

**THE COMPARATIVE STUDY OF MEENA KANDASAMY
AND RUPI KAUR'S SELECTED POEMS ON SYSTEMS OF
OPPRESSION**

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

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AND RUPI KAUR'S SELECTED POEMS ON SYSTEMS OF
OPPRESSION**

THESIS

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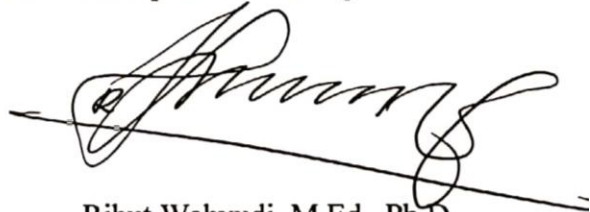
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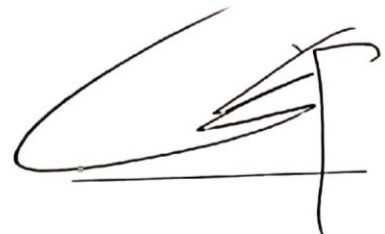
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MOTTO

مَا شَاءَ اللَّهُ لَا قُوَّةَ إِلَّا بِاللَّهِ ۚ

“Truly by the will of God all this is realized, there is no power except with the
help of God”

(Q.S. Al-Kahfi: 39)

DEDICATION

On the basis of gratitude to Allah SWT,

I dedicate this thesis to two beloved my parents,

Imam Syafi'i, S.P. and Arwini Ligarwati and dear brother Rafif Zuhdi Ardani,

for their prayers and affection.

As well as my friends who cannot be mentioned one by one,

because there are too many, who have given their support and encouragement.

Hopefully this work will be a small manifestation of the hope and struggle that

they have given.

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This thesis would never be completed without the assistance and cooperation of a variety of individuals. The researcher wishes to thank them for this chance. Through this opportunity, the researcher wants to express gratitude to them. Firstly, to the Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang, Prof. Dr. H. M. Zainuddin, MA., then, to the Dean of the Faculty of Humanities, Dr. M. Faisol, M.Ag., also, to the Head of English Literature Department, Ribut Wahyudi, M.Ed., Ph.D., who have allowed the researcher to conduct this thesis. Secondly, the researcher acknowledges and appreciates her advisor of thesis, Whida Rositama, M.Hum., for patiently providing advice, constructive criticism, and support throughout the thesis preparation process. Furthermore, the researcher is grateful to Muzakki Afifuddin, M.Pd., the thesis proposal class lecturer, for patiently mentoring the researcher. Not to forget, researcher’s advisor of academic, Moh. Mahrush Ali, M.Sn., for guidance during four years of college.

Thirdly, the researcher's beloved family and friends, who always provide prayers, affection, and support without stopping from the first step until this moment. So, this thesis is also presented to anyone who has been part of the researcher's story, either directly or indirectly. Hopefully this simple work will bring benefits and be the first step for a better future.

Malang, 13 June 2025

A handwritten signature in black ink, appearing to read 'Anisah' followed by a stylized flourish.

Anisah Ananta Ardani

ABSTRACT

Ardani, Anisah Ananta. (2025). *The Comparative Study of Meena Kandasamy and Rupri Kaur's Selected Poems on Systems of Oppression*. Undergraduated Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Whida Rositama, M.Hum.

Key Word: Intersectional Feminism, System of oppression, Meena Kandasamy's poem, Rupri Kaur's poem

The system of oppression experienced by women from various backgrounds shows the existence of systemic discrimination that takes place at various different levels, such as the individual/personal level, the interpersonal level, the institutional level, and the structural level. This is reflected in poems by Meena Kandasamy from *Ms. Militancy* (2010) and Rupri Kaur from *The Sun and Her Flowers* (2017). This study aims to compare and analyze the representation of intersectionality of oppressive systems in the work of both intersectional feminism Kimberlé W. Crenshaw, this study explores the interconnectedness of systems at different levels that can be related to social categories such as race, gender, class, ethnicity, and nation. The analysis was carried out through the identification of the main themes in the selected poems that raised women's experiences in the face of discrimination. The results of the study show that Meena Kandasamy's poem highlights the form of a caste-based oppression system in India which is included at the structural level. Meanwhile, Rupri Kaur's poem discusses the experiences of migrant women who face cross-cultural discrimination and is a form of system at the individual/personal level. Both poets illustrate women's struggles against oppressive social norms and their efforts to reclaim identity in the midst of oppressive systems. This analysis shows the connection between discrimination and marginalization, providing new insights into women's experiences in the face of social injustice. This research also contributes to the development of the study of feminist literature from an intersectional perspective, particularly in understanding resistance to oppressive systems in various social contexts.

مستخلص البحث

أرداني ، أنيسة أنانتا. (٢٠٢٥). *الدراسة المقارنة لقصائد مينا كانداسامي وروبي كور المختارة حول أنظمة الاضطهاد*. رسالة جامعية. قسم اللغة الإنجليزي، كلية العلوم الإنسانية، جامعة موالنا مالك إبراهيم الإسلامية الحكومية مالنج. المشرفة ويدا روزيتاما، ماجستير.

الكلمات المفتاحية: النسوية المتقاطعة، أنظمة الاضطهاد، شعر مينا كانداسامي، شعر روبي كور

يظهر نظام الاضطهاد الذي تتعرض له النساء من خلفيات مختلفة وجود تمييز منهجي يحدث على مختلف المستويات ، مثل المستوى الفردي / الشخصي ، والمستوى الشخصي ، والمستوى المؤسسي ، والمستوى الهيكلي. ينعكس هذا في قصائد مينا كانداسانبا من *السيدة ميليتانسي* (٢٠١٠) وروبي كور من *الشمس وزهورها* (٢٠١٧). تهدف هذه الدراسة إلى مقارنة وتحليل تمثيل تقاطع الأنظمة القمعية في عمل كل من النسوية المتقاطعة كيمبرلي دبليو كرينشو ، تستكشف هذه الدراسة الترابط بين الأنظمة على مستويات مختلفة يمكن أن ترتبط بالفئات الاجتماعية مثل العرق والجنس والطبقة والعرق والأمة. تم إجراء التحليل من خلال تحديد الموضوعات الرئيسية في القصائد المختارة التي أثارت تجارب المرأة في مواجهة التمييز. تظهر نتائج الدراسة أن قصيدة مينا كانداسامي تسلط الضوء على شكل نظام الاضطهاد القائم على الطبقات في الهند والذي يتم تضمينه على المستوى الهيكلي. وفي الوقت نفسه ، تناقش قصيدة روبي كور تجارب النساء المهاجرات اللواتي يواجهن تمييزاً عبر الثقافات وهي شكل من أشكال النظام على المستوى الفردي / الشخصي. يوضح كلا الشاعرين نضالات النساء ضد الأعراف الاجتماعية القمعية وجهودهن لاستعادة هويتهن في خضم الأنظمة القمعية. يظهر هذا التحليل العلاقة بين التمييز والتهميش، ويقدم رؤى جديدة لتجارب المرأة في مواجهة الظلم الاجتماعي. يساهم هذا البحث أيضاً في تطوير دراسة الأدب النسوي من منظور متعدد الجوانب، لا سيما في فهم مقاومة الأنظمة القمعية في مختلف السياقات الاجتماعية.

ABSTRAK

Ardani, Anisah Ananta. (2025). *The Comparative Study of Meena Kandasamy and Rupī Kaur's Selected Poems on Systems of Oppression*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing Whida Rositama, M.Hum.

Kata Kunci: Feminisme interseksional, Sistem penindasan, Puisi Meena Kandasamy, Puisi Rupī Kaur

Sistem penindasan yang dialami oleh perempuan dari berbagai latar belakang menunjukkan adanya diskriminasi sistemik yang berlangsung di berbagai tingkatan level yang berbeda, seperti level individual/personal, level interpersonal, level institusional, dan level struktural. Hal ini tercermin dalam puisi karya Meena Kandasamy dari *Ms. Militancy* (2010) dan Rupī Kaur dari *The Sun and Her Flowers* (2017). Penelitian ini bertujuan untuk membandingkan dan menganalisis representasi interseksionalitas sistem penindasan dalam karya kedua feminisme interseksional Kimberlé W. Crenshaw, penelitian ini mengeksplorasi keterkaitan sistem pada level yang berbeda yang dapat dihubungkan ke kategori sosial seperti ras, jenis kelamin, kelas, etnis, dan bangsa. Analisis dilakukan melalui identifikasi tema-tema utama dalam puisi-puisi terpilih yang mengangkat pengalaman perempuan dalam menghadapi diskriminasi. Hasil penelitian menunjukkan bahwa puisi Meena Kandasamy menyoroti bentuk sistem penindasan berbasis kasta di India yang mana hal tersebut termasuk ke dalam level struktural. Sementara puisi Rupī Kaur membahas pengalaman perempuan migran yang menghadapi diskriminasi lintas budaya dan merupakan bentuk sistem pada level individual/personal. Kedua penyair mengilustrasikan perjuangan perempuan melawan norma-norma sosial yang menindas serta upaya mereka untuk merebut kembali identitas di tengah sistem penindasan. Analisis ini memperlihatkan keterhubungan antara diskriminasi dan marginalisasi, memberikan wawasan baru mengenai pengalaman perempuan dalam menghadapi ketidakadilan sosial. Penelitian ini juga berkontribusi pada pengembangan studi sastra feminis dari sudut pandang interseksional, khususnya dalam memahami perlawanan terhadap sistem penindasan di berbagai konteks sosial.

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CHAPTER I

INTRODUCTION

This chapter is an introduction to the research. It provides the research background, research problem, research significance, research limitations, and key term definitions. It also aims to guide the direction and scope of the research.

A. Background of the Study

The system of oppression experienced by migrant female domestic workers, research shows how they face systematic discrimination and marginalization at various stages of their journey (Tandos et al., 2022). This system includes social isolation, workplace subordination, and economic exploitation. Prior to any intervention, workers were regularly denied basic rights and subjected to emotional and physical abuse. The problem is exacerbated by isolated working conditions that prevent workers from reporting harassment or seeking legal help. Their socio-economic status, migrant identity, and lack of education all contribute to the discrimination they experienced.

In addition, it shows that the lack of legal protection in the destination country is the main cause of the continued exploitation of this exploit. Inadequate support from countries of origin or international organizations magnifies the risks faced by workers (Tandos et al., 2022). Active intervention from the government of the country of origin is urgently needed to provide adequate legal protection, educational programs, and social support. The study also noted that after the

intervention, their working conditions improved significantly. However, these attempts frequently involve only partial solutions that are unsuitable to address the primary causes of oppression, such as patriarchal norms and exploitative economic systems that maintain the status quo (Tandos et al., 2022). As a result, it supports data that emphasizes the relevance of addressing this study, and this study is very relevant to finding out women's experiences with systems of oppression related to discrimination.

Major problems with discrimination exist in many parts of the world. Similarly, women and people from diverse racial backgrounds typically experience extra hurdles when trying to get equal possibilities (Healey et al., 2019). To appreciate these differences, one must grasp the complexity of the intersections of systems of oppression. Raising awareness of these issues will help society move closer to a more equitable society (Caroline et al., 2022). Every oppression has a chance of leading to equal lives. It is about advocating for genuine equality and genuine justice for everyone.

The intersection of systems of oppression offers a powerful lens through which to examine the work of poets like Meena Kandasamy and Rupi Kaur. Both writer of poem, "*Ms. Militancy*", which was published in 2010, and "*The Sun and Her Flowers*", which was published in 2017, are about the lived realities of women from a variety of backgrounds who have systems of oppression. In exploring the intricate feminist societal background, both Meena Kandasamy and Rupi Kaur present powerful poetic voices that highlight the struggles faced by discriminated women. Meena Kandasamy's poems, such as "*Moon Gazers*", "*Once My Silence*

Held You Spellbound", *"Backstreet Girls"*, and *"One-Eyed"*, highlight the unfair treatment of women, especially those from non-Dalit castes, which are superior castes to Dalit castes. This shows the way the Dalits were silenced. These poems use poetry to highlight the issue and tell the reader to do something about the issue. The poems use poetic language to challenge social norms, support equality, and tell the experiences of women who are often oppressed (Johnson & Johnson, 2024).

Furthermore, Rupi Kaur's works such as *"Home"*, *"Immigrant"*, *"Broken English"*, and *"Accent"*, clearly reflect how this fusion of identities provides an understanding of the lives of individuals who are often divided between different cultures. She focuses on how immigrant women handle the complexities of identity and acceptance in the midst of a new environment. Through her poems, Rupi Kaur emphasizes the courage and strength of women from various backgrounds and the specific challenges they face in an often-unfair society. The psychological burden experienced by women at this intersection is explored in these works, highlighting the various layers of oppression that arise from existing systems of discrimination (Harris & Leonardo, 2018).

This research draws on the feminist theory of intersectionality put forward by Kimberlé Crenshaw, which refers to the way social categories such as race, gender, class, and sexual orientation are intertwined, creating various forms of discrimination and power (Crenshaw, 1989; Crenshaw, 1991). This highlights the importance of examining how many forms of oppression are interconnected, resulting in a deeper understanding of social injustice (Hancock, 2019). In this sense, feminism demands gender equality and women's rights, but intersectional

feminism expands this discussion to include the experiences of women who face different levels of oppression (Mezzadra, 2021). The intersectional approach in feminism provides deeper insights into how discrimination functions, emphasizing the complexity of identity and the importance of an inclusive approach to feminist activities and dialogue (Carbado & Crenshaw, 2019). The intersection of systems of oppression has significantly impacted women's everyday experiences in feminist conversations. Intersectional feminism believes that various types of social classification, such as race, class, and gender, are linked and support each other.

This system frequently subordinates women while supporting traditional gender roles. At the intersections of systems of oppression, it is clear that people with multiple marginalized identities experience specific types of discrimination. This emphasizes that it is not separate categories; they work together to shape individual's experiences in society (Babbitt et al., 2018). This study uses a comparative literature approach. Comparative literature itself is an academic field dealing with the study of literature and cultural expression across linguistic, national, and disciplinary boundaries (Ragin, 1987). The researcher compares those selected poems by two writers from the systems of oppression aspect through the intersectional feminism theory.

In carrying out this research, several previous studies are used to develop and support this research. Then, this research has a novelty and significant result. The previous studies that were analyzed by (Lestari et al., 2023; Sultana, 2024; Fayyaz & Jabbar, 2024; Khuram et al., 2024; Irshad, 2022), use a qualitative descriptive method and textual analysis with Kimberlé Crenshaw's intersectionality

approach as a portrait of relationships between gender, race, class, and other intersecting identities in creating systems of oppression. The results highlight that the system of oppression is closely related to women, who are discriminated against from various backgrounds, and that links intersectional systems of oppression such as racism, sexism, and classism.

The next several studies, which analyzed Meena Kandasamy's poem, were by (Biswas, 2021; Vincent, 2018; Chaithanya, & Chellirian, 2023). This research explores using different theories. The researcher uses critical analysis and a deconstructive approach. The results explain how the text can reflect women's experiences from the oppression and discrimination. For the next previous studies, which were conducted by (Anita et al., 2023; Heda & Bram, 2021; Siregar et al., 2020). This research analyzes Rupi Kaur's poem using different theories. The researcher uses a qualitative descriptive approach. The results show that a reflection from the influence of intersecting systems of oppression on the lived experiences of people discriminated against by inequity.

Based on the previous research described above, the researcher conducts further research on finding the system at different levels from the text of the poem. The researcher also compares the works of the two authors in selected poems by Meena Kandasamy and Rupi Kaur. Meanwhile, the study employs Kimberlé Crenshaw's intersectional feminism theory, which focus on systems of oppression intersect in the narratives presented by poems. Such research contributes to a deeper understanding of how systems of oppression intersect in shaping women's experiences and representation in discrimination. By exploring these intersections,

the research enhances the discourse on discrimination while also offering important insights that can help fill gaps in the current literature regarding intersectionality in systems of oppression in poems.

B. Problem of the Study

Based on the background of the study above, this research concerns to find the system of oppression presented in Meena Kandasamy and Rupi Kaur's selected poems content. The analysis focuses on uncovering meaning within the poems that highlight these issues. Thus, the problem of the study is how systems of oppression are portrayed in Meena Kandasamy and Rupi Kaur's poems.

C. Significance of the Study

This research contributes theoretically and practically because it provides examples of how systems of oppression are shown in Meena Kandasamy and Rupi Kaur's poems with a focus on an intersectional feminist perspective. Both of their collection of poems explores the experiences of women that reflect intersectional discrimination. So, this research is relevant in a social society context that continues to struggle against injustice. In addition, this research contributes to the study of feminist literature by offering a comparative analysis of systems in intersectional feminism in their works. The results of this research are expected to widen academic insights and become a reference for future research. The research focuses on meaning from the text in literature related to social society issues such as systems of oppression from an intersectional feminism perspective, which are not separate

issues but are interconnected. This understanding is valuable for society in comprehending the complex realities faced by vulnerable groups.

D. Scope and Limitation

This research is carried out by analyzing a poem of Meena Kandasamy entitled “*Moon Gazers*”, “*Once My Silence Held You Spellbound*”, “*Backstreet Girls*”, and “*One-Eyed*” and a poem of Rupi Kaur entitled “*Home*”, “*Immigrant*”, “*Broken English*”, and “*Accent*”, which is to reveal the portrayal of systems of oppression using intersectional feminism theory to identify the representations of poem content that correlate to discrimination. The scope and limitation of the study focus on the level system seen in the poem of the poem, including the words, phrases, and sentences to present the women’s experiences of systems of oppression, which relate to discrimination. In addition, to interpret the reflection at different system level levels of the poem’s diction through the text of the poem, and also only use selected poems by Meena Kandasamy and Rupi Kaur, which only use the theory of intersectional feminism.

E. Definition of Key Terms

Researcher play a role in ensuring that the research is accurate and easy to understand. By providing a clear explanation of the important terms, the researcher builds a solid foundation for analysis. This ensures that the concepts and terms used are easy to understand and fit the research objectives.

1. The theory of intersectional feminism is a perspective that explores how diverse social identities, including race, gender, caste, class, and ability,

interact and influence experiences of oppression and privilege. This theory underlines how women face discrimination related to race and gender in various aspects of society (Crenshaw, 1989).

2. The system of oppression is used to show the existence of injustice and marginalization within different social groups. This concept is rooted in the recognition that social hierarchies, such as those relating to race, gender, class, ethnicity, nationality, and age, are interrelated with each other (Crenshaw, 1991).
3. Comparative study is a research method that includes a systematic analysis of two or more elements to find similarities and differences, which is very useful in understanding diverse points of view (Ragin, 1987).
4. Selected poems refer to specific works selected for analysis in this study. This term describes poems that are chosen because of their relevance to the issues under discussion and the potential to illustrate existing ideas (Thorne, 1989).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides a review of the literature that serves as a theoretical framework to support the analysis of this research. It presents a summary of the main theories and previous studies related to the research problem. In addition, it also compiles a guide to understand important concepts and their application in analysis.

A. Sociology of Literature

The study of the relationship between literary works and their social context is known as literary sociology. This method examines how a period's social, cultural, political, and economic circumstances are reflected in literature. The study of literary sociology also looks into how society affects the production and consumption of literary works. According to this perspective, literature is not only a form of individual expression but also the outcome of social dynamics that are closely linked to societal structure (Goldmann & Boelhower, 1980). As it evolved, the sociology of literature proposed a number of important methods. Analysing the author's social and ideological background and how it affects the work they produce is one of these methods. An alternative method concentrates more on the literary work itself, examining how social elements are embodied in the narrative, characters, and themes raised.

In addition, there are also other ways to see the acceptance of literature by the public. It covers how readers from a variety of social backgrounds understand and understand literary works. Understanding the role of literature in society is greatly influenced by the sociology of literature. Literature can be used to critique injustice or social change because it frequently depicts social circumstances. Such as class struggles, gender inequality, and political conflicts are frequently portrayed in literature, it can see how literature functions not only as entertainment, but also as a tool that can influence and shape public opinion (Ahmadi, 2021).

Overall, the sociology of literature provides an in-depth understanding of the relationship between literature and society. Using a variety of approaches, this field allows to understand how a literary work originates from a particular social context and how it interacts with its readers and social environment. This study not only enriches understanding of literature, but it also helps to see how literature can be a tool for reflection and transformation.

B. Feminist Literary Criticism

Feminist literary criticism is a field in literature that highlights how women and gender issues are present in texts. This field aims to reveal the patriarchal bias that often dominates literary works, be it in narrative, character, or story structure. This criticism emerged in response to the marginalization of women in the traditional literary canon, which for centuries emphasized the works of male writers. It also seeks to explore women's experiences that were previously underrepresented in literary works (Plain & Sellers, 2007).

Feminist literary criticism focuses on how literary works reflect or question patriarchal structures (Plain and Sellers, 2007). This approach not only evaluates the way women are portrayed, but also assesses how their position in the narrative can reinforce or counter existing gender norms. In practice, this approach often criticizes gender stereotypes, such as the portrayal of women as passive or only complementary to men, while also exploring possible opposition to the narrative.

One of the significant contributions of feminist literary criticism is to appreciate the underexplored works of women writers in the traditional literary canon (Gilbert & Gubar, 2020). This critique observes how women's real experiences are reflected in literary works, for example how they fight oppression or build identity in the face of patriarchal society. This approach paves the way for research into women's experiences as active actors, rather than just passive objects in narratives.

Feminist literary criticism also analyzes the ideology behind literary works. This critique identifies how social, cultural, and political structures affect the literary writing process. In addition, this criticism is often used to examine issues such as power, inequality, as well as complex gender relations in literary works (Guo, 2019). As such, this critique has relevance not only in the literary world but also in understanding broader social dynamics.

Finally, feminist literary criticism is an important tool for deconstructing narratives that perpetuate gender injustice and promote more balanced representation. In the current context, this critique has evolved to include issues of

intersectionality, it is how gender and other factors such as race, class, and sexual orientation influence each other in literary works (Crenshaw, 1989).

C. Intersectional Feminism

Intersectional feminism is a theoretical framework that highlights the need to understand women's experiences through various interrelated dimensions of identity, such as interactions between gender, race, class, sexual orientation, ability, and other factors that shape an individual's experience in the face of discrimination. The term was introduced by Kimberlé Crenshaw in her essays published in 1989 and 1991, titled *Demarginalizing the Intersection of Race and Sex* and *Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color*. Crenshaw asserts that the female experience cannot be understood by highlighting only one aspect of identity. Crenshaw also explained that oppressive institutions such as sexism, racism, and classism often collaborate to exacerbate the injustices felt by affected individuals (Crenshaw, 1989).

The concept of intersectional feminism has three main dimensions. The first dimension is structural intersectionality, which explores how various social, economic, and political factors contribute to shaping and sustaining inequalities derived from related identities (Crenshaw, 1991). For example, black women typically experience a different type of discrimination than white women, due to the interaction of different forms of gender and race-related injustices. The second dimension is political intersectionality, which analyzes the ways in which the struggle against racism and feminism often ignores the needs of women's groups

that experience some layer of injustice (Crenshaw, 1991). As a result, women from this group often feel marginalized in both movements.

The third dimension is representational intersectionality. This dimension observes how representation in media and culture often reinforces stereotypes that are detrimental to distributed groups (Crenshaw, 1991). This kind of representation often obscures the reality of women's experiences from different cultural backgrounds, resulting in detrimental assumptions and exclusion of certain groups. For example, the media often shows negative stereotypes about women of certain ethnicities or social classes in favor of structural inequalities that exist in society.

The framework also provides a holistic approach to examining the relationship between different forms of oppression. By understanding these various layers, it appears that the struggle for gender equality is not only related to gender-based inequality, but also to other aspects such as race, class, sexual orientation, ability, and other factors (Crenshaw, 1989). Through this method, intersectional feminism seeks to dismantle the view that oppression is only related to patriarchy or gender, but also related to various other factors that affect each other.

By combining these different dimensions, intersectional feminism becomes an effective way to understand the complexity of injustice in society. Through this framework helps to see the different ways that women and other marginalized groups are discriminated against. It also helps to work together to overcome the different forms of oppression.

D. Systems of Oppression

Systems of oppression do not occur in isolation, but rather operate through various interconnected levels. According to National Equity Project (n.d.), the four levels are individual/personal, interpersonal, institutional, and structural levels. Each level has a role to play in shaping and sustaining a recurring pattern of injustice. At the individual/personal level, a person's beliefs and actions, whether consciously or unconsciously, can reinforce inequality through explicit or implicit bias. As interactions between individuals take place, these systems develop into interpersonal oppression, such as microaggressions and discriminatory discourses that reinforce social boundaries. As explained in the article, "These interactions are playing out constantly, within institutions and in the private spheres of life," suggests that interpersonal oppression is deeply rooted in everyday life.

Further, this system extends to the institutional level, where policies and practices within a particular organization or sector maintain systemic inequalities. This article exemplifies how school discipline policies often result in disproportionate impacts on certain groups, such as African-American students being punished more often than other groups. At the structural level, the impacts of the previous three levels are accumulated and reinforced by inter-institutional relationships that have taken place over a long history of injustice. For example, the No Child Left Behind policy described in the article has failed to address the education gap because it still maintains an imbalanced system of profit and loss. Understanding these four levels of systems of oppression allows to identify patterns of oppression.

1. Individual/Personal

Person commits or believes in things that consciously or unconsciously perpetuate injustice, this is called oppression. Stereotypes, internalization of oppression, and explicit and implicit biases form the mindset that favors the oppressive system. This article provides the example of a teacher who argues that students from a certain group are not “worthy” of higher education. This belief leads to lower teaching standards, which results in differences in the academic skills and academic preparation of affected students. This shows how systems of oppression can be rooted in the perceptions and daily actions of individuals that may not be aware of it (National Equity Project, n.d.).

2. Interpersonal

Oppression occurs in interpersonal interactions, increasing social injustice. Maintaining this system is heavily influenced by topics that come up in everyday conversation, such as how certain issues are discussed or ignored. According to the article, “these interactions are playing out constantly, within institutions and in the private spheres of life”, interpersonal oppression occurs in both public and private settings. Injustice is maintained at this level through microaggressions, discriminatory statements, and ways of communication that maintain social boundaries (National Equity Project, n.d.).

3. Institutional

The institutional level is a system of oppression refers to the policies and practices of organizations that regularly commit injustices. For example, the article

shows that school discipline policies often negatively impact certain groups, such as African-American students, who are punished more often than other groups. In addition, institutional structures can create an environment that is not inclusive of minority groups, both in labor recruitment and educational practices. While these policies may be rooted in individual beliefs, the article emphasizes that the effect is greater than just personal actions, as institutions have mechanisms in place that make these patterns persist and difficult to change without systemic intervention (National Equity Project, n.d.).

4. Structural

Oppression at the structural level occurs through institutional relationships that reinforce patterns of historical injustice. The article provides a real-life example of the No Child Left Behind policy, which was originally intended to improve access to education but ultimately failed to reduce social disparities. Structural oppression occurs when policies and standards set by various institutions interact with each other, causing worse inequality and creating a system of profit and disadvantage that is difficult for discriminated groups to penetrate. This critical analysis of policy shows that political decisions often focus on financial gains rather than improving social conditions, which leads to a stronger system of oppression (National Equity Project, n.d.).

Systems of oppression as a framework that show inequality and marginalization over different social spaces. These frameworks work on several levels, including person, groups, and social, increasing disadvantage for some

groups whereas advancing others. This thought is based on the acknowledgment that social hierarchies, such as those based on race, gender, class, ethnicity, nationality, and age are interconnected rather than being separate (Crenshaw, 1991).

From the institutional point of view, systems of oppression show in approaches, laws, and organizational practices that create and strengthen imbalance. For occasion, systemic racism is clear in disparities that excessively influence minority racial groups. So also, patriarchy as system benefits men in authority, financial, and social (Crenshaw, 1991). These organization structures are encourage strengthened by social standards and belief systems that legitimize and normalize these disparities, making them show up as common or unavoidable. The important perspective on oppressive systems is the complex impact of oppression on interacting marginalized groups. For example, Black women may face discrimination that is the result of sexism, which creates unique challenges. This system shows how these mechanisms of control intersect and create unique forms of inequality.

These systems of oppression are driven by both visible and invisible pressures that arise from societal norms, rules, and cultural practices. They are neither isolated nor static, rather they evolve over time in response to shifting power and privilege dynamics. Social structures such as education, law enforcement, and employment systems frequently reflect these inequalities, with marginalized groups having limited access to resources, opportunities, and social mobility. These structural inequalities have varying effects on individuals depending on their position stand within several intersecting identities (Crenshaw, 1991).

Furthermore, the intersectionality of these systems demonstrates how overlapping identities, such as gender, race, class, and ethnicity, contribute to the issues that marginalized groups face. When a person faces several types of discrimination at the same time, their oppressive experiences become more complex and difficult to address. Because of this interdependence, comprehensive treatments that take into account both individual variables and larger systemic patterns are necessary. A greater comprehension of how oppression impacts individual and community experiences, building barriers to equality and justice, is made possible by recognizing these patterns.

a. Race

The systemic discrimination and marginalization based on race. Crenshaw defines race as a fundamental system of oppression that has a broad impact on people's social, economic, and political lives (Crenshaw, 1991). Racism exists deeply in societal structures and organizations, resulting in the systemic marginalization of racial minorities. Therefore, such as political power to deny minority group's basic rights, social power, and economic power that benefits the dominant group in terms of career advancement, wealth, and property accumulation (Desmond & Emirbayer, 2009). This systematic inequality reveals itself as unequal access to education, work, and healthcare, as well as mass incarceration and racial profiling. Race-based hierarchies have been entrenched as a result of historical legacies such as colonialism and slavery, and they continue to exist in present social institutions.

b. Gender

Gender oppression is defined as inequalities and particular societal expectations and roles. Patriarchal structures empower men while marginalizing women, creating unequal access to resources, power, and opportunities (Crenshaw, 1991). Gender-based oppression manifests itself in disparities in salaries, representation in leadership roles, violence, and limited educational opportunities. Furthermore, social gender refers to behaviors and expressions associated with societal gender norms (Lindqvist et al., 2021). Traditionally, gender norms have influenced the roles of gender, limiting women's empowerment and opportunities for economic and social advancement.

c. Class

Class oppression is another major form of oppression that reflects economic and social differences based on socioeconomic class. Crenshaw argues that capitalist systems encourage class inequality by focusing finances and wealth in the hands of a small few, while the mass of people suffer from poverty and a lack of possibilities (Crenshaw, 1991). Economic inequality restricts social mobility and access to basic services such as healthcare, education, and employment. Therefore, social class becomes a type of systematic exclusion that increases poverty among generations.

d. Ethnicity

Ethnic oppression refers to the marginalization and exclusion of individuals based on their ethnic background. Ethnic minorities frequently face systemic

discrimination, including cultural erasure, stereotyping, and exclusion from mainstream political and social participation. Ethnic oppression functions by imposing dominant cultural norms on marginalized groups, denying them recognition and equal participation within their societies (Crenshaw, 1991). This systemic marginalization results in reduced opportunities, political exclusion, and economic disadvantage for ethnic minorities.

e. Nation

The inequalities and discrimination based on nationality. National oppression represents inequities and discrimination based on citizenship, boundaries, and immigration policy (Crenshaw, 1991). These systems establish national affiliation hierarchies, with certain national groups getting an advantage over others. This leads to xenophobia, isolation, and violence directed at immigrants and refugees. Furthermore, national borders and immigration policies cause inequality by determining access to opportunities and resources depending on nationality.

CHAPTER III

RESEARCH METHOD

This chapter explains several methods used in this literary study. This section discusses the research design, data source, data collection, and data analysis. It also describes the techniques and steps used to verify the validity and reliability of the study.

A. Research Design

This study examines literary criticism research that focuses on research in a literary work. The researcher uses a feminist approach with the theory of intersectional feminism by Kimberlé W. Crenshaw. Intersectional feminism is particularly relevant to this issue because it examines how intersecting oppressive systems shape experiences and identities. This study applies literary criticism because it explores literary works in relation to social issues such as systems of oppression. This approach explains the work's thematic connections and application to social systems. The researcher can explore more about the poem's level of systems and social critique.

B. Data Source

The primary data takes from the poems, which are taken from two authors. The first author is Meena Kandasamy's selected poems from the collection of poems titled "*Ms. Militancy*" (2010), such as "*Moon Gazers*", "*Once My Silence Held You Spellbound*", "*Backstreet Girls*", and "*One-Eyed*", and Rupi Kaur's

selected poems from collection of poems titled “*The Sun and Her Flowers*” (2017), such as “*Home*”, “*Immigrant*”, “*Broken English*”, and “*Accent*”. All of the data are taken from words, phrases, and sentences from those depicted in the poems.

Moreover, the researcher uses a secondary data source. Secondary data sources to analyze India’s history in relation to the oppressive system. Data is obtained from a variety of trusted websites, such as Minority Rights Group, National Equity Project, Iluminasi.com, and USINPAC.com that provide an in-depth perspective on the factors that shape social inequality. The historical background that includes the role of immigration, caste system, and government policies shows how India’s social structure has evolved in a pattern that maintains the dominance of certain groups. Thus, these sources help researchers uncover how India’s history can be understood as part of a system of sustained oppression.

C. Data Collection

The data for this study is collected by identifying the systems of oppression in selected poems by Meena Kandasamy and Rupi Kaur. The poems are examined to determine how these meanings reflect the poem’s view of oppression and inequality. The first thing the researcher does is to read the entire content of each poem. Then the second stage is to annotate words, phrases, or sentences in the poem. The third step, the researcher conducts an analysis to adjust to the theory used, namely intersectional feminism and look for the form of the systems that enters the level of the poem. At the same time, the last step taken by the researcher is also to explore the cultural and historical context of poetry to clarify how the author’s personal experience and social context create their work.

D. Data Analysis

The next step after the data procedure carried out by the researcher is data analysis. The data analysis processes that are expected to make it easier for researcher to analyze the data. First, the researcher identifies the themes, which are related to systems of oppression in the selected poems by Meena Kandasamy and Rupi Kaur. Then, the researcher identifies the system contained in the of the poem in the social and cultural context and highlights the social messages contained in the work. Then, the researcher explores how these elements reflect the poem's perspective and connection to various women's experiences and cultural backgrounds. The next step is to compare the collections of poems of the two authors to identify similarities and differences in the way the poems deal with issues of systems of oppression. Finally, the researcher contextualizes the findings by connecting the different level systems from the poem to the social and cultural context of the poem and highlighting the broader social messages on systems of oppression conveyed through the work.

CHAPTER IV

FINDING AND DISCUSSION

This chapter discusses the analysis and results of the research. The researcher would like to answer the problems of study that have been stated in chapter one by presenting the data and analyzing the data. This chapter is divided into two parts; The first part explains the poems from the collection of poems "*Ms. Militancy*" by Meena Kandasamy such as, "*Moon Gazers*", "*Once My Silence Held You Spellbound*", "*Backstreet Girls*", and "*One-Eyed*" which in each poem explains about the system of oppression which is the structural level. At the same time, the second part explains the poems from the collection of poetry books "*The Sun and Her Flowers*" by Rupi Kaur, such as "*Home*", "*Immigrant*", "*Broken English*", and "*Accent*" which in each poem explains about the system of oppression which is the individual/personal level. The researcher tries to analyze systems of oppression portrayed in Meena Kandasamy and Rupi Kaur's poems by presenting interpretations of the poems.

A. Meena Kandasamy's "*Ms. Militancy*"

Meena Kandasamy's collection of poems "*Ms. Militancy*" is a form of literary resistance to the Brahmanical patriarchal system and caste oppression that is entrenched in Indian society. Through the voice of women who are angry, no longer submissive, and full of courage, Meena Kandasamy rejects the dominant narrative that has always placed women, especially Dalit women, as passive

victims. The poem is written in a confrontational style of language and sharp symbolism, creating female characters who not only voice suffering, but also celebrate resistance, women who resist, sue, re-wound, and refuse to be positioned within the narrow framework of chastity. The collection of poems such as “*Moon Gazers*”, “*Once My Silence Held You Spellbound*”, “*Backstreet Girls*”, and “*One-Eyed*” became a space for women’s bodies and voices to no longer just be backed by the dominant historical narrative, but to rewrite them with the ink of resistance. Each of these poems raises the experience of women from the lower castes who have been silenced.

In addition, this is also sustainable with the existence of the system in India, which is one of the oldest and most complex social hierarchical systems in the world. This is dating back to ancient Hindu writings such as the Rigveda and the Manusmriti. Society is grouped into four main castes; Brahmana (priests and intellectuals), Satria (rulers and soldiers), Waisya (merchants and peasants), and Sudra (laborers and servants). Outside of this system are groups known as Dalits, formerly called “untouchables” who have historically been at their lowest point and have experienced social exclusion, violence, and economic exploitation. Although the Indian constitution has prohibited caste discrimination since 1950, this social legacy remains in everyday life, especially in terms of access to education, employment, and legal justice. The caste system in India continues to shape access to education, land, and justice in profoundly unequal ways (Minority Rights Group, n.d.). The system not only reflects social aspects, but is also integrated in the institutional structure of the state and culture, making it a concrete manifestation of

structural oppression. Furthermore, in this part researcher explains the data that has already been found in the section below:

1. Ms. Militancy's collection "*Moon Gazers*"

The poem "Moon Gazers" in Ms. Militancy's collection describes the experience of a Dalit girl who feels alienated and degraded in the classroom because of her dark skin color and caste identity. In a supposedly inclusive learning atmosphere, he became the object of ridicule when he asked about a bird that could not see the moon, a question that reflected curiosity, but was considered stupid by his teachers and friends. The darkness of the night and its dark skin become intertwined metaphors, highlighting how the upper-caste dominated education system not only ignores, but also shames the existence of Dalit women. This poem raises how skin colour and caste become social markers that silence the voices and intellectuals of women from marginalized groups. This poem clearly describes the dynamics of oppression that take place at the structural level, in accordance with the theory of oppression systems.

"Of my coal-black lover, and I crave to look once more" (line 16).

Based on the quote above, the portrayal "Of my coal-black lover" is a form of resistance to the social stigma that associates dark skin color with inferiority. Skin color is often a symbol of discrimination against Dalits. By celebrating his black lover, the narrator affirms his pride in Dalit's identity. This act of embracing and honoring the "Coal-black lover" challenges societal beauty norms and opposes caste-based prejudice that degrades Dalits based on their physical attributes. It is

also a symbol of resistance to social structures. This act represents defiance against social norms that often demean Dalits by celebrating identities that have traditionally been seen as inferior in society. The narrator also uses praise for his lover as a form of deconstruction of the social structure that limits the expression of Dalit identity. By portraying his lover in a positive light, the narrator not only challenges stereotypes, but also strengthens Dalit's position in social and cultural spaces.

“The teacher says the bird watches my face.

The class turns all at once, stares at me.

Ashamed, I shrink, I sit.” (line 9 - 11)

In addition, the 9th - 11th line above, the narrator is a young Dalit woman who is subjected to symbolic abuse from her teacher. In the Indian social system, Dalit women are often victims of double oppression, both because of their gender and caste status. The teacher's response to humiliating the narrator in front of the class is a reflection of how Dalit women are often objectified and insulted in public spaces.

Dalit women are treated very badly. They are discriminated against because of their gender. They are also insulted, but they cannot do anything. One of these ways is indicated by the phrase “I shrink, I sit”, this means that they lose courage and cannot speak when they are insulted. This shows the effects of the ongoing oppression, where Dalit women feel pressure and have no opportunity to express themselves or defend their rights. Their inability to fight for or express their voices signifies how a patriarchal system rooted in caste can undermine their freedoms and

rights. Unable to defend themselves, they are entangled in circumstances that keep them further and further away. This condition reflects the structured oppression that makes Dalit women feel powerless under a patriarchal system based on caste. Therefore, this work voices a system of oppression on a structural level.

“Ashamed, I shrink, I sit.” (line 11)

This phrase above, Dalits are at the lowest social stratum in the Indian caste system, which often deprives them of equal access to education, employment, and public space. This situation creates an internalized sense of shame, as the narrator experiences when he is humiliated in front of the class. The narrator’s inability to resist reflects the social injustice that perpetuates the class hierarchy. Education, which is supposed to be a tool for social mobility, has instead become another space for the reproduction of discrimination against Dalits. Thus, the poem can be understood as a description of the structural level of oppression in the theory of oppression systems.

“Fifteen, lost in a room
Full of children learning Hindi poetry” (line 1 - 2)

Based on the line above, within the Indian context, Hindi dialect and culture are regularly utilized as devices to overwhelm ethnic minority groups, including Dalits and Tamil communities. The narrator, who comes from a Tamil Dalit background, appears how the instruction framework powers Dalits to think about a majority culture that does not reflect their experience. Dalits frequently felt alienated in an educational system that did not value their identity. The phrase “Lost in a room” indicates the narrator’s sense of alienation, as she does not see herself

represented in the teachings delivered. The narrator also demonstrates how language and literature, rather than being weapons of empowerment, are instead instruments of oppression. By not allowing Dalits to learn or celebrate their own cultural heritage, this education system reinforces discriminatory social structures. Meena Kandasamy, through these lines, criticizes how educational institutions in India are part of a power mechanism that confirms the marginalization of Dalits and other minority groups. Thus, the poem represents a form of oppression that operates on a structural level.

“Full of children learning Hindi poetry
For an approaching exam. In a nasal bass” (lines 2-3)

That phrase above explain about Hindi is often seen as an expression of Indian nationalism, but in thus doing marginalizes minority languages and cultures, including Tamil. The narrator, a Tamil Dalit woman, reports how the national curriculum enforces a dominant cultural narrative that is irrelevant to Dalit identity. This incident demonstrates how India’s nationalist movement has marginalized minority groups, such as Dalits, who are forced to adopt the narrative of majority culture while lacking the freedom to express their own identities.

The promotion of Hindi as a symbol of national unity comes at the expense of India’s linguistic variety. As a result, Tamils and Dalits are underprivileged of the opportunity to encourage and preserve their mother tongue and traditions. This dominant narrative not only marginalizes minority cultural identities but also pressures them to integrate, slowly erasing the differences in their identities. The caste system in India operates as a form of structural oppression that intersects with

nationality, especially in the context of the dominance of majority cultures such as Hindi over Tamil Dalit identity (Minority Rights Group, n.d.). Therefore, the work can be interpreted as a reflection on the system of oppression at the structural level.

2. *Ms. Militancy's collection "Once My Silence Held You Spellbound"*

This poem illustrates how authoritarianism and patriarchy work together in oppressing vulnerable groups, especially Dalit women. Oppression is carried out through physical and symbolic violence, such as verbal harassment and institutionalization of discrimination. The state became the dominant actor who used power to silence critical voices. Dalit women in this poem are described as victims of exploitation and alienation due to a system that supports each other. The situation is not just an incident, but part of a pattern of power legalized by the social structure. This poem is a portrait of how it is a reflection of the system of oppression at the structural level.

*"denial of democracy follows the assertion of authority
manipulating machinery of the state metes out violent
punishment or at patriarchy's refined best doles out verbal"* (line 1 - 3).

*"harassment likewise exploitation and entanglement and
estrangement share a common platform that is threatened by"* (line 4 - 5).

Based on the 1st - 3rd line, Meena Kandasamy describes how Dalit communities are often denied their democratic rights, such as the right to speak, vote, or gain access to state resources. The phrase "Manipulating machinery of the state" suggests that the state is used as a tool by the dominant caste to reinforce this oppression. For example, Dalit groups in India have frequently faced official

violence, such as forced evictions or complicity in racial abuse against them. The expression “Violent punishment” can be taken as the cruel crimes endured by the Dalit community, both physically, such as mass attacks, and symbolically, such as the erasing of their culture and history. This violence strengthens the caste-based social system.

Meanwhile, as mentioned in 4th - 5th line, “Exploitation and entanglement and estrangement share a common platform”, Dalits are commonly exploited through forced labor or low pay. Meena Kandasamy uses the term “Exploitation” to explain how Dalit people are forced to work in poor conditions, sometimes without recognition or appropriate punishment. This reflects how the dominant caste systematically exploited Dalit labor to maintain their economic status. The phrase “Entanglement and estrangement”, on the other hand, reflects how Dalits were separated from the main society. These separations are not only physical, such as separate settlements or prohibitions on entering temples, but also emotional, where they are made to feel unworthy of being part of society. This poem clearly describes the dynamics of oppression that take place at the structural level, in accordance with the theory of oppression systems.

“You wouldn’t discuss me because my suffering
was not theoretical enough. Enough. Enough.
Enough” (line 12 - 14)

Based on the 12th - 14th lines above, it emphasizes how the plight of Dalit women is often underestimated or unworthy of discussion, reflecting the double exclusion they experience due to gender and caste. This shows gender-based

oppression that is closely related to their social position. In this poem, it is clear how power structures often silence the voices of Dalit women, showing that their current condition is considered not important enough to be discussed. In addition, the poem also reveals how Dalit women face exclusion due to caste discrimination, in addition to their gender. The indifference of society to their misery causes these voices to continue to be silenced by the larger power system, which reinforces the existing injustices. The expression of silence in this poem serves as a form of resistance to such oppression, encouraging readers to be more sensitive to the social injustices experienced by Dalit women. The work reconstructs the system of oppression at the structural level,

“struggle against the erasure of identity that robs them of
expression and makes them exiles condemned to remain
voiceless speechless tongueless incapable of any transgression” (line 9 - 11)

In addition, by mentioning the “Erasure of identity”, the poem describes how Dalits were often forced to become invisible or abolished in many social and political contexts. This quote shows how Dalits, either because of their caste or social status, are often stripped of their identities and not given space for expression. Dalits are viewed as a fewer group and are not allowed to express themselves in society, which is a type of ethnic oppression closely associated with the caste system.

In a larger social and political environment, where their voices were purposefully repressed to uphold the caste hierarchy, Dalits were frequently obliged to remove themselves, as this quote shows. The deep caste system imposes the

inability of Dalits to express themselves, both in the public and private spheres, in a way that degrades them. In these conditions, Dalits are often placed in positions that cannot resist or transgress the norms that oppress them, so they continue to live in the shadow of the helplessness imposed by the system. Within the framework of the theory of oppression systems, this poem becomes a poetic expression of a system that is at the structural level.

3. *Ms. Militancy's* collection "*Backstreet Girls*"

Dalit identity is often constructed through physical traits such as skin colour and way of speaking, which then become the basis for stereotypes and exclusion. The caste system in India not only regulates social relations, but also operates as a layered and institutionalized form of oppression. In this system, Dalits have historically been positioned as "other" ethnic group that is not only excluded from social life, but is also considered spiritually and culturally unworthy (Minority Rights Group, n.d.). Therefore, it forms a system of injustice from structural oppression. This oppression is not the result of individual prejudice alone, but part of the structural level.

"This dark lady has storm in her speech" (line 4)

This quote reveals a racial aspect as it refers to a "Dark lady", which may symbolize a woman of lower caste or a woman from a marginalized racial background. The mention of "Storm in her speech" highlights how her racial identity could be associated with exoticism or "otherness". The implication here is that the woman's race, possibly indicative of her Dalit (untouchable) background,

is a source of stigmatization, affecting her position in society. This statement also reflects how Dalit women are often trapped in negative stereotypes that discredit them, while their voice and courage are actually a form of resistance to oppression. The statement “Storm in her speech” demonstrates how this woman’s voice, which is regarded as loud and brave, has evolved into a means of protesting the oppression that her community endures. This poem demonstrates how Dalit women use their words as a weapon by societal injustice by emphasizing the courage to speak.

“This woman, she is the slut. And that girl
over there, she is the glutton. And I am
a bitch with tattoos on my lusty thighs.” (line 1 - 3)

Based on the terms “Slut”, “Glutton”, and “Bitch” above, it reflects how Dalit women are often judged negatively and treated as backward by society. This visit shows how Dalit women are often given a negative stigma that is used to control and subjugate them in society. In this poem, the speaking woman responds to the stamp with a spirit of rebellion, using sexual symbols as a symbol of freedom.

This intersectional marginalization is not just social it is structural, embedded in laws, institutions, and cultural narratives that normalize their dehumanization (Minority Rights Group, n.d.). Gender humiliation and stereotypes, such as those found in Meena Kandasamy’s poetry, reflect how Dalit women’s sexuality is policed and weaponized to reinforce their conquest. In this context, reclaiming stigmatized labels becomes an act of radical resistance to a system designed to silence and erase them. This poem can be read as a reflection of the system of oppression at the structural level.

“the fear of exposure and the terror of betrayal and everything
leads to devaluation of the militant marginalized who seek
to disrupt dismantle and destroy the status-quo even as they” (line 6 - 8)

In addition, this quote above highlights how those who seek to change the status quo, such as the Dalits are often looked down upon and suppressed by the existing system. There is an emphasize on how their struggle for improvement is often perceived as a threat to the higher social structures, and they are treated in a demeaning way. This quote shows how the Dalits tried to change the situation.

The existing circumstances are often undervalued and suppressed by the ongoing system, which seeks to maintain an unjust social structure. Their fights are considered a threat to the existing authorities, so they are seen as dangerous and detrimental. Thus, although their goal is to fight for justice, they are often ignored and sidelined by the more powerful groups in society. When Dalits seek to assert their rights, they are often seen as a cause of chaos that must be eliminated in order for an unjust system to keep going. Thus, their struggle is not only to achieve social justice, but also to tear down the power structures that oppress them. In other words, this poem articulates a system of oppression at a structural level.

“We are not the ones you will choose for wives.” (line 13)

This phrase above, it is the context of Dalit women, they are usually considered unworthy of marriage by men of higher castes. In many cases, Dalit women are considered unclean or unsuitable due to their caste status. It highlights that Dalit women are treated as second-class citizens and discriminated against because of their caste. They are treated unfairly in many ways. Dalit women are

further marginalized, the statement claims, including when they are choosing their life partner. As evidenced by this, Dalit women are sometimes viewed as inappropriate goods, which perpetuates inequality and further reduces their freedom. However, by expressing this discrepancy directly, Meena Kandasamy shows the strength of resistance and recognition of the injustices faced by Dalit women. By saying that they are “Not the ones to be chosen”, the narrator invites the reader to be aware of these inequalities, while showing that they are aware of their place in oppressive social structures. Caste a deeply entrenched form of class-based structural oppression. This system is not merely cultural but institutional, reinforced through laws, land ownership, education, and marriage customs that systematically exclude Dalits from full participation in society (Minority Rights Group, n.d.). Theoretically, the poem presents a form of oppression at the structural level.

“Storm in her speech” (line 4)

The term above describes a style or dialect distinct from the upper classes or castes, and is often associated with a particular ethnic group. Their speech and intonation, although powerful and beautiful, is often considered impolite or inferior by the majority group. This distinction is something Meena Kandasamy is proud of, stating that the “Storm” in their voice stands for strength and rage rather than weakness. People in higher social positions usually perceive this language as rude or ignorant, despite the fact that it is strong and expressive. In describing this “Storm”, Meena Kandasamy emphasises that this difference is not a weakness but

rather a form of forceful and arrogant resistance. Therefore, this work voices the system of oppression at the structural level.

4. *Ms. Militancy's* collection "*One-Eyed*"

Meena Kandasamy sharply denounces the caste system and patriarchy that support each other in *Ms. Militancy's* collection of poems. As a Dalit woman, Kandasamy wrote from a perspective that faced multiple oppressions, and her poems became a means of resistance against the Brahmanical rule that had defined the bodies and voices of women from lower castes. The collection of poems such as *One-Eyed*, she describes how a Dalit girl was punished for trying to get water, an act that was considered to violate the boundaries of caste "purity". Kandasamy reveals that the caste system is not only socially repressive, but also produces forms of oppression that are socialized similar to the racial system in other countries. Thus, the poem can be understood as a description of the structural level of oppression in the theory of oppression systems.

"the price for a taste of that touchable water" (line 10)

This phrase above, directly refers to caste-based segregation, where water touched by Dalits is considered "unholy" by the upper castes. Water becomes a symbol of the barrier between the "touchable" and the "untouchable". This can be seen in the acts of violence that the main character receives simply for violating social norms about who has the "right" to touch the water. Because Indian society has historically used physical violence to enforce racial and caste boundaries, the loss of vision in the left eye became a symbol of the serious implications that the

Dalits faced in their struggle to access the rights that they were supposed to enjoy just like everyone else. Thus, the poem represents a system that operates on a structural level.

“the teacher sees a girl breaking the rule” (line 4)

“her left eye, lid open but light slapped away” (line 9)

The fourth line above, it is said that the teacher does not see the main character as a thirsty child, but rather as a “Girl” who breaks regulations. The usage of the word “Girl” is significant because it emphasizes the gender bias that regards women as subjects to be managed, particularly in patriarchal systems that combine caste rules. This reinforces the view that women, especially Dalit women, are often severely punished for deviating from their predetermined roles, without considering the reasons behind their actions.

In addition, in the 9th line is the loss of vision in the left eye, reflecting how women’s bodies are often subjected to violence that perpetuates social control. In this context, the brutal act not only punished the girl’s actions, but also gave a warning to other women. Vision loss in the left eye illustrates how women’s bodies are often subjected to violence, which not only harms the physical body, but also reinforces social control over women. This act of violence serves as a way to enforce rules that oppress women, while warning them to remain subject to patriarchal norms. Therefore, this poem reflects the structural level of the system of oppression.

“the school sees a potential embarrassment” (line 6)

The term above highlights “Embarrassment” indicates that the presence of Dalit children in schools is perceived as a threat to the image of the school. This reflects the way in which lower caste (Dalit) people are seen as unworthy or even tarnished by the reputation of an educational environment that is often dominated by a higher caste group. The sense of shame also reflects the psychological pressure that Dalit children experience as a result of systemic discrimination. This discrimination is an element of a system that puts pressure on individuals. Their presence in the school environment is often undesirable, creating an unsupportive atmosphere and reinforcing deep social exclusion. Therefore, the work can be interpreted as a reflection on the system of oppression at the structural level.

“the press sees a headline and a photofeature” (line 7)

“dhanam sees a world torn in half.” (line 8)

Based on the 7th - 8th line, Dalit news is more focused on creating compelling stories that capture the attention of the masses than on supporting meaningful social change. As a result, Dalit identity is widely seen as a tool of media manipulation that promotes their exclusion and injustice. Meanwhile, line 8 depicts how Danam finds herself living in a divided world where there is a clear distinction between those who belong to the dominant social and ethnic classes and those who, like herself, are excluded from the Dalit caste. This division is not only social but also ethnic, in the sense that Dalit communities are frequently viewed as a lower ethnic group, alienated from those perceived to have a higher social status.

Dhanam does not only see the world in the context of violence or class differences, but she also witnessed firsthand how the caste system and ethnic

discrimination treated her and people like her. This “divided world” is a picture of the separation that exists between the ruling group and the marginalized group a division that occurs not only in the economic or social realm, but also in ethnic or cultural identity. This poem clearly describes the dynamics of oppression that take place at the structural level, in accordance with the theory of oppression systems.

B. Rupi Kaur’s “*The Sun and Her Flowers*”

Rupi Kaur’s collection of poems “*The Sun and Her Flowers*” is a form of voicing women’s experiences, especially in the context of trauma, cultural identity, and the struggle to love oneself. It also highlights the complex dynamics that women face as immigrants, ranging from feelings of alienation, loss of cultural roots. The collection of poems such as “*Home*”, “*Immigrant*”, “*Broken English*”, and “*Accent*” explains the marginalization experienced by immigrant women that takes place through everyday experiences such as being rejected, underestimated, or considered foreign by those around them. This system of oppression is individual/personal because it comes in the form of direct social interactions that erode their sense of security and make them feel alienated even from the spaces that should be their home.

In addition, it can be attributed to the history of Indian immigration that dates back to colonial times, when the British brought workers from India to various parts of its colonies, including Southeast Asia and the Caribbean, through a system of forced and contract labor. While in Malaysia, a large wave of Indian immigrants occurred in the 19th to early 20th century, mainly to meet the needs of labor in the

rubber plantation, coffee, and infrastructure projects sectors (Sidek, 2018). Many of them came from lower castes in South India and came because of oppressive social, economic, and caste system pressures. This gives the factor that life for Indian immigrants in the new land is not easy. They face harsh working conditions, discrimination, and cultural alienation. At the same time, immigrants are often positioned as “the other” in new communities, making their isolation part of a system of oppression that is at the individual/personal level.

1. *The Sun and Her Flowers’s* collection “*Home*”

The poem “Home” uses the metaphor of home to show that for immigrant women, the body is not only a personal residence, but also a terrain of identity conflict, trauma, and loss of security. In the experience of migration, women often face gender-based violence, exploitation, and alienation, making their bodies a symbol of perpetuation and the struggle to survive. This poem shows that immigrant women’s experience of their bodies being violated is not an isolated event, but part of a system of oppression that penetrates to the individual/personal level, making the body the most visible point of social control and injustice.

“kicked the front door in - you
took everything
and then someone took me
- it was you.” (line 43 - 46)

“who dove into me with a fork and a knife
eyes glinting with starvation
like you hadn’t eaten in weeks” (line 47 - 49)

“you nailed my wrists to the ground
turned my breasts into bruised fruit” (line 54 - 55)

This quote describes where a woman's body is treated like an object that can be contested without consent. Acts of sexual violence depicted through metaphors such as, 47th and 55th, "Fork and knife" and "Bruised fruit", show the objectification of the female body. Women are positioned as objects of consumption by perpetrators of violence, which reflects patriarchal dominance. This violence not only hurts the body, but also the mental and emotional of the victim. In the context of immigration, this experience can be interpreted as a picture of exploitation of alienated women, both physically and socially. The trauma described as a sharp critique of the patriarchal system that allowed this violence to occur and its impact that continued long after the event. This condition reflects the helplessness experienced by immigrant women, who are often trapped in situations that degrade them, both physically and emotionally. Female immigrant often faces greater threats of violence because they do not have equal access to legal or social protection. This portrayal highlights its vulnerability in a system that tends to ignore their rights, so they are often forced to face dangerous conditions without adequate support.

"this home is empty now
 no gas
 no electricity
 no running water" (line 56 - 59)
 "when you broke into my home
 it never felt like mine again" (line 68 - 69)
 "i'm opening all the windows
 airing it out
 putting flowers in a vase" (line 116 - 118)

Then, there is the phrase above that describes the trauma experienced as well as the recovery from the trauma. Based on the 56th - 59th line above, it describes the physical and mental damage experienced by the narrator due to the violence he received. This empty house becomes a symbol of the destruction that envelops the narrator's life, both in the form of physical loss of home and loss of inner peace. The narrator feels cut off from her former life, a deep trauma caused by this loss. Furthermore, the phrase 68th - 69th demonstrate how in addition to causing bodily harm, the violence removes the house's personal space and eliminates its sense of safety and belonging. This phrase highlights the psychological impact that the violation leaves on the personal space, which can never be fully recovered, although physically the house may have been repaired.

Eventually, however in 116th - 118th line, the narrator begins to take steps to recover herself. "floating and placing flowers in a vase" is a symbol of restoration and return of control over her life. This shows that even though the trauma and destruction that the narrator has experienced is profound, she still has the hope and courage to overcome his past and create a new, clean, and life-filled space, while also describing the ongoing emotional healing process. This process is the first step in reclaiming identity and achieving peace after going through the violence that plagues the narrator's life. This poem can be read as a reflection of the system of oppression at the individual/personal level.

2. *The Sun and Her Flowers's* collection "*Immigrant*"

The poem "Immigrant" describes the experience of immigrant women who have lost their sense of belonging to the concept of "Home". It highlights the emotional disconnect experienced by immigrant women due to displacement, cultural alienation, and pressure to adapt to a new environment. In the process of migration, they often feel sandwiched between two worlds and are not fully accepted in a new place. The absence of home in this poem reflects the loss of identity, language, and a sense of security that has been attached to the place of origin. Thus, this poem shows that immigrant women are directly marginalized by the receiving society, making the experience of losing their home a form of individual/personal oppression.

"to lose home at the risk of
never finding home again" (line 2 - 3)

The lost concept of phrase "Home" in this poem symbolizes the loss of identity, security, and community for people who are forced to leave the place they love. The point of this poem is that when people are forced to flee their homes, they often lose their sense of self, sense of security, and connection to the community they belong to. The poem does not address themes such as economic injustice or class struggle, but highlights how social status can worsen an immigrant's experience. Those from disadvantaged economic backgrounds often feel this loss more deeply and find it difficult to find a new place that can provide a sense of security and identity. The poem illustrates that a sense of disconnection from home

can give rise to feelings of homelessness, albeit without implying exploitation or economic injustice.

“to have your entire life
split between two lands and
become the bridge between two countries” (line 4 - 6)

This state above reflects the existential situation experienced by immigrants, who got to adapt to two nations without completely feeling welcome in one of them. The nation-state system, which regularly sets up a hierarchy of citizens and places immigrants in a position of “other” status where they must set up their value in a new country, is certainly criticized. This quotation captures the conflict that immigrants have as they feel torn between their new country and their home country. This depiction also touches on the discomfort that immigrants often experience that is not fully accepted, both in their home country and in their new place. Through these words, Rupi Kaur subtly criticizes the nation-state system that differentiates citizenship status and often puts immigrants in a marginalized position, forcing them to continue to prove themselves and conform to existing norms. In other words, this poem articulates a system of oppression at an individual/personal level.

3. *The Sun and Her Flowers*’s collection “*Broken English*”

The migration women are often objects of social control, both in their homelands and in the diaspora, through stereotypes, symbolic violence, and silence. When women from marginalized backgrounds migrate or live in systems that do not recognize their identity, they face forms of oppression that are

individual/personal level in their daily relationships, in their bodies, and in the way they are perceived by society (USINPAC, 2011).

“who landed in the new world with hopes
that left the bitter taste of rejection in their mouths” (line 8 - 9)
“wants to give her a home in a country that looks at her
with the word visitor wrapped around its tongue” (line 24 - 25)

Based on 8th - 9th line above, describe the systemic racism that immigrants face. “Bitter taste” symbolizes the emotional pain of race-based rejection that they experience while trying to adapt. Meanwhile, the “Visitor” character on line 25 reflects a discriminatory view of immigrants as outsiders. Even though they live and contribute to society, racial stereotypes continue to prevent them from being acknowledged as true individuals in the community. The phrase “Wrapped around its tongue” highlights the significance of this label by demonstrating how widely held and natural such criticizing attitudes are in the dominant culture.

“On their wedding day
she left an entire village to be his wife
Now she left an entire country to be a warrior” (line 26 - 28)
“Her life is brilliant and tragic” (line 72)

The quotes that reflect in 26th - 28th line above, describe the mother’s journey as a transformation from a wife to a warrior. This sentence reflects the strength and courage of women to face gender limitations in a challenging environment. Meanwhile, in line 72, it reflects the duality in the mother’s life, glory because of her resilience and tragedy because of the struggle against gender discrimination. This illustrates how women frequently encounter two difficulties in the context of

immigrants; the difficulty of assimilating into a new society as immigrants and the difficulties of being women in patriarchal societies. The mothers “Brilliant and tragic” existence in this instance serves as an example of how, despite their success in gaining freedom and power, the path was filled with challenges, unpredictability, and sacrifices. Theoretically, the poem presents a form of oppression at the structural level.

“i think about the way my father
pulled the family out of poverty
without knowing what a vowel was” (line 1 - 3)
“one swollen belly with a baby inside
a father worrying about jobs and rent” (line 15 - 16)

Based on 1st - 3rd line above, show the father’s struggle to get out of poverty despite language limitations being an obstacle. This explains how issues in the classroom can be exacerbated by problems in the way of communication. Statement “I think about the way my father pulled the family out of poverty without knowing what a vowel was”, shows the challenges faced by an immigrant father in trying to overcome poverty despite the language barrier. On the other hand, sections 15th - 16th line above, show the father’s concerns about employment and the cost of living, illustrating the economic uncertainties commonly faced by immigrant families at the bottom. Therefore, this work voices the system of oppression at the individual/personal level.

“her accent is thick like honey
hold it with your life
it’s the only thing she has left of home” (line 66 - 68)
“don’t you stomp on that richness

instead hang it up on the walls of museums
next to dali and van gogh" (line 69 - 71)

The quotes 66th - 68th above, it is described that the mother's accent is a symbol of her ethnic identity. Rupi Kaur called for this accent to be appreciated as a valuable cultural heritage, in contrast to the attitude of the people who often demean it. Rupi Kaur emphasizes the value of this highlight by portraying it as a reflection of her different social background and life encounters instead of as a weakness or something to be embarrassed of. Her mother's accent, which is ignored or mocked by others, comes to speak to her commitment and the long immigrant journey she has experienced.

Meanwhile, in 69th - 71st line, there is a metaphor that raises ethnic identity as a work of art of high value, opposing the systemic elimination of cultural differences. This quote reflects how the maternal accent, as a symbol of ethnic identity, is often looked down upon in societies that prioritize cultural homogeneity. Rupi Kaur proposed that this complement ought to be valued as a valuable social heritage, beside respect to art and other personalities that are considered "higher". Within the context of migrants, this highlights the significance of protecting and celebrating social differing qualities. Thus, the poem can be understood as a description of the individual/personal level of oppression in the theory of oppression systems

"and they thought to themselves for a split second
was it worth it to put all of our money
into the dream of a country
that is swallowing us whole" (line 18 - 21)

Based on the state above, “Swallowing us whole” conveys a sense of powerlessness and highlights the significant problems that immigrants confront due to national arrangements and social exclusion. The phrase “Swallowing us whole” clarifies that those foreigners frequently feel caught in a system that limits their opportunities for growth. These feelings reflect the considerable pressure they face when trying to integrate into a society that often rejects them. Rupi Kaur highlights the uncertainty that immigrants feel when, despite having invested so much in the ambition of living in a new country, they are often faced with the uncomfortable reality that they are still considered excluded from the entire social system. Thus, the poem represents a system that operates on an individual/personal level.

4. *The Sun and Her Flowers*’s collection “*Accent*”

These migrants are generally from working class and low economic backgrounds, who are recruited to replace slave labor after the abolition of slavery. Although legally they are not slaves, they worked in highly exploitative conditions, with low wages, strict surveillance, and restrictions on freedom of movement. This system not only reinforces class inequality, but also creates a new social structure in the destination country that places Indian migrants in economically and socially subordinate positions. It reflects a system of oppression at the individual/personal level, where injustice is not only institutionalized structurally, but also experienced directly in everyday life (USINPAC, 2011).

“my voice
is the offspring
of two countries colliding” (line 1 - 3)

This phrase above explains about a picture of the meeting of two cultures that are usually influenced by different races. In this context, the mother tongue, which is associated with a particular culture and race, clashes with a dominant language such as English, which is often associated with colonial power and race that is considered superior. The mention of “Two countries colliding” reveals the racial tensions that can arise when a person comes into contact with two different cultures.

This quote describes how immigrant identities are formed from the fusion of two different cultures, which are often influenced by racial tensions. Mother tongues related to specific races and cultures interact with more dominant languages, such as English, which are frequently associated with better social rank and colonial power under these circumstances. The practice highlights the difficulty that immigrants experience as they try to connect their cultural history with the needs of a new, more powerful society.

“my voice
is her fathers words
and mother’s accent” (line 8 - 10)

This expression above, indirectly refers to how women (mothers) convey their identities through their accents, whereas the father’s voice is more likely to be viewed as a “stronger” or dominating language, for example English. Thus, “Mother’s accent” can be viewed as something weak or powerless in a patriarchal society. The term “Mother’s accent” refers to the experience of immigrant women who are frequently caught between two cultures, with their more “foreign” maternal

accents being looked down upon in a new country. Therefore, this poem reflects the individual/personal level of the system of oppression.

“my mouth carries two worlds” (line 12)

This quote above highlights about how people who speak more than one language sometimes feel like they do not fit in either of two different social classes such as the elite or the less well off. Society often judges people based on their accent, and a maternal accent, which usually reflects a working-class or immigrant background, can be seen as a sign of inferiority in the context of social class. Immigrants are often caught between two contrasting worlds, where their native accents are often seen as a sign of “difference” or social inferiority. These dual identities create internal conflicts as they seek to integrate into a society that often ignores or underestimates their original backgrounds. Therefore, the work can be interpreted as a reflection on the system of oppression at the individual/personal level.

“my mother’s accent” (line 10)

“my mouth carries two worlds” (line 12)

Based on the quotes above, the mother’s accent could be an image of the individual’s ethnic background. This appears how ethnicity, spoken to by accents is frequently a source of discrimination or marginalization in bigger social orders. In addition, it also portrays the inner struggle between keeping up ethnic identity through the mother tongue and attempting to be acknowledged in a society with a more dominant dialect (English).

This quote illustrates how a person's ethnic identity is often represented by the accent they carry, which is often the reason for discrimination in the wider society. The tension experienced by immigrant individuals arises from internal conflicts to maintain their cultural roots through the mother tongue, while on the other hand they seek to conform to the norms and expectations of the dominant language in the country in which they live. The accent carried by the mother became an important symbol in the journey of immigrant identity, which must struggle to be appreciated despite facing judgment from the wider society. Indian migrants are often seen as a distinct and inferior ethnic group, facing discrimination from local communities as well as from fellow migrants based on regional origin, language, and culture. It reflects the system of oppression at the personal level, challenging the dominant narrative that removes the identity of ethnic minorities (USINPAC, 2011).

“my voice
is the offspring
of two countries colliding” (line 1 - 3)

This quote above describes the experience of immigrants caught between their country of origin and the country in which they live. The term refers to the experience having two different identities. This happens when a person is part of two different cultures and speaks two different languages. This person is often not fully accepted by either culture. The concept of meeting two countries describes the conflict experienced by individuals who feel alienated both from their home culture and from the country to which they are trying to adapt.

This quote describes the feeling of being trapped experienced by immigrants living with dual identities, trying to balance the values and expectations of two different cultures. In this context, language becomes the main symbol of the duality they experience, where the two cultural identities often contradict or challenge each other. Rupi Kaur describes how these conflicts create a deep sense of alienation, as immigrants often feel not fully accepted by both sides, both by their home communities and by the new country in which they live. This poem clearly describes the dynamics of oppression that take place at the individual/personal level, in accordance with the theory of oppression systems.

CHAPTER V

CONCLUSION AND SUGGESTION

This consists of two parts in which the conclusion and suggestions are discussed. The conclusion deals with the comparative study of Meena Kandasamy and Rupi Kaur's selected poems on systems of oppression. The suggestions consist of suggestions for further research and for other researchers who wants to work on similar topics, objects, or theories.

A. Conclusion

An analysis of selected poems by Meena Kandasamy and Rupi Kaur allows the researcher to summarize some conclusions regarding the representation of systems of oppression, which these two authors have a difference, namely that the collection of Meena Kandasamy's poems is at a structural level which refers to the form of oppression embedded in cultural norms, and the legal system. At this level, injustice becomes part of the way society itself works, making it difficult to recognize because it is considered "normal" or "natural". In Meena Kandasamy's poems, especially in *Ms. Militancy*, the structural level is evident when she exposes how caste systems, patriarchy, and nationalism work together to silence, control, and erase women's identities from marginalized groups.

Meanwhile, the collection of Rupi Kaur's poems is at the individual/personal level which refers to the form of oppression experienced directly by individuals in daily life through the body, relationships, language, and

emotional experiences. By writing from personal experience, Kaur transforms trauma into a form of resistance. He points out that seemingly “personal” wounds are actually the result of a larger system and that voicing that experience is the first step to dismantling oppression from within. Moreover, the five aspects of race, gender, class, ethnicity, and nation are present in Meena Kandasamy’s poem entitled “*Moon Gazers*”, which portray systemic oppression in the most comprehensive way among her analyzed works. In contrast, her poems entitled “*Once My Silence Held You Spellbound*”, “*Backstreet Girls*” and “*One-Eyed*” show the systems of oppression of race, gender, class and ethnicity, but do not explicitly mention the nation aspect. This reflects Meena Kandasamy’s primary concern with the lived experiences of Dalit women in the socio-political context of India, particularly highlighting the oppression rooted in caste, gender and class.

Meanwhile, Rupi Kaur’s works, both of poems titled “*Broken English*” and “*Accent*”, examine all five aspects of race, gender, class, ethnicity and nation, highlighting the struggle and resilience of immigrant women dealing with systemic discrimination abroad. However, while the poems titled “*Home*” only talks about gender issues. The poem titled “*Immigrant*” talks about class and nation. It talks about challenges of migration and the socioeconomic inequalities faced by immigrant communities.

The comparison of the two shows that they are similar in some ways, but they are also different. These differences led to a system of oppression that was harshly criticized by Meena Kandasamy and Rupi Kaur. Meena Kandasamy focuses on the experiences of Dalit women and talks about the violence that is part of caste-

based patriarchy and the exclusion of Indian culture. Rupi Kaur, on the other hand, writes about the experience of migrant women, talking about how they feel alone, unwanted, and unable to leave their homes. Despite these differences, important similarities emerge, particularly in their exploration of the systems of oppression across race, gender, and class. Both poets give voice to marginalized women who question social norms and seek to reclaim their identities in the face of adversity. These findings demonstrate how systemic oppression manifests in different socio-political contexts and highlight the common struggle of minority women to resist, reclaim, and redefine their identities in the face of social exclusion.

B. Suggestion

This research has several limitations, especially in the scope and sources used. Therefore, the researcher proposes further research related to the works of Meena Kandasamy and Rupi Kaur, or further development in literary criticism that addresses themes of systemic oppression, especially those related to the intersectionality of structural and personal level and refers to race, gender, class, ethnicity, and nation. It is recommended that more research be done to broaden the scope of the study, example by considering the work from the viewpoint of other female poets who are also members of marginalized communities. Furthermore, further research could explore the ways in which the intersectionality of these elements shapes the story of oppression. For example, it could examine the socio-political effects of caste in Meena Kandasamy's work more closely or connect the immigrant experience in Rupi Kaur's work to diasporic ideas.

Further researchers can also involve theoretical approaches from the perspective of sociology, postcolonial studies, or the theory of intersectional feminism to enrich the analysis, thus providing a broader and deeper perspective on the issues raised in the literary work. Furthermore, focusing study on more particular issues, such as the portrayal of pain in Kandasamy's poetry or the dynamics of immigrant identity in Kaur's poetry, might lead to a better understanding of key themes in their works. Finally, future study could broaden comparisons to literary works from other cultures and areas that have had comparable experiences in various challenges, such as African American poetry and feminist literary works from other Asian nations.

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