

**NAIVETY AS THE PARADOX AND IRONY OF WAR IN THREE WAR  
POEMS: DOUGLAS DUNN'S *AFTER THE WAR*, LOUIS JOHNSON'S  
*BREAD AND PENSION* AND W.H. AUDEN'S *REFUGEE BLUES*.**

**PAPER**

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## ABSTRAK

**Gusnita, Dhini. 2013.** Naivety as The Paradox and Irony of War in Three War Poems: Douglas Dunn's *After the War*, Louis Johnson's *Bread and Pension* and W.H. Auden's *Refugee Blues*. Makalah. Padang: Jurusan Bahasa Inggris. Fakultas Bahasa dan Seni. Universitas Negeri Padang.

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Perang merupakan salah satu tema atau isu yang sering muncul di dalam karya sastra terutama puisi. Makalah ini membahas sejauh mana ketiga puisi ini, *After the War*, *Bread and Pension* dan *Refugee Blues* oleh Douglas Dunn, Louis Johnson, and W.H. Auden menyiratkan kenaifan *speaker* dalam menghadapi perang dilihat dari tingkah laku *speaker* melalui paradoks dan ironi di dalam karya. Penganalisaan terhadap ketiga puisi ini menggunakan analisis *text based* dan yang menjadi objek kajian adalah elemen yang membangun teks. Analisis ini melihat signifikansi paradoks dan ironi dalam menyingkap kenaifan *speaker* dalam menghadapi perang. Hasil analisa ketiga puisi *After the War* oleh Douglas Dunn, *Bread and Pension* oleh Louis Johnson dan *Refugee Blues* oleh W.H. Auden menunjukkan bagaimana kenaifan pembicara atau *speaker* dalam menanggapi persoalan perang yang mempengaruhi hidupnya dan masyarakat dimana dia berada dari tingkah laku *speaker* melalui paradoks dan ironi di dalam puisi.

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## **CHAPTER I INTRODUCTION**

### **1.1 Background of the Study**

Literature is the art of language which has its own way to describe an idea, event or experience or even knowledges. Kirszner (2000: 1) explains that the primary purpose of writers of literature is to present the unique view of experience by relying on the multiple connotations of words and images that encourage readers to see the language and to move beyond the texts. In other words, literature can be said as a creative writing by an author with aesthetic values which makes literature be seen as an art. As a writing form, literature differentiates its form from another kinds of writing like newspaper, articles, historical documents and magazines. In addition, its aesthetic or artistic values make it different from other writings. According to Erlich (2005: 4):

The act of creative deformation in literary works counteracts the inexorable pull of routine, dislodges the automatism of ordinary perception by tearing the object out of its habitual context.

This quotation says that the exertion of several features in literary works such as figures of speech, imagery, paradox and irony create the effect that distinguishes the literary text with non-literary text. It gives a fresh concept and perception in conveying familiar experiences or ideas within the work in unusual way. In other words, the literary works are able to evoke a familiar idea in unfamiliar ways. Thus, it points that how literary works different with the use of ordinary language in daily life.

In addition, literature embraces a wide variety of subject matter or experiences. Albrecht (2012: 425-426) explains that literature is often considered as the reflection of society or the mirror of life which identically expresses its society. In reverse that literature influences or shapes the society. In other words, literature and the society merge into one another. In this case, one of the common subject matters is war. War is also one of the common experiences in the real life that often emerge within the literary work. Richard Nanian (2012: 2) states that:

It has given that war has been a nearly constant facet of human existence, it would be surprising if writers did not attempt to capture some of the reality of war within their works. People write partly from their own experience — though their imaginations are equally important to the process — and war has been a nearly ineluctable part of human experiences.

This quotation depicts that literature and war are reflected one another. It represents the behavior patterns and ideas in a complex interrelationship. It means that in one shot the literature reflects the social and political issues conflict within society like war. On the other hand, literature itself may shape the way of thinking or perspective by having experiences through understanding the ideas within the work.

Moreover, literature employs paradox and irony, and war is presenting both. This is in accordance with Kirsznier (2000: 522), poetry as one of the parts of literature uses language to resemble experiences into an intensely concentrated package with each sound, each word, each image and each line complicate the issues within the work. It means that by concentrating experience, poems are able to present the information in subtle while any other kind of writings do not. Thus, literature or the literary works are able to illustrate the real experience and make the readers to view the world a new.



Furthermore, the literary works are capable in capturing several experiences about the war. Generally, it points the war and its effect to someone's life. War can give a lasting effect like physical and psychological wound or even bring distinct advantages for certain parties or group of people in the particular community. However, in an interesting way, there is another attitude that is raised by literature. One of the fascinating attitudes in responding the war is naivety. It is the attitude of the simplemindedness. The readers are able to perceive how the literary works present the attitude of someone to see the war as a pleasure and not destructive.

Naivety could be interpreted as the excess of accumulated anxiety and apprehension over the war or any other conflicts within the life. Precisely because of the presence and influence or even the effect of the war on the lives of so many people make them used to it. Frequently, the war emerges as something which is really threatening. It makes the war is no longer strange to anybody. They may have several responds and repercussions toward the war itself. Trembling, frightening and restlessness are the common reaction about it. In fact, to those who might never experienced the war would be naïve to what they see. They probably think that war is not an annoying thing since it never comes about within their life. Thus, naivety emerges as the reaction who lack of experience to make judgment and becomes a simplemindedness person.

The naivety does not only appear in the real life but also in the literary works. The three poems, Douglas Dunn's *After the War*, Louis Johnson's *Bread and Pension*, and W.H. Auden's *Refugee Blues* are representing the experience of

war. The image of the poems illustrate the paradox and irony of the war which evoke the attitude of the speakers within the three poems in responding war and its effects to the life of those who are affected by the war. Its attitude points the naivety of speakers in responding toward war. Thus, the poems are interesting to be explored as it exposes the naivety.

### **1.1.1 Naivety as the Paradox and Irony of War**

The origin of the use of term naivety is in the late seventeenth century from French *naïveté*, from *naïf*, -ive. This term means the way of someone who poses the simplemindedness in seeing something. An Encyclopedia Britannica Company (2013) defines that to be naïve means simpleminded and uncritical and marked by the unaffected simplicity. For instance: that a naïve belief that all people are good and unsuspecting. In other words, a naïve person is a person who is cocooned in innocence. They are the type of person that will believe almost anything that is told, see the best in everyone, and do not understand that there are bad things in the world. This could be due to the lack of experience, information or ability that influence how these people judge anything they see or know. Thus, to be naïve means often show a certain ignorance when thinking about a problem.

In addition, the naivety refers to the simplicity of people which believe in whatever they are told, without questioning whether it is right or wrong. An Encyclopedia Britannica Company (2013) states naivety as the state or quality of being naïve, ingenuousness and straightforwardness. Naivety is an adjective that describes having naïve or unaffected simplicity. Naivety is also used to describe someone who is considered ingenuous. It means that the naivety is the attitude

whose someone is childish and innocent view the world. A naïve person does not demand evidence; they automatically assume a claim is true. People who are naïve are considered as lacking worldly experience and understanding. Thus, naïve individuals possess a quality of being unsuspecting and innocent.

Paradox creates contrast, while the irony conveys the opposite of its literal meaning. A paradoxical statement is self contradicting, yet it still possibly true. The ironic refers to the situation or statement where the meaning is contradicted by the appearance of the ideas. Brittany (2013: 2) explains paradox as a situation that proves its own nonexistence. Moreover, he adds that irony is saying the opposite of what is meant. In this study, the paradox and irony of war means apparently the war that is full of violence is able to bring up the possibilities and uncommon attitudes that seem impossible but it happened. It deals with how the people or the speakers within the three poems react towards war. It depicts how naïve the speakers in addressing the reality. Thus, the people's attitude suggests the naivety in responding toward war.

### **1.1.2 The Brief of Poets**

#### **1.1.2.1 Douglas Dunn**

Douglas Dunn was born on 23 October 1942, and grew up in Inchinnan, Renfrewshire, a part-rural, part-urban community. His father worked in the local India Tyres works, while his mother (a devout Presbyterian) kept house for a Catholic lady. He was educated at the Scottish School Librarianship. After graduating with a First Class Honours degree from the University of Hull he worked in the Brynmor Jones Library under Philip Larkin.

He was a professor of English at the University of St. Andrews from 1991, becoming the Director of the University's Scottish Studies Centre in 1993 until his retirement in September 2008. He is now an Honorary Professor at St. Andrews, still undertaking postgraduate supervision in the School of English. He was a member of the Scottish Arts Council (1992-1994). He holds an honorary doctorate (LL.D., Law) from the University of Dundee, an honorary doctorate (D.Litt., Literature) from the University of Hull and St Andrews.

He became a Fellow of the Royal Society of Literature in 1981, and was appointed an Officer of the Order of the British Empire in 2003. *Terry Street*, Dunn's first collection of poems, appeared in 1969 and received a Scottish Arts Council Book Award as well as a Somerset Maugham Award. Some of the poems of Dunn's collection *Terry Street* '69; *The Happier Life* '72; *Love or Nothing* '74; *Barbarians* '79; *St Kilda's Parliament* '81; *Europea's Lover* '82; *Elegies* '85; *Selected Poems 1964-1983* '86; *Northlight* '88; *Dante's Drum Kit* '93; *The Donkey's Ear* 2000; *The Years Afternoon*; and *New Selected Poem 1964-2000* in 2003.

### **1.1.2.2 Louis Johnson**

Louis Albert Johnson is a New Zealand poet. He was born in Feilding, New Zealand in 1924. He graduated from Wellington Teacher's Training College. From 1968 to 1980, Johnson lived overseas and traveled widely, with an extended stay in Papua New Guinea. His awards include 1975 New Zealand Book Award for Poetry for *Fires and Patterns* and 1976 Montana New Zealand Book Award for Poetry.

Johnson worked as a schoolteacher, journalist, and editor of several publications, including the *New Zealand Poetry Yearbook* (1951-1960), *Numbers* (1954-1960), and *Antipodes New Writing* (1987). His poetry books include *Stanza and Scene* (1945), *The Sun Among Ruins* (1951), *The Dark Glass* (1955), *Poems Unpleasant* (with James K. Baxter and Anton Vogt) (1955), *Two Poems* (1956), *New Worlds for Old* (1957), *The Night Shift: Poems of Aspects of Love* (with Baxter, Charles Doyle and Kendrick Smithyman) (1957), *Bread and Pension: Selected Poems* (1964), *Land Like a Lizard: New Guinea Poems* (1970), *Onion* (1972), *Selected Poems* (1972), *Fires and Patterns* (1975), *Coming & Going* (1982), *Winter Apples* (1984), *True Confessions of the Last Cannibal* (1986) and *Last Poems* (1990).

### **1.1.2.3 W.H. Auden**

W.H. Auden or Wystan Hugh Auden was an Anglo-American poet, who was born in England in February 21st 1907. He later an American citizen regarded by many as one of the greatest writers of the 20th century. His work is noted for its stylistic and technical achievements, its engagement with moral and political issues, and its variety of tone, form and content. The central themes of his poetry are love, politics and citizenships, religion and morals, and the relationship between unique human beings and the anonymous, impersonal world of nature.

Auden began writing poems at thirteen, mostly in the styles of 19th century romantic poets, especially Wordsworth, and later poets with rural interests especially Thomas Hardy. At eighteen he discovered T.S. Eliot and adopted an extreme version of Eliot's style. He found his own voice at twenty, when he wrote



the first poem later included in his collected work, “From the very first coming down.”

W.H. Auden was a chancellor of the Academy of American Poets from 1954 to 1973, and divided most of the second half of his life between residences in New York City and Austria. Throughout his career he was both controversial and influential. After his death, some of his poems, notably “Funeral Blues” (“Stop all the clocks”) and “September 1, 1939,” became widely known through films, broadcasts and popular media.

### 1.1.3 The Poems

#### 1.1.3.1 After the War

The soldiers came, brewed tea in Snoddy's field  
 Beside the wood from where we watched them pee  
 In Snoddy's stagnant pond, small boys hidden  
 In pines and firs. The soldiers stood or sat  
 Ten minutes in the field, some officers apart 5  
 With the select problems of a map. Before,  
 Soldiers were imagined, we were them, gunfire  
 In our mouths, most cunning local skirmishers.  
 Their sudden arrival silenced us. I lay down  
 On the grass and saw the blue shards of an egg 10  
 We'd broken. Its warm yolk on the green grass,  
 And pine cones like little hand grenades.  
 One burst from an imaginary Browning,  
 A grenade well-thrown by a child's arm,  
 And all these faces like our fathers' faces 15  
 Would fall back bleeding, trucks would burst in flames,  
 A blood-stained map would float on Snoddy's pond.  
 Our ambush made the soldiers laugh, and some  
 Made booming noises from behind real rifles  
 As we ran among them begging for badges, 20  
 Our plimsolls on the fallen May-blossom  
 Like boots on the faces of dead children.

But one of us had left. I saw him go  
 Out through the gate, I heard him on the road  
 Running to his mother's house. They lived alone, 25  
 Behind a hedge round an untended garden  
 Filled with broken toys, abrasive loss;  
 A swing that creaked, a rusted bicycle.  
 He went inside just as the convoy passed.

This poem whose the speaker is children evokes about the naivety of its speaker in responding the war. It is reflected through their attitudes in responding the war itself. Ironically, this poem brings out the two different perceptions of children. In one side, the children think the war is a kind of pleasure. It is just a game. On the other hand, one child acts differently toward the military activity. It is also the point of departure in the poem which reflects that the war is harsh and ruin everyone's life. Through these contrasting images between children and the boy that put side by side reflects the idea of speaker who are lack of experience to make a common judgment towards the war. Thus, the poem evokes the naivety of the speaker in responding the war.

Paradoxically, the guilelessness of children in thinking and react towards around become the representative attitude of speakers who are being naïve to see the war as an enjoyment. The children do not see the war as something which is really threatening and destructive. The war is supposed to be full of violence and the people used to be fear of it. It emphasizes how naïve the speaker in addressing the reality. War that is commonly cruel and destructive, yet the speaker thought it is full of pleasure.

### 1.1.3.2 Bread and Pension

It was not our duty to question but to guard,  
 maintaining order; see that none escaped  
 who may be required for questioning by the State.  
 The price was bread and a pension and not a hard  
 life on the whole. There was some scraped  
 enough on the side to build up a fairish estate

for the day of retirement. I never could  
 understand the complaints of the restless ones  
 who found the hours long, time dragging:  
 it always does. The old hands knew how good  
 the guardroom fire could be, the guns  
 gleaming against the wall and the nagging

wind like a wife outside. There were cards  
 for such occasions and good companions  
 who truly were more than home since they shared  
 one's working life without difference or hard words,  
 aimed at much the same thing, and shared opinions  
 or news they had read. If they cared

much it was for the quiet life. You cannot hold  
 that against them, since it's roundly human  
 and any decent man would want it the same.  
 And these were decent; did as they were told,  
 fed prisoners, buried the dead, and, on occasion,  
 loaded the deathcart with those who were sent to the flames.

This poem represents the perception of the former guard which then reflects the naivety of its speaker about the circumstances in the prison that they are dealing with. It is captured by the paradox and irony within the poem. The idea of naivety is reflected through the attitude and the contrasting image between the pleasure life of former guard with the tough life that had been through by the prisoners. The speaker as a guard is surrounded by things that are grand and comforting. On the other hand, the prisoners experience the rough life on the whole which has already put them into suffer and even death.

The attitude of the guard who is being submissive, feared and obeyed the rules that point by the Government or the State reflect the speaker has no courage to go against the authority that controls them and feels it as a common thing as they did the job that was told. In fact, what have been experienced by the inmates, the guard or the speaker is still enjoying all of the comforts as if it were reasonable. How the speaker sees through his world is so innocent.

### 1.1.3.3 Refugee Blues

Say this city has ten million souls,  
Some are living in mansions, some are living in holes:  
Yet there's no place for us, my dear, yet there's no place for us.

Once we had a country and we thought it fair,  
Look in the atlas and you'll find it there:  
We cannot go there now, my dear, we cannot go there now.

In the village churchyard there grows an old yew,  
Every spring it blossoms anew;  
Old passports can't do that, my dear, old passports can't do that.

The consul banged the table and said:  
'If you've got no passport, you're officially dead';  
But we are still alive, my dear, but we are still alive.

Went to a committee; they offered me a chair;  
Asked me politely to return next year:  
But where shall we go today, my dear, but where shall we go today?

Came to a public meeting; the speaker got up and said:  
'If we let them in, they will steal our daily bread';  
He was talking of you and me, my dear, he was talking of you and me.

Thought I heard the thunder rumbling in the sky;  
It was Hitler over Europe, saying: 'They must die';  
We were in his mind, my dear, we were in his mind.

Saw a poodle in a jacket fastened with a pin,  
Saw a door opened and a cat let in:  
But they weren't German Jews, my dear, but they weren't German Jews.

Went down the harbour and stood upon the quay,  
 Saw the fish swimming as if they were free:  
 Only ten feet away, my dear, only ten feet away.

Walked through a wood, saw the birds in the trees;  
 They had no politicians and sang at their ease:  
 They weren't the human race, my dear, they weren't the human race.

Dreamed I saw a building with a thousand floors,  
 A thousand windows and a thousand doors;  
 Not one of them was ours, my dear, not one of them was ours.

Stood on a great plain in the falling snow;  
 Ten thousand soldiers marched to and fro:  
 Looking for you and me, my dear, looking for you and me.

Refugee Blues talks about the miserable life that the speaker has been experienced as the refugee. The speaker in this poem is refugee and also German Jews. The attitude of its speaker clearly reflects the naivety of the speaker in responding the war. All of the difficulties and the miserable life that the speaker has been experienced as the German Jew have been discounted by the speaker. In fact, it was the only one reason of suffer that the speaker experienced.

The status of the speaker as German Jews becomes the sole reason why they are facing several difficulties and persecution within society. It is because they are seen as no body, not a matter. They are the people who uprooted from its own home country and being stateless. Even they often accused as the thief. They are homeless and stateless which is always in the state of having nothing. They are minority and treated even lower than animals. Thus, these are the main reasons of the misery that the speakers have been experienced. In the same time, it reflects the naivety of its speaker who poses certain ignorance of the speaker to see the world around them.



## 1.2 Problem of the Study

These three poems – *After the War*, *Bread and Pension*, *Refugee Blues* evoke the idea of naivety of its speaker in responding the war and those who are affected by the war around their life. In order to reveal the naivety of the speaker in these three poems, research questions are badly needed. The research questions are:

1. How far does the three poems evoke the idea of naivety?
2. To what extend does the language (paradox and irony) give contribution to reveal the naivety of speaker in responding toward war?

## 1.3 Purpose of Study

This study examines how the paradox and irony within the three poems disclose the naivety of the speaker in responding towards war.

## 1.4 Previous Studies

There are several analysis, articles or journals that analyze the three poems, *After the War*, *Bread and Pension*, and *Refugee Blues* separately or the three of them as a whole. However, none of those analysis which focus in evoking the issue of naivety within this three poems through form.

The first analysis that is used as the references is written by Margaret Melicharova (2011), entitled “Violence against Human Beings: Poetry and War’s Douglas Dunn’s *After the War’s*, Louis Johnson’s *Bread and Pension*, Evangeline Paterson’s *Dispossessed*, and W.H. Auden’s *Refugee Blues*. In this analysis,

Melicharova connects the historical and biographical background of the poet and the critical commentary or ideas of her perspectives to evoke the meaning.

Moreover, Melicharova analyzes that these four poems have a connection with the First and the Second World War. In this analysis, the poem *After the War* evokes the aftermath of the Second World War when the British Army continued to recruit soldiers. She connects the presence of the children within the poem as the victims of violence towards the children who forced to become a soldiers in a young age. In *Bread and Pension*, this analysis connects with the history in which the most German Jews who were conscripted into Hitler's army in the concentration camps. It evokes that the prisoners who were forced into slave labour camps and treated particularly brutally and even death. The camp or the prison has already put them into suffer because of the work which makes them beaten, starved and humiliated. On the other hand, in the *Dispossessed* poem, this analysis connects it with the aftermath of the Second World War when the International Refugee Organisation was set up to help people left homeless by the war. By means that the refugee is created by the war. The last poem, *Refugee Blues*, this analysis emphasizes that the this poem evokes the German Jew who become refugee because of the war and facing several racist hostility and persecution. It includes the German Jews who are experienced the anti-Semitism from the Nazi political party who led by Adolf Hitler. Thus, this analysis presents the idea of violence against human beings as a result of the cruelty of the war.

The second previous analysis that gives a reference on this study is done by John Keats (2012) entitled *Poetry Analysis: Refugee Blues's W.H. Auden*. This

analysis discloses the laments the plight of the Jews who were forced to flee Europe when the Holocaust started and they were rounded up and killed or imprisoned under the cruel regime of Hitler. In this analysis, Keats examines the word choices or diction within the poem. It also deals with the analogy that has been used in this poem. He analyzes the refrain at the end of each stanza, customary for a blues song, a dejected realization in its own by the narrator. He elaborates that in figurative way the chaos of the political in Hitler's reign. While the analogy used to convey the low position of the speaker as the German Jews. Thus, this analysis emphasizes the idea of miserable life that has been experienced by the speaker as German Jews.

The two analysis above become the references of this study to evoke the idea of naivety in responding the war. However, this study focuses on keeping the originality of thought or ideas through examining the elements of poems. In other words, this study concerns only in seeking the interplay of paradox and irony within the poems to construct the naivety as paradox and irony of war.

### **1.5 Theoretical Framework**

The literary works like in the case of poem are able to present and communicate the familiar experience like war sounds or looks unfamiliar. For this reason, for the sake of this study, it is necessary to employ the techniques of seeking the interplay of paradox and irony as a device or function to reveal the idea of naivety within the three poems.

Paradox is a device which creates a contrast. Kirsznner (2000: 528) states that paradox is a statement that is seemingly contradictory or opposed to a

common sense yet it perhaps true. For instance: they have ears but not hear; deep down she's really very shallow. It attracts the attention of reader and gives emphasize. Thus, the paradox is a statement or situation that apparently contradictory but makes sense with more thought.

Paradox is a kind of irony that is profoundly true. Authors from different genres use this element to force the reader dig deeper and search for a meaning which is not visible in plain sight. O'Brien (2010: 2) states that "paradox usually refers to the contradictory statement that is nonetheless true, or an inexplicable phenomenon that is nonetheless real." By some means that paradox is a statement that states idea seems contradictory but it perhaps true. However, a paradox is much more complex rather than irony. It works like a puzzle and contains philosophical and symbolic meaning which the author intends the readers to find. By making the readers think and work to get the real meaning, the author disposes the monotony in conveying ideas within the works. Consequently, the literary paradox reveals a truth, though at first may look contradictory or even weird.

In this study, the paradox strongly employs by the last poem, *Refugee Blues*. The paradox is can be seen in the entire stanzas. In the first thought, it seems contrast, but after look beyond it, it was true. This poem attempts to the power of one's politic who own reign or dominance and its complications. Those paradoxes within the poem reveal the idea of speakers who are stateless, homeless and in the state of having nothing. As a minor group, German Jews, the speaker experiences several persecutions in public area and often accused as a thief. In other words, they have no admission and consider as nothing. The speaker has

nothing to do and have no place to go at all. Thus, all of this discloses the naivety of speaker in responding toward war.

Irony is the expression of one's meaning by using language that normally signifies the opposite. According to Kirsznner (2000: 598), irony occurs when a discrepancy exists between two levels of meaning or experiences. In other words, irony is a statement or the situation where the meanings are contradicted by the presentation of the idea. An Encyclopedia of Britannica Company (2013), states that the irony is a technique of indicating, an intention or attitude opposite to that which is actually stated. The literary device uses the incongruity of what it said and what is meant or understood as its basis. The actual meaning lies beyond the obvious. Thus, the irony is relying on the readers' intelligence to discover the hidden meanings.

There are some kinds of the irony. It includes dramatic irony that an irony which occurs when the speakers believe in one thing, but the reader realizes something else. This irony emerges in the second and the third poem, *Bread and Pension* and *Refugee Blues*. In *Bread and Pension*, the speaker believes that what they had done was just the part of the job. They are submissive and have no courage to go against the authority to criticize the situation in the prison. The readers may find out how naïve the speaker in addressing the reality around them. On the other hand, the *Refugee Blues* depicts that the speakers consider themselves as an equal with the other community. In fact, they never got any recognition as the German Jews. The speaker noticeably comes up as one who naïve in responding and assigning how the public executes them.



The second is the verbal irony. It is created when the words says one thing but mean another often exactly the opposite. Verbal irony uses the word that in such a manner that there is a disparity in expression and intention. In literature, when a character makes statement that has an underlying meaning in contrast with the literal meaning of the sentence. The last is situational irony. It occurs when the situation itself contradict reader's expectation. It is a style employed when the author creates a situation and leads the readers to believe that a certain ending is expected, when the actual ending is in contrast. It is employed by the first poem, *After the War*. The speakers or children have different attitude and reaction towards war. On the other hand, there is a boy who has no intention towards military activity. It emphasizes the ironic situation within the poem. Thus, irony deals with the situation that reverse with what it expected.

### **1.6 Methodology**

This study employs the text based analysis. It analyzes what these three poems have in common by examining the presence of elements of literary text. The notion of the paradox and irony are being used to disclose the naivety of speaker in responding the war. It is a quantitative, scientific method that looks at the objectivity in order to understand the meaning of the text, phrased used, the key terms and the authenticity. Thus, it relates to the form of the text.