A Stylistic Study on the Selected Poems of Rupi Kaur's "Milk and Honey"

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Abstract

The emergence of cyberspace and digital means of communicating has resulted in the flourishing of writers who became famous by publishing their literary works online. One of the successful writers with this humble beginning is Rupi Kaur whose style is subjectively described as bizarre, peculiar, an illusion of profoundness, lacks nuance, and unconventional. To avoid jeopardizing the aesthetics and genuine meaning of her poetry, this research aims to explore the objective analysis and interpretation of her 12 micro poems selected from her book "Milk and Honey". It specifically seeks to stylistically investigate the presence of foregrounded parts found in her poems and their linguistic forms. The obtained verbal data are analyzed through the lens of Geoffrey Leech's foregrounding theory which focuses on deviation and parallelism. The study reveals that the foregrounded parts in terms of deviation are enjambment, omission of syllable sounds, hyperbaton, the personification of abstract nouns, and metaphorization which are linguistically categorized as graphological, phonological, grammatical, and semantic. In terms of parallelism, they are the repetition of sounds, lexeme, words, and phrases manifested through anadiplosis, epanalepsis, epistrophe, anaphora, and conduplicatio which are lexical, phonological, and syntactic. The foregrounded parts relay Kaur's message on the importance of equalness among gender and women's empowerment as she retains her sense of heritage, and culture very evident from the interdependence of various semiotic modes that she used in her poetry. It is recommended that the objectivity of literary analysis and interpretation should be discussed intensively for the awareness of language/literature teachers and learners.

Keywords: deviation, foregrounded parts, foregrounding theory, objective analysis/interpretation, parallelism

1. Introduction

The emergence of cyberspace and digital means of communicating and connecting with people has influenced the way people do things. Its influence is palpable in every aspect of their lives. It changes human communication and sharing of information and literature (Hernandez, 2017). Cyberspace is now mainstream for literary and non-literary writers. Contemporary authors share their literature with free publication through social media.

The number of authors specifically poets who utilize the internet to spread their work is in fact increasing (Hernandez, 2017). One of the authors, Rupi Kaur, an Indian-born Canadian writer began her career online. Due to her success, she was able to publish her first collection of poetry titled "Milk and Honey". However, her fame led to her numerous critics making her the most controversial instapoet (Giovanni, 2017) as affirmed by Priya Khaira-Hanks (2018). In support, Fysudeen (2019) regards her work as bad poetry, uses mediocre language, and presents only an illusion of profoundness which is presented in lowercase and contains no punctuation, is shallow, and lacks nuance (Kumar, 2017). McQuillan (2018) suggests that Kaur's critics question the literary value of her poetry by demeriting its aesthetics which is a biased and subjective judgment. Fysudeen (2019) said that poetry should not be subjective. With this, researchers consider her poems as subjects of their studies. For example, McQuillan (2018) studies her poems by exploring their interpretation.

The studies perused may have utilized Kaur's poetry as their subject but utilized different literary theories or models for investigation. For instance, Vega (2022) investigated the potential of Rupi Kaur's poetry through the lens of affect theory specifically exploring the happy objects which provided distinctions between high and low art. On the other hand, Tikkha (2018) explored the lonely voices of Kaur's poetry vis-à-vis its women representation in Indian culture. Similarly, Mary (2020) studied Kaur's poetry by looking into the feministic aspect which is the specific audience that "Milk and Honey" is intended for, the women, who were physically, mentally, and emotionally abused which is in consonance with Deka (2020) who discussed "Milk and Honey" using the feminist ideologies and discovered the multiple feministic aspect of Kaur's poetry. Of the multifarious literature and studies read, none of them have analyzed Rupi Kaur's poetry by investigating her style through a stylistic theory/model which is a conspicuous literature gap. The identified gap is a way to scrutinize Kaur's poetry by focusing on her style in order to avoid jeopardizing her poetry and bring out its aesthetics and meaning since a lot have criticized her work. The study of the author's style is the core of stylistics. Stylistics is a subdiscipline of linguistics that is concerned with the systematic analysis of style in language. In the Philippines, it is a course offered to students taking up a Bachelor of Secondary Education major in English. Unfortunately, students show difficulty in this subject due to the teacher's lack of resources, scantiness of teaching strategies as well as unfamiliarity with the discipline (Gonzales & Flores, 2016).

This dilemma is pervasive in small colleges or those regarded as extension campuses. As a result, learners are restricted in vocabulary and sentence grammar analysis when doing stylistic investigation (Huang, 2019). A common stylistic investigation deals with poetic language where students have weakness in determining the author's infringement of the standard usage of the English language alongside the over-regularity of patterns they made. This notion implies that teachers have not been able to guide the students to deeply understand the author's writing style and the piece's characteristics, thus, disabling the student to grasp and linguistically comprehend the piece in general.

This limited ability of the learners due to the teacher's shortcomings in teaching Stylistics is a problem that needs to be addressed by providing them with a comprehensive framework using a specific stylistic theory or model. Considering Rupi Kaur's controversial style as justified by the number of works of literature aforementioned, plus the teacher's unpleasant situation, hence, making her poems appropriate subjects to be stylistically investigated to address the literature gap and problem. Thus, this research aims to analyze and interpret the style of the selected poems written by Rupi Kaur from her book "Milk and Honey" using the lens of Geoffrey Leech's foregrounding theory.

Foregrounding theory suggests that in any text some sounds, words, phrases, and/or clauses may be so different from what surrounds them, or from some perceived 'norm' in the language generally, that they are set into relief by this difference and made more prominent as a result (Jeffries & Mcintyre, 2010) which Michael Halliday in 1993 regarded as motivated prominence which highlights the specific features of the language of a text which stand out. Halliday (1993) categorized prominence into two categories incongruity and deflection which are termed deviation and parallelism respectively in Leech's Foregrounding Theory (Liu, 2017). Li and Shi (2015) elucidated that the presence of a prominent language aids the comprehension and parsing of the text. Moreover, Halliday (1993) explained that incongruity is commonly achieved by deviations caused by irregular linguistic structure, violation in the use of language, or the transference of language from one field of discourse to another. In terms of deflection, it is repetition or over-regularity. These features are said to be visible in all texts, both literary and non-literary.

Leech (2007) emphasized that foregrounding effects can be achieved through linguistic deviation and parallelism. Further, he elaborated that poetic foregrounding presupposes some motivation on the part of the writer and some explanation on the part of the reader. Leech in his book titled "A Linguistic Guide to English Poetry" enumerated different types of linguistic deviations and linguistic parallelisms. Poetry deviates from day-to-day speech and from prose by using meter, alliteration, flabbergasting metaphors, and other devices by which language draws attention to itself (Leech, 2007). Specifically, Leech identified different types of deviations namely: lexical, grammatical, graphological, phonological, semantic, dialectical, deviation of register, and deviation of historical period. In the same manner, parallelism can also be achieved in the following levels such as phonological, graphological, grammar, and lexicon. Verbal repetition is an example of parallelism at both phonological and grammatical levels. Indeed, as a general concept of foregrounding theory, anyone who wishes to investigate the style of text must concentrate on the element of interest and surprise drawn from deviation (incongruity) and parallelism (deflection) elements of the poetry used for stylistic exploration.

2. Method

This study adopts qualitative research which deals with the analysis of qualitative data text taken from the sources of verbal data which is heavily dependent on the analytic and integrative skills of the researcher and their personal knowledge of the social context where the data is taken. Denzin and Lincoln (2000) as cited by Aspers and Corte (2019) emphasized that qualitative researchers study things in their natural settings, attempting to create a sense of, or interpret phenomena in terms of how people perceive them to be. It also uses content analysis which is described by Hsieh and Shannon (2005) as one of the most numerous research methods to analyze a text. Further, researchers regard it as a flexible method for analyzing text data whose analytic approaches ranging from impressionistic, intuitive, and interpretive analyses to systematic, strict textual analyses of works and the Practical Stylistics Approach defined by Carter as cited by Dangan (2016). Carter elaborated that the basic assumption of Practical Stylistics is that literature is made from and with language, that language is the medium of literature, and that beginning with the very textuality of the text is a secure foundation for its interpretation.

The sources of data are the selected poems written by Rupi Kaur. In selecting the poems as subjects of this stylistic investigation, the researcher followed three criteria: (1) Length of the poems which corresponds to the number of lines per micro poem in every chapter. Micro poems are poems characterized by their ultimate brevity (Plummer, 2017). Some classic examples of micro poems are haiku and tanka. Definitely, Kaur's poems are micro poems because she created very short poems. In fact, it is observed that most of Kaur's micro poems are either in 3-4, 5, or 10-11 lines thus, entry from each group and chapter is highly considered for an equal representation. Thus, the researcher chose one poem from each chapter which consists of three lines, five lines, and ten to eleven lines. (2) Number of poems taken from each chapter of the book "Milk and Honey". The book is composed of four chapters which are The Hurting, The Loving, The Breaking, and, The Healing. To treat each of the chapters with equal importance and value, three poems from each chapter are chosen to be stylistically investigated. (3) Poems with illustration and without is the third criterion considered in the selection. Since Rupi Kaur included illustrations in some of her micro poems in the book, it is fair to select two entries in every chapter with illustrations and one entry without illustrations. The micro poems with illustrations are not as common as the micro poems without illustrations thus, the researcher opted to select two for those with illustrations and one for those without. Considering the criteria above, the following poems from the four chapters are chosen, namely: 'you have sadness', 'there is no bigger illusion in the world', and 'you' from The Hurting; 'i am learning', 'i'd be lying if i said', and 'love will come', from The Loving; 'people go', 'i didn't leave because', and 'the next time you' from The Breaking; 'do not look for healing', 'you must', and 'the next time he' from The Healing.

Moreso, the process followed to gather the qualitative data follows three phases: phase 1, identification of foregrounded parts, phase 2, classification of foregrounded parts as to linguistic forms, and phase 3, analysis and interpretation of foregrounded parts.

3. Results and Discussion

This portion presents the analysis, and interpretation of qualitative data as answers to the objectives aforementioned: identify the foregrounded parts found in the select poems in terms of Deviation and Parallelism, classify the foregrounded parts as linguistic forms, and analyze the foregrounded parts. The foregrounded parts found in the select poems, the poems are grouped based on the chapter they belong

The identification of foregrounded parts and their classification as linguistic forms are presented in the matrices below.

Table 1. Identification and classification of foregrounded parts of the hurting

The Hurting		Deviation	Linguistic Form	Parallelism	Linguistic Form
you have sadness	[1] you have sadness	all small letters, no punctuation	graphological	**anadiplosis**, repetition of the word **sadness** which is the last word in the first line and the first word in the last line	lexical
	[2] living in places	all small letters, no punctuation	graphological		
	[3] sadness shouldn't like	all small letters, no punctuation	graphological	**anadiplosis**, repetition of the word **sadness** which is the last word in the first line and the first word in the last line	lexical
		sound omission in **shouldn't** (supposed to be should not) – this sound omission is known as **contraction**	phonological		
		absence of an object after the transitive verb **like/**rearrangement of words it could also be (you) shouldn't like sadness	grammatical		
		sadness as an abstract noun is being personified	semantic		
there is no bigger illusion in the world	[1] there is no bigger illusion in the world	all small letters, no punctuation	graphological		
	[2] than the idea that a woman will	all small letters, no punctuation	graphological	repetition of the consonant sound **[w]** found in words **woman** and **will**, this repetition is called **consonance**	phonological
	[3] bring dishonor into a home	all small letters, no punctuation	graphological		
	[4] if she tries to keep her heart	all small letters, no punctuation	graphological	presence of a repeated similar phrasal structure **"Det + N"** (Determiner + Noun) which are **her heart** and **her body** separated by conjunction	syntactic
	[5] and her body safe	all small letters, no punctuation	graphological	repetition of the word **her** found at the ending part of **line 4** and used at the	
you	[1] you	all small letters, no punctuation	graphological		
	[2] have been	all small letters, no punctuation	graphological		
	[3] taught your legs	all small letters, no punctuation	graphological		
	[4] are a pit stop for men	all small letters, no punctuation	graphological		
		metaphor (different meaning of legs – are a pit stop for men)	semantic		
	[5] that need a place to rest	all small letters, no punctuation	graphological		
		metaphor (different description of men – need a place to rest)	semantic		
	[6] vacant body empty enough	all small letters, no punctuation	graphological		
		metaphor (different description of body – empty enough)	semantic		
	[7] for guests but no one	all small letters, no punctuation	graphological		
		metaphor (different description of a woman's body – for guests but no one)	semantic		
	[8] ever comes and is	all small letters, no punctuation	graphological		
	[9] willing to	all small letters, no punctuation	graphological		
	[10] stay	all small letters, no punctuation	graphological		

Table 1 reveals that the three select poems from the chapter, The Hurting, has deviation with four linguistic forms classification while three for parallelism.

For foregrounded parts under deviation, graphological, phonological, grammatical, and semantic are the apparent forms. Graphological deviation occurs in all the lines of the three selected poems as it is evident in the lowercase usage of all the letters from the first line until the last. In addition, no single punctuation is used thus, it is a clear violation of the prescribed graphology of the English language's written piece. Leech (2007) mentions that discarding uppercase letters and punctuation where conventions call for them is an orthographic deviation which is under graphological which is the style of Rupi Kaur. Another linguistic form identified is phonological. In line 3 of the poem 'you have sadness', the words 'should not' is contracted into shouldn't which is not prescribed in the standard usage of English in written communication. This contraction is sound omission and the common irregularities of pronunciation in verse composition are sound omission, aphesis, apocope, syncope, etc. determined by apostrophe which are usually used by poets for the purpose of rhyming (Leech, 2007). Grammatical deviation appears in line 3 of 'you have sadness' due to the absence of the object of the verb like since with the pattern presented in this line one could ask, what is not supposed to be liked by sadness. Another angle of grammatical deviation is the rearrangement of the words in this line. Since, line 1 talks about 'you' thus, this line shall also talk about you as someone to dislike sadness such that (you) shouldn't like sadness. Leech (2007) discussed that grammatical deviation occurs in many forms such as syntactic rearrangement also known as hyperbaton. Lastly, the semantic deviation is the second most commonly used in select poems. Though, it only appears once in 'you have sadness', not once in 'there is no bigger illusion in the world', however, it appears four times in 'you'. Here, the semantic deviation is manifested through personification and metaphor which are responsible for modifying the meaning of the words sadness, legs, men, and woman's body. Leech (2007) explains that transference of meaning is the process whereby literal absurdity leads the mind to comprehend figuratively. The common figurative speech responsible for it is a metaphor.

For foregrounded parts under parallelism, lexical, phonological, and syntactic are the determined linguistic forms. Leech (2007) details that parallelism occurs through the repetition of linguistic items. It is a broad class of repetitive effects which he called schemes and this is responsible for the creation of obtrusive regularity of patterns. Lexical repetition transpires in the poems 'you have sadness' and 'there is no bigger illusion in the world'. The type of word repetition that is figured in the poems 'you have sadness' and 'there is no bigger illusion in the world' is anadiplosis repeating the word sadness. Phonological repetition is shown through consonance, the repetition of the initial consonant sound [w]. Leech (2007) explicitly says that these patterning of phonemes may be achieved through individual vowels and consonants. Meanwhile, syntactic repetition happens by repeating the similar phrasal structure, Det (Determiner) + N (Noun), in lines 4 and 5 of 'there is no bigger illusion in the world', her heart and her body respectively. Leech cites this as a grammatical unit which is a noun phrase as palpable of their phrasal structure (2007).

'The Hurting' being the first chapter of her book "Milk and Honey" exposes how the persona of the poem is hurt because of people's unkindness towards her as Deka (2020) believed that 'Milk and Honey' is a metaphor for kindness. This section clearly presents pain, a common pain that most of the ladies who once fell in love and survived the partiality of life can relate to. Here, Kaur presents how a woman could be hurt because of how a man perceives her to be such as being merely an object of his interest. Her entries here show sensitive issues which may appear taboo for some readers coming from a conservative culture. Furthermore, Noel (2017) describes this chapter as Kaur's means of exploring a woman's education of her body and the kind of punishment she is feeling when she started to realize that her body is not always hers.

Table 2 reveals that the three select poems from the chapter, The Loving, has three linguistic forms classification for deviation and parallelism.

For foregrounded parts under deviation, graphological, phonological, and semantic forms are conspicuous. Graphological deviation occurs in all the lines of the three select poems as it is clear in the lowercase usage of all the letters from the first line until the last. In addition, no single punctuation is used thus, it is a clear violation of the prescribed graphology of the English language's written piece. Leech (2007) mentions that discarding uppercase letters and punctuation where conventions call for them is an orthographic deviation, a type of graphological deviation. Also, Jimenez (2015) cited that Halliday, McIntosh, and Strevens (1996) broadens its concept as they connected it to spelling, punctuation, and any other matter related to graphic resources in language. Phonological deviation is taken from line 1 of the poem 'i'd be lying if i said' which is a sound omission as it is seen in the word 'i'd'. As said by Leech (2007), sound omission is a conventional license of verse composition which he categorized under phonological deviation. The last form of linguistic under deviation is semantic. Line 2 of 'love will come' personified the abstract noun love thus, giving a different perspective of its meaning. It is explained in literary terms portal that personification is a kind of metaphor in which one describes an inanimate object, abstract thing, or non-human animal in human terms. A transference of meaning is achieved through this humane description. The abstract noun love becomes an example of absurdity whose sense is only used in the context of the poem by Kaur. This superficial absurdity forces the readers to look beyond the dictionary definition for a reasonable interpretation of a word, phrase, or clause being semantically deviated by the author (Leech, 2007).

Table 2. Identification and classification of foregrounded parts of the loving

The Loving		Deviation	Linguistic Form	Parallelism	Linguistic Form
i am learning	[1] i am learning	all small letters, no punctuation	graphological		
	[2] how to love him	all small letters, no punctuation	graphological	repetition of the word **love** which is found as the ending phrase on the second line while found as the beginning phrase on the third line - **anadiplosis**	lexical
	[3] by loving myself	all small letters, no punctuation	graphological		

	[1] i'd be lying if i said	all small letters, no punctuation	graphological		
		sound omission in **i'd** (supposed to be I would) – this sound omission is known as **contraction - sound omission**	phonological		
i'd be lying if i said	[2] you make me speechless	all small letters, no punctuation	graphological	a repetition of the word **you** which is found in the initial position of line 2 and appeared at the ending phrase of line 3 – this repetition is called **epanalepsis**.	lexical
	[3] the truth is you make my	all small letters, no punctuation	graphological		
	[4] tongue so weak it forgets	all small letters, no punctuation	graphological	**internal rhyme** in lines 4 and 5 which are the words **weak** and **speak**	phonological
	[5] what language to speak	all small letters, no punctuation	graphological		
love will come	[1] love will come [2] and when love comes	all small letters, no punctuation	graphological	repetition of the word **love** at the beginning part of line 1 and repeated in the final phrase of line 2 – this literary device is known as **epanalepsis** ;	lexical
		the abstract noun **love** is **personified** thus, changes the definition or description of love	semantic	repetition of the word **come** which is repeated as the last word in lines 1 and 2, this repetition is known as **epistrophe** or **epiphora**.	
	[3] love will hold you [4] love will call your name [5] and you will melt			repetition of the phrase **love will** at the beginning of lines 3 and 4 which is known as **anaphora**	syntactic
				repetition of the word **you** at the end of line 3 and 4 while it is the beginning word of line 5 – **epiphora and anadiplosis**	lexical
	[6] sometimes though [7] love will hurt you but [8] love will never mean to [9] love will play no games [10] cause love knows life			repetition of the phrase **love will** at the beginning of lines 7, 8, and 9 which is known as **anaphora**	syntactic
	[11] has been hard enough already	all small letters, no punctuation	graphological		

For foregrounded parts under parallelism, lexical, phonological, and syntactic are the palpable linguistic forms. As previously mentioned, Leech (2007) made it so clear that parallelism is achieved through schemes that are defined as repetitions of expression. The lexical repetitions in the select poems are presented in two instances of anadiplosis, epanalepsis, and epiphora. Leech (2007) made a pattern of these repetitions such that anadiplosis is (…a) (a…), while epanalepsis is (a…a) (b…b), and epiphora is (…a) (…a). These are the basis of the categorization of the verbal parallelisms found in the poems of Rupi Kaur. The words repeated are love, you, and come. For syntactic repetition, the phrases repeated are mentioned at the beginning thus, it is demonstrated through anaphora. Anaphora appears twice as found in 'love will'. The phrase for the instances of anaphora is love will. For phonological repetition, an instance of internal rhyme is discovered in lines 4 and 5 of the poem 'i'd be lying'. The words which rhymed are weak and speak. The words weak and speak obviously have the same vowel sound which is [i] and a similar final consonant sound which is [k]. According to Tartakovsky (2014), this is an example of a full rhyme. In his paper, he cited a sample poetic line that he took from Donald Justice's short poem titled 'On the Death of Friends in Childhood', In games whose very names we have forgotten, which he mentioned that in this poem the only full rhyme are the words games and names (12). This example he mentioned is similar to weak and speak found in Kaur's poem titled 'i'd be lying'.

'The Loving' is the second chapter of her book "Milk and Honey". Kaur's poem on 'The Loving' dwells on the capability of an individual especially a woman to feel love and be loved. Love is a feeling which is universal. In this collection of poetry, Kaur discloses the different actuations and feelings of a woman when she loves and is loved. Also, Kaur presents ways in which a woman loves a man. It is a chapter where the speaker speaks about her seemingly new and fulfilling relationship. Moreover, Noel (2017) perceived that this chapter of "Milk and Honey" is all about a woman falling in love with a man and herself as well.

Table 3. Identification and classification of foregrounded parts of the breaking

The Breaking		Deviation	Linguistic Form	Parallelism	Linguistic Form
people go	[1] people go	all small letters, no punctuation	graphological		
	[2] but how	all small letters, no punctuation	graphological		
	[3] they left	all small letters, no punctuation	graphological		
	[4] always stays	all small letters, no punctuation	graphological	**Internal rhyme** – repetition of the syllable sound [eiz] within the line	phonological
i didn't leave because	[1] i didn't leave because	all small letters, no punctuation	graphological	repetition of the word **i** in the initial part of lines 1, 2, 3, 4, and 5. This repetition is called **anaphora**.	lexical
		sound omission in the word **didn't** which is supposed to be did not – this is called **contraction**	phonological		
	[2] i stopped loving you	all small letters, no punctuation	graphological		
	[3] i left because the longer	all small letters, no punctuation	graphological		
	[4] i stayed the less	all small letters, no punctuation	graphological		
	[5] i loved myself	all small letters, no punctuation	graphological		
the next time you	[1] the next time you	all small letters, no punctuation	graphological	Lines 1 to 6 show a repetition of the word **you** in different places which is known as **conduplicatio**.	lexical
	[2] have your coffee black	all small letters, no punctuation	graphological		
	[3] you'll taste the bitter	all small letters, no punctuation	graphological		
		sound omission in the word **you'll** which is supposed to be you will – this omission is called **contraction**	phonological		
	[4] state he left you in	all small letters, no punctuation	graphological		
	[5] it will make you weep	all small letters, no punctuation	graphological		
	[6] but you'll never	all small letters, no punctuation	graphological		
		sound omission in the word **you'll** which is supposed to be you will – this omission is called **contraction**	phonological		
	[7] stop drinking	all small letters, no punctuation	graphological		
	[8] you'd rather have the	all small letters, no punctuation	graphological		
		sound omission in the word **you'd** which is supposed to be you would – this omission is called **contraction**	phonological		
	[9] darkest parts of him	all small letters, no punctuation	graphological		
	[10] than have nothing	all small letters, no punctuation	graphological		

Table 3 reveals that the three select poems from the chapter, The Breaking, has two linguistic forms classification for deviation and parallelism.

For foregrounded parts under deviation, graphological and phonological linguistic forms are found. Graphological deviation occurs in all the lines of the three select poems as it is clear in the lowercase usage of all the letters from the first line until the last. As previously mentioned, Leech describes this as orthographic deviation, a kind of graphological. Capitalization and usage of punctuation marks are a few of the many forms of graphology and failure to use them as they are supposed to deviate from the convention of writing (Anantha, 2014). Another linguistic form discovered is phonological. There are four instances when phonology is deviated by Kaur as taken from the three select poems. These instances are the omission of the vowel sounds in the words didn't and you'll which are perceptible in line 1 of 'i didn't leave because' and lines 3, 6, and 8 in the poem 'the next time you'. Kaur's way of omitting the sounds is sound omission by contraction.

For foregrounded parts under parallelism, phonological and lexical are conceived. Phonological is obvious in 'people go' line number four. The words always and stays are seen to rhyme internally thus, both words show repetition of the sound syllable [eiz]. This sound repetition

is phonological parallelism. Lexical is seen in lines 1, 2, 3, 4, and 5 of the poem 'i didn't leave because' through the repetition of the pronoun 'i' at the beginning of each line, which is anaphora. This lexical repetition is also noticeable in lines 1, 2, 3, 4, 5, 6 of the poem 'the next time you' by repeating 'you' in different places, which is called conduplicatio. As explained by Raupp (2020), conduplicatio is the repetition of the words in different places of the verse or paragraph. This repetition is a prominent parallelism found in the poem as the word 'you' is repeated many times in various lines aforementioned.

'The Breaking' is the third chapter of Kaur's poetry from her book "Milk and Honey". This chapter shows another emotion of pain when a woman who is in a relationship is at the edge of separating from the love of her life. This poem supports the clich étagline of the millennials which is there is no word for forever among couples. That every relationship will not last forever and just like all stories created they always have to end. In addition, Noel (2017) narrated that this chapter presented a woman who is feeling the pain and torment of falling out of love and who desperately clings to something, her memories with him, whom she knew is never coming back to her life. This is an unpleasant experience to happen to a woman's life yet, presents a reality when she happened to stumble and fall for a man who is not right for her. Such experience may break her into pieces and think of her moments with him all over again. She does not forget her experience then and becomes a part of her forever. In addition, Kaur's way of deviating her poetry graphologically provides her reader with a consistent pushing effect which leads them to keep reading the text. This deviation suggests an equal division of the phrases where they are divided according to thought units. Likewise, the usage of small letters throughout the poem is Kaur's way of expressing her stand on gender equality. She favored the importance of equalness for everyone. This solid stand of Kaur is associated with her experience as she also experienced violence when she was younger which is very prevalent in her birth country which is India. Gender-Based Violence (GBV) is really widespread in India not only before but even up until now. Women are abused in different forms such as psychological, physical, or sexual (Simister & Mehta, 2010).

Table 4. Identification and classification of foregrounded parts of the healing

	The Healing	Deviation	Linguistic Form	Parallelism	Linguistic Form
do not look for healing	[1] do not look for healing	all small letters, no punctuation	graphological		
	[2] at the feet of those	all small letters, no punctuation	graphological	repetition of the vowel sounds **[oʊ]** in words such as **those** and **broke** and **[u]** in **who** and **you**, this vowel repetition is known as **assonance**	phonological
	[3] who broke you	all small letters, no punctuation	graphological		
you must	[1] you must	all small letters, no punctuation	graphological		
	[2] want to spend	all small letters, no punctuation	graphological		
	[3] the rest of your life	all small letters, no punctuation	graphological	repetition of the lexeme **you** near or at the end part of lines 3 and 4, this repetition is called **epiphora** or **epistrophe**	lexical
	[4] with yourself	all small letters, no punctuation	graphological		
	[5] first	all small letters, no punctuation	graphological		
the next time he	[1] the next time he	all small letters, no punctuation	graphological		
	[2] points out the	all small letters, no punctuation	graphological		
	[3] hair on your legs is	all small letters, no punctuation	graphological		
	[4] growing back remind	all small letters, no punctuation	graphological		
	[5] that boy your body	all small letters, no punctuation	graphological	repetition the consonant sound **[b]** in the word's **boy** and **body**, this initial repetition is called **alliteration**	phonological
	[6] is not his home	all small letters, no punctuation	graphological	repetition of the lexeme **he** found in different places of lines 6, 7, 8, and 10 such that **[6] his**, **[7] he**, **[8] him**, **[10] his**, this repetition is called **conduplicatio**	lexical
	[7] he is a guest	all small letters, no punctuation	graphological		
	[8] warn him to	all small letters, no punctuation	graphological		
	[9] never outstep	all small letters, no punctuation	graphological		
	[10] his welcome	all small letters, no punctuation	graphological		
	[11] again	all small letters, no punctuation	graphological		

Table 4 reveals that the three select poems from the chapter, The Healing, has one linguistic form classification for deviation while two for parallelism.

For foregrounded parts under deviation, only graphological is obtained. Graphological deviation occurs in all the lines of the three select poems as it is clear in the lowercase usage of all the letters from the first line until the last. Jimenez (2015) defined graphology as the study of written and printed symbols and writing systems of a specific language. Thus, the way Rupi Kaur printed her poems is very essential considering this linguistic form. Farrison et al (1966) explain that graphology has been chosen to parallel with phonology and the terms included here are orthography, punctuation, and others concerned with showing how a language uses its graphic resources to carry its grammatical and lexical patterns.

For foregrounded parts under parallelism, phonological and lexical repetitions are perceived. Phonological repetition transpires through assonance which appears here as the repetition of the [oʊ] sound in words such as those and broke and the [u] sound in words like who and you found in lines 2 and 3 in the poem 'do not look for healing'. In the same manner, alliteration is another repetition of sound presented in this chapter of the select poem 'the next time you' as consonant [b] is repeated in the words' boy and body in line 5. For lexical repetition, there are two occasions where a certain is repeated which occur in poems 'you must' and 'the next time he'. The words repeated are you and he where their repetitions are categorized as epiphora and conduplicatio respectively.

Nevertheless, the select poems of Rupi Kaur under the four chapters have shown deviations in various linguistic forms which are graphological, phonological, grammatical, and semantic while in terms of parallelism, repetitions of sounds, lexemes, words, and phrases are the ones identified which fall under phonological, lexical, and syntactic linguistic forms.

"The Healing" is the fourth and last chapter in Kaur's book "Milk and Honey". This chapter showcases another of Kaur's masterpieces which mainly deals with how individuals specifically women can be healed. Undeniably, Kaur as a poet offers different emotions in her collections which women can relate with. She talks about hurting, loving, breaking, and, lastly healing which she mainly addresses to women who are oppressed, objectified, and tagged as weak, among others. "The Healing" part suggests to women her ways of what to do to finally say 'I am over with it', 'I moved on', and 'I am happy because I am healed'. Also, Noel (2017) considered this last chapter of "Milk and Honey" as full of self-love, solidarity forgiveness, and hope.

Nonetheless, the foregrounded parts in the forms of deviants and parallel structures achieved through repetitions found in the select poems of Rupi Kaur are the bases to obtain objective interpretations of the selected poems. These parts allowed Kaur to cascade to her readers her message about gender equality, women empowerment, and self-love. She is able to emphasize terms very important in her poems which are her instruments to make her readers feel the themes of her book which are the hurting, loving, breaking, and the healing.

4. Conclusion

Grounded on the findings of the study, it has been proven that the selected poems of Rupi Kaur from her poetry book collection "Milk and Honey" reveal foregrounded parts that assisted the objectivity of their interpretations. The following are: (1) The different foregrounded parts found in the select poems of Rupi Kaur's "Milk and Honey" in terms of deviation are the usage of small letters in all of her poems, non-usage of any punctuation marks also known as enjambment, omission of the medial syllable sounds to achieve contraction, absence of an object after a transitive verb, rearrangement of the words also known as hyperbaton in a line resulting to the deviation of English' syntactic structure, the personification of abstract nouns, and metaphorization of terms. Meanwhile, in terms of parallelism, the following foregrounded parts are the repetition of sounds through consonance, internal rhyme, assonance, and alliteration and the repetition of lexeme, words, or phrases manifested through anadiplosis, epanalepsis, epistrophe or epiphora, anaphora, and conduplicatio. (2) The identified foregrounded parts are classified in various linguistic forms. In terms of deviation, graphological, phonological, grammatical, and semantic are the linguistic forms where deviations belong while in terms of parallelism, the various repetitions sought are perceived to be lexical, phonological, and, syntactic.

The selected poems from Kaur's poetry book collection "Milk and Honey" presented deviations that cascade Kaur's strong message with regards to the importance of equalness among gender, elaboration on the feministic meaning of the personified abstract nouns as well as the transformed meanings of terms being metaphorized which suggested women empowerment encouraging her women readers who are/were victims of oppression, physical, psychological, and sexual abuse to stand up not for others but for themselves. Likewise, Kaur also succeeds to retain her sense of heritage, culture, and power through the deviants found in her poetry. Her non-usage of punctuation marks resulted in the pushing effect and urgency towards her readers to read the next line as they were brought to not only wander but also anticipate the next lines for the completion of nuances.

Meanwhile, parallelisms found in the select forms through repetitions present all the important sounds, words, and phrases which are the focuses of the poems and by repetition, they were being emphasized allowing her readers to feel the hurting, loving, breaking, and healing themes of their life experiences. These emphases cause the women readers to be empowered, strong, resilient, and brave to stand up for themselves and love themselves. In addition, the texts in Rupi Kaur's poetry are mostly accompanied by line drawings showing complementary messages between the text and illustration providing clear powerful messages through the interdependence of various semiotic modes used.

In view of the findings, some practical academic recommendations are presented. First, the selected poems of Rupi Kaur are good examples of modern poetry to use in order to intensify the language learners' and teachers' awareness of the importance of foregrounded parts which

everyone may not have common knowledge about. Second, the poems of Rupi Kaur are good exemplars to utilize in English classes focusing on grammar lessons since they are easy poems to use to identify portions of the lines which do not follow the conventions of English Language grammar as well as the point on grammar items which are repeated in the texts for the purpose of emphases. Lastly, the selected poems are being interpreted objectively through the use of foregrounded parts which may help the students of linguistic or literature classes that interpretations do not only rely solely on the readers' intuition and personal experiences. Stereotypes on literary criticism and appreciation may be corrected as well as encouraging learners to explore more stylistic analysis for a more objective interpretation.

Acknowledgements

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Appendix A

The 12 Poems from "Milk and Honey" by Rupi Kaur

you have sadness
living in places
sadness shouldn't live

The Hurting

you
have been
taught your legs
are a pit stop for men
that need a place to rest
a vacant body empty enough
for guests but no one
ever comes and is
willing to
stay

there is no bigger illusion in the world
than the idea that a woman will
bring dishonor into a home
if she tries to keep her heart
and her body safe
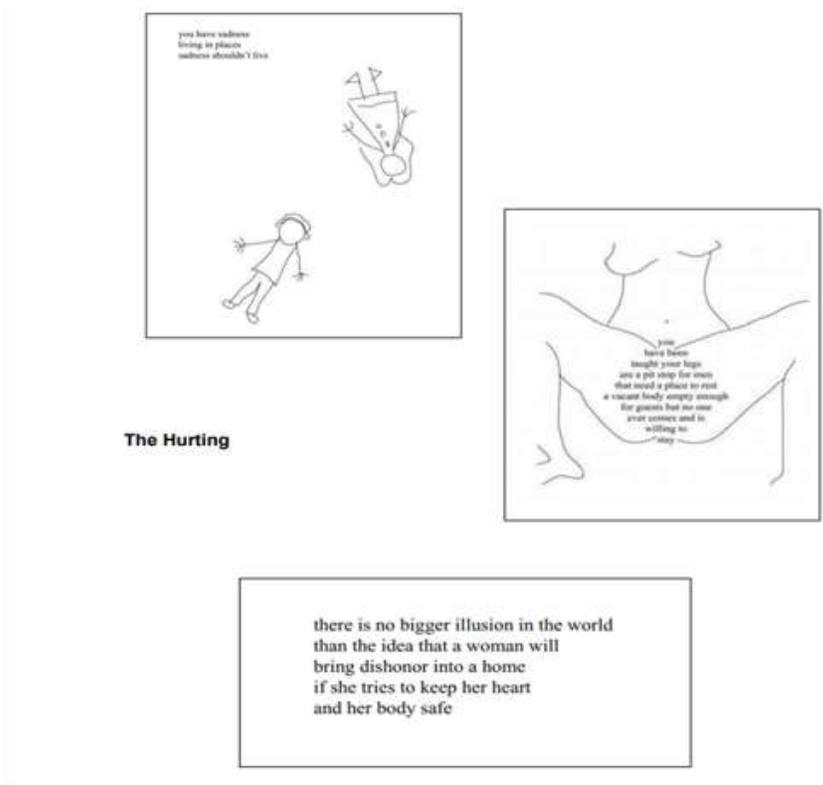
The Loving

love will come
and when love comes
love will hold you
love will call your name
and you will melt
sometimes though
love will hurt you but
love will never mean to
love will play no games
cause love knows life
has been hard enough already

people go
but how
they left
always stays

The Breaking
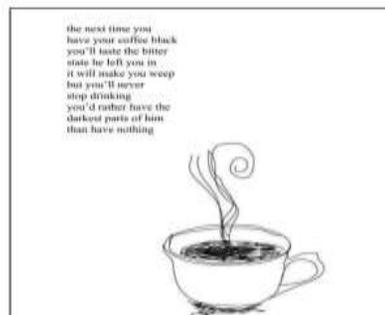
The Healing

you must
want to spend
the rest of your life
with yourself
first