



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية

ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <http://www.iasj.net/iasj/journal/356/about>



Natural Indices in Rupi Kaur's Poetry: An Ecocritical Reading

Dr. Lect. Jaleel Abd Jaleel*

University of Alqadisyah, College of Education Department of English
edu-jaleel.eng@qu.edu.iq

Received: 30 / 6 / 2023 , Accepted: 21 / 8 / 2023, Online Published: 30 / 9 / 2023

© This is an open Access Article under The Cc by LICENSE
<http://creativecommons.org/licenses/by/4.0/>



Abstract

Rupi Kaur is a young Canadian poet who employed natural elements in her poems to reflect the genuine human experiences. She has recently made great fame on social media and her poetry collections have made a great impact on Canadian literature. Her poetry can be analyzed through the ecocritical lens. Kaur's poetry is not abstruse, or metaphysically oriented rather it is easy, and simple and reflects the plight of women and her journey from stumbling, falling, breaking, rising, and finally blooming. This journey sounds more like a non-human experience that is natural for instance the cycle of life of flowers. Through mobilizing several vivid images she channels the metaphors to human life in the form of natural images regarding feeling, shaping, flourishing, and prospering. The ecocritical approach is applied in this paper to pinpoint this common tendency among humans and their counterparts from non-human entities. Moreover, it casts the light on Kaur's descriptive force and skillfulness in forming settings fit to her perpetual slippage from certain natural asset to the other. The paper also musters certain images, metaphors and other poetic devices to show the ecocritical awareness among people with reference to this modern approach that studies the interconnectedness between nature and

* **Corresponding Author:** Dr. Lect. Jaleel Abd Jaleel, **Email:** edu-jaleel.eng@qu.edu.iq
Affiliation: Alqadisyah University - Iraq

culture. Applying of the ecocritical approach to Rupi Kaur's poetry may afford a feasible solution to the physical/transcendental dualism, whereas we observe the formulation of hybrid identity that results from the merging of nature and human attitudes. This study traces the five sections of the Volume "The Sun and Her Flowers" and attributes them to the development of Rupi Kaur the woman.

Keywords: Rupi Kaur, Ecocriticism, nature, Human experiences

المؤشرات الطبيعية في شعر روبي كور: قراءة نقدية بيئية

م.د. جليل عبد جليل

كلية التربية - قسم اللغة الانكليزية

جامعة القادسية

المستخلص

روبي كور شاعرة كندية شابة استخدمت عناصر طبيعية في قصائدها لتعكس تجارب إنسانية حقيقية. اكتسبت شهرة كبيرة مؤخرًا على وسائل التواصل الاجتماعي وكان لمجموعاتها الشعرية تأثير كبير على الأدب الكندي. يمكن تحليل شعرها من منظور النقد البيئي. إن شعر كور ليس غريباً ، أو ميتافيزيقياً ، بل إنه سهل وبسيط ويعكس محنة المرأة ورحلتها من التعثر ، والسقوط ، والكسر ، والنهوض ، والازدهار أخيراً. تبدو هذه الرحلة أشبه بتجربة غير بشرية طبيعية على سبيل المثال دورة حياة الزهور. من خلال حشد العديد من الصور الحية ، تنقل الاستعارات إلى حياة الإنسان في شكل صور طبيعية تتعلق بالشعور والتشكيل والازدهار. يتم تطبيق المنهج النقدي البيئي في هذه الورقة لتحديد التوجه المشترك بين البشر ونظرائهم من الكائنات غير البشرية. تحتوي الورقة أيضاً على الكثير من الأشياء لإظهار الوعي النقدي البيئي بين الناس كنظرية حديثة تدرس الترابط بين الطبيعة والثقافة. إن تطبيق النهج النقدي البيئي على شعر روبي كور قد يوفر حلاً ممكناً للازدواجية الجسمانية / المتعالية، في حين نلاحظ صياغة الهوية الهجينة التي تنتج عن اندماج الطبيعة والمواقف الإنسانية. تتبع الدراسة خمسة أقسام من مجلد "الشمس وزهورها" وتنسبها إلى تطور المرأة روبي كور.

Natural Indices in Rupri Kaur's Poetry: An Ecocritical Reading

*this is the recipe of life
said my mother
as she held me in her arms as i
wept
think of those flowers i plant
in the garden each year
they will teach you
that people too must wilt fall root
rise in order to bloom
(Kaur 114)*

Introduction

Can a man or a poet suffer, lose or wilt and heal him/herself and regain the sense of empowered self with the help of nature? The answer to this question is conceded by Rupri Kaur who is originally from the Eastern part of the world, she was moved to the West as a result of the migration of her family which was in the process of securing a better life. Hence, the power of nature is inherited in her as a woman and as a writer. The Indo-Canadian poet Rupri Kaur went deeper into her magnificent imagination with her shrewd spirit to produce her poetry that is simple, ardent, and eloquent. Her professional handling of meanings to employ natural assets in addition to her usage of literary devices gave her art fame and won her the readers' attention. Her descriptive skill and capability to create settings that match thoughtful spirit which hinges on nature and its elements.

Kaur is a young best-selling poet in the United States of America and she is one of the modern generations that is considered one of the bestselling poets that employed social media platforms to spread their writing (Jindal, 2017, P.800). Kaur is a talented immigrant who successfully made her debut in her first collection "milk and honey" (2014) in which she made a great impression among readers from the US and Canada. Her Punjabi background along with the Western philosophy of Canada has made a profound impact on shaping her poetic gift. Her subject matter revolves around the inner power of women, the power of the female body, and the roots of the individuals. Her poems assume feminist themes like the objectification of women's bodies, the sexuality of women, and immigration and its consequences in addition to general subjects like love, disappointment, and psychological bearings. Kaur has given nuance to her thematic concern through employing subject-matters related to women's plight as immigrant, insecure, deserted, abused and ignored. On the other hand she was able to produce the hybrid identity of woman who can go through burdens and survive. Rupri Kaur is a special poet who usually crosses the boundaries set by the traditional way of writing as well as of punctuation. The reader can witness in her writings a departure from the fixed rhymes and patterns of rhythm. For the sake of simplicity she addresses the minds of her readers of everyday life. Kaur's writing is made to demolish abstruseness for the favor of simplicity and accessibility (McQuillan, P.2, 2018). She always uses small letters in her headings, subheadings and everywhere else in her texts. She mixes free verse with blank verse at several occasions. Hence, for any reader of her works it must not be a surprise to see a title of a poem in small letters. In addition she never uses capital letters even for names.

Kaur's poems are almost composed with eco-critical foundations as she prefers to consult environmental assets, and natural creatures in the making of her poems. This paper pinpoints the role of nature indices as source of power to the build of the individual in this indifferent world. The poet employs a set of environmental elements to display her emotions and passions about her existence and associations. The researcher examines Rupī Kaur's attitude toward the power of nature as well as her approach to articulating it, which is central to "a relatively new movement in cultural studies" (Gifford, 2008, P.15) called ecocriticism. The power of nature is manifested in the creatures and environmental elements, however, the character that Kaur is trying to bring forth is a combination of both human beings and natural entities. For instance, about the idea behind her 2017 volume "the sun and her flowers" as she always prefers to use small letters in all her writings, she claims that "the sun can represent this woman and flowers are the relationships that she has from life." (Foyles 2019). Hence, the bearings of Kaur's poetry revolve around the mutual tenderness of the natural assets and her genuine and unique reverence of emotions, attitudes and passions. The man nature relationship is set on the basis of such stern bond between Kaur as a woman and the external settings around her which culminates in her poetic renderings. The young poet Rupī Kaur has passed as a woman and as an artist. She has sealed her fame and name in a brief time and adverse stage of her life that is resettlement project of her immigrant father who carried her all the way from the East to the west i.e Canada.

Ecocriticism

As an emerging approach to literature the ecocriticism is made is a background to plenty of literary texts especially in our contemporary time. The go green slogan is raised with a positive attitude to obtain a better health and wellbeing. On the mental level ecocriticism is stressed to show the inspirational and motivational derives that help individuals to secure a better place in this crowded world. Rupī Kaur's poetry is almost revolves around nature and its relationship to the manifestations of it in humans. Ecocriticism is a "study in the relationship between the literature and the physical environment". (Glotfelty & Fromm, 1996, p. xviii) It illustrates the writers' imagination about nature and the extent to which they are affected by the environmental "recognition of nature as a spontaneous and naturally organized system in which all parts are harmoniously interrelated" (Oelschlaeger, 1991, P.8) Ecocriticism hence, assumes emerging perspectives to literary criticism via such mutual and closely acquainted relationship between "the experiencing body and experienced environment" (Heise, 2006, p.512). Ecology and its teachings in Europe emerged in literature with a new term called Ecocriticism coined by the American critic William Rueckert in 1978. Ecocriticism as a literary theory developed in a time after the introduction of other literary theories like post-colonialism, post-modernism, structuralism and Deconstructionism, the mentioned theories had an impact on Ecocriticism. With time, ecocriticism started to grow in the American literary arena and flourished to advanced stages to form an emerging school of criticism during the 1990's that is famously named the school of Ecocriticism. (Pattanaik, 2019, pp.1-2) Ecological writings depart the traditional ways of romantic poetry that investigate man's encounter with nature and arrive at the embodiment of the natural elements as living behaving, and feeling in a similar way to man. Rupī Kaur finds prosperity, confidence, valor, and other virtuous

features in nature that help her face and fight the burdens of her daily life in the adverse community that tries to strip her of her pure female image. Thus, she finds power and support in nature which is why she writes her thoughts through poetry that is ecological and nature oriented. Ecological poetry is always pure, sublime, and ecstatic in a world of indifference and indulgence in materialism. The ecocritical indices are manifested in William Shakespeare's plays, John Milton's Godly epic *Paradise Lost*, Lord Alfred Tennyson's religious poems, Walt Whitman's ascetic poems, Thomas Hardy's nature oriented poems, Henry David Thoreau's ecological poetry, Ralph Waldo Emerson's transcendental poetry, Robert Frost's nature poems, and Mary Oliver.

As an Interdisciplinary theory: Ecocriticism is a globally wide approach that is by its mere nature interdisciplinary. It draws its sustainability from the existing literary approaches. Other sciences appeared at the front to add to this field, hence, emerging theories like Post-colonialism, Ecofeminism, and Ecospiritualism have flourished. However, Ecocriticism unlikes those approaches in the fact that it focuses on the nature of the earth as an ecospace and not social spaces, Ecocriticism considers it as an ecosphere, moreover, ego-consciousness is dismayed for the sake of eco-consciousness. As a result, it is a nature centric way of writing that enhances and promotes self-awareness, empowerment, and equality of common sense among human beings and other nonliving counterparts from nature. (Mishra, 2016, P.169) It can build, heal and empower man as nature reveals in the works of God.

In "Literature and Ecology: An Experiment in Ecocriticism", William Rueckert draws upon the interconnectedness and interdependence of the poetry and biosphere. He adds that Walt Whitman:

poems come out of the poets, go up into the atmosphere to create a kind of poetic atmosphere, come down upon us in the form of poetic rain, nourish us and make us creative, and then are recycled. Without this poetic atmosphere and cultural cycle, he says, we would die as human beings (Rueckert, 1978, p. 118).

Hence, it is like "ontological interchange between Whitman and the biosphere" that works as "energy pathway" between these two factors; one maintains the other (p. 118).

Review of Literature

The significance of ecocriticism is broad in terms of representation and analysis, many writers handled nature, environment, and the landscape differently. The Romantic poets during the late eighteenth century held nature as central to their thematic concerns. However, these romantic attempts have found a dualistic existence between human and non-human entities, with greater attention to be paid to humans as superior to the other part of this duality. During the sixteenth and seventeenth centuries forest writing for instance has been manifested in the writings of William Shakespeare's *A Midsummer Night's Dream* (1605) and *As You Like It* (1623), and John Milton's epic *Paradise Lost* (1667). These sylvan and pastoral works helped to enhance the formation of the individual as well as nationally shaped the identity of it. In the case of Shakespeare, his characters try to repudiate the assumption that culture is formed out of the city by attributing it to the individual's interaction with nature or the environment that he/she dwells. (Theis, 2009, p.xiii) In Milton's case the relationship is made on divine ground, and enhancing the identity and its knowledge can better be comprehended through the

use of natural elements like wood, tree, or forest to show the interdependent relationship between man, nature, and God. (Theis, 2009,p.xv)

Unlike the romantic poetry of Shelly, Keats, and Wordsworth call for nature as a hub for man's orientation and behavior, thus man's actions are always interpreted with correlation to nature. Hence, the duality of man's nature is accentuated. Ecological poetry aims at unity with other non-humans that is expressed in environmental assets like the sun, moon, flowers, etc. Meanwhile, Romantic poetry strived to assume nature as a vehicle to give meaning to human existence and dispositions, ecological poetry employed nature as a medium to assert self-awareness, empowerment, and healing through union with nature. Wordsworth's "proto-ecological" poetry afford modern man, that dwells in a world harassed by degradation and shadows of illusive reality and modernity, a different perspective through which he can observe the interdependence between him and nature in a huge horizon of nature. Wordsworth's major target of crowning nature can be seen as a wake-up call to show that man is not superior to nature. (Ramazani&Bazregarzadeh, 2014, p.7)

S.T. Coleridge, probably the most anxious to the question of how poetic creation symbolizes the works of human life, 'imaginative unity is an organic unity: a self-evolved system, constituted by a living interdependence of parts' (Abrams, P.175,1953:). This idea of Nature's generative capability rendered in the mind of the human is the aesthetic equivalent to his holistic imagination:

Our noontide Majesty, to know ourselves
Parts and proportions of one wondrous whole!
This fraternizes man, this constitutes
Our charities and bearings.

(‘Religious Musings’, 1997: lines 24–27)

Waldo Ralph Emerson (1803-1882) was an American thinker and patronized Transcendentalism who wrote several essays on developing a personality that is free, independent, and sound. Emerson's main target is man however, he lays bare the significance of nature and its interconnectedness to man

He attacks modernity for being inappreciative of nature with all of its amenities and confines itself to its materialistic use of it. Interestingly, he mentions, man intentionally denies his sympathy to mother nature and distrusts it, meanwhile remembering Jesus Christ employed the force of nature as he healed people of their calamities and sicknesses. In addition to the self-healing power, eloquence sustained by nature for that abolished slavery and nourished enthusiasm. (Wanzenried,2019, P.35)

The early twentieth century was described as the age of modernity in all walks of life, however, poets like T.S. Eliot have shown their disinterested commentaries on this age, in his magnum opus *The Waste Land* (1922) he displayed the marred environment of Europe in a post- World War settings as a barren and dissolute land, man is his second subject is crippled and fragmented. Eliot called for Christian mythologies, Hindu philosophy, and Buddhist teaching to reform man and the land that was annihilated and sabotaged by the shadows of modernity.

(Fleming, 2020) his essay “All We Know Comes from You: W. B. Yeats and Ecocriticism” shows the reader that Yeats is known for employing Ecocritical elements in his poetry which the researcher considered as part of the Ecocritical awareness. His approach to that was spirituality to be inspired by nature and his writing was sustained

with images of sacred places. For example, the natural environment in *The Stare's Nest by My Window* (1924) and *The Towers* (1928) helps the speaker gain his real reason and supply the road to spiritual atonement. Yeats expresses his ardent observation of the natural elements, animals, and the Irish countryside in his poetry. He further, explores the interdependence between nature and culture. His aim here is to build, create, and nurture. Moreover, he earnestly urges not to miss the correlation with nature and its healing power: the natural environment inspires the poet about new life (Fleming, 2020, PP.58-62).

The American poet Robert Frost is known for his nature oriented writings and has also been among the writers who exquisitely added to the eco-critical concepts in his poems in the post-1930 era. *Stopping by Woods on a Snowy Evening* (1923), *After Apple Picking*(1914), *The Road Not Taken*(1916), and many more poems by Frost, can be analyzed from an Ecocritical perspective. Robert Frost intelligently designed these poems to teach readers about their correlation to nature and certain natural elements. For instance, the following lines:

“And there’s a barrel that I
didn’t fill
Beside it, there may be two or
three Apple
I didn’t pick upon.
But I am done with apple
picking now” (Frost, 1973,p.86)

The above lines study the human mode of achieving and not achieving unending desires humans are exposed to the threat of demising and fading away at a certain point, and they are ultimately and merely responsible for their misery and pain. (Shrivastwa,2020, PP.21-22). However, Frost's objective is to raise the human's consciousness towards the affinity between the natural surroundings, landscapes, terrains, dispositions, wants, desires, and decisions of the mind of humans.

(Rosa,2013) in her essay “Bridging Opposites: An Ecocritical Approach to Mary Oliver’s Poetry” tries to bring the readers' attention to the dichotomy of self/nature and how Mary Oliver attempts to reunite with nature through the rich and vivid images that she employs in her poems. To merge with nature was her sincere effort. “Oliver seems to be faithful to the original Romanticism tendency to reunite the self with nature” (Rosa, P.122).She rejuvenates the spiritual link that connects her to other than human entities as she feels fulfilled and happy in this way.

(Islam,2020) in his essay titled A Gynocritic Study of Rupi Kaur’s Milk and Honey studies the suitability of Elaine Showalter’s theory of feminist criticism, that she named gynocriticism, in Rupi Kaur’s collection of milk and honey(2014). To achieve this, the researcher attempts to authenticate the urge for a text that approach women issues as proved in this collection of poetry. According to Islam Kaur’s poems exert a comprehensive use of the gynocriticism that was proposed long time prior to Rupi Kaur’s time. This paper also confirms the need for a text that deals with feminine experiences as employed in Kaur’s poetry. It further examines the poems similarities to and Rupi Kaur’s insights of the common feminist ideas of the time through analyzing the parts of the book. Islam’s testimony is authenticated in his conclusion that woman should write and

in a certain genre that is more feminine. They must have the freedom to choose, and more particularly to find the suitable channel for their literary product. And in the same way of Rupi Kaur, platforms like facebook, instagram, twitter etc. can afford women this type of independence and liberate them from the male-centered traditional print media.

(Masini,2018) has written a dissertation titled “Rupi Kaur’s Poetry: Trauma and Healing” tries to display the poetry of Rupi Kaur as a successful model of how a young female poet that change her stumbling experiences of trauma of her early childhood. Her poetry reflects such transition from shock to healing. Masini considers Kaur’s poetry as inspirational to everybody that, stumbles to secure a better identity in new place like Canada. The dissertation also focuses on Kaur’s Indian background amidst of her new socializing crisis and later passing as a well-known poet, and as an immigrant child from Punjab Kaur have shown resilience and prosperity in a diverse existence.

(Mccracken,2019) in his This thesis titled “Toward an Instapoetics: On the poetry and the Poets of Instagram” commented on the digital-literary platform of that is known as instapoetry, which is, the type of poetry posted on the social media. Tracing a critical interpretation of Instagram’s structure and implied rationales, Mccracken analyses the online poems and activity of several well-known instapoets like the Indian Canadian Rupi Kaur, the Spanish Elvira Sastre, and the Brazilian Ryane Leão. Assuming a comparative study of their particular approaches to instapoetry— print and in an online version, this thesis follows the interrelated bond between social platform and the content they produced and posted on the instagram.

(Kruger,2017) in his essay titled “The technopo(e)litics of Rupi Kaur:(De)colonial Aesthetics and spatial narrations in the DigiFemme age” this paper strive to prove that Kaur’s poems are assisting to understand emerging dynamics in our current communities. Her feminine oriented poems are definitely effective as they are inclusive, yet her poetry does not assume a colour blind sample. Kruger further adds that she manifests her own ethnic culture into the public filed by rejecting to relinquish her identity. In various times in her poetry, the focus is placed on her double culture attitude; this idea disturbs the social construct of the immigrants as neither perpetually foreign nor fully merging so as to belong. Hence, she demolishes stereotyped patterns inflicted on the immigrants. Her combination of feminism and her ethnicity calls upon the cultural consciousness.

The present study of Rupi Kaur’s poetry focuses on the ecocritical indices that are involved in her poetry. The researcher in this endeavor tends to pinpoint the artistic approach of mobilizing the environmental and ecological images, metaphors, and other poetic devices by the poet. Hence, it is an attempt at analyzing and interpreting the relationship between nature and man through an ecocritical lens. The significance of this study shows the novelty of this research attempt into the human mind that is empowered and sustained by the natural order of the ecosystem. As a result the poet produces a poetry that enhances the hybrid identity of woman that achieves triumph for herself in the world that suppresses and subjugates women.

Discussion

Rupi Kaur is an intelligent young poetess who sealed her fame and name through two popular collections of poetry *Milk and Honey* (2014) and the collection in this paper *The Sun and her Flowers* (2017). Kaur made a successful attempt at integrating her

poems with experiences yielded in human emotions and environmental awareness. In her *The Sun and her Flowers* she has sketched five stages that she believes has experienced as a diaspora type of woman and poet.: “wilting. falling. rooting. rising. and blooming.” (Verma 2018). As flower lives, suffers, and passes through burdens and hardships, they however may find the strength to survive again rise and flourish.

Rupi Kaur has personally gone through new experiences in her second country Canada, and she witnessed some ups and downs till she found her place as a woman and a poet. She expressed her thoughts and feelings of depression and disappointment with love in association with other non-human creatures around her. Thus, she wilts fading away as a flower leading us to imagine the awareness of the ecosystem and its bearings in most of her poems:

i live for that first second in the morning
when i am still half-conscious
i hear the hummingbirds outside
flirting with the flowers
i hear the flowers giggling
and the bees growing jealous
when i turn over to wake you
it starts all over again
the panting
the wailing
the shock
of realizing
that you've left

(Kaur 19)

As part of the first section of *The Sun and her Flowers* “wilting” this poem delineates the situation of feeling of disappointment with loss, the poet uses effective poetic devices to express her status as a wilted and defeated by the loss of her love. The poet uses personification to send the reader deep into her haunted soul and consciousness of the pleasure among the other non-human creatures like birds, flowers, and other insects that represent the elements of nature. “The interconnectedness of all living beings and ecosystems is emphasized through personification” (Anjutha, 2023, P.339). Meanwhile, the reader could deduce that her insights and impulses assume the form of other creatures afforded by nature. The hummingbirds flirt, the flowers giggle and the bees grow jealous. These vivid images reflect the sweet heaven painted by God to display her love, however, she realizes that her partner is not there to share such a naturally decorated atmosphere. She recluses to grief, sighs, and pain of being apart, hence bringing about her withering soul. Metaphor is sustained in this poem by using the elements of ecosystems namely the flowers that are the poet herself and the birds and bees are the lovers who seek her or inflict the hurt upon her.

The first section of *The Sun and her Flowers* “Wilting” investigates alienation, hurt, pain, and breaking. The poet uses images from nature to emphasize the lost beauty of her existence due to the patriarchy of human beings namely male-centered society that relegates women under certain circumstances. In this example Kaur wanted to foster the meaning of loss through the acting of negligence and indifference of the lover who left and the poem closes with the sense of realizing that she is left alone. This part of the

collection introduces the plight of the woman who wilts in the same way flower does. Hence, the ecocritical approach is employed to reflect the metaphoric perception drawn between nature and the culture of the people.

on the last day of love
my heart cracked inside my body
i spent the entire night
casting spells to bring you back
i reached for the last bouquet of flowers
you gave me
now wilting in their vase
one
by
one
i popped their heads off
and ate them

(Kaur 10-11)

There is a kind of dualism in these lines as the poet express her destruction through the image of the ‘cracked heart’ and the ‘wilting flowers’. Such a dualism codes the human and non-human interconnectedness. The poet’s heart is cracked and the flowers are wilted. Besides dualism, the poet this context may want to merge with nature or live on it by eating the flowers. In a similar context this experience is observed in Mary Oliver’s following poem:

I ever caught...
Later
I opened his body and separated
the flesh from the bones
And eat him.

(Oliver 11-13)

Then, she employs her intuitions to act and feel the other. Such sensuous connection eases it for Olive and the fish to share power, calling up on identification as well as merging (Graham, 1994).

In her poem- *i don't need more friends* kaur muses upon the human experience of relationships and sets it in comparison to the natural behavior of non-humans as she ponders:

you ask
if we can still be friends
i explain how a honeybee
does not dream of kissing
the mouth of a flower
and then settle for its leaves

(Kaur 50)

The image of the honeybee as mentioned earlier could reflect the male in a given relationship and the flowers must be the female, another symbol employed in these lines that is the leaves, the poet has made such a comparison to illustrate the malfunction of

relationships, a man leaves her for the sake of something inferior to her, she wonders why honeybee sways from flowers to settle for its leaves. The leaves symbolize the extra relationships or trivialities of the male in a relationship. The ecosystem of non-humans works minutely and never breaks the plans of nature; Kaur sees in it an optimal model to follow. However, she can only bewail for it and ended up in isolation from friends as the title of this poem yields.

In the second section of the sun and her flowers “Falling”, Kaur opens up with this short poem - *depression is a shadow living inside me*:

yesterday
when i woke up
the sun fell to the ground and rolled away
flowers beheaded themselves
all that's left alive here is me
and i barely feel like living

(Kaur 56)

The ecocritical approach musters the relationship between man and nature and posits interdependence between the two. Modern ecological poetry sustains the same feature “The telos of the individual, his or her full development as a human being, cannot be conceived except in the context of a flourishing nature.” (Hinchman& Hinchman 1989, P.210). Kaur in this poem announces the demise of the natural elements around her, the sun is faded, and the flowers demolished themselves. It appears that she is drastically falling. Her thoughts that are decorated with flowers are not there to inspire her, and the sun is the steadfast image that gives light of hope, love, and warmth seizes to exist. Now she is alone and can barely be called living. With the absence of natural elements, the speaker of the poem declares how her life deteriorated and destined to fall into the sorrows of loneliness.

Rupi Kaur as mentioned before that she is a diaspora poet who is originally from India, she observed that the root is a strong and tough bond of one's life. She acknowledges that through the disposition of her mother. Her mother is a Sikh from Punjab India migrated a long time ago to Canada. Here is a short poem by Kaur to show her mother's groping for roots:

leaving her country
was not easy for my mother
i still catch her searching for it
in foreign films
and the international food aisle

(Kaur 116)

This was one of the poems included in the section Rooting. Kaur is affected by her mother's affections towards her motherland, this is to honor the root in her poems and how she can relate to what her parents are. They empower her. Kaur in her poem *-honor the root* she opines that she attributes her talents and power of writing to what her family sowed and made later her fabric that is fed by the roots of her mother that belongs to Punjab in India

breathe in the people
who sewed you whole

it is you who became yourself
but those before you
are a part of your fabric

(Kaur139)

These lines are a kind of message to Kaur to consider her roots and the family line that ascends and contributes to the making of her talent in this indifferent world. Hence, she gets glimpses to rise and thrive again. The ecocritical constructs here are developed in the title of this poem and with the symbolism of 'the root' which symbolizes the values and principles of Rupi Kaur's family. Furthermore, the poet also refers to the mutual fabric that ascends from ancestors down to children. Thus, the roots of her family yield the importance of her present migrant life and the poet later can rely on to rise after falling in the subsequent section of this poetry collection.

In her poem *Celebrations*, Rupi Kaur expresses her sense of triumph over her defeat. She associated her mirth with that of the orange tree. As part of the natural elements, the orange tree reflects her happiness. The Image of a blossoming orange tree is an ecological metaphor for Kaur's expression of winning and rising above the emotional damage caused by her previous status of falling. As can be traced in her poem-*celebration*:

the orange trees refused to blossom
unless we bloomed first
when we met
they wept tangerines
can't you tell
the earth has waited its whole life for this

(Kaur 158)

Kaur's poetic skillfulness is manifested through her use of images from the ecosystem to reflect her message of deliverance and achievement for instance 'earth' is employed here to reflect such flourishing, fulfillment, and satisfaction. As in the words of Bate "Poetry is the place where we save the earth" (2000, P.283) Thus, reaching the status of 'rising' that the speaker in the poem expressed as 'blooming', and 'blossoming' on the account of the orange trees as well as she and her lover. And the interconnectedness between nature on the one hand and humans on the other hand is implemented.

many try
but cannot tell the difference
between a marigold and my skin
both of them are an orange sun
blinding the ones who have not learned to love the light

(Kaur 235)

Amidst of all the technological advancement and contemporary smart age kaur plays much tide to nature than the busy world, as Cixous renounces the impact of modernity, honor the woman and place her near to nature.(p153,1986). Hence, the poet in the above lines assimilates with nature through the image of the 'orange sun'. The poet in the final section of *The Sun and her Flowers* which she calls it 'blooming' wants to convey her message to the reader that she bloomed again as she will do every time. Against all the odds she shines bright as the sun. Kaur used another poetic device which is a comparison

between her skin and marigold flower. Through this image, the poet attempts to draw an analogy between her brightness and that of the yellowish flower. She extended the comparison to the sun. Hence, the environmental motif is emphasized. Employing such natural elements, sun, and flowers Kaur musters the ecosystem awareness in her poetry. She further adds that the light of her heart and soul is as bright as that of a sunbeam which blinds those who are not acquainted with how to treat a woman with kindness. There is a metaphor for her bright light as the yellow marigold image suggests. Furthermore, this colour brightness helps the flowers to bloom in the same way it helps women to shine and thrive.

Conclusion

Rupi Kaur has simply written about the everyday life woman in a modern Western community, with a background of a struggling Punjabi family who sought a better place to live. Through her exquisite imaginative poetic skill, she passed as a woman and as a writer with outstanding fame. This paper pinpointed Kaur's employment of natural elements and she amplified ecocritical consciousness. Ecocriticism is a modern approach to showing the relationship between man and nature and how the latter affected poetry in contemporary times. Nature is always an indispensable source of poetic imagery and other poetic devices for poetry since the classical, romantics, and Victorians down to our times. However, the reference to nature in classical and Romantic poetry was almost mythical, and theological. The present time witnesses drastic change in this respect which calls upon ecocritical justice that demolishes the superiority of nature over humans or the other way around. The metaphoric use of the natural elements in Rupi Kaur's poetry assumes no supremacy of nature but equality in features and characteristics of human disposition. She considered the power of women to secure their existence in life as the way the natural order of the environment mechanically operates at certain points in time. Hence, the reader can comprehend the segregation of her poetry collections. In her *Milk and Honey* (2014) she also divides the volume into two binary oppositions that form the whole body of this volume as follows 'hurting', 'loving', 'breaking', and finally 'healing'. Through a set of illustrative images, Kaur composes poems of pain, agony, disappointment, and emotional damage, yet she provides remedies to the calamity in another way and she associates the healing with ecosystem assets like sun, flowers, honey, honeybees, etc.

The present paper has shown the reader association of feeling and experiencing which is typically the same process of man and nature when they go through hard and thick times. They wilt, break, fall, rise, and bloom. With the help of many issues related to nature, rooting, nationalism, and the power of the feminine body and voice. This paper though is not feminist-oriented yet it maintains the woman as a central theme in Kaur's poetry and set it in comparison with the sun, flowers, and certain other images from nature. This nature is powerful and works in a systematic natural order that allows no deficiency. Hence, the reader can comprehend how the woman who is violated, pressurized and discriminated against suffers the pain of breaking, negligence, and falling, and again she flourishes and gets healed in a way similar to other non-living entities.

References

- Abrams, H. (1953). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford: Oxford University Press.
- Anjutha, R. (2023). Engendering Eco-cosmopolitanism: Anthropocene and Environmental Sustainability in Rupi Kaur's Select Poems. *International Journal for Research Trends and Innovation*, 8(5), 338-341. <https://www.ijrti.org/papers/IJRTI2305051.pdf>.
- Bate, J. (2000). *The Song of the Earth*. Cambridge: Harvard University Press.
- Cheryll, G & Harold, F. (1996) (Eds.), *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: University of Georgia Press.
- Cixous, H., Clément, C. (1986). *The Newly Born Woman*. United Kingdom: University of Minnesota Press.
- Coleridge, S. (1997). *The Complete Poems of Samuel Taylor Coleridge*. Edited by William Keach. London: Penguin.
- Deka, T. (2000). Multifaceted Feminist Perspectives: Interpreting Milk and Honey by Rupi Kaur. *Humanities & Social Sciences Reviews*, 8(4), 608-615.
- Fleming, D. (2020). 'All We Know Comes from You: W. B. Yeats and Ecocriticism. *Nordic Irish Studies*, Vol.18. Dalarna University Centre for Irish Studies (2019/2020), pp.56-76.
- Foyles. (2019). Rupi Kaur: The Sun and Her Flowers / What the title means <https://www.youtube.com/watch?v=mGWdOb1V9kc>
- Frost, R. (1973). *Selected Poems* (I. Hamilton, Ed.). Penguin: Middlesex: England.
- Gifford, T. (2008): "Recent Critiques of Ecocriticism. *New Formations*. 64, 15-24.
- Graham, V. (1994). "Into the body of another": Mary Oliver and the poetics of becoming other. *Papers on Language and Literature*, 30(4), 352. <https://www.proquest.com/scholarly-journals/into-body-anothermary-oliver-poetics-becoming/docview/198424280/se-2?accountid=63189>
- Heise, U. K. (2006). The Hitchhiker's Guide to Ecocriticism. *PMLA*, 121(2), 503–516. <http://www.jstor.org/stable/25486328>
- Hinchman, L. P., & Hinchman, S. K. (1989). "Deep ecology" and the revival of natural rights. *The Western Political Quarterly*, 42(3), 201. <https://doi.org/10.2307/448426>
- Islam, M. T. (2020). A gynocritic study of Rupi Kaur's Milk and Honey. *International Journal of Linguistics, Literature and Translation (IJLLT)*.
- Jindal, M. (2018). Going Beyond the Narrative: Rupi Kaur's *Milk and Honey* as a Modern Text. *International Journal of Advanced Research and Development*. 2(6). 800-8002.
- Kaur, R. (2017). *The Sun and Her Flowers*. Andrews McMeel Publishing. Missouri.
- Kruger, S. (2017). The technopo (e) litics of Rupi Kaur: (De) colonial Aesthetics and spatial narrations in the DigiFemme age.
- Oliver, M. (2017). *Devotions: The Selected Poems of Mary Oliver*. Penguin Press.
- Masini, V. G. (2019). *Rupi Kaur's Poetry: Trauma and Healing*.
- McQuillan, D. (2018, August 31). *Aesthetic scandal and accessibility: The subversive simplicity of Rupi Kaur's milk and honey*. DalSpace Home. <https://dalspace.library.dal.ca/handle/10222/74202>

- Mishra, S. (2016). Ecocriticism: A Study of Environmental Issues in Literature. *BRICS Journal of Educational Research*, 6 (4), 168-170. https://www.researchgate.net/publication/318350741_Ecocriticism_A_Study_of_Environmental_Issues_in_Literature
- Oelschlaeger, M. (1991) *The Idea of Wilderness: From Prehistory to the Age of Ecology*. New Haven: Yale University Press.
- Pattanaik, L. (2009) Nature in the Poetry of Emily Dickenson and Robert Frost: An Ecocritical Approach. Ravenshaw University. Ph.D. Thesis is available on: <http://hdl.handle.net/10603/368610>.
- Ramazani, A., & Bazregarzadeh, E. (2014). An Ecocritical Reading of William Wordsworth's Selected Poems. *English Language and Literature Studies*. 4(1), 1–9. <https://doi.org/10.5539/ells.v4n1pl>
- Rosa, M. (2013). "Bridging Opposites: An Ecocritical Approach to Mary Olivers Poetry." *Frame Journal of Literary Studies*. 1.26.Vol. 2. pp.119-129. <http://www.frameliteraryjournal.com/issue/26-2-ecocriticism/>
- Rueckert, W. (1978) Literature and Ecology: An Experiment in Ecocriticism. pp.102/123. <https://static1.squarespace.com/static/5441df7ee4b02f59465d2869/t/58f2e526bf629a9dbf74f778/1492313394594/RUECKERT++Literature+and+Ecology.pdf>.
- Shrivastwa, K. (2020). *An Ecocritical Approach to Nepali, Indian and English Literature*. Nepal: Infogain Publication.
- Theis, J. (2009). *Writing the Forest in Early Modern England: A Sylvan Pastoral Nation*. Pennsylvania: Duquesne Press.
- Verma, M. (2018) "The Sun and Her Flowers." The Sun and her Flowers | Richland Library. <https://www.richlandlibrary.com/books-movies-music/sun-and-her-flowers>.
- Wanzenried, I. (2019) The Conceptualization of Nature and the Human in Selected Works of Anne Bradstreet and Ralph Waldo Emerson A New Historicist Study Including Material for Teaching in School. MA thesis, University of Karl Franzens, Graz. <https://unipub.uni-graz.at/obvugrhs/download/pdf/3559481?originalFilename=true>.