

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature is terms used to describe written text marked by careful use of language, including features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, and alliteration which are aesthetically read or intended by the author to be aesthetically read and are deliberately somewhat open in interpretation (Meyer, 1997).

Literature is also produced by imagination of the author. Literature is not just a document of facts; it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the unlimited imagination.

Poetry is a literary genre structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being. Poetry is used to achieve this artistic expression in several ways (Olila & Jantas, 2006). It has enjoyed something of a rebirth in the public sphere over the past twenty years, emerging in new locations such as community centers, bookstores and cafes, festivals, "slam" competitions, and the Internet and creates new audiences.

In recent history, feminist critics have been keen to uncover and promote female presence in the sonnet tradition. However, whilst it is accepted that women

can, and have, written sonnets, theirs is still a peripheral and secondary story, with continued debate over women's claims upon the poem and the gendered ideology of the genre. Some critics have suggested that because of the sonnet's masculine tradition and phallic direction, despite her intentions and politics, the female poet who appropriates the form, inevitably ends up being implicated in the sexist ideology of the genre and failing to assert a genuine female narrative (Homans 573-4; Jones 58).

The term feminism, according to Freeman (2001) is a relatively modern one; there are debates over when and where it was first used, but the term 'feminist', according to Fraisse (1995) as cited in Freeman's book "*Feminism*", seems to have first been used in 1871 in a French medical text to describe a cessation in development of the sexual organs and characteristics in male patients, who were perceived as thus suffering from 'feminization' of their bodies. The term was then picked up by Alexandre Dumas *fils*, a French writer, republican and antifeminist, who used it in a pamphlet published in 1872 entitled *l'homme-femme*, on the subject of adultery, to describe women behaving in a supposedly masculine way. Nowadays, Feminism is not only an issue that can only be seen through some cultures, it can also be reflected through the arts and literature such as music, painting, novel, and poetry.

Feminist criticism has become one of the most prominent and productive forms of literary criticism. Feminist scholars have not only contributed to research in all the major historical periods and genres of literary studies, but they have also contributed to debates in literary theory. As a result, feminist criticism is now

widely acknowledged to be a crucial component of literary critical and theoretical discourse (MacKeen, 1989).

Feminist stylistics has its roots in the theories and practices of feminist criticism which began in the United States and France. Feminist criticism itself derives its theoretical basis from the larger feminist movement which advocates the social, political and economic equality between the sexes. But the dialectical variations and contradictions in the feminist movement have created difficulties in defining it properly. According to Mills (1995), most feminists hold a belief that women as a group are treated oppressively and differently from men and that they are subject to personal and institutional discrimination. Feminists also believe that society is organized in such a way that it works, in general, to the benefit of men rather than women. Feminism and feminist criticism, according to Garvey (2012), have given rise to a host of critical views about language; the very medium of literary reality, and the real world codification of social values. Some of these views have crystallized into a fresh text linguistic theory as well as an approach to the study of stylistics referred to as feminist stylistics (Garvey, 2012).

According to Sara Mills, the form of analysis which is termed as feminist stylistic concerns in identifying the way gender is handled in text which use linguistic or language analysis to examine the text (Mills, 1995). Therefore, feminist stylistic can be used to analyze in order to highlight how gender is being represented by using the theory of stylistic which deals with language analysis.

One of the modern poetry that portrays women issues is Rupi Kaur's poetry collection; *Milk and Honey* (Andrews Mc Meel Publishing, 2015). Kaur's first

book *Milk & Honey* is a collection of poetry and prose about survival. It is about the experience of violence, abuse, love, loss, and femininity. Split into four chapters, each chapter serves a different purpose; deals with a different pain, heals a different heartache. *Milk and Honey* is a powerful and deeply felt exploration of womanhood, identity, and love in the 21st century. Kaur is part of an unofficial movement of young poets who have earned their audiences primarily through social media. Kaur's poems, accompanied by her own black and white line drawings, are often extremely brief but always cut beneath the surface, pulling back artifice to expose the pain, beauty, injustice, or triumph underneath.

The writer will focus the analysis on the women's portrayal in Rupi Kaur's selected poem in *Milk and Honey* book. The writer chooses Kaur's because she is a phenomenal feminist poet, found through social media and her braveness to embrace every little thing that women has through picture, and words. *Milk and Honey* is her first book of poem that has been published in 2015. The writer choose Kaur's poem because the poem portrays women in many ways.. The poetries have written by her feelings and thoughts as honesty as possible. Rupi Kaur is an inspiration to many, especially young Sikh girls. She's brought Sikh art, vulnerability, and beauty to the mainstream in a contemporary fashion.

This study uses three previous relevant studies as reference. First previous study is from Catherine Elizabeth Birch entitled "Evolutionary Feminism in Late-Victorian Women's Poetry: Mathilde Blind, Constance Naden and May Kendall" (2011). This thesis is the first full-length study of representations of evolution in women's poetry. Focusing predominantly on the

work of Mathilde Blind, Constance Naden and May Kendall, this thesis examines how the depiction of evolution in women's poetry of the 1880s and 1890s, particularly comic poetry, responds to the conclusions of professional scientists about the application of evolutionary theory to human society. The themes examined in this thesis include change, the blurring of boundaries and undermining of hierarchies, the association of white women with people of other races in scientific discourse, and Darwin's representation of women's sexual and reproductive role.

The second previous study is from Israt Jahan entitled "Confessional Poetry: Voice of Oppressed Women" (2015). This thesis analyzed Confessional poetry. This genre breaks down the traditional definition of poetry and explores new poetic style where poets vent out their inner feelings and unspoken words through their writings. Confessional poetry is famous both for male and female poet but female poets theme; writing and style are different from male poets. For the female poets, confessional poetry is a medium where they can expose their psyche. Through this genre woman poets seek self-definition. Female confessional poets struggle to find connection between the name that was set for her by the society and the name that they want to give themselves.

The third previous study is from Saman Salah Hassan entitled "Women and Literature: A Feminist Reading of Kurdish Women's Poetry" (2013). This thesis analyzed the poetry of a selected group of Kurdish women poets which has been written in Sorani Kurdish. The poets come from two different locations, but are originally from Iraqi Kurdistan. The study chooses the time extending from 1990 to 2009 as its scope. There are clear reasons for the selection of this time as

it stands for the most hectic period when Kurdish women's poetry flourishes at a fast pace in southern Kurdistan. The study argues that the liberation of southern Kurdistan in 1991 from the overthrown Iraqi Ba'th regime plays a vital role in the productive reemergence of Kurdish women's poetry after decades of silence and suppression being inflicted by the male-dominated Kurdish literature.

While those three previous studies have some similarities with this research, this research uses different source of data and theory of approach which concerned about how women are being portrayed in a contemporary poems of Rupi Kaur.

1.1 Research Question

How is women portrayed in Rupi Kaur's Poems?

1.2 Purpose of The Study

To investigate how women are portrayed in Rupi Kaur's poems

1.3 Limitation of The Study

This study will focus on analyzing women's portrayal in Rupi Kaur's book *Milk and Honey* from the selected poems.

1.4 Significance of the Study

The researcher hopes that this study will enrich the writer's and English Departments' student knowledge about how women are portrayed in Rupi Kaur's poem. This is also expected to broaden the horizon in certain terms on english dealing with feminism in literary works.

CHAPTER II

LITERATURE REVIEW

2.1 Feminism

Feminism is an ideology or way of thinking which seeks equality for men and women in social, economic and cultural fields. The feminists aim to bring about change in society in order to provide equal opportunities to all and hence prevent discrimination based on gender. “Alexander Dumas; the nineteenth century French dramatist was the first to use the term ‘feminism’ for the movement for women’s political rights” (Sharma, 2009). Sally J. Scholz (2000) stated that, “Feminism follows the critical project with action to bring about social change” whereas “Feminist might mean a movement for social change or it might mean a concern for all forms of oppression”.

The history of this movement goes back to two centuries back of struggle for equal cultural, legal and political rights mainly the Suffrage rights, which is called the first wave of feminism. The pioneer works of the first wave are *A Vindication of the Rights of Woman* (1792) by Mary Wollstonecraft, *The Subjection of Women* (1869) by John Stuart Mill and Margret Fuller’s *Woman in the Nineteenth Century* (1845). In the twentieth century, Virginia Woolf wrote "A Room of One’s Own" (1929) and several other essays on women writers and the traditions which limit their expression and prevent them using their talent.

Launched in 1960s-70s, the second wave feminism aims equal cultural and social rights. *The Second Sex* (1949) by Simone de Beauvoir, *Feminine Mystique* (1963) by Betty Friedan and *Sexual Politics* by Kate Millet are the prominent works of feminism of this wave.

The third wave of feminism starts in 1990s, with the emergence of post-structural theories and based on the social construction of the Subject. A number of works have been written and being written on feminism since 1990s..

Feminism is of various types, and these feminisms have certain common assumptions and concepts, but their ways to explore the cause of the gender difference and privilege are different. According to Barbara Berg (1978), feminism is a “broad movement embracing numerous phases of women’s emancipation”.

2.2 Stylistic

Stylistics is the linguistic study of the various components of a writer’s literary (or non-literary) style. The word stylistic is derived from the latin word “elution” which means “style” and means “lexis in Greek. Style reflects the thoughts of person’s mind. It describes the way of person’s speaking and writing. Style is the use of language by a writer or a speaker in specific way to deliver meaning to the reader. Leech (1969) defines style as the way of speaking, writing, or performing something. He also states that style is the way in which something is spoken, written, or performed.

Stylistic is the study of the devices in language such as rhetorical terms and syntactical devices that are taken to produce expressive or literary style. Stylistic is, therefore, a study which conjoins both literary criticism on the one hand and linguistics on the other as its morphological structure suggest. 'The style' is relating to the literary criticism and the 'istics' to linguistics (bilal and cheema: 2012)

To do stylistics is to explore language, and more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts.

The heart of Stylistics is the change in focus of analysis from the strict analysis of text in itself to an analysis of the factors that determine the meaning of the text in its social context. Feminist writings and feminist stylistics recognize that since literature both reflects culture and shapes it, literary studies can either perpetuate the oppression of women or help eliminate it (McFadden, 1977)

2.3 Feminist Stylistic by Sara Mills

According to Sara Mills, the form of analysis which is termed as feminist stylistic concerns in identifying the way gender is handled in text which use linguistic or language analysis to examine the text (Mills, 1995). Therefore, feminist stylistic can be used to analyze in order to highlight how gender is being represented by using the theory of stylistic which deals with language analysis.

Mills argued that feminist stylistic aims to look at the text dealing with gender issues by identifying the language used in the text from the point of view of female writer (Mills, 199s). Female writers both literary and non-literary text have certain ways in representing woman through their language and feminist stylistic here seeks to find out how woman is represented through the use of language in the text. Feminist stylistic focuses on the female writer who represents woman as relevance to men. According to Sara Mills, the form of analysis which is termed as "feminist stylistic" concerns in identifying the way gender is handled in text which use linguistic or language analysis to examine the text (Mills, 1995). Feminist stylistics therefore focuses on the analysis of texts from a feminist standpoint. It can be used to analyze in order to highlight how gender is being represented by using the theory of stylistic which deals with language analysis. Sara Mills's model (1995) of feminist stylistic analyses is followed in pursuance of the methodological design outlined by her, the selected text is examined on the following three levels:

a. Word level:

This part of analysis deals with the question of gender bias at the level of the analysis of individual words. The model focuses on the more general and theoretical aspects of sexism and gives an account of generic usage. On this level the vocabulary items are analysed from the feminist perspective. It is observed whether the writer is using those words associated specifically with females. For example, kitchen vocabulary, knitting vocabulary, sex-specific pronoun use etc.

b. Phrase/sentence level:

Analysis at the Level of Phrase/Sentence is concerned with the way that we can analyse language-use beyond the level of the word. In other words, we are concerned with the way that phrases and sentences make sense in relation to their context, their context, the history of their usage and also the background knowledge which is needed for their making sense. We shall be arguing that the way that meaning takes place often involves the process of meaning-production. In that sense, in order to do a feminist analysis of sentences, some archaeological work is needed to excavate the places where ideological knowledge informs meaning (Mills, 1995: 98).

The scope of analysis is enlarged to cover phrases and sentences. Here it is observed whether the writer is trying to expose the negative connotation associated with language or rebut the pre-suppositions and interferences of the ready-made phrases. For example, when encouraging a person it is said, "be a man and face the calamities with courage".

c. Discourse level:

In this level, Mills examines the way that feminists can undertake a gendered analysis focusing on the larger-scale structures at the level of discourse. The content is seen as something which is the negotiation of textual elements and codes and forces outside the text which influence both the way that the text is constructed and the way we decipher what is written (Mills, 1995, p.123). It is the intention of this part not to focus on content as if it were a self-evident given, but to see content, the substance of texts, as something which is the negotiation of

textual elements and codes and forces outside the text which influence both the way that the text is constructed and the way that we decipher what is written. However, it is very much concerned with the larger structures and patterns which determine the occurrence of the individual lexical items, and it is also concerned with the effect of the items and larger structures on readers. In this way, the analysis links the word and the phrase with a larger notion of ideology through these textual patterns and structures. Besides, the way those stereotypical notions often inform the language choices which are made when describing characters in fiction, and also the way people describe themselves. Also the model considers the roles that female characters can fill, and then go on to examine particular language choices in terms of the description of the fragmentation of the female body. Along with, focalization is adopted in this model because it refers to the perspective through which a narrative is presented. In literature, one can achieve this effect through first-person narration, free indirect discourse (Mills, 1995: 123).

2.4 Poetry

The word "poetry" imports something quite peculiar in its nature; something which may exist in what is called prose as well as in verse; something which does not even require the instrument of words, but can speak through the other audible symbols called musical sounds, and even through the visible ones which are the language of sculpture, painting, and architecture--all this, we believe, is and must be felt, though perhaps indistinctly, by all upon whom poetry

in any of its shapes produces any impression beyond that of tickling the ear (Mill, 1859). Poetry is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being. Poetry is used to achieve this artistic expression in several ways (Olila & Jantas, 2006).

Wordsworth in Peck and Loyle (1984: 11) states that poetry is the spontaneous overflow of powerful feeling, expression of emotion, and it is always concerned with ordinary human concerns, with the daily matters of one's life. It may say that poetry is words which are arranged in a regular pattern of rhymed and accented lines or the art of writing of literary words in metrical form. (Brooks, 2007).

2.3.1 Types of Poems

Poetry was divided into three main types of poetry by Aristotle, and they were comedy, tragedy, and epic. He claimed comedy was simply an imitation of what is inferior and possibly laughable. He also stated that the other two, tragedy and epic, were similar in that they both portray suffering and produce effects and emotions in their readers. The only difference between the two is epic was said to be a one verse poem while tragedy was in narrative form. Today, poetry and literature scholars believe that poetry does indeed contain three main genres. However, the three are known as lyric, narrative, and dramatic, not comedy, tragedy, and epic. Each of these genres can then be saturated with sub-genres and then sub-sub-genres depending on the rhyme scheme, rhythm, meters, style, and

even emotion. Lyric poetry is poems focused on thought and emotion. The poems may be songs--and songs may be any other genre. The main sub-divisions include elegy, ode, and sonnet. Lyric poetry does not tell a story. Major lyric poems include "Go, Lovely Rose" by Sappho and Shakespeare's Sonnets. Narrative poetry is a poem which tells a story. Most commonly, the stories involve heroic events or are of cultural or national (or some degrees even local) importance. Subdivisions of narrative poetry include ballads and epics. "The Divine Comedy" by Dante, "Raven" by Edgar Allan Poe, and "Odyssey" by Homer are just a few of the major narrative pieces. Dramatic poetry is written in verse that is meant to be spoken. It generally tells a story, but can also simply portray a situation. The majority of dramatic poetry is written in blank verse.

There are ten kinds of poem; they are ballad, ode, elegy, pastoral, sonnet, epic, dramatic monologue, satire, confessionals, free verse, (Kasim, 2007)

Ballad is a short narrative song preserved and transmitted orally among illiterate or semiliterate people. Some characteristics of ballad are: first, ballad focus on a single crucial episode or situation. The ballad begins usually at a point where the action is decisively directed towards its catastrophe. The second, ballads are dramatic. We are not told things happening: we are shown them happening. The third, ballads are impersonals. The narrator seldom allows his own subjective attitude toward the events to intrude ballads often contain dialogues between characters (Kasim, 2007).

Ode is the most formal, ceremonious, and complexly, organized form of lyric poetry, usually of considerable length. It is frequently the vehicle for public

utterance on state occasion, such as a ruler's birthday, accession, and funeral (Kasim, 2007).

Elegy is the words derive from the Greek word "elegeia" which means "lament". Elegy is formal in tone and diction; it usually contains the commemoration of the death of actual person or the poet's contemplation of the tragic aspects of life. Elegy is also written to express feeling of sorrow or loss.

Pastoral is a type of poetry that describes rural life. It often deals with the love of shepherd and shepherdesses (Kasim, 2007).

Sonnet is a poem that consists of fourteen lines. Its rhyme scheme has, in practice, been widely varied. The confessional poems are basically autobiographical in nature. It is the poet speaking specifically about himself. And free-verse it is the kind of poetry an author doesn't use either rhyme- scheme or metrical devices (Kasim, 2007).

Satire is a type of ridicule and criticism, and it can be directed against many different objects universal human vices of follies, social evils or political shortcomings. It is often engendered by the desire to improve society, to right a wrong.

Epic is the most ambitious kind of poetry deals with great heroes whose actions determined the fate of their nation or of mankind (Kasim, 2007).

Dramatic monologue is a type of poetry in which a person expresses the thought and feeling which are uppermost in his mind to another person who keeps silent all the time with a view to convincing the hearer of what he thinks. It is essentially a study of character, of mental states or moral crisis, made from inside. It is predominantly psychological, analytical, meditative, and argumentative. In a

dramatic monologue, the speaker speaks and addresses his argument to another person who generally keeps mum, which infuses great dramatic quality into it (Kasim, 2007).

2.4 Rupi Kaur

Rupi Kaur is a writer and artist based in Toronto, Canada. According to *Rupikaur.com*, at the age of 5 she began to draw and paint- a hobby picked up from her mother. Being an immigrant from India she was unable to speak in English with the other children at school. This naturally meant a lot more time alone. But once she picked up the language books became her best friends. She drew until the age of 17 when she began to sway more toward her passion for writing and performing instead. The year was 2009. And her first performance was in the basement of 'Punjabi Community Health Centre' in Melton. She performs pages and pages of poetry across Canada for the years to come. And then in November 2014 she self-published her first collection titled 'Milk and Honey'.

2.4.1 Milk and Honey

Milk and honey is a New York Times bestseller. It is Rupi Kaur's debut collection of poetry and prose. It was first self-published in November 2014. The self-published edition quickly became a bestseller as it topped North American

charts. Its grassroots success leads to Andrews Mcmeel publishing and releasing it under their name on October 6 2015.

2.5 Theoretical Framework

This study aims to find out the women portrayal that represent in Rupri Kaur's selected poems. The poems are chosen from Rupri Kaur's book of poem *Milk and Honey*. The poems consist of words, phrases, and sentences indicating the portrayal of women using Feminist Stylistic theory by Sara Mills

CHAPTER III

METHODOLOGY

3.1 Research Method

The method of this study is descriptive analytical interpretative method by identify and describe the data collected, and analyzed based on Mils' theory of feminist stylistic in order to analyze how Rupi Kaur portrayed women in her poem; *Milk and Honey*.

3.2 Source of the Data

The Data Source is eight poems in Rupi Kaur's: *Milk and Honey* entitled "Untitled Poem 1", "To The Readers", "Untitled Poem 2", "Untitled Poem 3", "Untitled Poem 4", "Untitled Poem 5", "Untitled Poem 6", and "Untitled Poem 7". The poems published on October 6th 2015 under the name of Andrews Mcmeel publishing.

3.3 Data

The data is words, phrases, and sentences indicating the portrayal of women.

3.3 Data Collection Procedure

Data Collecting Procedures are:

1. Finding *Milk and Honey* book of poem by RupiKaur.
2. Reading all the poems.
3. Selecting eight poems that show the portrayal of women.
4. Identifying the words that indicate the portrayal of women.
5. Identifying the phrases that indicate the portrayal of women.
6. Identifying the discourses that indicate the portrayal of women.

3.4 Data Analysis Technique

Data analysis Procedures are:

1. Analyzing the identified words, that show the women portrayal in each verse of selected poems from each chapter in *Milk and Honey* by Rupi Kaur.
2. Analyzing the identified phrases that show women portrayal in each verse of selected poems from each chapter in *Milk and Honey* by Rupi Kaur.
3. Analyzing the identified discourses that show women portrayal in each verse of selected poems from each chapter in *Milk and Honey* by Rupi Kaur.
4. Interpreting how women are portaryed in each poems.
5. Drawing a conclusion.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter explains the findings and discussion of the woman portrayal in Rupi Kaur poems: *Milk and Honey*. The data are the words, phrases, and sentences indicating the portrayal of women. Sara Mills's model (1995) of feminist stylistic analyses is followed for this analysis. In pursuance of the methodological design outlined by her, the selected poem is examined on the following three levels. Which is the words level, phrase level, and discourse level.

4.1. Findings

The study shows the three levels of analysis which is the level of word, the level of phrase, and the level of discourse "*Milk and Honey*". The portrayal of woman in these poems can mostly be found from the word analysis, through the pronoun, and words that connect to the phrase level that brings metaphor to portray women. And in the discourse level is the result of the whole interpretation from the word and phrase level.

On the first poem, The word level can be found through the pronoun that refers to a specific woman, and word like "legs" that refers to the woman's genitalia. The phrase level in this poem can be found in the fourth, sixth, and seventh lines. The discourse level in this poem can be interpreted through the character of a woman mentioned in this poem.

On the second poem, the word level can be found through a pronoun “I” that refers to a specific woman, and words like “city”, “town”, “homemade jam”, “street meat”, “whiskey”, “water”, “home”, “hotel room” to portray a woman. The phrase level can also be found in the second, tenth, twentieth, and twenty first lines. The discourse level in this poem can be interpreted through the character of two opposite women.

On the third poem, the word level can be found through the pronoun “you” that refers to all the women readers, and the word “bloom” in fifth, eighth, and tenth lines. The phrase level can also be found in the second, sixth, and eight lines. The discourse level in this poem can be interpreted as the message made by Kaur to the reader.

On the fourth poem, the word level can be found through the pronoun “you”. The phrase level can also be found in the third, eighth, ninth and tenth lines. The discourse level in this poem can be interpreted as the message made by Kaur to the reader.

On the fifth poem, the word level can be found in the pronoun “I”, “we”, and “us”, and in the first, tenth, and twelfth lines. The phrase level can also be found in the second and fourth line. The discourse level in this poem can be interpreted as the message made by Kaur to the reader.

On the sixth poem, the word level can be found in the pronoun “I” and “you”, and portrayed the body part of a woman as a “garden”, “tree trunks” and “almond”. The phrase level in this poem can be found in the sixth line. The

discourse level in this poem can be found in how Kaur portrayed beauty in Sikh women.

On the seventh poem, the word level can be found through the pronoun “we”. the word “woman” is being used to portray them, and also an adjectives such as “ugly” and “beautiful. the phrase level in this poem can be found in the sixth and ninth lines. The discourse level in this poem can be seen through what Kaur feels towards showing her period to public.

On the level of sentence, the word level can be found through the pronoun “I”, and “you”. The word “woman” is being used to portray them, and also an adjectives such as “pretty”, “intelligent”, “resilient”, “brave”, and extraordinary. The sentence level in this poem can be found in the sixth line. The discourse level in this poem can be interpreted as the message made by Kaur to the reader.

4.2 Untitled poem I from “The Hurting” Chapter

This untitled poem form the chapter of “The Hurting” consists of single stanza with 10 lines tells about a woman who was growing old as a prostitute. The analysis of this poem will start from the first line of the stanza:

You
have been
taught **your legs**
are a pit stop for men
that need a place to rest

These lines can be interpreted as a woman who is growing up in the place where she has been taught that women are destined to fulfill men’s pleasure. In the third line, the phrase ‘**your legs**’ refers to the women’s private part, which is the thing

that can be used by many men, related to the fourth and fifth line, that can be referred to sexual activity. For every man who wants to do it with her. In the fifth line, the researcher defined the phrase “a place to rest” as a place to release the stress from work, and a place to get a pleasure.

a vacant body empty enough
for guests but no one
ever comes and is
willing to
stay

These lines can be interpreted as an unattractive woman that no one wants her. In the sixth line, phase ‘**a vacant body**’ can be interpreted to an emptiness of the woman’s soul; no passion, and no desire. And it can be related to the seventh to tenth lines, the soul is so empty that everyone only wants to come for one night stand, not to stay with her for the rest of his life.

This poem can be concluded as an unattractive lonely women with no desire, no willingness of seldom freedom, only accepting the thoughts she has been taught about herself, yet nobody seen her as an attractive person to live without to live with or just to have sex.

4.2.1 The level of analysis

4.2.1.1 Word Level

The word level in this poem can be found by the sex-specific pronoun use. The pronoun ‘you’ is a gender-free language, but it can be referred to a specific woman. The word ‘legs’ is the clinical words that represent the female genitalia.

4.2.1.2 Phrase Level

The phrase level in this poem can be found in the fourth, sixth, and seventh line. The phrase 'a pit stop for men' is a noun phrases that can be interpreted as a place that is just temporary, or more like one stop to release the stress. In this poem, it can be related with the woman that mentioned by Kaur if she is just a one night stand partner. The second phrase, '**a vacant body**' is a noun phrase that can be interpreted as the body with empty filling, without a soul. A soul can be determined by the passion, desire, or willingness. The phrase 'a vacant body' can be referred to a body without soul.

4.2.1.3 Discourse Level

This poem tells a story about the girl who has been living her life as a sexual object, her soul is empty, and she has no passion to live and no purpose of life but waiting for men who are need to be entertained to come. She is unwanted and not interesting for any men so no man willing to have a long-term relationship with her.

4.2.2 The Portrayal of Woman

In this poem, Kaur portrayed this woman as an inferior woman. The woman in this poem can be described as an object, and less respected because she

is just a temporary accompaniment for men. Kaur also portrayed that this woman is unwanted; no man wants to stay with her.

4.3. Untitled poem II from “The Breaking” Chapter

This untitled poem II from the chapter of “The Breaking” that consists of single stanza with 23 lines tells about the suburban woman who is labeling herself as a strong, lovable, and not meant to be played by men. She emphasizes herself as a woman that is settled down. The analysis of this poem will start from the first line of the stanza:

Did you think I was a **city**
Big enough for a weekend gateway

The using of pronoun ‘I’ in this poem refers to a woman and ‘you’ to a man. The word ‘city’ can be meant as a big, common and crowded place. And the phrase ‘weekend gateway’ in the second line can be represented as the meaning of a place for relaxation. These lines can be interpreted that the man thinks the woman is a modern and fun woman to have fun with.

I am the **town** surrounding it
The one you’ve never heard of
But always pass thorough

In the third line, the word ‘town’ represents the woman as a smaller kind of place rather than the ‘city’. In this poem, the ‘town’ refers to a suburban woman, who does exist but not being known as well as the city woman. These lines can be

interpreted that the woman emphasizes herself as a suburban woman who is not popular, but not a stranger too.

There are no **neon lights** here
no skyscrapers or statues

In the sixth and seventh lines, the words ‘neon lights’, ‘skyscrapers’, and ‘statues’ represent the life in the big city. Neon light can be seen in the city club, skyscrapers can be seen in the office building, and statues are a symbol of a big city. These lines can be interpreted that the man cannot see common thing that exists in a city girl inside of her.

But there is **thunder**
For I make **bridges tremble**

The word ‘thunder’ in eighth lines refers to a natural phenomenon that creates loud noises. These lines can be interpreted that even though she is not the party girl or woman on carrier that come from a big city, she has her natural way to make the ‘bridges’ that can be referred to the connection or feeling between her and him ‘tremble’ or shiver.

I am not streets meat I am homemade jam
Thick enough to cut the sweetest
Thing your lips will touch

In the tenth line, the ‘streets meat’ can be interpreted as a street-walking prostitute; meanwhile the homemade jam can be referred as a woman who likes to stay at home; well educated. In these lines, Kaur tries to deliver that she is not a

street woman that could easily get. Yet she is like a calm woman with her intelligence a well-treated. In the eleventh and twelfth lines, the woman can be interpreted as a sweet girl and could be the sweetest girl that the man would ever meet.

I am not the **police sirens**
I am **the crackle of a fireplace**

In the thirteenth line, the phrase 'police sirens' can be referred to a loud and noisy noise; and the fourteenth line, the phrase 'crackle of a fireplace' can be referred to the small sharp noises. In these lines, Kaur tries to bring a sexual tension about these lines by telling that her moan is not loud and noisy like a police sirens, but soft like a crackle of a fireplace.

I'd burn you and you still
Couldn't take your eyes off m
Cause I'd look so beautiful doing it
You'd blush

In the fifteenth line, the word 'burn' can be referred to the sexual desire. The man can get burned by their sexual desire. These lines can be interpreted that the woman will give him the hottest pleasure. In the seventeenth and eighteenth lines, the woman emphasizes herself as a beautiful woman, especially in bed that could make him literally blush.

I am not a hotel room I am home

In this line, the words 'hotel room' can be referred to the place that can be stayed in temporary times, while 'home' is the place that can be stayed for a long time. This line can be referred that she is not a woman who just can be taken for a one night sex, she loves to settle down.

I am not **the whiskey you want**
I am **the water you need**

In the twentieth line, the word 'whiskey' can be referred to a liquor that make he consumer drunk, and feels drunk. And in the twenty first lines, the word 'water' can be referred as the pure, healthy drink. These lines can be interpreted that she is not 'the whiskey you want' to get him warm, hyperactive, and drunk. She is more like 'the water you need' when he is thirsty and suport his life.

Don't come here with expectations
And try to **make a vacation out of me**

In the last line, the phrase 'make a vacation out of me' can be referred to make her as a person to only have fun with. This line can be interpreted that she warns him not to come to her just only for a game, or one night stand.

4.3.1 Level of Analysis

4.3.1. Word Level

The word level in this poem can be found by the sex-specific pronoun use. The using of pronoun 'I' in this poem refers to a woman and 'you' to a man. There are some metaphors that uses to describe and compare the kinds of woman; a "city" girl as a center girl being compared to a "town" girl as an unpopular and unknown girl, 'Streets meat' that portrayed a street-walking prostitute being compared to 'homemade jam' that portrays the home girl who is being well educated, A 'hotel room' that can be interpreted as a temporary place being compared to a 'home', the place to stay for the entire life. A 'whiskey' as an entertaining drinks that makes the man drunk is being compared to the 'water' as something that the man needs for health.

4.3.1.2. Phrase Level

The phrase level in this poem can be found in the second, tenth, twentieth, and twenty first lines. In the second line, the phrase 'weekend getaway' can be interpreted as the place to release the stress. In the tenth line, 'street meat' is a euphemism of the street-walking prostitute. In the twentieth line, 'the whiskey you want' is a phrase that can be interpreted as a kind of woman who make the man drunk, hyperactive, or feels a temporary high, while in the twenty first line, 'the water you need' is a phrase that can be interpreted as a drink for life, and give a positive affect for his entire life.

4.3.1.3. Discourse Level

In This Poem, Kaur portrayed two women; the city and the town girl. The city girl can be referred to a popular girl who go out to the club, to have fun, but not seem to be the girl that fits to a relationship. And the town girl, the unpopular or the 'nerd' girl who is less-known, is being promoted by Kaur, as she tried to emphasize the town girl's speciality and the differences that can be interpreted that she is unlike the city girl, she meant to be taken seriously.

4.3.2 The Portrayal of Woman

In this poem, Kaur portrayed the woman as a suburban woman that represents a comfort. Even though she is a transparent, she can't be cool like a city girl or a woman on a carrier, she has her own way to attract him and make him fall for her. She wants to emphasize that she is not a kind girl that can be played, because this kind of woman meant to be taken seriously.

4.4 "To the Reader" From "The Healing" Chapter

"To the Reader" from the chapter of "The healing" consists of single stanza with 10 lines tells about the writer, Kaur tries to give all the woman readers motivation to be happy, and to overcome their problem by staying to be happy. The analysis of this poem will start from the first line of the stanza:

Stay strong through your pain

In the first line of this poem, the pronoun 'you' can be referred to the all the women who is currently having a pain' such as sadness, heartbreak, or the hardship in life.

Grow flowers from it

The word "flower" can be referred to a beautifulness. In the second line of this poem, in this line, Kaur tries to deliver to the readers that there are beauty things from all those hardships

You have helped me
Grow flowers out of mine so

In these third and fourth lines, Kaur tries to deliver that indirectly, every woman who read this poem has helped her to cheer up, because she feels respected because her art is being respected.

Bloom beautifully
Dangerously
Loudly
Bloom softly

In the fifth line of this poem, the word "bloom can be referred as brighten up. In these lines, Kaur wants the readers to be happy. to bright up and show their beauty with their own way.

However you need
Just bloom

In these lines, Kaur tries to emphasize the entire woman that no matter what happened. They should not lose their happiness and keep their beauty shows.

4.4.1 Level of Analysis

4.4.1.1 Word Level

The word level in this poem can be found by the sex specific pronoun use 'you' can be referred to the all the women readers, especially to whom self is currently broken or in pain. The word "flower" in second and fourth line can be represented as the beauty of woman. The word -bloom" in fifth, eighth, and tenth lines can be represented as a woman language that can be interpreted as being happy. The writer also uses some several adverbs using woman language such as beautifully "dangerously' loudly' and 'softly

4.4.1.2 Phrase Level

In the second line, the phrase 'grow flowers from it' can be interpreted as create a beautiful things form the problem itself. And in the sixth and eight lines, the phrase such as 'bloom beautifully', 'bloom softly' can be interpreted as being bright, be happy in a beautiful and feminine way

4.4.1.3 Discourse Level

This poem brings the message about how woman should be strong for whatever happens, and should still be happy. Every problem has its own beautiful thing, and Kaur wants to deliver to her girl that they should find it and make it something even more beautiful like a flower. She also tells them to be bright, be lightened up beautifully and femininely as they are moving on.

4.4.2 The Portrayal of Woman

In this poem, the woman can be portrayed as a beautiful creature that can be bloomed. The beauty of the woman can be represented in a flower, which it can be bloomed and supported by the feminine words as adjective words to describe how they should bloom.

4.5. Untitled poem III from "The Healing" Chapter

The untitled poem III from the chapter of The Healing that consists of single stanza with 11 lines tells about the message of the writer to the woman who has been controlled by a man to realize that he is nobody to control herself. The analysis of this poem will start from the first line of the stanza:

The next time he
Points out the
Hair on your legs is
Growing back remind
That boy your body
Is not his home

The pronoun 'you' refers to all women readers. In the first to fourth stanza, the poem talks about the man who points out the hair on her leg that is growing back. The phrase "hair on your legs" also can be referred to the woman's body part. In these lines, Kaur wants to tell them that no men can just 'point out', which is to control and decide everything that happens in his woman's life. "Hair on your legs" can be referred to her body part which is none of his business. The fifth and sixth line, Kaur wants to emphasize that her body is not his place to stay.

He is a guest
warn him to
never outstep
his welcome
again

In the eighth to tenth line, the phrase '**warn him to never outstep his welcome**' can be interpreted that Kaur commands the woman to not to cross the border of her kindness that letting him to enter her life.

4.5.1 Level of Analysis

4.5.1.1 Word Level

The word level in this poem can be found by the sex-specific pronoun use such as 'he' and 'you'. The pronoun 'you' refers to all women readers. Besides the

pronouns, there is no vocabulary item that can be anal from the feminist perspective.

4.5.1.2 Phrase Level

In the third line, the phrase **‘hair on your legs’** can be defined to its literal meaning or can be defined as a metaphor language for private life. The phrase **‘warn him’** is a command that Kaur gave to all the readers to **‘never outstep his welcome’** that can be interpreted as crossing the border of her private life

4.5.1.3 Discourse Level

This poem brings the message about how woman should act towards the man who does not own her to step away from her business, especially when it relates to the body part. Kaur emphasizes that men are just a guest, they are not own the woman. . He can be in her life because she allows him to, not because he owns her life.

4.5.2The Portrayal of Woman

In this poem, Kaur tells emphasize the woman reader to not to be controlled by the men. The researcher interpreted that in this poem, Kaur portrays woman as an independent woman who has rights of herself, and she wants all the women to be tough and cannot easy to control, as the only person who has her soul is herself.

4.6 untitled poem IV from “The healing” Chapter

This untitled poem IV from the chapter of “The Breaking” that consists of single stanza with 14 lines tells about the imperfection of women. The analysis of this poem will start from the first and second line of the stanza:

I like the way the **stretch marks**
on my thighs look human and

In the first line, the pronoun ‘**I**’ refers to the woman. The words ‘stretch marks’ here can be referred to the imperfections, which can be related as a human. These lines can be interpreted as Kaur trying to embrace the flaws in women’s body as the thing that makes women look alive.

That **we’re** so soft yet
Rough and jungle wild
When we need to be

In the third and fifth line, the using of pronoun ‘**we**’ can be referred to the ‘**I**’ and all the women readers. The phrase ‘**rough and jungle wild**’ can be interpreted as the act of rebellious that women can be when they need to. In these lines, Kaur tries to deliver that women are so gentle, they can be feminine, yet they can be rough too.

I love that about **us**
How capable **we** are of feeling
How unafraid **we** are of breaking

In the seventh line, the using of pronoun ‘**us**’ and ‘**we**’ can be referred to the ‘**I**’ and all the women readers. In the eighth and ninth lines, Kaur tries to describe the

toughness of women's heart that they can take any feelings and resist any breaking.

And tend to our wounds with grace
Just being a woman

In these lines, Kaur tries to deliver that women can take care of their problem and with their own way elegantly as a woman.

Calling myself
A woman
Makes me utterly whole
And complete

In these lines, Kaur tries to emphasize that she is proud to be a woman. Being a woman is something that she really proud of and makes her feel like a complete human being.

4.6.1. Level of analysis

4.6.1.1 Word Level

The level of word in this poem can be found in the gender free pronoun such as 'I', 'we', and 'us'. In the first line, the words 'stretch marks' that mean flaws in woman's skin is being used to describe the imperfection as a human being. The writer also uses adjective words to describe woman such as 'soft' 'rough'. And the word 'woman' in the tenth and twelfth lines is being used to embrace the gender of the writer.

4.6.1.2 Phrase Level

The phrase 'look human' in the second line can be interpreted that the stretch marks look alive. In the fourth line, the phrase 'jungle wild' is being used to describe the woman's adjective.

4.6.1.3 Discourse Level

In this message, Kaur writes a poem of thoughts about the stretch marks, that its physical appearance related to the women's adjectives and capabilities. She emphasizes that the imperfection makes her alive.

4.6.2. The portrayal of woman

In this poem, Kaur portrayed stretch marks, things that a lot of women usually have as something that is not to be ashamed of. She portrayed the flaws that women have physically is not something that makes them become weak. It is something that make them feel like they are a human because human is imperfect. She also portrayed that women has a very strong feelings, mind, and big heart by describing the capability of women's heart.

4.7 Untitled Poem V from “The healing” chapter

The untitled poem from the chapter of “The Hurting” consists of single stanza with 23 lines tells about Kaur’s disagreement of the world wide’s beauty standard. She describes the beauties of Sikh women that many people do not realize. The analysis of this poem will start from the first to third line of the stanza:

My issue with what **they** consider beautiful
Is that their concept of beauty
Centers around excluding people

The using of pronoun ‘my’ in this poem refers to the writer, Kaur herself, and ‘they’ to the most people in society. In these lines, Kaur tries to emphasize her disagreement about the beauty standard that society have nowadays.

I find hair beautiful
When a woman wears it
Like a garden on her skin
That is the definition of beauty

In these lines, Kaur tries to emphasize that hair is a crown for any women. Hair embraces women’s beauty, because hair is an adornment for women head.

Big hooked noses that
Point upwards to the sky
Like **they**’re rising
To the occasion

The phrase ‘big hooked noses’ refers to the aquiline nose, which the appearance is slightly bent. Aquiline nose is specifically describing Sikh people. In these lines, Kaur tries to embrace the unique, and the beauty of aquiline nose.

Skin the color of earth
My ancestors planted crops on
To feed a lineage of woman with

The phrase “skin the color of earth” describes the color of Sikh women. The brown skin they have is naturally given by their ancestors, and it is something that Kaur treasured. The phrase level in this poem is not always mention about women explicitly, but it can also be seen in metaphor language.

Thighs thick as tree trunks

In this line, Kaur compares Sikh women’s thick thigh as tree trunks, the strongest body part.

Eyes like almonds
Deeply hooded with conviction
The rivers of Punjab
Flow through my bloodstream so

In these lines, Kaur compares Sikh women’s eyes with almonds, which species grows in India. The shelled almond has brown colour, same with Sikh women’s eyes. The phrase “The rivers of Punjab flow through my bloodstreams” describe about Kaur’s hometown, and it sticks to her blood, the spirit of being Sikh that still flowing

Don't tell me my woman
Arent as beautiful
As the ones in
Your country

The phrase “my woman” refers to all the Sikh women. In these lines, Kaur tries to represent herself as the Sikh woman and stand up with the thoughts that Sikh women are beautiful too. The phrase “your country” refers to every reader’s country.

4.7.2 The Level of Analysis

4.7.2.1 Word Level

The level of word in this poem can be found in the gender-free language such as ‘I’, and ‘you’. In this poem, kaur uses words such as ‘garden’, ‘tree trunks’, ‘almonds’ to describe some part of woman’s body. And the adjective ‘beautiful’ is oftenly used to describe the woman and the portrayal of the woman herself.

4.7.2.2 Phrase Level

The level of phrase in this poem can be found in the sixth line, ‘a garden on her skin’. The context of the phrase describes how hair, in every part of woman’s body makes her look beautiful. In the twelfth line, the phrase ‘skin the color of earth’ describes about what kind of skin color that Sikh women have, and it can be interpreted as a brown skin color.

4.7.2.3 Discourse Level

In this poem, Kaur tells a story about the Sikh woman. She tells the detail about every aspects of Sikh woman and embraces their beauty. Kaur, as a part of Sikh woman feels like she needs to tell the world that the beauty standards does not apply to every country. She stands for Sikh's beauty that she feels the society has not realized this before.

4.7.3 The Portrayal of Woman

In this poem, Kaur describes the beauty of Sikh woman that may not be heard a lot in nowadays' society. Kaur emphasizes that she is againsts the beauty standard that the society has. She embraces every unique part of Sikh woman's body that people may not be aware.

4.8 The Untitled Poem VI from "The Healing" Chapter

The untitled poem VI from the chapter of "The Hurting" consists of single stanza with 13 lines tells about the period that is still seen as something that should not be posted in public. The analysis of this poem will start from the first to second line of the stanza:

Apparently it is **ungraceful of me**
To mention **my** period in public
Cause the actual biology
Of **my body** is too real

The using of pronoun 'me' refers to Kaur herself. In these lines, she wants to deliver that telling the world about her period is something undignified for her as a woman. Kaur also thinks that not everyone accept the reality that happened in woman's body, they prefer to not to care about it.

**It is okay to sell what's
Between a woman's legs
More than it is okay to
Mention its inner workings**

In these lines, Kaur delivers that society give more toleration in prostitution rather than the knowledge about how the private part of a woman work. The importance of knowledge on woman's genitalia is still less important.

**The recreational use of
This body is seen as
Beautiful while
Its nature is
Seen as ugly**

In these lines, Kaur tries to deliver that the enjoyment of using the body won't be matter to anyone because most of them thinks it's beautiful, but knowing about the natural reaction and inner working of woman's body is ugly, which doesnt have any beauty side.

4.8.2 The Level of Analysis

4.8.2.1 Word Level

The level of word in this poem can be found in the gender-free language such as 'me'. Kaur also uses word like 'ungraceful' to describe about how she thinks she feels. The word 'woman' is being used to mention that this poem is related to it. As for the adjectives, Kaur uses 'ugly', and 'beautiful' to describe the 'period' itself.

4.8.2.2 Phrase Level

In the sixth line, the phrase 'between a woman legs' is being used to describe woman's vitality. The phrase level on this poem can also be found in the ninth to tenth line; 'the recreational use of this body' to mention some activities that may lead to sexual activity.

4.8.2.3 Discourse Level

This poem tells story about how Kaur feels when she mentioned her period in public. Society thinks that period is not something that woman should be proud of, because it is not good to see. Kaur tells the disappointment towards the society through this poem. This poem brings the message that period, is something normal that will happen to every girl, because it is how the reproduction system works, not some ugly thing that should be hide.

4.8.3 The Portrayal of Woman

In this poem, Kaur portrayed woman's body is not completely seen as something beauty. The shape and the use of woman's body is more important for everyone to know rather than to acknowledge how the body responds to its function. The period is a particular part of woman's life, but Kaur thinks it got less respect than it supposed to have.

4.9 Untitled Poem VII from "The Healing"

The untitled poem vi from the chapter of "The Hurting" consists of single stanza with 11 lines tells about Kaur embracing the real beauty of the woman is not always by the physical appearance. The analysis of this poem will start from the first to third line of the stanza:

**I want to apologize to all the women
I have called pretty
Before I've called them intelligent or brave**

The using of pronoun 'I' refers to the writer. In these lines, Kaur wants to say sorry about her who had giving a compliment by physical appearance instead of another thing that is much more important.

**I am sorry I made it sounds as though
Something as simple as what you're born with
Is the most you have to be proud of when your
Spirit has crashed mountains**

The using of pronoun 'you' refers to the entire woman that Kaur has met. In these lines, Kaur feels sorry about her thinking that may be complicated yet it is actually simple for a woman to be proud of her strong spirit.

From now on **I** will say things like
You are resilient, or you are extraordinary

The using of pronoun 'you' refers to the woman she is going to meet. In these lines, Kaur tries to deliver that she will praise all women for having a strong spirit as an extraordinary and tough human being

Not because **I** don't think **you're** pretty
But because **you** are so much more than that

In these lines, Kaur tries to emphasize that they already are pretty, but calling them just by a physical appearance is inappropriate because they are more than the only definition of pretty.

4.9.2 The Level of Analysis

4.9.2.1 Word Level

The level of word in this poem can be found in the gender-free language such as 'I', and 'you'. In this poem, the word 'women' is being used to mention about to whom this poem is referred. Kaur also uses the adjective word such as 'pretty' to describe women's. But then she thinks to change it and uses another adjectives such as 'intelligent', 'brave', 'resilient', and 'extraordinary' to praise women.

4.9.2.2 Phrase/Sentence Level

The level of phrase or sentence in this poem can be found at the sixth to seventh line; 'your spirit has crashed mountains'. It describes about the time when women are broken.

4.9.2.3 Discourse Level

This poem brings the message about Kaur who feels sorry because she praises woman from her physical appearance, meanwhile being pretty is not important when the women are broken. Kaur feels like praising them by telling the strong attitude of a woman is more decent than just saying that she is pretty, because she already is.

4.9.3 The Portrayal of Woman

In this poem, Kaur portrayed that physical appearance of a woman is not the first thing that matter. How woman deals with their life, being strong, success, and survive is the thing that actually matters. A compliment like calling pretty is not that important rather than calling them brave or successful, because it's motivational yet has the deepest meaning than physical appearance.

CHAPTER V

CONCLUSION

5.1 Conclusion

It is obvious that Rupi Kaur has her own writing style in her poems, *Milk and Honey* that differs her from other authors. she used word, phrase, and discourse level to portray women in her poems. Methaphor language is being used as a tool to represent her thoughts. It is not only help the author to deliver the expression or thought and then the readers can feel and imagine the beauty that represent from each poem, but also help the readers to comprehend the meaning and the content of it.

In this study, the writer analyzes the words, phrases, and sentences that contain the portrayal of woman. The analysis includes interpreting the level of analysis in the poem. Briefly, the level of analysis are categorized into three categories which are word level, phrase level, and discourse level. As the previous chapter of finding and analysis has shown, Kaur portrayed that being a woman is something that is precious in life. From all the poems that the writer had analyzed, the discourse level in some poems brought the message about how being a woman is a blessed, and woman needs to be treated respectfully. Kaur also emphasizes and embrace the woman reader to love herself more through the poems she made.

In conclusion, by utilizing feminist stylistic, the author tries to show the creation of interesting image, add the beauty and the literary value of the poem, and bring the readers to the message that has been delivered. Indeed, feminist language makes the poem more interesting to read.

5.2 Suggestion

Based on the analysis that has been conducted carefully, the writer of this study suggests for those who are interested on doing future and better study on related principles to analyze other types of poems and other feminist stylistics related studies. Besides the level of analysis, analyzing other linguistic aspect is highly suggested.

Nevertheless, it is possible for the future researcher to analyze this poem in another field of study, for instance is in literature field. The writer expects that the result of this study will give an adequate explanation on the use of Feminist stylistic in the poems.

