



MULTIFACETED FEMINIST PERSPECTIVES: INTERPRETING *MILK AND HONEY* BY RUPI KAUR

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Abstract

Purpose of the study: This study attempts to explore the multiple aspects of feminist perspectives in *milk and honey* by Rupri Kaur.

Methodology: This study is description through analysis. Gaze theory, concepts like ‘écriture féminine’ and objectification are applied as a medium of the theoretical framework. Secondary sources are used for analyzing the chosen topic.

Main findings: The study shows that the poetry of [Kaur](#) (n.d.) in *milk and honey* amalgamates multiple aspects of feminism. Although a reading of feminist ideologies in literary works is not a new research area, yet the merger of many issues of feminism in the same collection of poetry is quite impressive.

Social implications/Applications: The study contributes towards being familiar with the movements of feminism in the digital age. It highlights how the feminist perspective in the digital age has pioneered a unique way of presentation.

The novelty of the study: The novelty of the study lies in the way it reconnoiters the various feminist thoughts intertwined together in the poems of the same collection.

Keywords: *Feminism, Interpretation, Poetry, Digital Age, Multiple Perspectives.*

INTRODUCTION

Rupi Kaur is an Indian born Canadian poet. She was born in 1992. She has authored books like *milk and honey* and *The Sun and Her Flowers*. In the milieu of poetry, Kaur is a new name. Yet her writing has been a part of literary canon ever since its onset. She is known as one of the most famous practitioners of Instagram poetry. Instapoet is a new word to refer to the poets, who have started practicing poetry through the medium of social media. These poets have eventually maneuvered a style specific to the instapoets. Among such characteristics are graphics with the poems, short and direct lines, and sometimes a pleasing font size. However, the trend of Instapoem is still growing and the attributes ascribed to these poets are also loosely structured. Rupri Kaur has managed to shine through these prerogatives of instapoets. Kaur is a well-known name for the readers of poetry now. One who waits for the digital mode to form literary genres definitely tastes the emergence of such a trend in the poems of Rupri Kaur. She has been named among the 100 women in 2017 by BBC ([Macquillan, 2018](#)).

There has been a debate on including the instapoets in the mainstream literature. One can state that the literariness of the writings of Kaur or any other instapoets has been questioned. Many critics have also interrogated Kaur’s poetic practice. Other researchers have justified the literariness of her poetry. Many articles are published on the trend of the poems. Researchers have devoted scholarly study to put down the charges. [Macquillan \(2018\)](#) submits a dissertation entitled “Aesthetic Scandal and Accessibility: The Subversive Simplicity of Rupri Kaur’s *milk and honey*” at Dalhousie University. He does not only write about the scandals concerning the discredits imposed on the works of Rupri Kaur but also nullifies. The following quote from the same project proves the same:

“Kaur’s shorter poems appear minimal, but are not made minimal through elision or abstraction, techniques by which other poets create ambiguous meanings and interpretive difficulty.” ([Macquillan, 2018, p.20](#))

Macquillan comments in favor of the short and simple verse of the poems by Kaur. Critics have stated that the literariness of the poems by Kaur is objected because of the small difficulty of the verse. [Macquillan \(2018\)](#) rejects such claims stating that the ‘minimal’ nature of the poems has contributed towards the lack of ambiguity and uncomplicated analysis.

This paper contemplates the poems of Kaur in *milk and honey* with a convinced worth of a discussion. Beyond the stylistic details of the verses, the article focuses on one of the thematic concerns. The analysis intends to highlight the perspectives of feminism reflected through the verses. A detailed interpretation of feminism is presented in the paper. It is worth to a mention that feminist ideology is a multidimensional facet. One cannot bring down the discussion of feminist standpoints to the periphery of one particular thought. There are a variety of concepts and ideas centring around the inclination of feminism. Some of those ideas comprise objectification, gaze theory, and ecriture feminine. This paper endeavors to locate all these ideologies in the poems of *milk and honey* by Kaur. Before discussing the poems in detail, the mentioned ideas of feminism have been introduced in this section of the paper.

Commenting on the notion of ‘feminine writing,’ the author writes in the following way:

“To evade this dilemma, Helen Cixous posits the existence of an incipient ‘feminine writing’ (‘écriture féminine’) which has its source in the mother, in the stage of the mother-child relation before the child acquires the male-centred verbal language. Thereafter, in her view, this prelinguistic and unconscious potentiality manifests itself in those written texts, which abolishing all repressions, undermine and subvert the fixed signification, the logic, and the “closure” of our phallogocentric language, and open out into a joyous free play of meanings.” ([Abrams, 1999, p. 92-93](#))

This paragraph extends the features of ‘feminine writing’. The idea, as propounded by Cixous, suggests that feminine writing discovers the prelinguistic experience of the child. When the child is still not aware of the ‘symbolic’ structure of language, this language locates itself in the thought of the child. It will comprise the fluidity of meaning. It also observes no logical and fixed sense of language. If one considers these features of ‘feminine writing’, one cannot read the poems of Kaur in that context. But if we see the purpose of ‘feminine writing,’ we must consider the writing of Kaur to read in this context. Feminine writing intends to subvert the absorbed discourse of traditional language. For that reason, feminine writing argues for the possibility of an alternative body of language that challenges the phallogocentric nature of conventional writing. Kaur’s poetry does not necessarily talk about the process of writing through the body. But her poetic writing proposes a different version of written expression. And that alternative version can be granted to bring into the context of feminine writing. Many a time, her poems directly refer to the need to look into the use of language. Her poems criticize misogynistic discourse and institutionalization of such belief.

To contemplate the idea of objectification, we can refer to the following quotation from the essay “Sexual Objectification of Women: Advances to Theory and Research”:

“Frederickson and Roberts (2017) asserted that women to varying degrees internalize this outsider view and begins to self-objectify by treating themselves as an object to be looked at and evaluated based on appearance.” ([Szymanski et al., 2011, p.8](#))

Here, the notion of objectification in feminist thought is clarified. Women discover the self through the lens of others and eventually fix up a perception formulated by others. Thus, the person is objectified. This paper argues that Kaur’s poetry in *milk and honey* includes this idea of objectification as well. [Carlsson \(2012\)](#) clarifies in the essay “The Gaze as Constituent and Annihilator” that gaze gets consolidated between subject and object. It must not be misunderstood as from subject to object. On the contrary, it is also gazing back from the object to the subject. [Macey \(2000\)](#) writes the same. This writer in the same document writes that the gaze is now regarded as a possession of the object rather than of the subject. Such analysis is discernible in the poems of Kaur. [Clark \(2017\)](#) argues that the presentation of the body is all about a matter of cultural assumptions about the body. It is a performance in the context of ‘social meaning.’ This article attempts to interpret these topics critically in the selected text.

There is a need for optimistic deliberation on the ‘discourse’ of gender. It enhances to open up a lot of new dimensions on this ‘discourse’ ([Gheradi, 2019](#)). Discussions on the poetry of Kaur provides both readers and critics with that opportunity. [Mitchel \(2017\)](#) writes that it is necessary to look into the matter of ‘objectivity’ in representing the feminist voices. This author suggests that there is a necessity for a ‘multivoiced writing style.’ The discussions on the poetry of Kaur prove that her style of writing fulfills such a criterion. It is worthy to mention that research works like this article are very much necessary to unveil the important aspects of feminist voice. [Jenkins et al. \(2019\)](#) observe that to know the multiple aspects of feminism, researchers must carry on their study. It is now time to explore the unexplored junctures in feminism. [Bari \(2017\)](#) comments that it has always been controversial to talk about the female body. It is time to undo all the taboos associated with the female body. So-called images of obscenity attributed to the body of the women have to be reverted. A reading of the poems by Kaur in *milk and honey* gives immense scopes to unmask the conventionally inexpressible feminist ideas.

OBJECTIVE

The primary objective of the paper is to draw the attention of the reader to the feminist perceptions in the poems of the collection-*milk and honey*. The article brings into discussion the newness in the presentation of feminist insights. The poet is labeled as an instapoet famously. The characteristics of instapoems are available more or less in the poems. This paper goals to reflect on how the newness of the trend of poems presents the viewpoints of feminism. Feminism, in itself, is a broader spectrum. The specific objective of the paper comprises what explicit context of feminism can be allied with the poems.

LITERATURE REVIEW

[Macquillan \(2018\)](#) counters in the thesis entitled “Aesthetic scandal and Accessibility: The Subversive Simplicity of Rupi Kaur’s *milk and honey*” the negative criticism attributed to the poetry of Rupi Kaur. Kaur’s poetry is blamed for the simplistic style of writing. The conventional idea of ‘literariness’ has been not followed by Kaur as claimed by critics in the realm of Academics. It suggests that Kaur’s poetry is not difficult enough to categorize as a modern writer. The idea of difficulty has been a formative feature of modern literature. [Macquillan \(2018\)](#) in the mentioned thesis brings into the discussion all these aspects of the poetic career of Kaur. He justifies the lack of difficulty and accessibility of the poems to confirm the literariness of the poetic pieces of Kaur.

[Jindal\(2017\)](#) analyses *milk and honey* by Rupi Kaur as a modern text in the essay “Going Beyond the Narrative: Rupi Kaur’s *milk and honey* as a Modern Text.” This article is a comment on the thematic and narrative structure of the poems. Kaur intermingles drawing and writing. The poems are arguably hard-hitting. The style of writing is a new one. It entails the thematic apprehension of the poems. This article also details the themes addressed in the four parts of the collection. How the four parts are interlinked is shown here. In a Major Research Paper entitled “It’s Alive: An Exploration of Contemporary Poetry in the Digital Age Using Rupi Kaur as a Case Study” submitted by [Hood \(2018\)](#), the contribution of Kaur in the literary canon of the digital age gets established. This particular paper also brings into discussion the peculiar style of her poetry practiced by Kaur. There is an interdependence between the images and writing of the poet. One cannot avoid any one of them. This study explores how the platform of Instagram matches with the poetic style of the writer. Kaur has adapted a style easily connectable with the followers on Instagram. A unique style is formed to address the followers' accessibly. Kaur has addressed her audience almost every day on Instagram. Sometimes she uploads a photo with a poem as a caption.

[Chasar \(2020\)](#) writes in the book chapter “Receiving Millay” about the trend of poetry through the application of multimedia. This chapter is not directly about the poems of Kaur. Rather it is about the trends of instapoems. Chasar argues that several media have emerged as a platform for poetry, and it has contributed to the variants of the style of writing poems. Similarly, different types of responses are also recorded from the audience. It is discussed that ‘Murder’ by Millay has ushered such a trend. It promises a future for multimedia usage in poetical diction but gets least acknowledged by the critics. But the successful dissemination of the literary piece among the readers cannot be taken for granted. It remains as a historical moment in the development of the style of poetry. This book chapter is significant to be familiar with the development of the trend of digital poetry. In a dissertation submitted by [Laura \(2019\)](#) entitled “Rupi Kaur’s Poetry: Trauma and Healing,” a different aspect is explored as the title itself suggests. The writer in this research work presents the experience of post-memory, as reflected in the poems. The author also analyzes the notion of gendered violence. The idea of gendered violence is there in the poems specifically in the context of India. The works of other two writers like that of Krishna Mehta and Shauna Singh Baldwin are the references to support the argument. This research is completely a different endeavor to analyze the poems of Kaur. A traumatic experience in the poems is a new idea. For the same analysis, the writer has also included the illustrations of the drawings presented in the poems.

In order to take a glimpse of the multiple perspectives of feminism, this paper also includes a literature review of feminist perspectives. [Ferre and Hall \(1996\)](#) analyses some selected textbooks and throw light on ‘gender stratification’. There are also mentions how the perspective of ‘stratification’ on the basis of ‘race, gender, and class’ etc. are included only with a postulation. [Lees \(1989\)](#) discusses postmodernist feminist perspectives in the context of ethnographical and anthropological concerns. The aspects of postmodernist philosophies in view of feminism are also described in the article. [Mackinnon 1982](#) writes about the nature of formulating a theory. Beginning with the idea of sexuality, the article further delineates how the formulation of theory has a definite ‘agenda’ interlinking one with the other. [Flax \(1987\)](#) writes about the postmodern ideas related with the feminist theory. The article begins with a notion of transformation in the Western culture. It is also mentioned how the transitional phase has explored many aspects of feminist theory including postmodernist characteristics. [Butler \(1988\)](#) writes in an article about the connection between phenomenology and feminist theory. Construction of the gendered identity through the ‘performative acts’ remains to be a pivotal discussion in the article. Butler also relates the identity theory in the context of feminist perspectives and performativity of the gendered role. [John \(2005\)](#) writes about family and marriage as fundamental institutions in constructing biased ideas. These fundamental institutions are looked into through the lenses of a critic.

[Allen \(1988\)](#) writes that a variety of courses on family studies can be integrated with the feminist theory. In fact, there is a need for the same as mentioned by Allen. [Monks 2018](#) discusses the impact of technology on contemporary poetry and concludes that digitalisation has greater influence in the creation and publications of poetry in present times. [Kovalik \(2019\)](#) hints at the importance of understanding ‘transliterations theory’ in the context of digital poetry. In the same article, some peculiar themes of digital poetry have also been detected by the author on the basis of the chosen theory. [Naji \(2018\)](#) refers to Instagram poetry as a potential medium of depicting ‘posthuman’ activities around us. It is interesting that the same article examines Instagram poetry as a specific mode for inquiring the same. [Matthews \(2019\)](#) has depicted the role of social media in postulating black feminism as a receptive trend. The article hints at the influence of social media in the ‘reception’ and ‘accessibility’ of the ideas like black feminism. [Lindquist \(2009\)](#) focuses on the importance of publication houses in creating trends in Canadian literature. It is shown how the selectivity of the publication houses narrows down the expositors to the variety of literary practices available in Canada. [Antene \(2014\)](#) reviews a book and comments on the writers’ tale on the development of Canadian literature. It is also shown how ‘multiculturalism’ becomes an unavoidable part of Canadian literature. [Lane \(2011\)](#) denotes the emerging narratives about ethnicity and stories about multiculturalism. This book is important to know better the heterogeneous ideas placed in Canadian literature. [Thomas 2020](#) elaborates that social media is not a hindrance to the literary practices. On the contrary, it gives a platform to challenge the mainstream publications and to experiment with writing to standardize the value of literature differently. [Berens \(n.d.\)](#) writes in favour of Instagram poetry and claims that such a trend of poetry is relevant for the digital platform. [Assink \(2019\)](#) amalgamates the activities on social media in the context of gender perspectives and relates such activities with the trend of Instagram poetry.

Thus, the intended reviews on literature expand from the textual analysis on the poetry by Kaur to the trends of Canadian literature and Instagram poetry. Reviews include a wide range of studies on the feminist perspectives. A detailed and focussed study on poetry by Kaur becomes a thirst to explain the multi-layered feminist perspectives. Kaur's poetry contains many feminist concerns in a structured way. Throughout the four segments, many surfaces of feminisms come together to enlighten a reader with a much-needed argument. After a rigorous literature review, this article originates with an unprecedented debate on poetry by Kaur.

METHODOLOGY

The paper contains a descriptive method. It includes description through analysis. Data is collected from secondary sources by the researcher. Significant contributions to this study are articles and thesis on the poems by Rupi Kaur. After a full literature review, the topic steps into the stage of finalization. The original book for the discussion is *milk and honey* of Rupi Kaur. To analyse deeply the chosen topic, an intensive analysis of the poems goes on throughout the paper. Ideologies of feminism like objectification, gaze theory, and ecriture feminine get consideration as the theoretical tools for the argument.

DISCUSSION AND FINDINGS

The practice of literature in the digital platform has offered a different experience to the readers. It is a journey from the page of a book to that of a screen. A screen combines the pleasure of reading with an image and a text. In this unique journey of literature, it is not improper to state that there have been various trajectories in terms of acceptance of the experimentative nature of digital poetry. There may not be 'poems' and 'poets' in the traditional understanding of the terms. Yet the distinguishable thematic concerns are unavoidable (Johnston 2016). Webb (2007) reiterates the emergence of new literary trends in the age of digitalization. It has helped to open up new possibilities to be practised in the realm of literature. However, not all the texts available digitally can be termed as digital literature. The text that originates in the digital medium is labelled as digital literature (Simanowski, 2011). With the advancement of digitalization, there is a definite digital culture that we can locate in digital literature. Reading and writing in this age captivate the particular culture which is breeding (Wilkie, 2011). The digital platform enhances the connectivity and critical insights of the readers. It is because of that reason a 'radical change' can be inferred from the digital literature (Dresang, 1999). A moment of 'digital humanism' has also arrived at the juncture of digitalization. This kind of humanism is integrated with the ideas of feminism. But these trends and activities in digital platforms demand a critique's eye (Gold & Klein, 2016).

Considering all the above-mentioned literature on digital literature, it is argued that the Instagram poetry of Rupi Kaur deserves an in-depth analysis. The perspectives of feminism are very much obvious in *milk and honey*. From the very beginning, a clarion call to reflect on the feminist ideology is visible. The speaker decodes a binary opposition in the first stanza itself. The stanza is in the form of a dialogue. Someone asks the speaker about the immense kindness that she carries on. And in the reply, she utters that it is possible because people have not been kind to her. Here, one can see the endorsement of the dichotomy of kindness and cruelty. Even after the suffering of years, the speaker can fight back with much positivity. Hence, she expresses that she can survive through the bitterness around. The voice of the speaker is bold enough not to break down in the moments of cruelty. Another possible interpretation of the same stanza can be that she knows the pain resulting from cruelty. It is for this reason that she is too humble to repeat what others have done to her. She understands the pain, and she does not retaliate. Because she comes across the same, she understands the world better. In both the interpretations, what signifies is the boldness of the feminist voice. No matter what cruelty gets imbibed, the speaker stays calm and cool with the utmost kindness. Thus, the beginning of the book itself is much provocative to delve deeper into the ideas of feminism available in the book. People may label such a study with a structuralist perspective. The binary of kindness and cruelty can be associated with the idea of structuralism. But such labeling would not be derogatory since the analytical notion hints at the positivity of the speaker. It is also worthy of a mention that the phrase 'milk and honey' has been mentioned in the first stanza itself.

The title of the book attributes the same. 'milk and honey' become metaphorical for kindness. It is observed how much importance gets attributed to the notion of being kind in the long-standing experience of cruelty from others. If we fit the same idea for a broader apprehension, it refers to the general demand of the time. In a world full of greedy thirst and individualistic ideology, it is the demand of the time to fight back all sorts of ill practises of people. Whether it is environmental degradation or any other socio-political and economic issue, the attitudinal aspect is to be kind to strive for the betterment of the world. Although the speaker's utterance stems from the feminist perspectives, it merges with the broader picture of the society. It is notable how Kaur's idea of feminism does not get isolated to the welfare of a fraction of the society. Rather it is paved for the general upliftment of the society. The study begins with feminism. It does not end there. Cruelty is not one dimensional. If it is there among people, it is not only for a fraction of the society. It will cause harm in a larger scenario. Kaur's way of presenting feminist ideology is marvelous. With such a description, no one can refuse such a claim. After focusing on this broader aspect of feminism, Kaur refers to the idea of commodification. One metaphor of cycle hints at the same. Somebody holds the shoulder of the speaker, just like one holds the 'handlebars' of the cycle. At first, the comparison itself shows the nature of commodification implied for the female body. And a different meaning hints at the control over the female body.

The interpretation is to refer to the way a female body is objectified. The next lines of the same stanza are equally important. These lines show that a feeling of 'starvation' can be sensed in the lips of the person, who holds her like a 'handlebar' of a cycle. This word 'starvation' is loaded with the motive of commodification and objectification of the female body. The body gets monitored since there is this gaze of thirst. In the next lines again, there is a reference to the age-old traditions of objectification. Because the situation repeats to the mother of that person, whom the speaker is constantly referring to. That person adapted that habit traditionally from his father. The father figure also does the 'feasting.' Here the societal traditions transmitted to carry forward the gender biases can be extracted. It is there in the traditions from ancient times. It is followed up by people like an ideology. The poet criticizes the deeply rooted ill traditions of the society. The diction of the poet's choice is commendable. One word describes the entire criticism of the poet. Words like 'starvation' and 'feasting' are crystal clear reference to the age-old practices by the male counterparts. Such use of the word challenges the discourse hidden behind. The poet once again establishes the extremely potential criticism of the gender disparity of the society. To do the same, Kaur does not employ full expressions. One word is enough to settle down for an entire concept. The poem also includes a mention of time. 'feasting' of the father figure happens to be at 4.30 am. The mention of the time may delineate the focus on the intended idea of the poet. That 'feasting' occurs at a time and it may repeat.

The poem gradually unravels so many critical ideas of feminism. The same stanza towards the end unfolds the framework of gaze theory. The speaker learns to look into her own body through the knowledge achieved from him. She learns how to know her own body. A gaze or continuous surveillance makes her self-conscious. She learns from the surrounding. She gathers knowledge from other people. And about her own body, she is educated by the apprehension of others. The poet justifies the metaphorical holding of the shoulder just like a 'handlebar.' She has no hold on her body because she has no knowledge of her own about her body. The poem is well-knit to present the intended idea of the poet. She learns that she should offer her body for those who do not want her to feel complete. Again, the choice of words of the poet is noticeable. She includes words like 'should' and 'whole.' These words are enough to know what the poet wants the readers to know. The speaker reminds us that the feeling of emptiness is as that of 'his mother.' From generation to generation, such traditions transmit. And people have to verify such transmissions before it acquires a validation. At this point in the book, an image is appearing in the shape of a female body. In the vaginal space, some words are there to emphasize the assertion in the previous stanza. It begins like "you are taught." Her legs are like 'pit stop.' It is 'empty'. But no one comes. If ever someone comes, they are not willing to stay forever. It means that the body can be a desire for some, but that is merely temporary. Nobody is there to love and care forever.

Following the image, some same thoughts become visible. She is not only taught what she should do. But she is also asked how she should forget about the unbearable sufferings. The next stanza brings into discussion some figures like 'uncle.' The hint probably is at sexual exploitation in the homely environment itself. The word 'doll' is more expressive of feminist perspectives. How a 'doll' gets treated, nobody can utter a single word even if it is an exploitation. Then there is an indication for the image of the father-figure. The father is supposed to be the first love of her life. Yet it does not happen the same. He is 'supposed to be' there as a first-ever love. The speaker still looks for such an image everywhere. The assumption is that she is unable to find out because she looks for the presence of a truly caring father everywhere. It is interesting how the poem unravels gradually many new topics. From the misuse of customary law to that of the sexual exploitation in the domestic environment- all these are obstructed in the poems. The next stanza seeks to answer such domination of ages. The speaker asserts that the voice of the speaker gets manipulated because the other party is equally afraid of her. Now the speaker is also afraid to speak up. It shows how the seed of inequality implants among the people. The notion of equality is far-fetched. People are afraid of dreaming of a society where equality gets prioritized over anything. Hence, the voice that calls for the demolition of discrimination is always dominated. A rose is lovely to love. The speaker is called a rose by those who only like to take advantage of the loveliness of the flower. The idea of the rose is again metaphorical. The poet counters the typical notion of beauty as attribution to a girl. The symbolic attribution of beauty in rose and other typical objects is disapproval in this aspect of the poem.

The poem discusses the idea of consent in love-making. The speaker unfolds the masquerading tortures in marital love agonized by some. The speaker mentions the word 'rape' to refer to such occurrences. Many a thing, she wants to share with her father. But the fear never allows her to do the same. The relationship between a father and daughter goes sightseen through such comments. There is a repetition of the mention of language in the poems. The speaker refers to the thought of misunderstanding created by the misuse of language. Possibly the hint is for the construction of discourse in the societal institutions. It is often difficult to revolt going beyond the typical apprehension created by discourse. Somewhere in the poem, there is a metaphor of easel. The speaker compares love-making with an art. Just like the legs of the easel standing apart, the legs of the woman get apart, seeking an art. None can refuse how strong is the voice of the speaker to establish the art of love-making. The image drawn on the following page conveys the message properly. The existence of a lady as a better half of the husband is a question in the poem. The speaker writes that she does not want to feel complete by having him, rather she wants to feel 'whole' from her 'own.' When the speaker utters that his 'voice' 'undresses' her, it means that the language he uses connotes much disrespect. It is the traditional language like in proverbs and folksongs, an image of a woman becomes popular. Eventually, such an image is transmitted from generation to generation. It is justifiable when the poet asserts about getting unadorned through the voice. A major part of the book dedicates to the understanding of conjugal love. Many a time, oppression continues in the guise of love. It is

because of love; one is fumbled not to raise one's voice. In this context, the poet states that love becomes 'toxic.' Once in the poem, the body of the poet is compared with that of a museum. The museum includes a lot of precious perceptions. But one needs to look around to appreciate such a treasure house. Instead, it is overlooked. It is established in the poem how for anything, a woman is always held responsible. No matter what the issue is, she always pays off the reasons. In the end, she becomes both the 'abused' and 'abuser.'

The poem develops a narrative of the broken heart. From being loved to that of healing, the poem reveals a journey of the speaker. Each section of the poem is about one particular situation and feeling of the speaker. The last section of the poem is about healing after getting hurt. At first, the speaker accepts the moment of hurting as a result of the sins she has committed. Gradually, she understands that happiness is about looking for happiness in others. On the contrary, one must be happy with one's self. The section ends up removing the self-hatred. The speaker now knows to glorify self-respect. This section, like the previous sections, unfolds simple thoughts in simple language. There is no pretentious use of language. It helps to comprehend the primary perspectives of feminism. The speaker evokes the necessity of self-reliance and evacuation of the internalization of hatred for one's self. When the woman starts portraying herself through the lens of the prerogatives of the society, she starts finding her character faulty. She ends up justifying desolations. In the last section of the poem, the speaker detects her habit of 'co-dependency.' She detects how she accepts the miseries as her 'lack.' The most interesting part of this section is that the speaker does not play the role of a victim. She avows to be strong enough to mesmerize with nicety. She acknowledges what has been offered to her by the world around. The message of the poem is clear enough to point out the prerequisite to be positive. The poem captures the speaker's realization of self-worth. A strong note of boldness becomes noticeable. She is no more vulnerable to the anxiety of loneliness. A feeling of honor fills up the blank space.

What [Imran \(2018\)](#) writes reviewing *The Sun and Her Flower* becomes applicable also for the analysis of *milk and honey*. The same review mentions that the book captures the experiences of a woman in the different phases of life. It can be claimed that the four poems in the book as four different parts refer to the same enquiry. Talking about women's empowerment and 'Me too Movement,' Kaur comments that such an incident is incredible. She also mentions that she sees herself in the place of 'survivor' instead of taking the place of a 'victim' ([CBS This Morning, 2018](#)). Poetry has been a consistent tool for Kaur to express inner feelings. At the same time, her poetry is not filtered by the immediate comments she receives from the fraternity in Instagram ([Our Shared Self, 2018](#)). Kaur's strong voice of feminism is seen reflected in the images she posts on menstruation. She confirms that such pictures are a form of protest ([CBC Arts, 2016](#)). In the case of writing, Kaur suggests free writing. She reveals in one of her interviews that writing unfolds the thoughts pertaining to the subconscious state of mind ([Dharmik K, 2020](#)). These comments on writing are suggestive of her writings in verses as well. Kaur's poetry is so popular that a 'brand' like the image of her poetry gets formulated. Her poetry is popular among the mass and it is accessible for all. Kaur seems to be aware of it and she does make her poetry available for all. Her poetry becomes a representative voice of the readerly thirst of the mass ([Lee, n.d.](#)). Kaur's poetry expresses the resilient voice to heal the inner pain. ([Laura, 2019](#))

This analysis of the poetry of Kaur discloses many aspects of feminism centring around the relationship of love and marriage. The poetry of Kaur reveals how discrimination and the norms of inequality exist through the veil of love. The speaker hesitates, at first, to raise her voice against the tenderness of the relationship. Gradually she is determined to move away from the habit of 'co-dependence.' This is the message of the poet for all. The poet, furthermore, brings into discussion the effect of language in the maintenance of societal norms. Style carries the thoughts and disseminates among the people. It is, therefore, repeated throughout the poems. It is a language that convolutes the meaning. One can identify the reference to the formulation of discourse and institutionalization of belief. Mention of words may also lead to the identification of 'écriture féminine' or 'feminine writing.'

As mentioned earlier, 'écriture féminine' is a search for an alternative language to address the feminist perspective. Association of an image with that of a poem is a different style of presentation of poetic writing. No exact use of punctuation is also remarkable in this context. It is noticeable that there is no use of capital letters in the required place. Even the title of the poem is in small letters. Such orientation of the poem relates to the idea of 'écriture féminine.' However, it is difficult to find out a concept of writing through the body in the poems. Unlike 'écriture féminine', Kaur's writing is not fragmented and extremely obscure. On the other hand, Kaur's writing embraces the utmost simplicity. Simple diction presents the expression. However, an experiment in the style of writing can still be examined. Lack of punctuation, use of hyphen here and there, no use of capital letters, the inclusion of images as an integral part of the poems—all these are enough to hint at a search for a new language that can rightfully stand for the feminist perceptions. Moreover, various other perspectives like domestic violence, sexual exploitation are also available in the poems. The poems also confer the ideas of gaze theory and objectification.

CONCLUSION

A reading of the poetry of Kaur has been an elevating involvement. To quest the thirst of digital poetry, one can go through the poems without being disappointed. And to get a glimpse of feminism in the trend of instapoems, the poetry of Kaur is a specific search. She has pioneered the form of instapoems. With the debut book itself, she has promised a ground-breaking style of poetry in the age of social media. Critics have opined about the style of writing and the medium



of expression in social media. But the depth of her poetry attributes her a prestigious place in the wave of instapoems. She is no longer a hidden name in the scenario of world literature.

LIMITATION AND FUTURE RESEARCH

This research paper is based on a literary interpretation. The opinion of the author is not there in the paper. The study comprises only one book of the author. Based on the poems included in this particular book, the formulation of the argument becomes possible. Researchers can communicate with the writer to find out more information from the poet in future research. The researcher can make a part of the writer's opinions on the topic. This may direct the analysis to a new dimension. There is one more book on poetry from the same poet. One may include both the collections of poems to formulate the same argument. At the same time, there is a scope to incorporate the writings of other instapoems. One may find out some other instapoets whose style of writing and thematic concern turn out to be similar to formulate the concerned topic of this paper. Rupi Kaur is a famous Canadian poet of the present time. The scope lies in the further study of the trends of Canadian literary trend of writing. Any future researcher may proceed with such purposes to study the poems of Rupi Kaur.

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