

**FIGURATIVE LANGUAGE OF WOMEN SELF-DISCOVERY
IN RUPI KAUR'S *THE SUN AND HER FLOWERS***

THESIS

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2025**

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THESIS

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In Partial Fulfillment of the Requirement for the Degree of *Sarjana Sastra* (S.S.)

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MALANG
2025**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled *Figurative Language of Women Self-discovery in Rupi Kaur's The Sun and Her Flowers* is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, August 10th, 2025

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APPROVAL SHEET

This to certify that Dina Salsabila's thesis entitled *Figurative Language of Women Self-discovery in Rupi Kaur's The Sun and Her Flowers* has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

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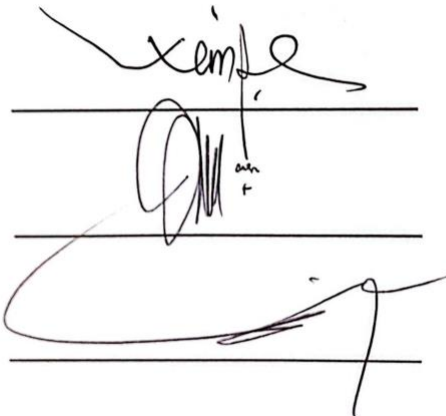
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MOTTO

You only live once, so be happy and decide what makes you happy. If you are chosen, then be the best, and if you are the one choosing, then choose the best. Understand?

- Ade Irma Nasution / Kak Gem -

DEDICATION

I dedicate this thesis to myself, for being able to survive this long. Furthermore, to my mother and my grandparents, who have paid for my education and have continued to support me in everything I do for my own success. I would also like to thank my lecturers who have shared their knowledge with me, and my friends who have accompanied me and made my college life more meaningful. Thank you all, and I hope that my journey in producing this thesis will benefit me greatly.

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All parties that the researcher cannot mention one by one who have helped directly or indirectly in completing this thesis. Lastly, the researcher realizes that this thesis is not a perfect thesis but the researcher hopes that this thesis can be useful for the future.

Malang, August 10th, 2025

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ABSTRACT

Salsabila, Dina (2025) *Figurative Language of Women's Self Discovery in Rupi Kaur's The Sun and Her Flowers*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Asni Furaida, M. A.

Keywords: *Figurative language, stylistics, Rupi Kaur, poetry analysis, Self Discovery*

This study discussed about women's self-discovery as reflected in Rupi Kaur's *The Sun and Her Flowers* through the use of figurative language. The purpose of this study is to examine how comparative figurative language, such as metaphors, similes, personification, symbols, hyperboles, and irony, illustrates the journey of women discovering their identity in Rupi Kaur's selected poems, including "What Love Looks Like", "Question", and "Home" from the anthology *The Sun and Her Flowers* (2017). The study employs Jonathan Culler's structuralism approach to reveal the meanings of signs and the structure of figurative language that reflect the emotional transformations of the lyrical character. The findings indicate that Rupi Kaur utilizes figurative language to express the emotional journey of women from dependence to self-awareness. In "What Love Looks Like", the figurative language reflects initial awareness of love's significance and independence. In "Question", it conveys sorrow, loss, and self-reflection. Meanwhile, in "Home", the figurative language signifies healing and self-acceptance. Overall, the use of comparative figurative language in these poems acts as a representation of women's transformation from pain to strength and emphasizes that discovering one's identity begins with the courage to face suffering and to love oneself.

الولخص

أطروحت "الشوس وأسهارها" اللغة الوجداسيت لاكتشاف الوزأة لذاتها في كتاب روبي كاور 2025. سالسبالا ، دينا .قس
ن الأدب الإنجليزي ، كلي ت العلم الإنسانية، جاهع ت هلانا هالك إبراهي ن هالانج الإسلاميه ت الحكهيه ت .جاهعيت
أسني فزايدة، هاجستيز :الوستشار
الكلاوا ت الوفتاحي ت :الصراع الداخلي ، التحلل النفسي ، كورت لوين

"وأزهارها الشمس" كاور روبي كتاب في النساء لدى الذات لاكتشاف المجازية اللغة" هو البحث هذا
عنوان والتجسيد والتشبيهات الاستعارات مثل المقارنة، المجازية اللغة استخدام كيفية فحص هو الدراسة
هذه من الغرض ذلك في بما كاور، لروبي مختارة قصائد في لهويتهن النساء اكتشاف رحل لتوضيح والسخرية،
والمبالغات والرموز الدراسة تستخدم (7102) "وأزهارها الشمس" الشعرية المختارات من
"الوطن" و "السؤال" و "الحب شكل هو ما" العاطفية التحولات تعكس التي المجازية اللغة وبنية الإشارات
معاني عن للكشف كولر لجوناثان البنيوية نهج من للمرأة العاطفية الرحلة عن للتعبير المجازية اللغة تستخدم
كاور روبي أن إلى النتائج تشير. الغنائية للشخصية الحب بأهمية الأولى الوعي المجازية اللغة تعكس
"الحب شكل هو ما" قصيدة في. الذاتي الوعي إلى التبعي يشير، "الوطن" قصيدة في نفسه، الوقت وفي
الذاتي والتأمل والفقدان الحزن ينقل، "سؤال" قصيدة وفي. والاستقلالية تحول القصائد هذه في المقارنة المجازي
الغة استخدام يمثل عام، بشكل. الذات وقبول الشفاء إلى المجازية اللغة
الذات وحب المعاناة لمواجهة بالشجاعة يبدأ الهوية اكتشاف أن ويؤكد القوة إلى الألم من المرأة

ABSTRAK

Salsabila, Dina (2025) *Figurative Language Analysis of Women Self Discovery in Rupi Kaur's The Sun and Her Flowers*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. **Advisor:** Asni Furaida, M. A.

Kata kunci: *Gaya bahasa, stilistika, Rupi Kaur, analisis puisi,*

Penelitian ini membahas tentang penemuan diri perempuan sebagaimana tercermin dalam karya Rupi Kaur *The Sun and Her Flowers*, melalui penggunaan bahasa kiasan. Penelitian ini berjudul Bahasa Kiasan dalam Penemuan Diri Perempuan dalam Karya Rupi Kaur, *The Sun and Her Flowers*. Tujuan penelitian ini adalah untuk menganalisis bagaimana bahasa kiasan komparatif, seperti metafora, perumpamaan, personifikasi, simbol, hiperbola, dan ironi, menggambarkan perjalanan perempuan dalam menemukan identitas mereka dalam puisi-puisi terpilih Rupi Kaur, termasuk “What Love Looks Like”, “Question”, dan “Home” dari antologi *The Sun and Her Flowers* (2017). Penelitian ini menggunakan pendekatan strukturalisme Jonathan Culler untuk mengungkap makna tanda-tanda dan struktur bahasa kiasan yang mencerminkan transformasi emosional karakter lirik. Temuan menunjukkan bahwa Rupi Kaur menggunakan bahasa kiasan untuk mengekspresikan perjalanan emosional perempuan dari ketergantungan menuju kesadaran diri. Dalam “What Love Looks Like” bahasa kiasan mencerminkan kesadaran awal akan makna cinta dan kemandirian. Dalam “Question”, bahasa kiasan tersebut menyampaikan kesedihan, kehilangan, dan refleksi diri. Sementara itu, dalam “Home”, bahasa kiasan tersebut menandakan penyembuhan dan penerimaan diri. Secara keseluruhan, penggunaan bahasa kiasan perbandingan dalam puisi-puisi ini berfungsi sebagai representasi transformasi perempuan dari penderitaan menuju kekuatan, dan menekankan bahwa penemuan identitas diri dimulai dengan keberanian untuk menghadapi penderitaan dan mencintai diri sendiri.

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CHAPTER I

INTRODUCTION

This chapter provides the foundation of the research. It introduces the background of the study, formulates the research problems, explains the significance, scope, and limitation of the study, and defines the key terms. The purpose of this chapter is to give an overview of why the topic is important and how the study is structured.

A. Background of the Study

Poetry is a form of literary work that is widely appreciated because it expresses deep meaning in a concise way. A poem contains several elements that help convey its ideas, including diction, patterns, figurative language, voice, rhyme, rhythm, sound, meaning, and, importantly, interpretation by the reader. Poetry often employs more complex language, and it would be difficult to fully appreciate if it relied solely on denotative meanings. Therefore, understanding poetry usually requires attention to figurative language, which encourages readers to think more deeply about the text. Many people find it challenging to read or learn poetry, possibly due to its complex vocabulary and the careful attention required for interpretation. Since poetry often contains multiple layers of meaning and rich symbolism, readers must interpret it carefully to grasp its true message.

According to Hariratul (2018), poetry consists of words arranged in a unique form that conveys information in a particular way. The poet wants readers to notice not only what is said but also how it is expressed, as both content and structure reflect different perspectives of the same idea. Even small changes in words or placement can alter the meaning. Moreover, poetry uses fewer words than other literary works, but this brevity allows it to express more in a concentrated form. For poets, poetry serves as a medium to express feelings based on their experiences and circumstances.

When it comes to how language is used, stylistics is very important in understanding how poets create meaning. Stylistics is the study of how literary style works, focusing on how language operates within a piece of text (Widdowson, 2000). Different writers and poets use their own unique and creative styles to share their thoughts. The word 'style' comes from the Latin word 'stylus,' which means the way something is written or presented.

According to Leech (2014), style refers to the specific way a literary text is spoken or written. Verdonk (2002) also points out that style shows the writer's behavior, attitude, and personality through the way they use language. So, stylistics isn't just about describing language features; it also explains how these features serve both artistic and practical purposes in creating meaning. In this research, researcher talk about Rupī Kaur's book *The Sun and Her Flowers* illustrates the emotional journey and life process likened to the life cycle of a flower.

The book is divided into five main chapters, each reflecting a different stage in the journey there are Wilting, Falling, Rooting, Rising, and Blooming. There are several main contents and themes in this book, the first of which is Wilting. In this chapter, Rupi discusses heartbreak and loss, as experienced after trauma, a breakup, or the loss of a loved one. She sincerely describes the initial stages of pain as well as the process of self-acceptance, trying to learn to love oneself despite anger and sadness.

This chapter is also about breaking, the first initial step after trauma, whether it be a breakup or a passing of some sort. The second theme is Falling. This chapter describes feelings of emptiness, depression, and deep inner wounds, including experiences of past trauma such as sexual abuse. This is a phase where the spirit seems to fall, and one struggles with insecurity. Also this chapter is the first step after breaking. It occurs after a person has come to the realization of the previous step and makes an attempt to let themselves fall. It may seem like a negative thing, but it is portrayed as the first attempt at achieving recovery.

The next is Rooting. In this section, the focus shifts to finding one's identity and place in life. Rupi, who is an immigrant with an Indian background, explores the sense of attachment, sacrifice from family, as well as social issues such as feminism, female foeticide, and racism. While this chapter is also about self-discovery, it's more about finding your place amongst the chaos. In this case, Rupi is an Indian "immigrant" (she refers to herself as one), and this section is about feeling like she belongs in a place

where the color of her skin stands out unless compared to the earth in the ground. After that Rising that symbolizes the process of awakening after going through difficult times, where strength and hope begin to grow again.

In this chapter, Rupi finds strength within herself and support from those closest to her. This is the first definitely positive part of the book. It is after the initial hit of rock bottom after wilting, falling, and rooting. It is where we start the slow climb to recovery. It is the first person who helps you to feel whole again. It is finding love after being deprived of it for so long.

For the last theme is Blooming. This final stage depicts an atmosphere of happiness, self-acceptance, and growing love, both towards oneself, family, and the surrounding environment. Rupi also realizes her life mission to fight for equality and love for all genders, races, and backgrounds. Without any negativity staining the pure hopefulness of the pages, this chapter is everyone's favorite. It is standing alone. It is not needing that person to help you to be whole anymore. It is self-love, self-actualization. It is recovery.

Overall, *The Sun and Her Flowers* is an evocative collection of poems, addressing themes of love, loss, trauma, healing, feminism, and self identity. Through her minimalist style and self-drawn illustrations, Rupi Kaur invites readers to experience a universal emotional journey of heartbreak, resurrection, and ultimately finding hope and love. Then, In this study, three selected poems entitled "What Love Looks Like", "Question", and "Home" from Rupi Kaur's *The Sun and Her Flowers* are chosen for analysis.

These poems are picked because they show a clear emotional and thematic path that reflects a woman's journey toward self-discovery. Each poem represents a different phase of emotional change within the Wilting and Falling sections of the book. "What Love Looks Like" shows the first stage of heartbreak and emotional breakdown, where love turns into pain and sadness. "Question" follows this by depicting a time of confusion and self-examination, as the speaker tries to understand her feelings and the meaning of love after a loss. "Home", on the other hand, shows a deeper emotional struggle that slowly moves toward healing, with the idea of "Home" acting as a symbol for finding identity and peace within.

The three poems are connected thematically through a process of emotional decline, reflection, and recovery, showing the path from heartbreak to healing. They are linked by the poet's way of showing how women face vulnerability but also grow stronger over time. Using techniques like metaphor, personification, and symbolism, Kaur expresses the common experience of women dealing with love, suffering, and self-worth. Because of this, the poems are good for analyzing style and figurative language, as they show how word choices and literary techniques help express the emotional growth and self-discovery of women. Meanwhile Rupri Kaur use a variety of word choices, sentence formats, and innovative poetic devices to convey emotions, feelings and thoughts to listeners and readers. The style also shows the writer's behavior,

attitude and personality. Style is the analysis of different speech expressions (Verdonk, 2002).

Then, Widdowson (1975) stylishly defines it as a very important investigation of literary discourse. Stylistics is the study in which readers examine interactions with language, especially interactions in literary texts. It is a science that covers all major aspects of language. The main purpose of stylistic is to focus not only on the formal features of literary texts, but also on the importance of function in textual interpretation.

Then, Figurative language in Rupi Kaur's *The Sun and Her Flowers* acts as a way for the poet to show a woman's emotional journey towards self-discovery. Using metaphors, personification, and symbols, Kaur turns her personal experiences into messages that speak to everyone about pain, healing, and strength. In the poems "What Love Looks Like", "Question", and "Home", the use of figurative language isn't just for show it reflects the speaker's inner changes and growth.

In "What Love Looks Like", love is treated like a powerful force that can both help and hurt, showing how attached emotions can make someone feel exposed. "Question" explores self-reflection through tricky questions and contradictions, helping the speaker face her doubts and emotional ups and downs. "Home" uses images of places and feeling safe to show how someone can rebuild their sense of self and find strength again. These poetic tools are linked together, showing a steady emotional change from feeling broken and

lost to understanding and taking control. So, figurative language is key in showing how women find themselves in Kaur's poetry. It lets the poet talk about deep feelings that simple words can't express, helping readers understand the speaker's emotional journey. The way these poetic expressions are connected in the three poems forms the main idea of this study. The story of a woman moving from being vulnerable to becoming strong through the power of poetry. In this research, researcher use Jonathan Culler theory that explains about figurative language.

Figurative language is language that has meaning rather than actual meaning. This figurative language is used in literary works, especially to examine poetry or other literary works. According to Culler (1997) emphasizes that figurative language functions as a system of signs that invites interpretation rather than simple comprehension. It enables readers to move beyond literal understanding and engage with symbolic meanings shaped by cultural and emotional context.

Similarly, Simpson (2004), figurative language is one of the key aspects of stylistic analysis because it demonstrates how linguistic form interacts with literary function to create aesthetic and emotional effects. Through stylistics, figurative language can be viewed as a deliberate deviation from ordinary language that enriches the text's expressive power.

For the next, According to Leech (1969:5), explaining and

describing the meaning in natural language is the aim of semantics. People may even say in ordinary usage more explicitly that the goal of semantics is to explain what underlies the use of the word means and related term (sense, nonsense, signify, ambiguous, antonym, synonymy, etc.) in English and other language. The language which uses the unreal meaning is called figurative language in semantic analysis.

Figurative language can be understood through studying semantics. Similarly, Knickerbockers and Williard (1963:310) state that poem is the fusion of sound and sense or a melting together of sound and sense. Poem might be defined as a kind of language that says it more intensely than does ordinary language. A special way of using words is by using figurative of language that is usually used by the poet to attract the reader attention, colored the poem and make the poem interesting to read.

Then, According to Danciger and Sweetser (2014:1), figurative language is thought related to one aspect of what gives a text in expressing the idea in particular and a poetic text-special esthetic value. It means that figurative language express of idea, opinion, or author's thinking which is consist of syntax, that consist of words, clause to pass certain condition and situations. In addition, Keraf (2011) says that figurative language consists of two categories, namely rhetorical and figurative language. Rhetorical figurative language is used to clarify, emphasize and strengthen the meaning to be conveyed.

Meanwhile, figurative language is used as an adornment that functions to beautify and provide aesthetic effects in discourse.

There are some previous study that researcher include in this chapter. The first is *Figurative Language Used In Robert Frost's Poems* by Pambudi, R (2016) which uses a qualitative descriptive method. The next is *Stylistics Analysis In Literature of Figurative Language Used In Black Lives Matter Community's Poems* by Dedi Efendi (2021) which uses descriptive qualitative to analyze the stylistic of figurative language in that poem. The third is *A Stylistic Study on The Selected Poems of Rupi Kaur's Milk and Honey* by Rivera, M (2023) which uses a qualitative descriptive method. The next is *A Stylistic Analysis of Robert Frost's Selected Poems* by Latif, A., Ajmal, M., & Maqbool, S. (2022) which uses a qualitative content method.

Fifth is *An Analysis of Symbols Regarding Women's Roles in Rupi Kaur's Milk and Honey, "The Hurting" Section* by Yimphet, T., & Kaowiwattanakul, S. (2024) which uses a qualitative descriptive. Then *Figurative Language in Rupi Kaur's Social Media Posts* by Khalif, F. A. A.W. (2023) which uses a qualitative descriptive. Seventh is *Stylistic Analysis of The Poem Staff of Old Age by Hafeez Jalandhari Batool*, by F., & Lodhi, M. A. (2023) which use stylistic approach to analysis the poem. For the last is *Kinds of Feminism in Rupi Kaur Selected Poems* by Syafika, N., Jannah, H., & Kone, M. (2023) which uses a qualitative descriptive.

Although this research is connected to earlier studies that looked at

figurative language through a stylistic lens, there are key differences between this study and previous ones. The primary distinction is in what the study focuses on. This research specifically looks at the use of figurative language in three poems from *The Sun and Her Flowers* by Rupi Kaur “What Love Looks Like”, “Question”, and “Home” to show how they reflect a woman’s journey of self-discovery.

These poems were carefully picked because they show different phases of a woman’s emotional experience. “What Love Looks Like” talks about the start of a relationship and the complicated feelings that come with love. “Question” deals with pain, confusion, and thinking about oneself after a loss. “Home” shows trauma, resistance, and the path to healing and growth. By looking at the figurative language in these poems, this study tries to explain how poetry expresses emotional changes and the process of discovering oneself, from love, through loss, to recovery.

In this research, the researcher uses a stylistic approach and for the object studied is a book of poetry titled *The Sun and Her Flower* by Rupi Kaur published in 2017. The researcher choose *The Sun and Her Flower* poetry book by Rupi kaur because it follows a woman's emotional journey, from love and loss to healing, which matches the focus on figurative language that shows women's self-discovery. The poems use a lot of figurative language, like metaphors and personification, along with other forms of figurative expression, making them good for stylistic analysis. Also, the book is organized into stages

of emotional change, which helps clearly show self- discovery through poems such as “What Love Looks Like”, “Question”, and “Home”.

B. Problem of the Study

Based on the background of the study, the following research question are formulated through this study.

1. What kind of figurative language are used in the three selected poems in the poetry book *The Sun and Her Flower* by Rupi Kaur?
2. How does the use of comparative figurative language in Rupi Kaur’s selected poems in the poetry book *The Sun and Her Flower* convey the process of women’s self-discovery?

C. Significance of the Study

By analyzing the figurative language in the selected poems in the poetry book *The Sun and Her Flower* by Rupi Kaur, the researcher hopes that through this research readers can better understand the figurative language in the poetry. Figurative language functions as a powerful tool to effectively convey implied or non-actual meanings. This analysis offers other research to be done related to this field. It also pave the way to have an insight into the language and meanings used in poetry. By knowing these figurative words,

students are expected to be able to obtain important information that occurs in this world accurately, especially in English poetry.

D. Scope and Limitation of the Study

In the study of Rupi Kaur's poetry collection *The Sun and Her Flowers*, the researcher analyzed a number of selected poems. Given the limitations of time and scope, the data used is only taken from the written poems viewing them as literary texts, without considering the performance or visual representation of the poems. The main focus of this study is the use of figurative language in accordance with the theory proposed by Jonathan Cullar and have many perspective about figurative language from other English literature expert.

In this research, researcher use three poems there are "What Love Looks Like", "Question", and "Home". However, there are some limitations to this study, mainly related to the narrow conceptual scope of the figurative language analysis. Not all stanzas or sentences in the poems contain figurative meanings. In addition, the limited time to complete this study may have affected the depth and completeness of the analysis conducted.

As the interpretation, of figurative language is objective by using the Jonathan Cullar theory and stylistic approach. The analysis presented in this study reflects the researcher personal perspective and may differ from other interpretations of the same poem. In addition, this analysis focuses only on the

role of figurative language in describing women's self-discovery which may overlook other stylistic or rhetorical devices that also contribute significantly to the meaning and emotional depth of Rupi Kaur's poems.

E. Definition of Key Terms

To avoid misunderstandings and clarify some important terms used in this study, we provide the following definitions :

1. Figurative Language: the language that cannot be taken literally (or should not be taken literally) and say something other than ordinary ways or say one thing and mean another. Figurative language is used in imaginative rather than literal sense, it is used widely in daily speech and writing (Perrine,1988).
2. Women Self-Discovery : Women self-discovery refers to the process through which a woman explores and understands her own identity, emotions, values, and purpose. It often involves personal growth, independence, and realization of self-worth.

CHAPTER II

LITERATURE REVIEW

This chapter discusses the theoretical framework and previous studies that support the research. It reviews related theories, including stylistics and figurative language based on Jonathan Culler's perspective, as well as other relevant concepts from literary scholars. The purpose of this chapter is to establish a theoretical basis and show how this research differs from earlier studies.

A. Stylistic Approach

Language stylistic is the study of different ways people use words and structure sentences in writing and speaking. It looks at how choices in words and sentence structure are made to create certain feelings and meanings in what is written. By studying style, people look at how language does more than just help us talk it can also show emotions, opinions, and creative ideas. Stylistic analysis is different from just understanding a story because it uses actual language features and careful observations instead of just personal opinions. The main goal of stylistic analysis is to see how parts of language like word choice, sentence order, pictures created with words, and special expressions work together to make an emotional or beautiful effect on the reader. According to Cluett and Kampeas (1979), style can be assessed through the tangible manifestation of the expression.

Over time, various theories have been proposed by scholars to explain the concept of language and its use, especially in literary circles. This confirms the important role of language in human life, as language is the basis of human socialization and civilization. In the 1920s, Russian formalistic thought and the school of structuralism in the 1960s suggested the existence of a “poetic language” that is different from “ordinary language” or “scientific language.” Wellek and Warren (1963) argued that “language is the basis of human socialization and civilization”. " they also distinguish the use of poetic language as nonreferential, impractical, and not colloquial. This suggests that “poetic language” has a uniqueness that results from the conscious use of imagery that accentuate aspects of meaning. Another fundamental aspect of poetic language is its derivative character.

According to Crystal (1987), the deviant and idiosyncratic features of poetic language are the main focus in stylistic studies. In addition, Chomsky's Transformational Generative Grammar (TGG) is also relevant to this discussion, as it highlights the differences and relationships between deep structure and surface structure. In other words, the meaning of literature constructions on the surface, such as poetry, can only be understood through deeper structures. The relationship between the stylistic approach and the research that the researcher analyzes is quite close. The stylistic approach is the main method used to analyze the use of figurative language in literary works, including Rupi Kaur's poetry. This approach focuses on how language style, word choice, and figurative meaning are utilized to create meaning,

B. Figurative Language Theory

In this research, the researcher uses one main theory and there are also other references from other English literature experts. Researchers use Jonathan Culler Poetic Function in *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature* book published in 1975. Jonathan Culler's *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature* (1975) gives a detailed theory for understanding literary texts, especially poetry. Culler says that literature is a system of signs, and words and phrases don't just mean what they literally say. Instead, they work within certain rules and patterns to create different meanings. Culler argues that meaning in literature comes from the way the text is structured and how readers understand it. Because of this, figurative language like metaphors and similes is not just for show. It plays a key role in shaping meaning and making readers feel certain emotions or experience beauty.

In Kaur's poetry, these figurative tools act as signs that show deeper feelings and inner thoughts. Culler also uses the idea of the poetic function of language, which comes from Roman Jakobson. This idea says that poetry focuses on how something is said, not just what is said. Figurative language is important here because it highlights the way ideas are expressed. In Kaur's work, for instance, a metaphor that compares healing to the growth of a garden doesn't just describe something literally.

By applying Culler's structuralist perspective, the use of figurative language in Rupi Kaur's poetry can be interpreted as a mechanism for women's emotional transformation and self-discovery. From a semiotic standpoint, figurative language functions as a sign that carries both literal and connotative meaning. Personification brings abstract emotions such as grief or resilience to life, making them tangible and relatable. Similes and metaphors create vivid mental images that capture the subtle nuances of feeling, while symbolism connects individual experiences to broader human conditions.

Culler's approach also highlights the layered nature of meaning in literary texts. While the surface level of Kaur's poetry may seem simple and direct, closer examination reveals the intricate interactions of figurative language that articulate themes of women's growth, identity, and healing. This study focuses on analyzing figurative language in selected poems by Rupi Kaur, using Culler's structuralist framework and literary semiotics. The poetic function of figurative language is explored as both a communicative tool and an aesthetic device, allowing readers to engage with the themes of selfdiscovery, healing, and empowerment in Kaur's work.

According to Geoffrey Leech (1969), figurative language is a way of using words that differs from normal language, and it creates special meanings and effects. He explains that figurative expressions enrich language by allowing readers to interpret more than one meaning, which helps them perceive hidden emotions, thoughts, and perspectives. In the context of

women's self-discovery, figurative language is particularly useful because it conveys inner transformations.

Figurative language has many types, but in this analysis only uses some types of figurative. Here are the types of figurative language and their explanations and examples :

a. **Simile** : Type of figurative language used to explain the similarity of two objects in shape, color, and characteristics. For example: 1) It's as easy as catching a fish in a barrel. The meaning of the first example is to do something that others find difficult but he made it very easy and simple.

b. **Personification** : describes figures of speech in which objects, animals, or abstract (truth or nature) is made of human beings. Personification gives human characteristics to inanimate objects, animals, or ideas. This can really affect the way the reader imagines things. example: The sky is full of dancing stars. The meaning of the statement is the sky that night was very beautiful because it was full of stars. the sentence above describes the sky playing and dancing like humans do.

c. **Metaphor** : metaphor is a conceptual (mental) operation reflected in human language that allows speakers to structure and interpret abstract fields of knowledge and experience to be more concrete. human language that enables speakers to structure and interpret abstract areas of knowledge and experience into more concrete ones. Metaphorical terms of experience only make sense when the similarity between two things becomes apparent, or one understands the relationship. For example: He has a hard heart. The meaning of a heart of stone is that the person cannot accept the opinions of others because his/her heart is hard like a stone. Opinions from others because his/her heart is hard like a stone.

d. **Hyperbole** : Hyperbole is a figure of speech that is intentionally or exaggeration. Hyperbole can be added to fiction to add color and depth to a character. For example: I had to walk 15 miles to school in the snow, uphill. The meaning of the first sentence is that when she walked to school in the the snow made her feel like she was walking 15 miles uphill.

e. **Metonymy** : According to Perrine. metonymy is a point of something that is closely related to the thing actually meant. It is a figure of speech in which the name of one thing is replaced by another thing that is closely related to it. For example: Someone wants your love, so open the door. The meaning of the first sentence is someone who is in love and asks the girl to accept his love.

f. **Paradox** : A statement which seems to contain two opposite facts but is or may be true. Paradox occurs in a statement that at first strikes us as self-contradictory but that on reflection makes some sense. For example: We just need to move quickly but carefully. The meaning of this is they need to move as fast as possible but carefully.

g. **Symbol** : The meaning of any symbol whether an object, an action, or a gesture, is controlled by its context. A symbol can be defined simply as any object or action that means more than itself. For example: Music is nature's painkiller. Sing him a song. The meaning of the statement above is the man dislike music.

h. **Synecdoche** : A part of something is used to represent the whole, or vice versa. Example: "All hands on deck" (hands represent workers).

i. **Apostrophe** : is a style of language in which the writer or speaker directly addresses someone, something, or an abstract concept that is not present, cannot respond, or is non-human. This style is often used to express deep emotions, such as admiration, sadness, or longing.

j. **Irony** : Irony has a meaning that extends beyond its use merely as a figure of speech. For example : Your house is very beautiful because there are so many things on the floor. The meaning of the statement is the house is very dirty because there are many things everywhere. The statement is a contrast between what happens and what has been hoped to happen.

C. Contribution of Figurative Language in Literary Work

Figurative language is really important when studying literature because it helps readers understand both the beauty and deeper meaning of a text. Writers often use metaphors, similes, personification, and symbolism to express feelings, ideas, and experiences that regular words can't fully describe. As mentioned by Leech (1969), Keraf (2011), Simpson (2004), Willard (1980), and Knickerbocker and Willard (2000), figurative language makes literature richer by adding depth, sparking the imagination, and creating emotional reactions. That's why figurative language isn't just about style it's also, a strong way to show the real emotions and thoughts in a story. In literary analysis, looking at figurative language helps both readers and scholars find out what the author wants to say and how characters feel. In poetry, figurative language is especially important because it captures the quiet and personal experiences of finding identity, healing from pain, and becoming stronger.

By looking at how these kinds of comparisons work in a poem, researchers can see how meaning comes together and how the reader experiences the emotional journey of the speaker or the poem's voice.

In Rupi Kaur's three chosen poems, she uses comparative

figurative language effectively to show how women discover themselves. For example, when she compares healing from heartbreak to a garden growing back, Kaur shows not just recovery but also strength, change, and renewal in a woman's path to understanding herself. These comparisons help readers see and feel the process of self-discovery, showing how pain turns into growth and how being vulnerable can lead to power.

From Jonathan Culler's (1975) structuralist point of view, literature is a system of signs where figurative expressions work together to create meaning that goes beyond what's literally said. By looking closely at these patterns, scholars can find symbolic connections and repeated comparisons that highlight the themes and structure of a text. This method helps not to discover just what's on the surface but also the deeper emotions hidden in poetic words. Overall, Rupi Kaur uses comparative figurative language in her poetry to show the journey of women discovering themselves. Through these poetic comparisons, Kaur expresses the emotional depth of womanhood, pain, growth, strength, and renewal letting readers see and connect with the powerful journey of finding one's true self.

It acts as a connection between how we express ourselves and how we feel, helping writers share thoughts and feelings that can't be said in a straightforward way. By using creative expressions, authors take simple experiences and turn them into strong images that touch readers deeply. This makes literature more than just a way to tell stories it also shows the range of human feelings and imagination. When writers use figurative language, they invite readers to think about the meaning in different ways, encouraging them to dig deeper into the text and find layers of emotion and ideas that are not always obvious.

Figurative language also makes literary work more beautiful and interesting. It adds rhythm, style, and a feel that grabs the reader's attention and brings emotions to life. Using tools like metaphors and symbols helps writers link abstract ideas such as hope, sadness, or new beginnings to real, vivid images. This way, inner feelings become clear and powerful, making literature unforgettable and meaningful. Through these creative comparisons, literature can express deep truths and shared human experiences.

Figurative language also impacts how readers understand a text. It leaves room for different meanings and personal reflection, because people may see the same metaphor in different ways based on their own lives. This flexibility is especially important in poetry, where emotions and ideas are expressed in a subtle yet strong way. In poems about self-discovery, figurative language becomes the voice of the soul it shows the journey of healing, awakening, and learning about oneself.

By using such language, poets like Rupi Kaur let readers feel the transformation that happens not just through words, but through emotions. Each metaphor, symbol, and comparison helps people understand pain, strength, and renewal. Therefore, figurative language is not just extra decoration it is key to expressing the true emotions in a literary work.

CHAPTER III

RESEARCH METHOD

This chapter explains the research design, data source, data collection, and data analysis procedures used in this study. It describes how the researcher selected and analyzed the poems “What Love Looks Like”, “Question”, and “Home” from Rupi Kaur’s *The Sun and Her Flowers*. The purpose of this chapter is to clarify the methodological framework that guides the analysis of figurative language and women’s self-discovery.

A. Research Design

Literary criticism, the reasoned consideration of literary works and issues. It applies, as a term, to any argumentation about literature, whether specific works are analyzed. According to Jonathan Culler (1997) Literary criticism is an attempt to study literary works using various literary theories that allow us to understand how texts form meaning and how these texts can relate to readers. Literary criticism aims to understand, interpret and evaluate the values contained therein.

M.H. Abrams (2011) in his book *A Glossary of Literary Terms* explains that literary criticism often refers to three main categories in analysis.

The first is descriptive which aims to describe the elements of literary works.

Next, evaluative, aims to provide an assessment of the quality of the work.

The last is interpretative which aims to interpret literary works.

In this study, the researcher uses a literary criticism method with the aim of examining and analyzing figurative language in poem on *The Sun and Her Flower* poetry book by Rupi Kaur.

B. Data Source

Data is the basic material that must be processed to produce information. The source of data in this study is a collection of modern poetry titled *The Sun and Her Flowers* by Rupi Kaur, published in 2017 by Andrews McMeel Publishing in the USA. This book is included in the hard copy file. The book consists of five sections, but the researcher chose to focus on the first two sections, namely “Wilting” and “Falling”.

In this research, the data used are three poems with the title “What Love Looks Like”, “Questions”, and “Home” that contain figurative language elements. Three of the poems were purposely selected as the object of analysis because they contain rich figurative language and are relevant to the theme. In the poetry book, the “What Love Looks Like” title is on page 21 until 23. Than the “Question” title is on page 36 until 38. The last poem which is titled “Home” is on page 57 until 60. The poems are fully quotate in the appendix.

C. Data Collection

Wellek in Concepts of Criticism (1978:35) defines “Literary criticism is the study of literary works with an emphasis on analysis and interpretation of the text. In this research, the researcher collects words and phrases from Rupi Kaur’s poetry book *The Sun and Her Flowers* and classifies

them based on the types of figurative language used.” The researcher also takes steps in collecting data, such as :

1. The researcher determines to choose the data about the poem that will be analyze. The title of the selected poem is *What Love Looks Like, Questions, and Home*.
2. Reading the poem carefully to identify figurative language which is in the poem.
3. For the last step is data recording, which records all forms of figurative language contained in the poem from poetry book in titled *The Sun and Her Flowers* by Rupi Kaur
4. For the last step is data recording, which records all forms of figurative language contained in the poem from poetry book in titled *The Sun and Her Flowers* by Rupi Kaur

D. Data Analysis

Data analysis is used to answer research questions. It is important for researcher to determine whether the results answer the research questions. After data is derived from data sources, it is analyzed using the following procedure :

1. The researcher read the selected poems titled *What Love Looks Like, Question, and Home* and then identified the figurative language used in each poem. This identification was done by matching the lines or expression in the poems with the types of figurative language according to Cullar’s theory.

2. The researcher analyzes the meaning of the quotations containing figurative language based on the context of the poem as a whole and then classifies them into an analysis table for each poem.
3. The researcher examines how the figurative language style used supports the main themes in the poem.
4. The final step is to create a conclusion in accordance with the previously analyzed data. Following the formulation of the research problem, the researcher creates a conclusion based on the findings.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings of the analysis and discusses how

figurative language in the selected poems reflects women's self-discovery. It includes detailed interpretations of metaphors, similes, personifications, symbols, and other stylistic features based on Jonathan Culler's theory.

A. Figurative Language in the Selected Poems in *The Sun and Her Flowers*

This chapter presents the findings and discussion of the analysis of figurative language contained in Rupi Kaur's poetry collection book titled *The Sun and Her Flowers*. The three selected poems that researcher analyze entitled "What Love Looks Like", "Question", and "Home". These poems were picked because they clearly show the theme of women finding out more about themselves and expressing their emotions, which is a key part of Kaur's writing. The analysis uses Jonathan Culler's ideas from literary stylistics, especially his view of language as a way to show meaning through structure and how it's understood. The analysis is conducted using a stylistic approach that focuses on the use of literary elements as a means of conveying deeper meaning in literary works.

By using Culler's approach, the researcher wants to find and explain the different kinds of figurative language Kaur uses to share her thoughts, feelings, and experiences as shown in the chosen poems. In the data collection process, the researcher identifies and classifies poetry quotations that contain literary style elements. The findings obtained were then analyzed descriptively to see how the choice of figurative language strengthens the stylistic power.

This poem shows the emotional journey of a woman after a breakup. Through

talking with her therapist, she realizes she misunderstood love by focusing on her ex-partner's physical appearance. At first, she thought love was about seeing someone in a certain way like how the past looked. But over time, she comes to understand that love isn't about someone's appearance. Instead, love is about actions, understanding, and self-awareness. The poem shows her emotional and spiritual change: from being dependent and losing her sense of self to healing and finding real love which is love for oneself. Rupi Kaur shows that love isn't something we find outside ourselves, but something that starts from within. In this poem, the researcher analyzes several types of figurative language, explain as follow :

a. Metaphor

According to the researcher, there are some metaphorical expressions were discovered in this poem that illustrate how abstract emotional experiences are transformed into clear, physical images. In the poem “What Love Looks Like”, the metaphors used by the poet go beyond just being decorative language they serve as tools for thinking that help turn inner feelings into something we can imagine and see.

he wrapped me in the word special (lines 45)

Line 45 described as if it were a blanket or cloth that can physically cover someone, even though words can't touch or wrap around a body. Than, the poet shows how language can have a powerful effect on emotions, almost like something tangible. This quote means that the word “special” is likened to a blanket that covers reality. Love can also be a tool for emotional control, such as feeling special when you are being controlled.

oh how he emptied me (lines 49)

Line 49 isn't about literally emptying a container like a cup, but rather about feeling emotionally drained and exhausted, which the poet portrays as if someone can be physically emptied. This metaphor helps show how love can take a heavy emotional toll and means that a loss of identity due to toxic love and shows depletion of self. As well as feeling emptied, losing one's identity because of loving someone too much.

love is giving all we can lines (69)

Line 69 love is not just seen as a feeling but as an action, something you do by giving your best. This quote means that love is equated with the act of giving, not just a feeling. In Culler's framework, this metaphor constructs the moral concept that love is an action, not just a passive emotion.

All these lines use metaphor because they take abstract ideas like love, emotion, or action and connect them to physical experiences. This helps readers feel what the speaker is going through in a more vivid and relatable way. The key idea behind these metaphors is that they use concrete, physical images to stand in for abstract concepts, making the reader able to sense and understand the speaker's inner world through something more tangible. This process of switching from abstract to concrete is the main feature of metaphor, which is why these lines are clear examples of metaphor in figurative language.

b. Personification

In "What Love Looks Like", the researcher identified some personification expressions which show how the poet gives human characteristics to abstract concepts. All of these lines treat love as if it is a human agent that can act, think, judge, or decide, therefore they are categorized as

personification. The poet uses personification to give human traits to abstract ideas, especially the idea of love, so that the emotional process feels more alive.

love is understanding (lines 71)

Line 71 also contains personification because the poet is describing love as if it can think, process, and comprehend like a human mind, even though love itself cannot literally understand anything. This quote means that love is described as a living thing because it is considered capable of thinking and understanding. Then this quote means that love is described as a living thing because it is considered capable of thinking and understanding.

love is figuring out all the kind sweetness we deserve (lines 75)

Line 75 is personification because figuring out or calculating what someone deserves is an action of human reasoning and moral judgement, yet here the poet gives this rational ability to love, which shows the emotional process of love as if it were a thinking person. Then this quote means that love is described as able to think and decide what we deserve.

love is knowing whom to choose (lines 80)

Line 80 love is again described as if it has the human capacity of decision making choosing a partner is a complex human cognitive act, but the poet assigns this cognitive evaluation to love itself. Then this quote means that love is described as if it has human-like wisdom and is considered capable of judgment.

All these lines are categorized as personification because they give love to the functions of a human to act, to think, to reason, and to judge. The poet intentionally uses personification to show that love is not just a passive feeling, but something active, dynamic, and alive inside the speaker's life. This transfer of human qualities to a non-human abstract concept is exactly why these

expressions fulfill the criteria of personification in figurative language. Through personification, love becomes an active moral force, which is why those lines are considered figurative. They give human qualities to non-human, abstract things.

c. Simile

In “What Love Looks Like”, simile is used to compare two different things directly, often using words like “like” or “as if.” These comparisons aren't meant to be taken literally, but rather to help clarify emotional intensity by connecting it to something familiar and concrete.

as if this emotion seven billion people tremble for would look like a five-foot eleven man (lines 10)

Line 10 is simile because the poet explicitly compares the grand scale of love to an ordinary male figure by using the comparison marker “as if”. This comparison is not literal rather, it highlights the speaker’s sudden awareness that she had reduced the universal concept of love into merely a physical human form. Then this quote means that love is compared to an ordinary figure. He realizes how naive he is for thinking that great love can be embodied by an ordinary man.

the way you look at someone when you're about to hand it to them (lines 20)

Line 20 is also a simile because it compares the emotional intensity of speaking honestly to the physical posture of someone preparing to confront another person; again, this comparison is not literal but figurative, using “the way” to show similarity in emotional feeling. Then this quote means that the gaze of someone is compared to an attitude of readiness to argue or confront. The simile describes emotional tension and readiness to face reality. All these examples qualify as simile because the poet uses explicit comparison markers such as “like” and “as if” to compare two different things figuratively, not

literally, to create vivid imagery and to make the emotional, psychological experience more concrete and more understandable for the reader.

d. Hyperbole

This poem, the researcher identified three hyperbolic expressions.
seven billion people tremble for (lines 10)

In line 10 is hyperbole because it exaggerates the idea that every single person on earth trembles because of love. In reality, not all seven billion people literally shake for love, but the poet intentionally amplifies the scope of love to an extreme scale to emphasize how powerful and universal love feels in the speaker's belief system. Then that quote exaggerates that everyone in the world trembles because of love. It shows that love is an extreme force because it can shake everyone.

He emptied me (lines 49)

Line 49 is also hyperbole because it dramatizes emotional damage into a physical totality the speaker is not literally emptied like a container with nothing inside, but she exaggerates her psychological emptiness to illustrate that the relationship drained her identity, self-worth, and emotional energy. Then the quote means that someone feels like they have lost everything because of the relationship. They also feel empty due to betrayal.

I believed was bigger than myself (lines 39)

Line 39 is hyperbolic because the poet magnifies love into a force so large and overwhelming that it surpasses human capacity love is not literally a physical entity that is "bigger" than a human body, but she overstates its magnitude to show how much control and weight she gave to love in her perception. Then quote describes love as if it were a great power outside of oneself and exaggerates love as something grand.

All these examples qualify as hyperbole because they are deliberate

exaggerations that go beyond literal truth in order to intensify the emotional impact, dramatize the speaker's inner suffering, and highlight the magnitude of love's influence in the poet's emotional journey.

e. Symbol

The researcher identified two symbolic expressions.

the bigger slice of cake (lines 70)

Line 70 is a symbol of generosity and genuine affection in a relationship, because giving someone the bigger portion represents placing another person's happiness above one own the slice itself is not merely food, but it symbolizes love as an act of kindness and sacrifice. That quote symbolizes generosity and sincerity in love. It shows love as an act of giving.

the therapist (lines 51)

Line 51 functions symbolically as well, because the therapist is not just a literal person in the poem, but represents the process of healing, reflection, and psychological introspection after heartbreak; this figure symbolizes the safe space where truth is exposed and self-awareness is rebuilt. That quote symbolizes healing and introspection. It represents a process of reflection and self-awareness.

All these examples qualify as symbolism because their literal meaning is not the main meaning instead, each object or figure carries deeper significance that represents emotional values, healing processes, and interpersonal meaning beyond their physical form. Therefore, these expressions are included as symbolism because they turn simple objects and roles into deeper representations of moral and psychological meaning.

f. Irony

If love was him, he would be here, wouldn't he? (lines 32)

Line 32 is ironic because it exposes the contradiction between her old belief that he was love and the actual reality (he is gone). Irony works here because the poet is indirectly admitting that her previous assumption about love was false, and the truth stands in the opposite direction of what she used to believe. Then this quote symbolizes the irony between belief and reality in the sense that if he was true love, he shouldn't have left.

I paid far too much money for this hour (lines 18)

Line 18 is also ironic because emotionally she wants to leave the therapy session, but in reality she ends up staying only because she has already paid for it this reversal between emotional desire and real action indicates irony. Then this quote signifies the decision to stay there even though his heart wanted to leave and describes bitter jokes amid sadness or hiding pain with humor.

Maybe we're all looking at it wrong (lines 54)

Line 54 is an ironic statement because the poet suggests that the entire concept of love that humans chase might be wrong from the beginning, which means the poet is criticizing how society idealizes love even though her personal experience proves the opposite. Then this quote is ironic because the author realizes that humans often misunderstand love. Lastly all these examples qualify as irony because they show contradiction between expectation and reality what the speaker thought was versus what love actually turned out to be. The meaning is not directly stated, but expressed indirectly through contrast, which is the essence of irony in figurative language.

In "Question" expresses feelings of longing, regret, and loss after a romantic relationship ends. They wonder if their ex still thinks about them, if their love was truly gone, and why both of them hurt each other. "Question" is a deep reflection on loss and the desire to understand a past love.

Through emotional language, Rupi Kaur shows the human side of love and how loving often leads to pain, but from that pain, people learn to know themselves better. In this poem, the researcher analyzes several types of figurative language, explain as follow :

a. Metaphor

In the poem, the researcher identified four metaphorical expressions.

There is a list of questions I want to ask but never will (lines 2)

Line 2 is a metaphor because the “list of questions” is not a literal written list but represents unspoken feelings and unresolved emotional pain stored in the speaker’s mind therefore this “list” is a symbolic metaphor for accumulated inner turmoil. Then this quote means that the list of questions is likened to a symbol of unspoken feelings and shows inner turmoil or deep regret.

My mind can't stop itself from searching for you (lines 6)

Line 6 is also a metaphor because the mind cannot literally “search” in physical space this shows that memories act like a person who wanders and looks for someone who is not there anymore, transforming mental activity into a physical search. This quote means that the mind is likened to a person searching for something and symbolizes memories that continue to be remembered.

I shattered into a million little pieces (lines 21)

Line 21 is metaphorical because the poet is not literally breaking into pieces like glass instead, this metaphor shows that her heart and selfidentity emotionally collapsed and fragmented because of heartbreak. This quote means that the heart is likened to being broken into pieces and describes the deep sadness after loss.

There was nothing left of me but the silence (lines 24)

Line 24 is metaphorical because silence cannot literally become the only remaining part of a person's silence here becomes a metaphor for emotional emptiness and psychological trauma after losing love. This quote means that the self is likened to silence, which shows emptiness and emotional trauma.

b. Simile

In this poem, the researcher identified some simile expressions.

crumbled into dust till there was nothing left of me (lines 24)

Line 24 is a simile because although it does not always show the direct marker "like", it clearly compares the speaker's emotional ruin to dust, showing that heartbreak made her feel as if she had disintegrated into something as powerless and meaningless as powder. That quote means that someone is likened to dust, which signifies feelings of helplessness and loss.

as if you were still listening somewhere (lines 8)

Line 8 is a simile because it uses the comparison marker "as if" to express the illusion that the former lover is still paying attention from far away even though logically, he is gone this shows denial and lingering hope. That quote means comparing a relationship that has ended with hopes that are still alive, thus describing feelings of denial.

how did you peel your eyes open after every blink (lines 28)

Line 28 is also a simile because it compares the act of continuing life after heartbreak to a painful physical effort, like trying to peel something open using force the poet does not literally peel her eyes open, but compares emotional exhaustion to a physical difficulty in order to show how heavy the grief feels. That quote means that sadness is likened to something difficult to do, thus showing how hard it is to continue living.

like a constant dull aching in the pit of your stomach (lines 32)

Line 32 is a simile because the poet compares persistent emotional suffering to a physical stomach pain, which is not meant literally but figuratively to represent the depth of psychological disturbance. This quote means that sadness is compared to a persistent stomach ache, thus showing emotional wounds that continue to be felt. All of these expressions are categorized as simile because they use explicit comparison structures “like”, “as if” to relate emotional experiences to physical sensations or objects, making invisible emotional pain become tangible and imaginable for the reader.

c. Hyperbola

In the poem, the researcher identified four hyperbolic expressions.

a million little pieces (lines 21)

Line 21 is hyperbole because the speaker is not literally breaking into millions of pieces like shattered glass, but she exaggerates the level of emotional damage to show how overwhelmingly intense heartbreak felt. That quote means feeling completely shattered and exaggerating to emphasize heartache.

those pieces shattered into a million more (lines 20)

Line 20 is another hyperbole because she intensifies the first exaggeration even further one million pieces turning into one million more is impossible in literal reality, but the poet uses this overstatement to communicate that her suffering continued to multiply beyond what she thought she could endure. That quote means describing deep emotional suffering.

every time i'm alone my mind can't stop itself (lines 6)

Line 6 is hyperbole because the mind does not literally think

continuously without any pause, but she exaggerates her mental obsession to reflect how exhausting and consuming it is to be trapped in memories of the past relationship. That quote means constantly thinking about someone and showing obsession with the past.

how blue do you think it gets before it passes away (lines 14)

Line 14 is also hyperbolic because “blue” does not literally die, but the poet exaggerates sadness (blue) into an entity with a lifespan to communicate the severity of sorrow and despair. That quote means the color “blue” is exaggerated to describe extreme sadness and emphasize a gloomy and hopeless atmosphere.

d. Personification

In the poem, the researcher identified some personification expressions.
my mind can't stop itself from searching for you (lines 6)

Line 6 is personification because the mind is treated as if it is a human being with the ability to move, act, and search independently. The mind does not literally walk around looking for someone, but the poet gives the mind human agency to emphasize how memory becomes active and uncontrollable. That quote means that the mind is treated like a human being who can search and shows how powerful memories are.

love that's left behind (lines 11)

Line 11 is also personification because love is treated as if it is a physical being abandoned in a place, waiting for someone to return love is not a creature that can wait, but the poet makes it behave like one. That quote means that love is described as a creature that has been left behind and shows feelings of loss.

my mind can't stop itself (lines 6)

Line 6 is personification because the mind is considered to have a will of its own, as if the mind is separate from the speaker and controls her instead of being controlled. That quote means that the mind is considered to have a will of its own and describes inner conflict and trauma. These examples are personification because they give human characteristics (thinking, searching, speaking, waiting, deciding) to nonhuman and abstract entities (mind, silence, love), which makes the psychological and emotional processes in the poem appear alive, active, and animated.

e. Symbolism

In the poem, the researcher identified two symbolic expressions.

crumbled into dust (lines 23)

Line 23 functions as symbolism because dust symbolizes destruction, weakness, and the loss of identity; dust is what remains when something has been completely broken down. Here, the poet does not literally turn into dust but uses “dust” as a symbolic representation of emotional collapse and the disappearance of her former self after heartbreak. That quote means the word dust as a symbol of destruction and loss of identity.

nothing left of me but the silence (lines 24)

Line 24 is also symbolic because silence is not just the absence of sound in this context, but symbolizes the trauma that remains unspoken, the pain that cannot be expressed, and the emptiness that takes over when words and emotions fail. That quote means the word silence as a symbol of trauma and unspoken wounds.

In “Home” talks about the pain someone feels after

experiencing sexual violence and how the poet works to heal and regain a sense of safety in their own body. In this poem, "home" isn't just a place to live, but also the person's body and mind. After being hurt, that "home" feels broken, dirty, and empty. But by the end of the poem, the person starts rebuilding that home with love and self-awareness. *Home* is an emotional journey from pain to healing. Rupi Kaur shows that even though a person's body and heart can be "broken" by violence, a strong spirit can rebuild that home again. She also says that real start living again. In this poem, the researcher analyzes several types of figurative language, explain as follow :

a. Metaphor

In the poem, the researcher identified some symbolic expressions.

this home is empty now (56)

Line 56 is metaphorical because the “home” in this poem does not refer to a physical house or apartment but represents the speaker’s own body and sense of self; therefore “empty” does not mean physically empty space, but emotionally drained and spiritually hollow after sexual violence. That quote means the body is likened to an empty house, symbolizing a loss of security after violence.

call the electrician, my eyes won't light up (65)

Line 65 is another metaphor because the eyes are not literal light bulbs that switch on and off, but here light represents joy, energy, and life force and the speaker says her eyes “won’t light up” to describe her emotional numbness and inability to feel happiness. That quote means the eyes are likened to extinguished lights, symbolizing a loss of zest for life.

This home is what I came into this world with (lines 109)

Line 109 is also metaphorical because the poet is not talking about

a real house she was born inside, but her body itself her body is the “first home” she ever owned, which she must reclaim and protect. That quote means that self is the true home, showing an awareness that the body is the dwelling place of the soul that must be protected.

b. Simile

In the poem, the researcher identified some simile expressions.

like you were scraping the inside of a cantaloupe clean (lines 52)

Line 52 is simile because it uses the comparison marker “like” to compare the violent act against the speaker’s body to the familiar act of scraping fruit it is not meant literally, but expresses how invasive and brutal the experience felt by relating it to a physical action that readers can visualize. That quote means that violent acts are compared to peeling fruit, thus depicting pain and physical abuse.

like you hadn’t eaten in weeks (lines 49)

Line 49 is also simile because the poet uses “like” to compare the perpetrator’s actions to the greedy behavior of a starving person who desperately consumes food this is not literal hunger, but an exaggerated comparison to show how violently the speaker was taken advantage of. That quote means that the perpetrator is likened to a starving person.

c. Hyperbole

In the poem, the researcher identified some hyperbole expressions.

Every lover who touches me feels like you (lines 28)

Line 28 is also hyperbole because it is impossible that every single

person literally becomes the same person who assaulted her the poet is exaggerating this emotional trigger to emphasize that the memory of the perpetrator still dominates her perception and blocks her ability to form healthy intimacy. That quote means everyone new feels like the perpetrator or the person who hurt me. It shows hyperbole to illustrate deep trauma.

Forget to breathe (lines 24)

Line 24 is hyperbolic because no person literally forgets to breathe, but the poet uses this exaggeration to show how panicked, overwhelmed, and terrified she becomes when confronted with reminders of her trauma. That quote means showing extreme anxiety and tremendous fear.

d. Personification

In this poem, the researcher identified some personification expressions.

this home is empty (lines 56)

Line 56 is personification because the “home” which metaphorically refers to the speaker’s body and inner self is treated as if it is a living entity that can possess emotions or conditions such as emptiness; a house cannot feel empty in the emotional sense, but here it is described like a person who has lost life inside.

the food is rotten (lines 60)

Line 60 is personification because food cannot emotionally rot due to pain in this poem, “rotten food” stands in for the psychological decaying effects of trauma. This suggests that her inner world has been contaminated and spoiled by the violence she experienced. That quote means Food is described as having a rotten taste of trauma, symbolizing destruction from within.

my eyes won't light up (lines 66)

Line 66 is also personification because eyes are described as if they can actively produce light like lamps, symbolizing emotional vitality. When the poet says her eyes “won’t light up”, she is giving the eyes human-like capability to express joy or enthusiasm, and the refusal of light reflects emotional numbness. That quote means Eyes are like dead lights, symbolizing a loss of zest for life.

the truth comes to me suddenly (lines 98)

Line 98 is personification because truth is described as a living force that can arrive or enter on its own, even though truth is an abstract concept that cannot literally move. That quote means Truth is considered to come on its own and is a personification of self-awareness.

These examples qualify as personification because objects and abstract concepts home, food, eyes, truth are given human-like traits, actions, or conditions, which is the core characteristic of personification in figurative language.

e. Symbol

In the poem, the researcher identified some symbolic expressions.

This house is now empty (lines 56)

Line 56 is symbolic because the word “home” does not only refer to a literal house, but rather symbolizes the speaker’s body, identity, and safe space. When she says the “home” is empty, she symbolically communicates that her inner self has been destroyed and robbed of security by trauma.

That quote means that the house symbolizes a woman's body and soul.

Putting flowers in a vase, lighting candles (lines 118)

Line 118 is symbolic as well, because flowers and candles are not merely decorative objects; they symbolize purification, self-love, inner peace, and reclaiming her body and environment after trauma. That quote means that flowers in a vase symbolize recovery, self-love, and inner peace. These expressions are categorized as symbolism because they use physical objects home, sunlight, flowers, candle to represent deeper emotional meaning such as trauma, recovery, self-repair, and regaining agency.

f. Irony

In the poem, the researcher identified some ironic expressions.

I can't even let a lover in without getting sick (lines 70)

Line 70 is ironic because romantic intimacy, which is supposed to bring comfort, pleasure, and closeness, now brings physical nausea and emotional pain to the speaker this is the opposite of what “love” or “touch” is expected to create. That quote means Irony between love and fear, showing wounds that have not healed.

The tree can't stop the axe (lines 89)

Line 89 is also ironic because trees in nature are symbolic of strength and stability, yet here they are powerless against destruction. The irony lies in the contrast between strength (tree) and helplessness (unable to prevent harm), emphasizing that the victim could not prevent the violence from happening, even though she was not at fault. That quote means Irony between the power of nature and destruction, depicting a symbol of inevitable fate.

I'm tired of decorating this place with your shame (lines 93)

Line 93 is deeply ironic because the act of decorating is usually

associated with beauty and something positive, but here she uses it to describe how she has been carrying shame that belongs to someone else (the perpetrator). She has been “decorating” her inner world with guilt that is not hers, which is the opposite of what decoration is supposed to do.

That quote means irony because she decorates her wounds with guilt that is not hers, thus showing the process of releasing trauma. All these examples qualify as irony because they express meaning through contradiction the real emotional meaning is reversed from the literal expectations, and that reversal is the essence of irony in figurative language.

Rupi Kaur uses different types of figurative language, like metaphor, simile, hyperbole, personification, symbolism, and irony, in her three poems *What Love Looks Like*, *Question*, and *Home* to show the different feelings and stages a woman goes through emotionally. The poems start with love and heartbreak, then move to loss and longing, and finally reach a place of healing and self-recovery. Through these expressive techniques, Kaur shows how women discover themselves, and how pain, thinking about things, and loving oneself are important parts of growing stronger emotionally.

B. Figurative Language as Reflection of Women's Self-Discovery in *The Sun and Her Flowers*

For the first Poem entitled “**What Love Looks Like**” researcher find five metaphor, the first quotation, *thought love looked so much like you* shows comparison treats love as if it were the image of a lover. It shows how the speaker used to think love had a physical shape her partner's face, body, and presence. In terms of finding herself, this reflects the first stage where a woman sees herself and her happiness through someone else. She defines who she is based on another person, which shows she's emotionally dependent. Realizing that love doesn't “look like” someone is the start of her becoming aware understanding that love must come from within, not from being attached.

The second quotation read *He wrapped me in the word special* shows the word “special” is treated as a real thing like a physical blanket that covers and hides the speaker from the truth. It shows how women often believe in love words that make them feel unique, while unknowingly giving up control.

The third quotation, *He emptied me*, shows how emotionally empty the speaker feels. She thinks her partner took everything her energy, her sense of self, and her confidence. The word “emptied” means her inner self has been used up, showing the sad result of harmful love.

The next quotation, *Love starts here* illustrates how Rupī Kaur moves the metaphor inward. “Love” is shown to have a beginning “here”, inside the self. The comparison makes love feel like a living thing that can be reborn from awareness. This moment marks a key change in the speaker’s journey of self-discovery she stops looking for approval from outside and realizes that real love starts from accepting and understanding herself. Then, the last quotation *Love is giving all we can* shows love not as a feeling but as something you do. The idea of giving like sharing the bigger slice of cake stands for generosity and kindness. Through this simple image, Rupī Kaur redefines love as respect and care for others, which only come when you truly value yourself. It connects directly to the stage of self-realization, where the woman turns her pain into compassion and strength.

The first quotation reads *Love starts here* illustrates human-like feel the ability to start. By saying love starts, Rupī Kaur shows love as something alive and on its own. It’s like love is a person who decides to begin. In a deeper way, it shows the moment the woman realizes love isn’t something she gets from others, but something she creates inside herself. This is like the first step of knowing herself: understanding that loving herself is the start of all real growth. It’s the moment when she looks inside and finds out her value doesn’t depend on what others think.

The second quotation, *Love is understanding*, illustrates love is shown as something that can think and feel for others.

This line shows a change from being dependent to being more emotionally grown-up. Kaur is saying that real love, like a kind person, needs to know and care not just take. This fits with the stage of looking inward, where the woman starts to see love as a give-and- take, caring connection instead of just loving blindly.

The third quotation, *figuring out all the kind sweetness we deserve* illustrates the word “figuring out” gives love the ability to think and judge. Love is shown as something that can decide what someone is worthy of. This represents a conversation inside the heart and the self. This picture shows women learning to take control understanding their own worth and setting limits. It shows how discovering oneself involves realizing your value after being hurt or treated unfairly.

The next quotation, *Love is knowing whom to choose*, illustrates “love” the human qualities of "knowing" and "choosing." Symbolically, it shows wisdom that comes from life experiences. After going through being controlled and losing things, the speaker realizes that love means being able to choose wisely picking relationships that help instead of hurt. This understanding marks the end of her emotional growth. She has moved from loving without thinking to being aware and protecting herself, showing the power at the heart of a woman's journey of self-discovery. The next is about simile, the first quotation, *as if this emotion seven billion people tremble for would look like a five-foot-eleven man* shows irony and a moment of realization.

The speaker used to think that a huge, powerful emotion like love could be shown through one person. But when she compares love to a normal man, it shows she was wrong. This is a step in knowing herself better realizing that love isn't just about pretty, idealized feelings. The comparison also shows how women sometimes mix admiration with real love a mistake that becomes clear once you understand yourself better.

The next quotation, *the way you look at someone when you're about to hand it to them* shows compares a look to the moment of giving or facing something hard. The woman's stare shows strength like she 's ready to let go of false ideas or face harsh emotions. It shows a change in her journey of self-discovery where dealing with feelings honestly replaces pretending everything is fine. This comparison shows courage: she no longer just waiting to receive love, but taking part in deciding what love means. The third quotation, *like you were scraping the inside of a cantaloupe clean* shows simile compares sexual violence to peeling fruit. The physical action shows how deeply hurt someone can be love becoming harm instead of care. This moment is the lowest part of her journey of self-discovery, when she sees the bad side of love that wasn't real. But facing this pain is important only by dealing with it can she start to recover. Kaur's image makes the reader uncomfortable, just like the speaker was brave enough to face her own pain.

Then, the last quotation, *like paint* shows strong simile compares putting on lipstick to painting an act of self-expression and rebuilding.

After going through emotional pain, the woman takes back control of her body and how she sees herself. The comparison stands for healing and choosing her own way of looking beautiful. The act of “painting” herself is both real and symbolic its about art, taking care of herself, and showing she’s in charge of how she presents herself to the world.

The next figurative language is Hyperbole. The first quotation, *Seven billion people tremble for* shows how powerful love is, making it seem so strong that it makes all of humanity feel afraid. Rupi Kaur uses this exaggeration to show how women at first see love as something big and important bigger than themselves. In the journey of learning about herself, this helps show the early stage when love feels like it holds all the meaning in life. But as the poem goes on, this huge expression becomes ironic, showing how such intense love can lead to being too dependent and losing herself. The second quotation, *He emptied me* show how deeply hurt the speaker feels. She feels like her partner took everything she had, leaving her completely empty. The strong words show the pain of being used or left behind. Yet, in her learning about herself, this feeling of emptiness becomes important its the space where she can start rebuilding. Once she sees what she’s lost, she can begin to grow stronger from the inside. Then, the last quotation, *I believed was bigger than myself* shows love as something huge and outside of herself like a powerful force she can’t control.

The speaker believed love was so big that it was almost like a God, and she gave herself fully to it. But through her journey of learning about herself, she realizes that love shouldn't take over her life. The exaggeration shows her change from being taken over by love to understanding that she has her own strength and power. Together, Kaur uses exaggeration to show the back and forth between feeling overwhelmed by emotions and finding her own strength. It shows both how deeply women can feel and how they eventually find their own self-awareness and power.

The next is symbol, the first quotation, *The bigger slice of cake* illustrates stands for kindness and true love. The idea of giving someone the larger piece of cake shows love that gives without holding on or trying to control. As the speaker grows, this symbol shows she's becoming more emotionally mature. She learns that love should be about giving without losing who she is. It shows her moving from needing others to being strong on her own love becomes part of who she is, not something she has to give up. The second quotation, *The therapist*, shows for healing and looking inside oneself. The therapist is where the speaker starts to face her pain and deal with her feelings. It also shows the part of her journey where she starts to talk to herself, think about her past, and understand where her hurts come from. The therapist symbolizes both someone who listens and a mirror a way of seeing herself clearly and healing through honesty and truth. The third quotation, *Eyes digging deeply into theirs* shows strength and honesty.

The eyes looking deeply mean looking for truth and real feelings in relationships. In her journey, this shows the speaker becoming braver to face reality and ask for honesty. It means she's becoming more aware and clear about who she is and what she wants. This image shows how she gains inner strength and sees things as they really are, not as she wishes they were. Together, Kaur's symbols connect what she feels inside with what she experiences outside. Each image shows a step in her journey from giving love without holding on, to thinking about herself, to facing the truth and finding her voice again.

The last figurative language is Irony. The first quotation, *If love was him, he would be here, wouldn't he?* shows a kind of emotional irony. The person once thought her lover was love itself, but his absence shows that's not true. The question highlights the pain of believing something ideal and realizing its not real. This moment marks a change in her understanding, she learns that love can't be based on someone being there. Through irony, Kaur shows how letting go can lead to freedom. The second quotation, *I paid far too much money for this hour* illustrates mixes sadness and humor. The person is talking about therapy, which is about healing, but the tone shows she's not happy. She's making fun of the cost while showing how sad she really is. The irony shows how women often hide their feelings behind jokes its a way of being strong and enduring. This part of her journey shows how she deals with pain by not being too direct, turning her feelings.

The third quotation, *Maybe we're all looking at it wrong* shows her personal realization and makes it bigger. She realizes society has gotten love wrong thinking being dependent is the same as being devoted, and pain is the same as passion. This completes her journey from personal discovery to understanding the world. By questioning how society sees love, she not only heals herself but also helps others see love differently. Through irony, Kaur's character turns pain into wisdom. The contrast between what she believed and what she actually feels shows her growth she learns to see clearly, think deeply, and love in a real way. Irony becomes both a way to show what's false and a tool to support what's true.

The next Poem entitled "Question" portrays a crucial part of women's journey toward self-awareness a period of thoughtfulness and following emotional loss. In this section, Rupi Kaur employs devices like metaphor, simile, personification, hyperbole, and symbolism to convey the inner turmoil and emotional growth that occur when a woman confronts the reality of separation and fragmentation of self. Through these figurative expressions, Rupi Kaur illustrates how heartbreak can serve as both a catalyst for destruction and a source of insight.

The first quotation, *There is a list of questions I want to ask but never will* illustrates the list of questions as representing buried feelings the unvoiced thoughts that remain after the end of a relationship. The "list" symbolizes all that is left unresolved, conveying the stage of denial during self-exploration.

The woman continues to hold onto incomplete thoughts, unable to articulate them. This reflects the emotional stagnation that often comes with heartbreak, highlighting how silence can act as both protection and harm. The second quotation, *My mind can't stop itself from searching for you* shows the mind is metaphorically shown as an entity in pursuit, implying that memories behave as if they are independent. It signifies obsession the uncontrollable urge to recall a person who is no longer present. Within the framework of self-exploration, this depiction uncovers how memories can entrap women in a cycle of sorrow, compelling them to confront the enduring nature of love even in their absence. Recovery starts when she understands that searching won't resurrect him.

The second quotation, *I shattered into a million little pieces* shows powerful metaphor conveys emotional breakdown. The “self” is compared to delicate glass that fractures a striking representation of fragility and devastation. It signifies the stage of collapse in the self-discovery journey, where the woman must face how thoroughly love has shaped and harmed her. However, acknowledging her shattering also opens her eyes to her ability to reconstruct the initial glimmer of resilience. The third quotation, *There was nothing left of me but the silence* illustrates likens the self to silence, reflecting complete emptiness and trauma. Silence here is not tranquility but a lack the void resulting from emotional exhaustion. In the journey of self-discovery, this portrayal indicates the transitional moment between despair and contemplation once all noise subsides, silence becomes a place for healing to commence.

It suggests that even though the stillness is painful, it offers a space for reflection and regeneration.

Another figurative language that researcher found is simile. The first quotation, *Reduced to dust until I vanished completely* shows comparison equates the self to dust, embodying a sense of weakness and fading away. The image of turning to dust signifies an utter emotional collapse. During the process of finding oneself, this phase represents the identity loss that often follows heartbreak, where the woman feels entirely diminished. However, the idea of dust suggests renewal as new life can rise from it, indicating the cyclical aspect of healing. The second quotation, *As if you were somehow still tuned in* illustrates the struggle between hope and disbelief. The speaker envisions her partner still paying attention, despite the end of their relationship. It symbolizes the stage of emotional rejection, where the woman struggles to accept the separation. This moment reveals how love continues to linger in the mind as a fantasy, which hinders but also enhances the journey towards self-awareness.

The third quotation, *How did you manage to open your eyes after each blink?* Illustrates sorrow is likened to the physical act of forcing one's eyes open. The simile expresses weariness the struggle to carry on with daily life following emotional trauma. It signifies resilience in the face of sorrow. In the quest for self-understanding, this instance represents tenacity even through anguish, she compels herself to confront her circumstances gradually.

The next quotation, *Just as you promised you would* shows alludes to an unkept promise, conveying the sting of betrayal. The contrast between earlier vows and current emptiness symbolizes the disappointment that inspires introspection. It illustrates the woman's progress in realizing that declarations of love do not always equate to reality a vital lesson for nurturing self-awareness. The last quotation, *Like a dull, nagging pain deep in your stomach* illustrates equates emotional distress with a physical discomfort, highlighting how grief invades the body. The recurring ache illustrates the relentless nature of heartbreak, showing how trauma resides within. This phase of self-discovery focuses on acknowledgment and understanding that pain originates internally rather than externally, something to confront and heal rather than ignore.

Next the use of figurative language can be seen in Hyperbole. The first quotation, *A million little pieces* shows emphasizes overwhelming emotional disarray. The speaker feels irreparably broken, highlighting the severity of their loss. The exaggeration underscores the profound nature of heartbreak, indicating not just sorrow but a sense of lost identity. Yet, through the journey of self-discovery, this overstatement indicates an awakening by articulating her pain, she starts to reclaim it. The second quotation, *Those pieces shattered into a million more* shows severe exaggeration amplifies the feeling of anguish. The repeated notion of breaking conveys the unending nature of grief, as if every recollection reopens the injury.

Nevertheless, the repetition also symbolizes a purging process, where confronting pain is essential until it diminishes in impact.

The third quotation, *Every time I'm alone my mind can't stop itself* shows accentuates the uncontrollable aspect of thoughts. The hyperbolic expression the mind “can’t stop” reflects an obsessive yearning. It illustrates how women frequently find it hard to sever emotional ties, even when aware that it is necessary. Recognizing this obsession marks a pivotal moment the understanding that real liberation lies in mastering one's thoughts rather than being haunted by memories.

The last quotation, *How blue do you think it gets before it passes away* shows exaggeration employs the color blue as a symbol for deep sadness. The inquiry amplifies grief to a point of perceived mortality a sorrow so profound that it “passes away. ” This depiction captures the bleakness before transformation. In the path of self-discovery, this represents the emotional low point recognizing that something must end (the delusion, the attachment) for recovery to commence.

Following this researcher explain about personification. The first quotation, *My mind can't stop itself from searching for you* illustrates the mind is depicted as a sentient entity, capable of yearning and movement. It captures the struggle between logic and emotion, highlighting how memories can overpower will. This portrayal illustrates inner turmoil an essential aspect of self-awareness, where the woman must learn to regain authority over her thoughts.

The second quotation, *The silence speaks* shows a voice to silence, Kaur converts absence into something present. Silence acts as a bearer of memory, expressing emotions that are left unvoiced. This representation mirrors a period of deep reflection: when the woman finally tunes into her own feelings rather than the outside distractions. Silence, which once caused her pain, evolves into a source of comfort for her self-discovery.

The third quotation, *Love that's left behind* shows love is depicted as a living entity forsaken by time. This conjures the image of something once vibrant now neglected, underlining feelings of sorrow and loss. During her journey toward self-awareness, this symbolizes the act of releasing recognizing that love may linger in memory but must not dictate her current identity. The last quotation, *My mind can't stop itself* shows repetition highlights the mind as an uncontrollable force. It dramatizes the experience of trauma the persistent thoughts that linger following a breakup. Nevertheless, acknowledging this mental struggle is essential for healing: by understanding her mental processes, the speaker starts to regain self-awareness and emotional equilibrium.

The last figurative language is Symbolism. The first quotation, *Crumbled into dust* shows dust signifies both devastation and renewal. It symbolizes the loss of identity and the end of the former self, yet dust also serves as the foundation for new life. This dual representation aligns with the journey of Self-exploration.

The women's collapse turns into the nurturing soil for her emergence as a more resilient individual.

The second quotation, *Nothing left of me but the silence* shows silence signifies trauma, sorrow, and the unsaid anguish that shapes the healing process. Silence embodies both void and possibility it is where contemplation takes root. In a woman's self-exploration, silence is revered it becomes a tranquil space where she confronts the truth, recovers, and starts to reconstruct her identity from the inside out. Through Poem entitled "Question", Rupi Kaur illustrates the transitional stage of self-exploration when the absence of love compels one to reflect. Metaphor, simile, personification, hyperbole, and symbolism intertwine to depict emotional disarray, denial, and the progress toward acceptance. The woman experiences breakdown, mourns, and starts to recognize her identity beyond the anguish. Each figurative language reveals that although heartbreak is profoundly painful, it serves as a pathway to enlightenment: in losing love, she discovers her true self.

The last poem entitled "Home" depicts the ultimate stage of women's journey towards self-realization the process of healing and empowerment. Through various literary devices such as metaphor, simile, hyperbole, personification, symbolism, and irony, Rupi Kaur converts suffering into strength. The poem stands as a testament to endurance, illustrating how the female body becomes both a place of pain and a means of rejuvenation. Each figurative element demonstrates the speaker's transition

from despair to reclaiming herself, from silence to empowerment. In addition, the poem employs metaphor as another figurative device. The first quotation, *This home is empty now* shows metaphor likens the body to a deserted house, representing emotional emptiness and the absence of safety following trauma. The term “home” signifies the speaker’s physical form once vibrant, now drained of life due to hardship. In the quest for self-awareness, this realization signifies a moment of acknowledgment: she is now aware of her suffering and the harm done to her sense of security.

The second quotation, *I am layered in dust* shows the body is figuratively shrouded in “dust,” symbolizing the weight of past trauma and emotional neglect. The notion of layers indicates years of hidden anguish. Within the context of self-discovery, this metaphor encapsulates the journey of uncovering stripping away emotional remnants to rediscover clarity and self-esteem beneath the hurt.

The next quotation, *Call the electrician, my eyes won’t light up*, compares the eyes to unlit bulbs. The metaphor suggests a loss of energy and happiness after experiencing trauma. The “electrician” embodies the urgent wish to revive what has been lost. This figurative phrase highlights the phase of emotional numbness a point where the woman finds it difficult to connect with her feelings yet has not yet discovered a way to renew herself.

The last quotation, *This home is what I came into this world with* shows metaphor reconceptualizes “home” as oneself.

The speaker recognizes her body previously a place of violation as her original and cherished sanctuary. This realization signifies the stage of “acceptance” in self-discovery taking ownership of her body, acknowledging it as a source of empowerment and identity rather than a cause for shame.

The next figurative language is Simile. The first quotation, *Like you were scraping the inside of a cantaloupe clean* shows simile compares acts of abuse to peeling a fruit, highlighting the violence of sexual assault. It uncovers the physical and emotional trauma faced by the speaker. In the path of self-discovery, engaging with such imagery reflects bravery recognizing pain instead of repressing it. The second quotation, *Like you hadn't eaten in weeks* illustrates the abuser is likened to a famished individual, suggesting greed, control, and cruelty. The simile highlights the power disparity, illustrating how women's bodies are often objectified and dehumanized. Understanding this objectification becomes an essential step toward reclaiming bodily freedom.

The next quotation, *Like the walls of my home were decorated* shows simile equates recovery with a creative process. Adorning the “walls of home” representing her body and spirit signifies healing and renewal. It embodies the reconstruction phase of self-discovery she starts to reshape her identity with love and nurturing. The last quotation, *Like the sun can't stop the storm from coming* shows expression conveys the idea that despite brightness, challenges are inevitable. It symbolizes the ongoing struggles against darkness even when light is present. The comparison underscores the difficulty of maintaining

hope when faced with incoming turmoil. This comparison illustrates a sense of powerlessness the certainty of aggression. It also shows self-compassion the understanding that the pain she experienced was not her doing. This signifies emotional growth in her journey of self-exploration, as the woman lets go of shame and realizes that moving towards recovery, rather than assigning blame, is her way ahead.

Another example of figurative language is hyperbole, The first quotation, *I've been throwing up ever since* shows amplifies the physical response to trauma, illustrating the profound impact emotional pain can have on the body. The exaggeration emphasizes how memories cannot be escaped. During self-discovery, it reflects the phase of physical memory realizing how the body retains suffering long after the occurrence. The next quotation, *Every person who embraces me reminds me of you* shows indicates severe emotional distress, stressing that every embrace brings back memories of the abuser. It signifies how trauma alters one's perspective, merging past experiences with the present. In the context of self-discovery, it portrays the ongoing battle to dissociate one's sense of self from the recollection of abuse and to re-establish intimacy as a secure experience.

The third quotation, *I forget to inhale*, exaggerated phrase illustrates overwhelming anxiety and terror. The struggle to breathe represents the crippling panic that follows trauma. Yet, by recognizing this feeling of suffocation, the woman starts to take her initial metaphorical "breaths"

towards healing. The last quotation, *The truth arrives like sunshine after a long period of rain* shows highlights the extensive duration of suffering to emphasize the significance of healing. The “long period of rain” symbolizes enduring sorrow, while “sunshine” signifies clarity and relief. It represents the peak of self-discovery enlightenment following a time of darkness.

The next figurative language is personification. The first quotation, *This dwelling feels vacant* shows word “dwelling” (body) is given human traits, suggesting it can experience a sense of void. It demonstrates how trauma impacts both emotions and physical presence the body itself grieves. In the journey of self- discovery, acknowledging this void becomes crucial for rebuilding a sense of completeness. The next quotation, *The meal is decayed* illustrates food is described as if it has human-like deterioration, representing the internal decay caused by suffering. It illustrates how trauma infiltrates daily existence, making both physical and emotional sustenance seem tainted. Recognizing this deterioration becomes a metaphorical cleanse: the woman learns to transform self-punishment into renewal.

The third quotation, *My eyes refuse to brighten* shows personification indicates that happiness has completely departed. The dimmed “brightness” signifies a loss of energy, yet also suggests possibility a light that can be restored. In the realm of self-discovery, it marks a turning point she begins to grasp what has been lost and recognizes what needs healing. The last quotation *The truth comes to me unexpectedly*, shows word “truth” is treated

as a being that appears out of nowhere. This captures a moment of awakening self- realization arriving uninvited yet freeing. Within the process of self-discovery, this represents the “sudden revelation” understanding that healing is achievable through embracing reality rather than evading it.

Another figurative language found in the poem is Symbol. The first quotation, *This dwelling feels vacant now* shows symbolizes the woman's body and spirit harmed yet still intact. Its emptiness signifies trauma while also representing the possibility of renewal. In self-discovery, this imagery encapsulates a moment of reclaiming the self recognizing oneself as home once more. The next quotation, *Sunlight pouring through the ajar window* shows sunlight stands for hope, understanding, and spiritual recovery. The “ajar window” indicates readiness to embrace new opportunities. Following a period of darkness, this symbol depicts the woman’s willingness to welcome light the truth and love back into her existence. It signifies a moment of empowerment in her journey of self-reclamation.

The third quotation, *Arranging blossoms in a vase, igniting candles* shows gesture signifies self-care and new beginnings. The blossoms represent the return of beauty and life to the individual “s being (“home”), while the candles stand for cleansing and tranquility. Through these simple acts, the woman honors her survival and reconstructs her identity. In a symbolic sense, she transforms her suffering into creativity a profound method of healing.

The last figurative language is Irony. The first quotation, *I can't even let a lover in without getting sick* shows ironic remark highlights the conflict between love and fear two emotions that are now intermingled within her. What was once a source of happiness has now become a source of pain. This irony underscores the enduring impact of trauma and emphasizes the woman's fragility following her experiences. Acknowledging this paradox is an essential part of her healing journey: she begins to face the fear rather than push it away.

The next quotation, *The tree can't stop the axe* shows irony contrasts strength (tree) with destruction (axe). It symbolizes a sense of powerlessness against violence. However, within the quest for self-awareness, it also suggests that even if the tree is felled, its roots persist. This embodies resilience the lasting spirit of a woman who continues to thrive despite her suffering.

The third quotation, *I'm tired of decorating this place with your shame* shows ironic statement exposes the folly of bearing another person's guilt. The speaker recognizes that she has been living under the weight of her abuser's shame, rather than her own. This realization represents liberation a pivotal moment in her self-exploration where she dismisses the guilt placed upon her and reclaims her sense of self. The last quotation, *The truth comes like sunlight* shows contrasts the pain of truth with the beauty of enlightenment. What once caused distress now brings freedom. In her journey of self-discovery,

irony acts as a catalyst for change hurt transforms into insight, and shadows shift into brightness.

In “Home”, Rupi Kaur employs figurative expressions to illustrate the journey of women’s self-exploration. The body is depicted as a “home” through metaphors, while similes capture themes of violence and recovery. Exaggerations about pain and imagery of sunshine and blossoms collectively create a story of renewal. The woman takes back control over her physical self and identity, turning her suffering into strength. By using personification and irony, Kaur highlights that genuine strength and clarity often stem from hardship. “Home” completes the exploration that began in “What Love Looks Like” and “Question” transitioning from admiration and loss to embracing oneself and finding light. Thus, figurative language serves to transform suffering into empowerment, illustrating that healing isn’t about forgetting its about remembering in a new way.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter summarizes the main findings and provides conclusions drawn from the analysis. It highlights how figurative language contributes to representing the process of women's self-discovery in Rupi Kaur's *The Sun and Her Flowers*. Furthermore, it offers suggestions for future researchers who wish to explore similar topics or apply different theoretical approaches.

A. Conclusion

This research explores how figurative language represents women's journeys of self-discovery in three chosen poems by Rupi Kaur from *The Sun and Her Flowers* like "What Love Looks Like", "Questions", and "Home". The study employs Jonathan Culler theories on figurative language alongside a stylistic perspective, focusing on how poetic expressions articulate emotional depth, changes in identity, and psychological development. By examining Kaur's figurative language, the research shows that the poet does not just embellish her work with figurative elements; she uses them to portray the personal journey of a woman who is rediscovering herself in the midst of love, suffering, and healing.

The examination indicates that ten forms of figurative language metaphor, simile, personification, hyperbole, symbol, and irony are present to varying extents in the three poems. Each form serves as a symbolic

reflection of the emotional experiences women undergo in their journey of self-realization. In “What Love Looks Like”, figures of speech such as metaphor and hyperbole depict the romanticized notion of love and the vulnerabilities that emerge with emotional bonding. This poem illustrates the initial phase of self-discovery, where the speaker starts to grasp the complexities of love its beauty alongside its ability to hurt. In “Questions”, elements like paradox, symbolism, and personification convey the confusion, hopelessness, and inner thoughts of a woman facing emotional voids and unresolved feelings. This piece captures the midpoint of self-discovery, where awareness emerges through confronting and reflecting on feelings. Ultimately, in “Home”, Rupi Kaur employs symbolism, personification, and irony to express healing, the reconciliation of past traumas, and the reawakening of inner calm.

This work depicts the concluding stage of self-discovery, where the woman identifies her inner strength and redefines the concepts of love and a sense of belonging. The comprehensive analysis leads to the conclusion that Rupi Kaur’s use of figurative language acts not just as an artistic feature but as a crucial element in enhancing the thematic significance of her poetry. It serves as a linguistic reflection of women's inner journeys from vulnerability to empowerment, from grief to understanding, and from suffering to self-acceptance. The symbolic and emotional dimensions of her figurative language direct readers to witness the psychological changes of women dealing with heartbreak, identity shifts, and resilience. Thus, Rupi Kaur’s deployment of

figurative language captures the core of women's self-discovery, establishing language as both a means of expression and a pathway to liberation.

B. Suggestion

Based on the results of this research, it is recommended that subsequent studies should keep investigating the connection between figurative language and the psychological and emotional experiences of women in modern poetry. Rupi Kaur's work, *The Sun and Her Flowers*, demonstrates how figurative language can serve as a voice for female empowerment and healing, turning personal suffering into communal strength. Her poetic depictions of love, loss, trauma, and healing highlight that language can go beyond its artistic function to become a powerful tool for selfdiscovery.

For those reading this study, it promotes a greater appreciation of poetry as not just a form of literature but also as a thoughtful medium for emotional and social insight. Figurative language encourages readers to derive meaning that extends beyond the literal, leading them to the nuanced truths of women's experiences truths that are frequently overlooked or misinterpreted. By delving into Rupi Kaur's poetry, readers may recognize that the practice of both composing and engaging with poetry represents an act of healing, self-validation, and empowerment. For those pursuing future research, the insights from this study could be broadened by employing various theoretical perspectives, including feminist literary critique, psychoanalytical approaches, or trauma theories, to understand how figurative language enhances the portrayal of women's identities in contemporary literature.

Researchers could also analyze the stylistic application of figurative language by Kaur in comparison with other modern female poets to see how cultural heritage, personal background, and gender shape the poetic representation of self-exploration. Additionally, further investigations could look at the relationship between figurative language and visual representations in Kaur's illustrated works, providing a comprehensive understanding of how language and art work together to depict women's emotional journeys.

At last, it is hoped that this research will enhance the understanding of how figurative language functions not merely as a form of artistic expression but also as a psychological and emotional story of self-exploration. Through the poetry of Kaur, the impact of language is clear not just in its ability to express beauty and emotion but also in highlighting the incredible resilience, vulnerability, and strength of women striving to reconnect with their true selves.

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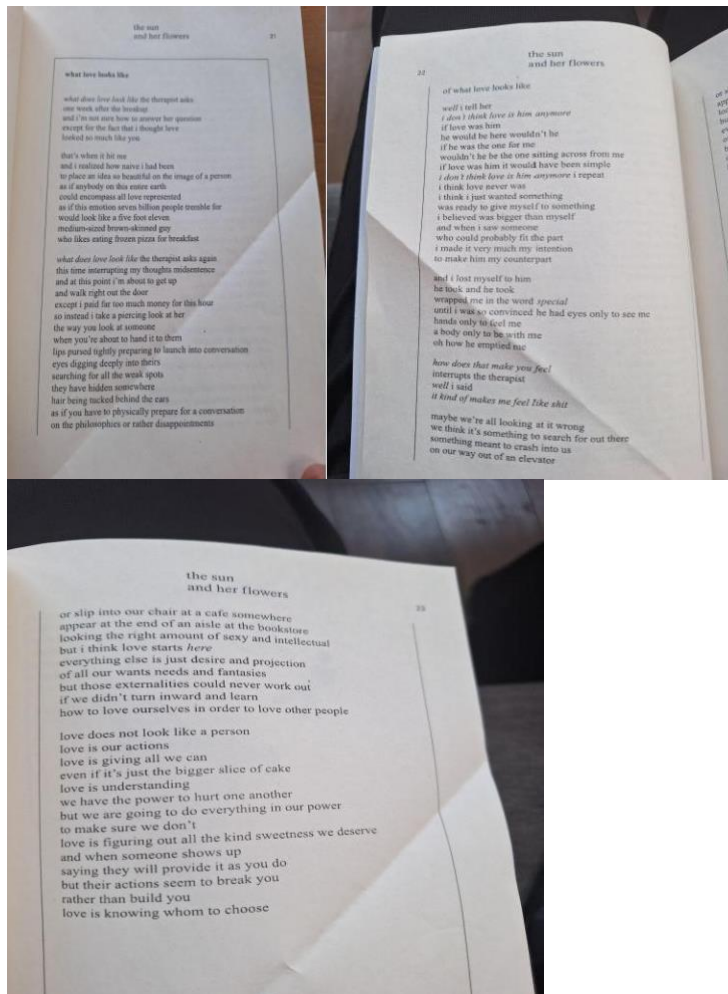


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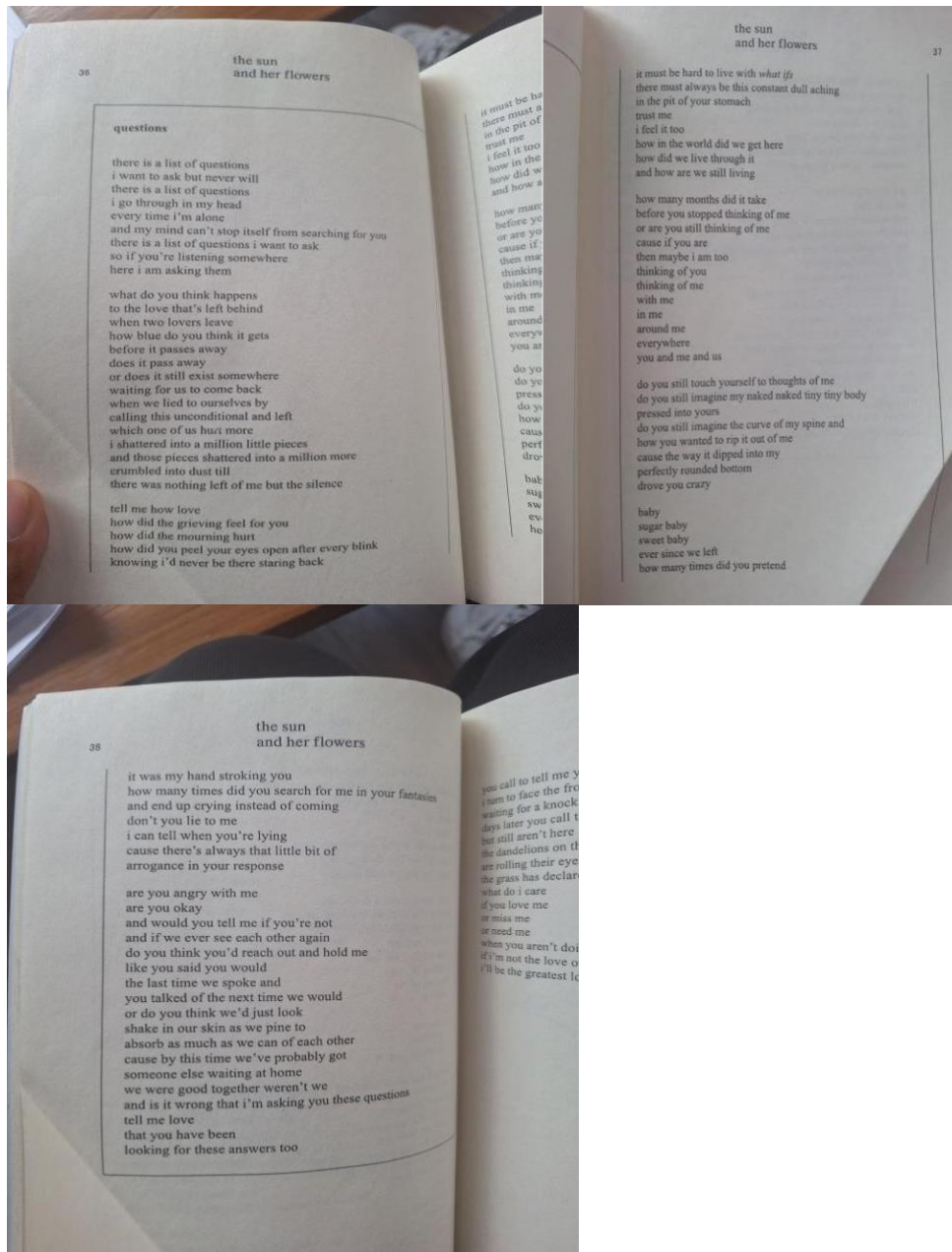
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Appendix

The Sun And Her Flower Selected Poem by Rupi Kaur



Title : "What Love Looks Like"



Title : Question

Title : Home

