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A Corpus - Based Stylistic Analysis of Lexical and Grammatical Features in Rupi Kaur's Home Body

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ABSTRACT

This research aims to examine the lexical and grammatical features of Rupi Kaur's poetry collection *home body* (2022) using Leech and Short's (2007) stylistic checklist within a corpus-stylistic framework. A mixed-methods approach is employed, combining quantitative analysis through AntConc and TagAnt with qualitative stylistic interpretation. The study focuses on lexical categories such as pronouns, nouns, verbs, adjectives, and adverbs, alongside grammatical features including sentence type and complexity. The findings reveal a dominance of first-person singular pronouns, possessive constructions, and mental-process verbs, establishing a confessional and feminist voice. Frequent use of concrete nouns foregrounds embodied female experience. Grammatical simplicity, such as frequent use of simple, short declarative sentences, lowercase usage, and minimal punctuation, enhances accessibility. The frequent use of coordination compared to the subordination construct paratactic structure. The study concludes that Kaur's stylistic choices linguistically construct identity, emotional struggle, and feminist resistance.

Keywords: Corpus stylistic, Rupi Kaur, *home body*, lexical and grammatical features, style and corpus

Introduction

Language is not merely a tool of communication; it has a very complex nature and system that reflects thought, culture, and creativity. It serves as a patterned mirror of human expression, shaping how ideas are conveyed and interpreted. Within this framework, corpus stylistics offers a powerful lens to uncover these hidden patterns within texts. In recent decades, the integration of corpus linguistics into literary

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analysis has gained scholarly attention. It offers new dimensions to the study of style, linguistic features, and meaning in literary texts (Mahlberg, 2017). Corpus linguistics is primarily used to analyze text collections and identify language usage patterns and trends, which encompass lexical, grammatical, textual, and discourse features with stylistic functions within a given language. This computational approach, known as corpus stylistics, allows researchers to explore linguistic features with empirical rigor by identifying lexical and grammatical patterns across a given text (Leech and Short, 2017). It is the application of theories, models, and frameworks from stylistics in corpus analysis (Jaafar, 2021).

Traditional stylistic analysis relies on subjective interpretation and textual analysis. In this connection, corpus-based methods provide data-driven and replicable insights that enhance objectivity in literary studies, which addresses the gap by combining empirical data with in-depth interpretation (Crosthwaite, 2023). The corpus stylistics approach utilizes a mixed-method research design that combines quantitative analysis of linguistic features with qualitative interpretation to explore the style of writers. In this context, the present study aims to investigate the stylistic features of Rupi Kaur's poetry entitled "*home body"* through a corpus-based stylistic framework. It focuses on the recurring linguistic patterns that contribute to the style of her poetry collection *home body*.

Rupi Kaur is an Indo-Canadian poetess widely known for her minimalist and Instagram-based poetry, garnering critical attention for her stylistic innovations and feminist themes. Her poetry collections are as follows: *milk and honey* (2014), *the sun and her flowers* (2017), and *home body* (2020). Kaur's poetry has no specified names, and the last italicized words in small letters are taken as their titles. Her poetry collections are featured with graphic, short, direct, and attractive font styles that enliven the aesthetic layout, which reflects her feminist stance in her poetry collection (Deka, 2020). Her recent poetry collection, named *home body* (2020), is characterized by unconventional features such as exclusive use of lower-case letters and the minimal use of punctuation marks and concise, emotionally charged verse. These stylistic choices are not merely aesthetic but serve as a visual and linguistic expression of Kaur's sociopolitical stance, particularly her emphasis on equality and identity (Lehtinen, 2025; Hagerman, 2019).

Research Questions

1. What lexical and grammatical features categorized by Leech and Short's stylistic model are employed in Kaur's poetry collection *home body*?
2. How do these frequently occurring lexical and grammatical features contribute to the poetic style of Kaur's poetry collection *home body*?

Research Objectives

- To identify frequently occurring lexical and grammatical features categorized by Leech and Short's stylistic model that are employed in Kaur's poetry collection *home body*.

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- To explain how these frequently occurring lexical and grammatical features of Leech and Short's stylistic model contribute to the poetic style of Kaur's poetry collection *home body.*

Literature Review

Corpus-based methodologies have significantly extended the scope of linguistic inquiry. McEnery et al. (2006) proposed that a corpus is an authentic sample of language from various domains. The authentic datasets of language use provide linguistic analysis based on empirical evidence in the language use. The corpus method provides objective, statistically-based analysis. Therefore, it reduces researcher bias in the analysis of the texts. Its strength also lies in the fact that using empirical tools, it reveals the previously unobserved patterns, structure, function, and usage of language (Bilal,2025). Despite providing a valuable empirical foundation for linguistic analysis, the corpus approach is fundamentally limited by its reliance on naturally occurring data, which fails to capture ungrammatical constructions and rare linguistic phenomena, overlooks crucial social and cognitive contexts, and is constrained by the inherent biases of any finite sample.

Style and Corpus

According to BEYONCÉ, S. (2018) Etymologically, the word style's origin can be traced to the word "stylus," which means a tool for writing, although style now basically refers to a manner of expression. According to Oxford Advanced Learner's Dictionary (2011), style is "the particular way in which something is done". When applied to language studies, style can be understood as how language is used in a given context, by a given person, for a given purpose (Alhamshary, 2022). The function of stylistics is to play as a connective means to demonstrate how the linguistic elements act significantly in a text to produce an intended message (ibid).

In recent years, with the emergence of advanced computer-based techniques and greater online availability of texts, the importance of studying a work of literature from a corpus linguistic approach has increased. In this connection, corpus-based methods provide data-driven and replicable insights that enhance objectivity in literary studies, which addresses the gap by combining empirical data with in-depth interpretation (Crosthwaite, 2023). It reflects that the style can be objectively explored in any texts using corpus tools. Corpus's approach may, in this way, facilitate the identification and subsequent classification of prominent patterns in the style of writers. In the stylistics method, primacy of place is given to the textual interpretation of language. Its main concern is finding systematic patterns in language and decoding the meanings attached to those patterns. The versatility of corpus stylistic is evidenced by its application across diverse genres. While Corpus stylistics field has seen a significant surge in scholarly interest over the past two decades. Alhamshary (2022), proposed that a corpus stylistic analysis may reflect the peculiarities of the author's style as whole texts are considered. It "provides data with which conclusions can be reached more consistently" (Sinclair, 2010, p. 15).

Hajra and Zehra's (2023) corpus study conceptualized the city of Lahore in Akhtar's Lahore, I Am Coming (2017) by analyzing key words in context and concordance in

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the poems, highlighting themes such as culture, history, the city vibe, and heterotopias. The study also emphasizes reflecting on ecological imbalance and environmental hazards, and highlights contemporary Pakistani urban settlements and their portrayal in Pakistani literature

Hussain's (2024) corpus stylistic study of The Tell-Tale Heart by Edgar Allan Poe aims to explore the psychological states of the narrator and themes of madness and tension through analyzing the text's language. By examining word patterns, relationships between words, and word usage frequencies, the study highlighted how specific language features contributed to the story's psychological and thematic depth.

Jaafar et al. (2024) investigated website data regarding the Pink October Campaign to investigate linguistic patterns using AntConc corpus tools. The study examined word frequency lists and keywords in context and highlighted the frequent use of nouns compared to. Adjectives, Adverbs and verbs etc. The textual strategies of health communication are explored using corpus tools to represent the themes of the Pink October campaign for women's health.

Ren's (2024) study based on corpus analysis of its stylistic features in-depth, focusing on specific predetermined categories. The stylistic and linguistic elements embedded in the text of Margaret Atwood's The Handmaid's Tale are explored, showing the indicators of linguistic style within the selected corpus. In another study, Zhu (2025) explored the stylistic features of English news headlines through a corpus-based analysis. The study examined headlines across various genres of news and identified these headlines. The study identified the significant role of stylistic choices in enhancing the effectiveness and impact of news headlines.

The literature of Kaur's work highlights that a significant portion of the literature qualitatively explored Kaur's role as a voice for marginalized identities and women empowerment. Arora, A. (2024) in *"Rupi Kaur's home body: Re-telling the Tales of Contemporary"* explored Kaur's work using the framework of the third wave of feminism (it was conceptualized by Elaine Showalter's ground-breaking feminist critical theory Gynocriticism). Lehtinen (2025) in *"Metaphors of Depression in Rupi Kaur's Poetry Collection Home Body"* intends to explore various metaphors representing the depression and anxiety tone in the text of home body. Medeiros, L. N. R. (2025) study "A new body through a new nature: an ecofeminist revision of the body in the poetic works of Grace Nichols and Rupi Kaur" investigated the text of the home body using an ecofeminist framework

The research of the above scholars shows that the application of corpus stylistics, few studies have applied corpus-based stylistic approaches to examine the poetic style of the author and its contribution to the meaning of the text. Despite the growing body of traditional stylistics research on Kaur's thematic concern, including healing, trauma, and female empowerment, her poetry is also unexplored using empirical tools. This gap highlights the need for an empirical investigation of the linguistic features in general and lexical and grammatical features in particular in *home body* using corpus tools, which can offer insights into her poetic style. Therefore, the present study employs a corpus-based stylistic analysis of *home body* to fill the gap by providing the statistical data to investigate the lexical and grammatical features that constitute the style of Kaur's work home body.

Online ISSN 3007-3197
Print ISSN 3007-3189

Research Methodology

The nature of the study is an explanatory sequential mixed-method approach, integrating quantitative corpus analysis with qualitative stylistic interpretation. In an explanatory sequential design, quantitative and qualitative data are collected and analyzed in sequence.

The quantitative part of this study focuses on the identification and measurement of lexical and grammatical features in *home body* poetry collection. This includes calculating the frequency counts of features such as nouns, pronouns, adjectives, adverbs, subordinate and coordinate conjunctions, etc. Qualitative data reveals how these frequently occurring lexical and grammatical categories of Leech and Short's stylistic model contribute to the poetic style of Kaur's poetry collection *home body*. The identified patterns are interpreted, which explores the contribution of these linguistic patterns to Kaur's style. The researcher provides depth and context by explaining words in their context and their concordance instances from the texts. So, the quantitative and qualitative data bridged corpus analysis of linguistic features with the interpretation of these linguistic features in Kaur's *home body* text.

The data is obtained from an online version of *home body* in PDF format, which is available in open digital libraries and e-book platforms. The data for the present study consists of the complete text of Rupi Kaur's poetry collection *home body*. The book is structured into four parts: Mind, Heart, Rest, and Awake. For analytical purposes, only the poetic text is retained. Para textual elements such as title, pages, preface, images, illustrations, acknowledgment, and author information are removed.

For the present study, a purposive sampling technique has been employed. The proposed study uses purposive sampling, selecting Rupi Kaur's *home body* (2020) as it is based on its relevance to research objectives. For the purpose of preparing the text for computational analysis, the researcher converted the PDF file into an editable format. Furthermore, the cleaned text is converted into plain text format to make the machine readable and compatible with corpus analysis tools. The resulting text file makes the corpus of *home body*.

For this study, two software tools are employed: TagAnt (2.1.1) and AntConc (4.3.1). Both programs were developed by Laurence Anthony (2014). These two are freeware and user-friendly. Together, they provide a comprehensive means to quantitatively measure frequencies and qualitatively explore functions of stylistic markers. TagAnt version is multi-language segmented, and a Part-Of-Speech(POS) tagger. It is used for the annotation of Kaur's poetry collection *home body* text. AntConc is used for word frequency and keyword lists, which provide precise quantitative counts of lexical and grammatical components. The Concordance tools allow for qualitative interpretation of their poetic functions. Therefore, the use of TagAnt and AntConc ensures that the study maintains both quantitative rigor and qualitative depth. Together, they enable a systematic, replicable, and insightful analysis of lexical and grammatical features in Kaur's *home body*.

Theoretical Framework

The study adopted the linguistic-stylistic framework developed by Geoffrey Leech and

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Michael Short in Style in Fiction: A Linguistic Introduction to English Fictional Prose (2007). This model provides a comprehensive, systematic checklist of four linguistic features or "markers" that enable an objective and replicable description of style. These categories include: Lexical categories, Grammatical categories, Figure of speech, and Context and cohesion.In the present paper, the analysis is purposefully constrained to the Lexical Categories and Grammatical Categories, as these foundational levels of linguistic description are essential for a corpus-based exploration of an author's distinct style.

Lexical Categories include the analysis of Lexical Categories (word choice), which focuses on the poet's characteristic use of vocabulary. In lexical categories, sub-categories are: General, nouns, adjectives, verbs, adverbs, etc. This category examines the properties and patterns of the words themselves, which is crucial for determining the textual tenor and thematic concerns.

Grammatical Categories include the analysis of Grammatical Categories focuses on the structural patterns and choices made at the sentence and clause level. This reveals how the poet constructs meaning and manages the flow of information. Sentence Complexity and Type come in the category of grammatical features.

Data Analysis and Discussion

The discussion concentrates on lexical features and grammatical features. The lexical category is classified into lexical items, nouns, verbs, adjectives, and adverbs, to illustrate how language functions as the primary vehicle of meaning in the text. While the grammatical features include sentence structures and complexity. The findings demonstrate that linguistic features play a crucial role in shaping textual expression and interpretation. In particular, the writer's recurrent use of certain words and word classes reveals distinctive stylistic preferences that reflect underlying meaning and thematic concerns. The wordlist is created from the tagged output of TagAnt that determined specific word classes of the corpus, the content words (nouns, verbs, adjectives, and adverbs), and the pronouns used in the corpus.

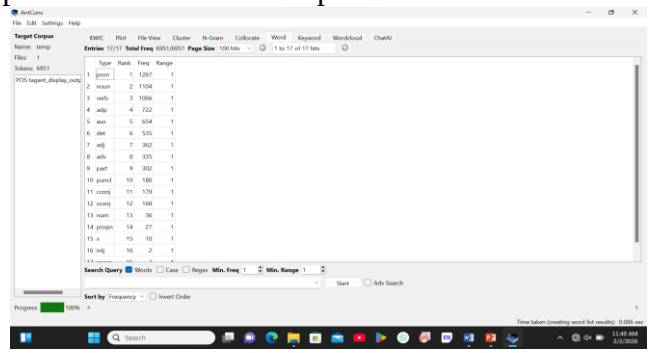

Fig (1): wordlist showing POS tag frequency from the program

The tagging results is put into tables with frequency and normal frequency of each POS.

Table 1: frequency of POS

S . No	Type	Frequency	NormFreq
1	Pron	1267	182275.932

Annual Methodological Archive Research Review
http://amresearchreview.com/index.php/Journal/about
Volume 4, Issue 3 (2026)

Online ISSN 3007-3197
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http://amresearchreview.com/index.php/Journal/about

2	Noun	1104	158826.068
3	Verb	1066	153359.229
4	Adp	722	103869.947
5	Aux	654	94087.182
6	Det	535	76967.343
7	adj	362	52078.838
8	Adv	335	48194.504
9	Punct	180	25895.555
10	Cconj	179	25751.690
11	Sconj	168	24169.184

The table (1) POS tagging results determined individual word classes. It counts pronoun as the frequently used part of speech in Rupi Kaur *home body* poetry collection.

Pronouns

The data indicate that pronouns are the most recurrent words, which indicate the generalization of thoughts and ideas. Table 2 highlights the frequency counts of each personal pronouns according to their highest frequency order. It represents the highest one is the first person singular pronoun “i,” which indicates the writer’s preference for the first person pronoun to highlight the first person narration used in the texts.
The second one is “you,” which indicates that the direction of talk is to the listener or reader. The impact of the overwhelming use of first-person singular ('i') and second-person ('you') pronouns also creates a conversational and confessional tone.

According to Kelly Knutelski (2023), the writers share their personal feelings, emotions, and experiences. The poetry that discusses matters of deep feeling and emotion during certain experiences is recognized as “the poetry of the personal or ‘I’” (confessional poetry). These writers usually write in an autobiographical manner that contains actual people and events that occurred. The confessional poets' writing is direct in speech, precise with their word choices, and style in order to fully craft their poetry into a personal experience that captures every aspect.

Table 2: Frequency of frequently occurring Personal Pronouns

S .No	Personal pronouns	Frequency	NormFreq
1	I	310	45939.538
2	You	155	22969.769
3	My	145	21487.848
4	It	93	13781.861
5	Me	89	13189.093
6	Your	49	7261.411
7	Our	33	4890.338
8	He	25	3704.801

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http://amresearchreview.com/index.php/Journal/about

Syntactic Structure of "i."

Barbara De Cock and Bettina Kluge's (2016) interpretation of personal pronouns is crucially dependent on the context. The frequent pattern shows that the pronoun "i" is preceded by "i + adjective / i + -ing verb". These are progressive verb forms, often used with implied or explicit auxiliary *am* (e.g., *I am going, i am feeling*). According to Leech and Short (2007), frequent use of first-person pronouns + negated lexical verbs foregrounds emotive meaning as reflecting the psychological limitation and personal constraint. The pattern *"i can't + verb"* encodes inability rather than refusal, suggesting internal conflict or emotional pressure. The structure *"i want, i can't, and i am not + verb"* followed by the following verbs shown in the;

Table (3): Pronoun "i" + Verbs

N-Gram sequences	NormFreq	Verb hits
i can't	1778.832	take/3 hits, tell/2hits, afford/1, remember/1, survive/1, wait/1,
i want	4594.635	live/2hits, come/1 hits, fell/1hits, open/1hits etc
i am not	1185.888	enough/2hits, broken/1hits, victims/1hits, interested/1 hits etc.
i am/ i m	7114.273/3 408.922	Whole/1 hit, closed/1 hit, imperfect/1 hit, complete/1 hit, trusting/1,waking/1, trying/1, doing/1, exhausted/2 hits, scared/1 , spilling/1, afraid/3, tired/3hit etc.
i will	1778.568	Touch/1, move/1 never be quite/1, never have this version/1, meet/3, be cheated/1, be searching/1 etc.
i have	1926.782	A fear/1, a mother/1, difficult/1, lived/1, played/1, difficulty/1, to honor/1, to get up/1 etc.
i can	2371.424	Live/1, make/1, think/1 etc

Stylistic Interpretation of 'i."

The collocation pattern following predominantly consists of lexical verbs, adjectives, and nouns, which function stylistically to foreground emotional limitation, desire, and identity construction, thereby reinforcing the confessional and introspective tone of the text and supporting Leech and Short's claim that lexical choice is a primary marker of style**.** The repeated co-occurrence of "i" with negative emotional adjectives (*afraid/3 hits, tired/ 3 hits, exhausted/2 hits, scared/1 hits*) foregrounds psychological states.

I can't take → inability to act in the physical or emotional world. Kaur shows her mind's inability to carry more burden of the thoughts as "my mind said i can't take it anymore (p.58)

I can't tell → inability to articulate feelings. "i can't tell which parts of me are me" (p.75). Here, Kaur reflects an inability to articulate her feelings of lacking the ability to define which part of her body belongs to her mind or body belongs to her. The

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patriarchal society does not allow women to own their own lives and rights over their bodies.

The structure *"i want + verb"* expresses desire, aspiration, and emotional projection. Leech and Short argue that repeated mental-process verbs (*want*) followed by action verbs create a contrast between inner longing and external reality. Corpus stylistic studies show that such verb clusters often function as key indicators of subjectivity**,** reinforcing the intensely personal voice characteristic of modern poetry. According to Biber et al. (1999), first-person pronouns followed by mental or private verbs are characteristic of personal, involved, and affective style, rather than formal or informational ones. Leech and Short (2007) argue that patterns of lexical repetition around emotion words help establish a text's emotional dominance. Here, the dominance of negative affect suggests: Helplessness, Anxiety, fatigue, and struggle to become free from constraint. The higher frequency of *afraid* and *tired* also highlights a thematic concern with emotional struggle and constraints being a woman. Moreover, the dominance of progressive forms reflects a sense of becoming and instability.

Table 4: The 2-Ngram sequence of possessive pronoun "my" follows as

S .No	Sequence of "my"	Frequency	NormFreq
1	my life	22	3260.708
2	my mind	12	1778.568
3	my body	11	1630.354

The use of possessive pronouns followed by nouns, such as "life, mind, and body," represents that the author wants to own her own life, mind, and body. As in the poem: "my mind keeps running off to dark corners" (p.2). And in other lines states that "my mind, my body and i…but it feels like we are/ three completely different people" (p.5). The author emphasizes by repeatedly using these words: life, mind, and body, with "my" possessive pronouns. Kaur's poetry collection *home body* reflects her stance regarding that woman need liberation of their lives and bodies from oppression and want to feel safe in their homes. The word *body* is used metaphorically in the line as "every experience i've had/is memorized in my flesh/even if my mind forgets/my body remembers" (p.14). This determines that women body is the testimony of their sufferings and never fades the pain of it. The repetition foregrounds embodied female subjectivity, aligning with feminism.

Kaur reflected her experiences as those depressing moments engraved in my body as she states, "my body is the map of my life" (p.14). The "body" is taken as an object where every minute details are drawn and engraved. There, everything is written like the scars and wounds reflect my sufferings. Pouranpir, S., & Doosti, F. (2025) also state that a woman is never anything but the "locus of a more or less competitive exchange between two men. Therefore, this commodification and exploitation have resulted in the victimization of women through both psychological and physical abuse" (p.5). The

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Volume 4, Issue 3 (2026)

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http://amresearchreview.com/index.php/Journal/about

use of the words life, mind, and body with the possessive pronoun "my" shows the author's urge to gain control over her life, more importantly than over her mind and body. Pouranpir, S., & Doosti, F. (2025) also propose that Kaur portrays herself as controlled and powerless, losing autonomy over her own body (p.6). This serves as a commentary on how women are often objectified and reduced to mere commodities for men's pleasure (p.6).

Overall, these patterns construct a confessional voice, characteristic of contemporary poetic expression. Additionally, the author's use of the small letter "i" in her writing emphasizes that the "i," being a woman's voice, is neglected in the world. The use of the first-person singular pronoun creates a persona to narrate personal experiences of constructing identity in the world. The pattern of lexical repetition, along with emotion words, reflects the author's subjective and self-focused stance in representing the harsh realities being a woman experiencing in the world.

Noun

The lexical categories for nouns enable us to see whether the nouns are abstract or concrete, the kinds of abstract nouns, and the use of proper names and collective nouns. In Kaur's *home body* noun is used amply as compared to other lexical categories. Nouns are highly used in the text with different types, like abstract and concrete, etc. Mandell & Kirszner (2012: 194) showed that they are general words or generic words that indicate "entire classes or groups" or specific words that denote "particular persons, items, or events".

Specific Noun

The writer does not select these names arbitrarily, and all are well known to society. The poetess sometimes uses proper names metaphorically to function as symbols of certain ideas or features that they intend to convey to the audience.

The poetess writing is lower case, even the specific nouns are also not capitalized like country names: america, canada, montreal and florida. Place names like heaven, hell, and religion term god, etc.

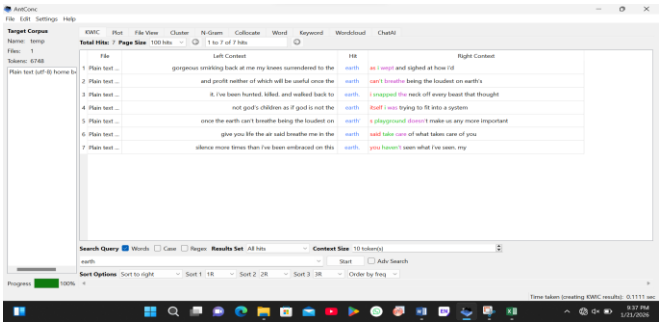

Fig 3: screen from the program of "earth" word

The concordance shows that the frequently used proper noun is "earth/7hits" proper noun is preceded by active verbs as hunted and killed. According to Merriam Webster Dictionary (2026) the word hunted means "to pursue for food or to pursue with intent to capture," while the word killed means "to deprive of life, to slaughter (animal) for

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food, or to cause extreme pain to" etc. The author mapped the world as a place where "i", being a woman treated savagely, was like hunting and killing animals. It means bearing the unbearable pain that snatch the life and retreats back to the earth. The line from the poem as *"earth's playground doesn't make us any more important"* (p.48) and personify the earth as "*you haven't seen, what I have seen" and earth can't breathe being the loudest on earth's playground"* (P.58), "*as if god is not earth itself"* (p.48). The author is lamenting that in the earth as dwelling place I tried to fit here but I can't as well as she is blaming god also for not fairing with them. The specific noun "god is preceded by "not" and followed by nouns as children, tears, rain and ragging etc. The author talks about god by using such lexemes that reflect her outspoken style.

The word 'god/5hits" shows the author's religious stance while she belongs to a Sikh family, and her name "Kaur" is usually used for Sikh women to help eradicate the oppressive caste system in India and empower women. In Sikhism the god exists beyond human categories like sex or gender, and lives inside humans. But in the poem, the author uses the reflexive pronoun "herself" for god, followed by the adjective "raging". According to Merriam-Webster (2026), the word raging means "causing great pain or distress, wild and extraordinary". Here, in the context, it means causing great pain and distress.

4.1.2.3 Table 5 frequently occurring Abstract nouns

S . No	Type	Frequency	NormFreq
1	Life	41	6075.874
2	Mind, time	17	2519.265
3	Love	14	2074.689
4	Magic	7	1037.344
5	depression	5	740.960

In the data, the word "life" is preceded by the possessive pronoun "my/22hits" and "your/7 hits" is predominantly used. It reflects the subjective tone in the poetry where the author emphasizes "my life" as narrating her life story, being a child, a girl, and a woman, as in the line "as a child has been the most confusing experience of my life". In other words, as "*to have my life threatened. to be stretched. bruised. bit. spit on. to become a woman at the age of four. to know fear intimately"(P.12).* Being a child at the age of four, she is experiencing the traumatic and painful situation. According to Merriam-Webster Dictionary (2026), the word threatened means "having an uncertain chance of continued survival". The word stretched means " to cause the limbs of (a person) to be pulled especially in torture," while the word bruised means " damaged or wounded by or as if by being struck", bit means " something bitten or held with the teeth". The phrase "spit on" shows deliberate, hostile action of spitting to show disrespect. It's like a form of physical harassment. The author reflects the harsh reality of the world, as young girls are facing a lot and become mature in very small age. She wants to highlight her self-identity as "my life," which reflects the stance of demanding liberty to live life the way she wants, as in a capitalist society woman are not that much

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Volume 4, Issue 3 (2026)

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http://amresearchreview.com/index.php/Journal/about

outspoken, instead considering their life as the property of man not their own.

Concrete Noun

Concrete nouns indicate lexical items that name things that the readers can see, hear, taste, smell, or touch, such as earth, neck, road, heart, and fire, etc., which are frequently used in the book. This means that concrete nouns are real objects associated with the physical world.

Table 6 of frequently of frequently occurring concrete nouns

S. No	Type	Frequency	Norm Freq
1	Body	19	2815.649
2	home, women	12	1778.305

The high frequency of concrete nouns serves a deliberate stylistic function rather than a merely descriptive one. The preference for concrete, physical nouns over abstract lexical items foregrounds material experience and sensory reality. Instead of naming emotions through abstract terms such as *identity*, *trauma*, or *belonging*, Kaur consistently anchors feeling in the physical body and its immediate surroundings. Home appears as both a physical place and a psychological state, *and "home"* operates as a concrete spatial noun that extends metaphorically to represent emotional safety, while *"blood "*evokes both biological reality and lived experiences of violence, kinship, and survival. Stylistically, this reliance on concrete nouns produces lexical foregrounding through repetition, making embodiment a dominant thematic concern. The effect of the *home body* poetry collection aligns with feminist poetics that emphasize women's lived, bodily realities. By grounding meaning in the physical, Kaur challenges patriarchal literary traditions that often marginalize or silence female bodily experience**.** Kaur grounds personal pain in shared female experience and reflects lived experiences of violence, shame, and endurance

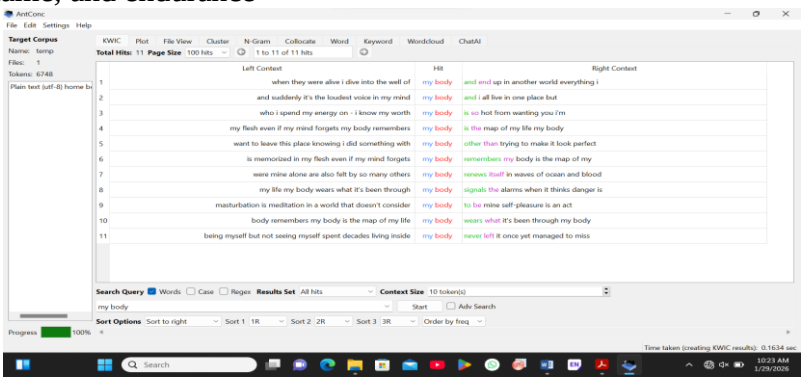

Fig 4: screen from the program "my body" concordance

The 2-N gram sequence of the word "body" is usually preceded by the possessive pronoun "my" in 11 hits out of 19 hits in the poetry collection and 1 hit of the compound word "*home body"*. Kaur using "my body" word sequence to emphasize that being a woman does not have the right over my own body. As she uses "worth of my body" and "my body signals the alarm" to propound that my body undergoes a lot as a

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Print ISSN 3007-3189

woman. According to Knutelski K (2023), Kaur shares her traumatic experiences being a woman, she has gone through and her writing represents the women who relate to her and, in a sense, provides them with closure. In the excerpt above, the comparison of her body to a map allows the reader and listener to understand that she has marks of every pain and traumatic event, whether they went through it themselves or not, engraved on her body. Knutelski K (2023) represents Kaur's poetry as it brings to light "the reality of what women experience, the good and the ugly" (p.21). Hussain S (2021), The reconnection of mind and body reflects her biological suppression that women have been excluded based on their biological weakness at a time

Kaur wants the personal power that results from the syncing of mind and body. Kaur, in one of her poem states, "after feeling disconnected for so long, my mind and body are finally coming back to each other" (P.1). So the noun *"body"* functions as the central semantic nucleus of the text, transforming the female body into a primary site of meaning where pain, desire, memory, and healing intersect.

Common Noun

In the corpus, the word *"days/11hits"* is used as a common noun (countable, plural). It takes modifiers such as "most days, three days, six days, and there are days when, etc." It represents the endurance "there are days when", labor or sacrifice "work six days a week" and memory " i miss those days". Kaur is referring to every moment of pain and joy she encounters using the common noun "days".

Although *days* are a common noun, their role goes beyond just talking about time. Mostly used in the plural form, days act as a marker for repeated feelings and life experiences. This use highlights emotional time, not just the passing of days, allowing tough times, endurance, and recovery to be shown as things everyone can relate to.

Verb

The tagging results determined that verbs occurred in "1066/ hits" in the corpus of the *home body* poetry collection. As a verb shows the tense of the event as Kaur is narrating her experiences using first person narration and progressive as well as simple base form of verb frequently. Verb is used in different types. Some of them are physical (e.g., feels /22 times and look/13 times, said/11, work/9, give/8, touching/4, dancing/3), mental (e.g., believing/4, and know/10, need/10, thinking/ 4. The verbs vary between stative, such as "know", "be", and "love", and other verbs can be both physical or static according to the context, such as said, write and feel etc. something.

The data shows that the highest repeated verb is "want" with 39 hits, and the least repeated one is "learned" with only 3 hits. In the given data, the lexical verb *want* is consistently followed by a *to-infinitive* clause in both affirmative and negative constructions, functioning as its non-finite complement. The verb *want* takes a *to-infinitive* to express desire or intention.

Annual Methodological Archive Research Review
http://amresearchreview.com/index.php/Journal/about
Volume 4, Issue 3 (2026)

Online ISSN 3007-3197
Print ISSN 3007-3189

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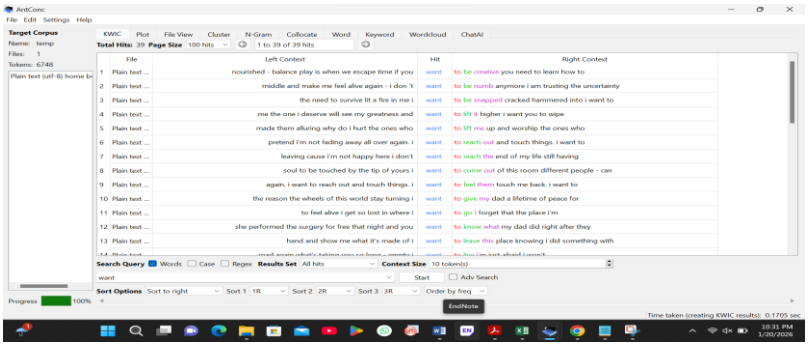

Fig 5: screen of verb "want" from program

The author's repeated use of "want" followed by infinitives functions grammatically as a verb of desire followed by an infinitival complement. This pattern foregrounds desire, intentionality, agency, and future orientation, allowing the poet to articulate states of becoming rather than completed actions. The recurrence of infinitives (*to live*, *to feel*, *to touch*, *to be*) reinforces the central thematic concern of *home body*: reclaiming the self through desire, voice, and bodily presence.

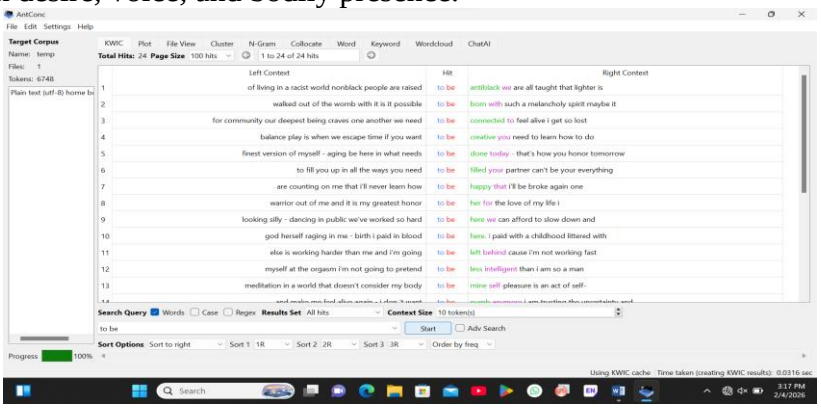

Fig 6: screen of "to be" sequence from the screen

The concordance shows that frequent use of the infinitive construction "to be" is preceded by "want'' and followed by adjectives such as numb, snapped, alive, and successful. "to be" is also followed by verbs such as left behind, born with, filled, and touched. It shows the description of the state, showing the inner condition of the author. Kaur states that;

"by virtue of living in
a racist world
nonblack people are
raised to be antiblack
we are all taught that
lighter is better" (P.64)

These reflect that nonblack people are taught that they are good, and that we are by black color are no better. The society deems women inferior, as Kaur states, "in a world that doesn't consider my body to be mine". Hussain S (2021) opined that the society where women live does not leave the mind of women free, as women feel inferiority and suppression captivate their mind, their body, and soul from happiness and joy. The

Annual Methodological Archive Research Review
http://amresearchreview.com/index.php/Journal/about
Volume 4, Issue 3 (2026)

Online ISSN 3007-3197
Print ISSN 3007-3189
http://amresearchreview.com/index.php/Journal/about

social exploitation of women leads to depression and anxiety. Kaur laments in her poem as "my life threatened to be stretched. bruised. bit. spit on"(P.12)

The frequent use of the infinitive construction "to be**"** foregrounds states of existence, identity, and becoming rather than concrete action. Grammatically, it follows verbs and adjectival complements, highlighting desire, pressure, and self-reflection. Stylistically, this pattern reflects a preoccupation with survival and embodied experience.

In Kaur's poetry adverb of manner is not frequently used, ADV/335 hits and –ly adverb of manner words/33 hits. An adverb is used to add meaning to the verb or adjective. The most frequently adverb of manner are "hard" and "deep". The preceding words with hard/ harder is: "so hard" and the hard work, "work harder", and "working harder". These instances show that the author is defining the physical work as struggling harder because, as an immigrant woman in any part of the world, a woman needs to work harder.

The word "deep" is followed by "grow deeper in each passing days", deep in the messiness", as in the poems: ***"****i don't care about perfection/ i'd rather roll deep in the/ messiness of life (P.6) and in other lines "my rock bottom went so deep i'm pretty sure it was hell"* (p.58). According to Merriam Webster (2026) deep as an adjective it means "extending well inward from an outer surface or characterized by profundity of feeling". So here "deep" is used as something in which are immersed and covered, as the author reflects her situation, as i am living in a place devoid of happiness and joy, as the line from her poem clarifies, "so deep I'm pretty sure it was hell".

Grammatical Categories

Sentence Type

Nurgiyantoro (2005) urges that sentence structure tends to have a great impact on a literary text, whether it is utilized to elucidate a particular meaning or to emphasize it. In the sentence type class, the researcher grammatically investigates statements such as questions, commands, exclamations, etc.

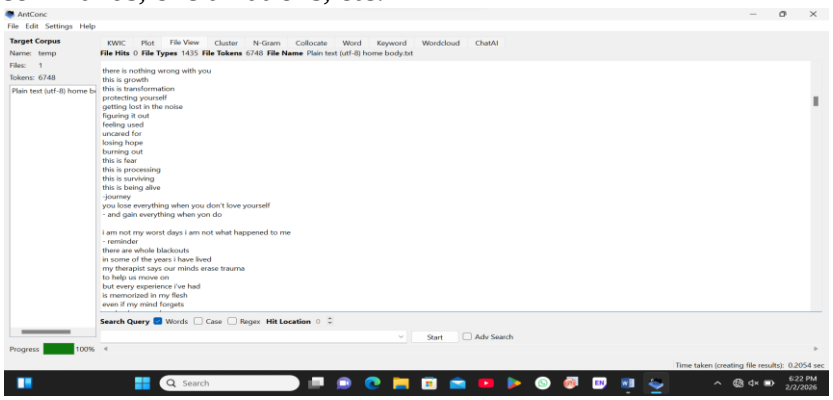

Fig 7: file view of Kaur's *home body*

The textual Data represents that Kaur mostly used simple declarative sentences comprised of long and usually small sentences consists of even one word. Hussain, S., & Ali, A. (2021) represent Kaur's style as she sometimes "provides prosaic verses as well as poetic verses. Sometimes, she just writes only one line. The line then consists of the universe of a woman" (p.7). Some negative sentences are also used as texts

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having the negative form "not/52" hits. Kaur's uses questioning sentences, As it starts with interrogative words, but Kaur avoid use of the question mark;
"what will you do
with your time" (p. 89)
"what made me like this" (P.29)
This determines that Kaur uses questioning sentences but asking yourself like self-echoing and never uses question marks, due to which we can't clearly quantify questioning sentences.

The analysis of the grammatical structures used by the author brings to the surface certain peculiarities of the author's style. As from graphological point of view, a sentence is any structure that starts with a capital letter and ends at/with a full stop. The text of Kaur's book *home body* proposed that Kaur never capitalizes sentence start as well as she never capitalize proper nouns. Jennifer Marano (2021) proposed that it is not accidental that there are no lowercase letters in Kaur's poems because the reason behind this stylistic choice goes beyond "the mere aesthetic goal, as it stems from Kaur's mother tongue, Punjabi, which makes no distinction between upper and lowercase letters" (P.2). Kocaevli R and Söylemez (2023) presented the reason Kaur usually given on use of lowercase letters as " i enjoy how simple that is. How symmetrical and how absolutely straightforward. i also feel there is a level of equality this visually brings to the work. a visual representation of what i want to see more of within the world: equalness" (P.5).

Sentence Complexity

In the category of sentence complexity, independent clauses and sentence complexity can be analyzed in accordance with subordination and coordination. The following table 1 shows the frequency of subordinate conjunctions and coordinate conjunctions. The prominent use of the coordinator "and" promoted the string of thoughts of the poet as it has a special function on the sequence of the poem's action and the writer's thoughts. The predominance of coordinating conjunctions (CCONJ), particularly "and" (156 hits), establishes an additive sentence structure in *home body*. As noted by Leech and Short (2007), coordination tends to produce effects of listing, continuity, and immediacy rather than syntactic complexity. The frequent use of "and" links clauses and images without hierarchical ordering, resulting in paratactic structures that resemble spoken language and stream-of-consciousness expression.

The subordinate conjunctions are used to join dependent clauses as Kaur in the *home body* used it to avoid a monotonous structure. The author's thought is linked using SCONJ to give temporal, conditional or explanatory relationships. The word "when" is used frequently as a subordinate conjunction in the *home body* as *"i'll be quiet when we can say sexual assault" (P.4)*. It introduces a dependent clause ("when we can say sexual assault") that specifies the time or condition under which the main clause ("i'll be quiet") occurs. This use of when reflects hypotactic structuring**,** linking the main statement to a temporal or conditional context. The frequency of subordinating conjunctions (SCONJ; 167 hits) indicates a strong tendency toward hypotactic

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structures in the *home body*, whereby meaning is constructed through dependent clauses. The most frequent forms are "when" (44 hits), "if" (30 hits), and "that" (22 hits). It foregrounds introspective and reflective discourse. While "when" organizes experience temporally, "if" encodes conditional reasoning and uncertainty, and "that" facilitates indirect self-articulation. In line with Leech and Short, such patterned subordination contributes reflective depth, shifting the text away from linear narrative progression toward internalized meaning-making.

Hence, the home *body* does employ **compound and complex sentences**, the **low frequency of both CCONJ and SCONJ** indicates that Kaur does **not foreground syntactic complexity.** Instead, sentence simplicity is a deliberate stylistic choice that mirrors **embodied immediacy, and emotional directness.**

Findings and Conclusion.

At the lexical level, the most salient finding is the dominance of first-person singular pronouns, particularly "i", followed by "you" and possessive forms such as "my". The overwhelming use of "i" establishes a confessional and introspective voice, positioning the speaker at the center of the poetic discourse. This heavy pronoun usage reflects personal narration and emotional immediacy, aligning Kaur's work with contemporary confessional poetry. The frequent n-gram patterns ("i can't," "i want," "i am," "i am not") further reveal a recurring structure through which desire, limitation, emotional fatigue, and identity negotiation are articulated.

The repeated use of possessive constructions such as "my life," "my mind," and "my body" constitutes one of the most significant stylistic markers in the corpus. These patterns foreground ownership and autonomy, particularly over the female body, which is often denied in patriarchal and capitalist societies. The noun "body" emerges as the central semantic nucleus of the text, functioning not merely as a physical entity but as a site of memory, trauma, pain, and healing. The high frequency of concrete nouns (e.g., body, blood, home, heart, earth) over abstract ones demonstrates Kaur's stylistic preference for grounding emotional and psychological experiences in bodily reality, reinforcing an embodied feminist voice.

At grammatical category of Leech and short's (2007) the study concludes that Rupi Kaur's *home body* employs a **distinctive minimalist style** in which meaning is constructed through deliberate grammatical choices. The author frequently used declarative sentence types and deliver the thoughts in fragmented form. The coordinative conjunction creates the paratactic structures while the subordinate conjunction creates the hypotactic structure by joining fragmented lines. The Grammatical simplicity and fragmentation further reinforce the confessional tone and enhance reader engagement.

By combining quantitative corpus findings with qualitative stylistic interpretation, the study confirms that Kaur's **language functions as a site of feminist resistance** in *home body*. Kaur's stylistic practices foreground lived female experience and challenge patriarchal and institutional norms. Overall, the research demonstrates the effectiveness of a corpus-stylistic approach in uncovering how poetic style embodies meaning in contemporary feminist poetry.

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