

Tombulatova I.I.

*Candidate of Philological Sciences, Senior Lecturer,
Odesa I.I. Mechnikov National University*

**THE IMAGE OF SOUND IN RUPI KAUR`S POETRY
(«MILK AND HONEY»)**

Talking about contemporary poetry of Rupi Kaur it is impossible not to mention the importance of the presence of the human body in it. Still the concept of the body is closely connected with the human senses: taste, smell, hearing, touch and sight – and can't be imagined without considering those senses and description of the universe of feelings they create while analyzing the poetic works.

This brief research deals with the representation of the sounds in Rupi Kaur`s «Milk and Honey» edition. According to this it can be stated who is mostly speaking, who is the addressee and what sounds are essential while depicting the flow which was divided by the author into: the hurting, the loving, the breaking,

the healing – due to the titles of the parts of the analyzed book. As Priska Tarigan states: «The book is divided into four charters; each chapter depicts a different theme. It tells about violence, love, abuse and loss. Femininity serves as the main theme of the poems. All the poems are related one to another; it has the main story to tell that is a woman's journey to life» [3, p. 69]. And it must be added that the senses are an important, essential part of it.

First of all, it must be stated that the sounds are in the paratext of the edition, as the epigraph of the book presents the first dialogue: «my heart woke up me crying last night / how can I help you I begged / my heart said / write the book» [2, p. 6]. As it can be seen the first participants of the talk of the book are the lyric hero and her heart, that is quite an important point as it can represent the so-called pathos of an actual poetry – to talk not to somebody, but to meet your inner self and try to communicate with it living through the all stages stated before. Furthermore, this conversation is in the role of the reason and the main point to motivate the author to create this book.

The hurting. In the text we notice the voice of the therapist (and it is quite an interesting fact that this voice is next to parents' ones, which are the dominant in this chapter: «how are you feeling» (rather formal, but polite tone) and the answer of a little girl «and say fine / numb really» (hiding real answers since childhood) [2, p. 15]. Here the reader got the oxymoron, when the sound is depicted as a «numb» one that makes the answer useless. Moreover, the most important sound of the poetry edition – the voice – is depicted as «you were so afraid / of my voice / I decided to be / afraid of it too» (voice as something scary or dangerous) [2, p. 17]. Among the pivotal characters of this chapter there are parents and their communication: «when my mother opens her mouth / to have a conversation at dinner / my father shoves the word hush / between her lips and tells her to / never speak with her mouth full / this is how the women in my family / learned to live with their mouths closed» [2, p. 35] (conversation that uncovers a childish trauma). Another sound in this part of the book is silence, which correlates with «numb» and «call to say nothing» – actually, is even louder and nevertheless quite emotional comparatively to any words those could be spoken by the characters: «farther. you always call to say nothing in particular. you / ask what i'm doing or where I am and when the silence stretches like a lifetime between us I scramble to find / questions to keep the conversation going» [2, p. 37]. Still, in this chapter the sound are connected

with family (plus therapist) and show the origin of how «numb» family can influence anybody and the consequences of it that can be seen in next parts.

The loving. The most frequent sound here is whisper (chiefly between lovers) «and whisper you / are every hope / I've ever had / in human form» [2, p. 49]. In this chapter instead of parents and therapist the image of «You» (partner) appears, which is not accurately outlined, it is just «You» as a man, who she communicates with: «nothing is safer / than the sound of you / reading out loud to me / – the perfect date» [2, p. 53]. Another image of silence as a sound is represented as: «i`d be lying if I said / you make me speechless / the truth is you make my / tongue so weak it forgets / what language to speak in» [2, p. 61], «you talk too much / he whispers into my ear / I can think of better ways to use that mouth» [2, p. 68], «it`s your voice / that undresses me» [2, p. 69], «my name sounds so good / French kissing your tongue» [2, p. 70], «you wrap your fingers / around my hair / and pull / this / is how you make / music out of me – foreplay» [2, p. 71], «on days / like this / I need you to / run your fingers / through my hair / an speak slowly – you» [2, p. 72]. All of those sounds are connected with intimacy and represent the people who are really close. There are no any intellectual conversation, just the image of the hushing-humming closeness that than turns into emotional quarrels (while the lyric heroes can`t listen to each other): «we`ve been arguing more than we ought to (...) instead of asking why we don`t say I love you to one another as often as we used to (...) you whispered the name i`m pretty sure wasn`t mine (...) your excuses (..) eventually begin crying (...) when i`m screaming so loud our fighting wakes the neighbors» [2, p. 76]. Thus, this last conversation is full of sounds of breaking, that is relieved in the following chapter of the edition.

The breaking. In this chapter the author gets back to the voice of mother (coming back to childhood and the mother`s experience of living with the father as pivotal one in her early life) and conversation with her and the «You»-voice is represented as a whisper again «he only whispers I love you» [2, p. 86], «you whisper / I love you / what you mean is / I don`t want you to leave» [2, p. 92]. Also the sound here is personified, such as «I was music» [2, p. 115]. «Your voice / alone / drives me / to tears» [2, p. 124] – here can be seen the opposite image of the «I»-voice which is associatively pleasant as music and cruel «You»-voice. In spite of the fact that the chapter is filled with emotions, the sounds here are not so frequent and just accompany the process of the breaking. By the end of the part whisper again becomes the dominant

one «stay / I whispered» [2, p. 130], «he isn't coming back / whispered my head» [2, p. 133] and the action of the chapter fades away.

The healing. The most silent chapter. Here there is almost no sound. But the tone is quite confessional and focused on hope. «I want to apologize to all women / I have called pretty» [2, p. 179]. For sure, the sound of healing cannot be loud, but here it is represented combined with tears: «you look at me and cry / everything hurts / I hold you and whisper / but everything can heal» [2, p. 181]. So, the sound of healing is near to whisper either, as the sound of comfort and calmness.

In conclusion it must be noted that: «Poets contribute uniquely to our psychological understanding of moods. They are able to conjure moods in their works that are among the most subtle, yet profound expressions of human emotions that exist. Poets articulate in their descriptions of their own experiences of depression and mania, as well as in their poetry, what the extremes of moods – despair and exultation – feel like, and they give unsurpassed accounts of the toll mental illness can take. They give words to the inexpressible and make palpable the unimaginable and harrowing» [1, p. 193]. «Milk and Honey» isn't an exception. The image of sound in this text changes. It can be voice, whisper, silence, arguing, music, etc. Due to the sound the tone of the book is doubtful and a little bit suspicious in the first chapter; loving, caring and, finally, harsh in the second; unstable and fading away – in the third one and comforting and silently healing – in the end of the poetic edition.

This research shows that the image of sound contributes to the whole picture of the images of the emotions, people, situations, outlines the structure of the edition, moreover, reflects the mood of the text and influences the reception of it. Evidently, it enriches the literary text and is an important point in the universe of contemporary poetry.

References:

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