personal, reflecting individual and cultural attitudes rather than incontrovertible truths. As a result, men's hatred of women is simply indefensible since the generalizations they make are illogical.

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