

The Concept of Idealized Masculinity in Rupi Kaur's *Milk and Honey*

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Abstract

The study aims at investigating Rupi Kaur's idealization of masculinity in her book "*Milk and Honey*". The study further envisages Kaur's usage of patterns for achieving a certain brand of masculinity and her aversion to the rest of them. Rupi Kaur is an Indian born Canadian poet and is the author of poetry books "*Milk and Honey*" 2014 and "the sun and her flowers" 2017. She is a feminist writer who deplores patriarchy and writes about abuse, trauma and maltreatment of women. She speaks for women empowerment and writes against misogyny. She becomes so emphatic in her stance of idealized masculinity at times that she ignores masculinities in general and starts portraying her ideal brand of it. She has her own versions of fathers, lovers, uncles and doctors. In the course of her book she keeps on piling qualities that men may have in them in order to be ideal and thus acceptable. Those qualities often serve as preconditions for Kaur's ideal masculinity. Her language becomes so appealing while portraying her ideal masculinity that a sense of persuasion becomes prevalent. The study is qualitative in nature and is carried out through content based analysis with deductive and inductive integration.

Keywords: Feminism, patriarchy, misogyny, masculinity, hegemonic masculinity, idealized masculinity

Introduction

Men in general feel pressurized and vulnerable at the same time to act within the limits of idealized masculinity drawn by a society. Masculinity has been evolving over the periods of time and certain standards at certain times are regarded to be the ideal set of attributes, idealized masculinity should have. Those attributes

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of idealized masculinity are projected in such an enticing way to be desired by every man. This hierarchy of masculinity has been formed by the powerful with the help of different mediums and later on carried for a time, and when the purpose, for which this idealized masculinity was designed, was attained; changes in the ideals of masculinity would reoccur. Men are normally associated with things and tasks, which need immense physical force. They can run, harvest, lift weight but they cannot do dishes and the household chores. This idea of masculinity had been the same across the globe even if it is defeated in different countries of late. Stepien is of the view that expectations of the ideal manhood include power, authority, emotional flexibility, supremacy, strength and specifically hardness (Stepien, 2014). whereas according to Soto, J, "Men form familiarity with what is expected of them as far as masculinity goes. Roaming outside and being forceful is considered manly while staying inside and assisting with the household is not. As boys get older, for them, indulging in sports activities is a way to hold their maleness and masculinity." The old line of "play through the pain" is not just a sports cliché, but a constructed guideline for many males growing up" (2013). At certain points due to individual traumatic experiences and opinions of the suffered people, some types of masculinity are idealized while others are detested. The process of masculinity-crisis or failure of masculinity, as Connell put it in *The Men and the Boys* (2000), starts at the phase where male cannot meet the expectations or requirements of the idealized masculinity and ends up 'failed' or 'incomplete' (p. 46) According to David Gilmore, as he develops in his *Manhood in the Making*, "Cultural Concepts of Masculinity; men who do not or cannot achieve the ideal models of masculinity are made to believe that they have 'failed' and this resultantly destabilizes their social appreciation, value and standing. The requirements of manhood, for Gilmore, make men experience the highest pressure and burden to perform manlier and look more powerful, controlling and strong" (1990, p. 17-18).

On emotional front men are always considered being tough and rigid. They cannot openly weep even if they want to give vent to their emotions in form of tears. In certain nations the weeping of men is tabooed and stereotyped as a potential weakness. One is regarded to be a strong man if one is emotionally more callous and can manipulate them. According to James Soto, "Males learn that feelings and emotions are better left buried deep down inside instead of sharing fears and anxieties. Males are taught to "tough it out" and move on. Crying is something ascribed to girls, wimps and boys who are not "right", but acting the part is not good enough." Thus, desiring for a man with some desired traits, qualities, certain

outlook, emotional flexibility, physical strength and a muscular outfit is known to be idealized masculinity” (2013)

When it comes to the anatomy of a male body, a muscular man is always regarded as the symbol of strength. This narrative has emphasized the fact that the more inhuman one looks, he is considered more powerful. Females have individually different choices and conditions for choosing a man. The manifestations of preconditions which are expressed vary from the conditions each female have. At times, men who do not meet the existing criteria of an ideal masculinity are persuaded to act a certain way in order to better reciprocate to the desires of ideal masculinity. In the process men are no more what they actually were, rather forced copies of what the female wanted them to be. Females at different points of time have different idealized images of men in their minds. Those images have been prioritized for them and projected in such a way where they appeal to the wider interest of females. By focusing on a “strong” outward appearance, the media promotes and helps sell the ideal of male masculinity to boys and young men. Films are full of such males who have ripped muscular physiques and are bigger than real life men. And men are not necessarily the sole target of the shameless plug traditional masculinity enjoys in mass media but women also are highly influenced” (Soto, J., (2013)

Rupi Kaur is an Indian-born Canadian poetess whose first book of poetry (milk and honey) got published in (2014). She published her second book of poetry “the sun and her flowers” in 2017. She does not use any uppercase letter in her poetry and the only punctuation mark one can come across in her poetry is the period. Though she understands her mother tongue (Punjabi), she said that she did not find herself capable of writing poetry in that. She believes writing in Punjabi language means using Gurmukhi script that lacks uppercase letters. All letters are treated the same way (lowercase). She enjoys the simplicity and equality of this script. Many of Kaur’s poems are short but terse and rich in meaning. According to (Kaur, R., “It is less about breaking the rules of English (although that’s pretty fun) but more about incorporating my own history and heritage within my work (2013). She celebrates her mother tongue and her Indian culture while breaking the grammatical rules of English. One of her ardent fans speculates “The journey of empowerment Kaur offers genuinely resonates with young women who hear, perhaps for the first time, their own fears and joys echoed. Rupi’s work has always felt so raw, and being from the same culture, I relate when she talks about the male-dominated society, immigrant hardships and societal pressures,” says 23-year-old Ishan Chahal... “It

makes me question a lot of things in my life, as well as it helps me feel confident.” Kaur gives her readers permission to be, as she is, flawed and vulnerable and still complete. That’s a powerful message at any age—but it means a hell of a lot when you’re chin-deep in the messy business of growing up Groen. D., (2016) . Empowerment in general and woman empowerment in particular are common themes in Kaur’s poems. “milk and honey” is divided into four parts namely: the hurting, the loving, the breaking and the healing.

Review of the Literature

The concept of masculinity has been widely discussed within sociology, anthropology, and literary studies. Scholars argue that masculinity is not a fixed biological trait but a social and cultural construction shaped by societal expectations and power structures. One of the most influential theories explaining masculine identity is proposed by Raewyn Connell. Connell argues that masculinity exists in hierarchical forms where certain types of masculinity dominate others. In *The Men and the Boys*, Connell explains that hegemonic masculinity represents the culturally idealized form of manhood characterized by authority, strength, and emotional restraint. According to Connell (2000), men who fail to meet these socially constructed expectations may experience a “masculinity crisis,” where they are perceived as incomplete or inadequate within society.

Similarly, anthropologist David D. Gilmore emphasizes the cultural dimension of masculinity in *Manhood in the Making: Cultural Concepts of Masculinity*. Gilmore (1990) argues that societies establish specific cultural ideals of manhood that men must strive to achieve. These ideals often include attributes such as physical strength, dominance, bravery, and the ability to provide and protect. Men who fail to perform these roles are frequently stigmatized or marginalized. Gilmore further suggests that these cultural expectations impose psychological pressure on men, forcing them to continuously prove their masculinity in social settings.

Another scholar who discusses the emotional and social expectations imposed on men is James Soto. Soto (2013) highlights how societal norms discourage men from expressing vulnerability and emotions. According to Soto (2013), men are often socialized to suppress emotional expression, as crying or expressing fear is considered a sign of weakness. Instead, men are encouraged to display toughness and resilience, reinforcing rigid masculine stereotypes. This cultural expectation shapes how masculinity is perceived and practiced within society.

Research on masculinity also highlights the role of cultural narratives in shaping male identity. Stepien (2014) explains that traditional ideals of masculinity emphasize power, authority, emotional rigidity, and physical strength. These ideals contribute to the construction of a dominant masculine identity that values control and superiority over vulnerability and empathy. Stepien (2014) also notes that these expectations can create feelings of shame or inadequacy among men who fail to embody these traits. In literary studies, masculinity is often analyzed through the distinction between hegemonic masculinity and alternative forms of masculinity. Blair (2018) discusses this distinction in his study of masculinity in literature, explaining that hegemonic masculinity is typically aggressive, emotionally restrained, and dominant over women, while alternative or idealized masculinity may involve compassion, sensitivity, and emotional awareness. Blair (2018) argues that contemporary literature increasingly challenges traditional masculine stereotypes by presenting men who are emotionally expressive and respectful toward women.

Within the context of feminist literature, many writers challenge patriarchal structures and question dominant masculine ideals. Feminist scholars emphasize that patriarchal societies often construct masculinity in ways that reinforce male dominance and female subordination. Feminist writers therefore attempt to expose and critique these structures while imagining more equitable forms of gender relations. The poetry of Rupi Kaur has attracted considerable scholarly attention due to its focus on trauma, abuse, gender inequality, and female empowerment. Her poetry collection *Milk and Honey* has been widely studied within feminist literary criticism. Scholars note that the collection explores themes such as sexual violence, emotional healing, and patriarchal oppression. According to Serdaroğlu (2024), Kaur's work can be understood as part of fourth-wave feminism, which emphasizes women's empowerment and the use of digital platforms to challenge patriarchal norms. Serdaroğlu (2024) argues that Kaur's poetry reflects women's experiences of discrimination, violence, and objectification while encouraging women to reclaim their agency. Several studies have also examined the feminist themes present in *Milk and Honey*. Deka (2020) argues that Kaur's poetry incorporates multiple feminist perspectives, including critiques of objectification and patriarchal control. According to Deka (2020), the poems emphasize women's resistance against oppressive social structures and highlight the journey from trauma to healing. Similarly, Adzkiya, Trisnawati, and Agustina (2022) analyze how Kaur portrays women's empowerment throughout the four sections of the book: "the hurting," "the loving," "the breaking," and "the healing." Their study concludes that the poems

depict women's transformation from victims of patriarchal oppression into empowered individuals who reclaim their identity and voice.

Other scholars focus on the representation of the female body in Kaur's poetry. Rimayanti (2019) examines how *Milk and Honey* portrays the female body as a site of both oppression and resistance. According to Rimayanti (2019), patriarchal societies often objectify the female body, reducing women to objects of male pleasure. However, Kaur's poetry challenges this objectification by reclaiming the female body as a symbol of identity, autonomy, and empowerment. Research has also explored the literary style and language used in Kaur's poetry. Lukman et al. (2025) analyze the figurative language in *Milk and Honey* and argue that metaphors and symbolic imagery play a significant role in expressing emotional experiences. Their study finds that metaphor is the most frequently used figurative device in the collection, allowing Kaur to convey complex themes such as trauma, love, and healing through simple yet powerful imagery. Another important dimension of scholarly discussion concerns the representation of gender roles in contemporary poetry. Ali (2023) argues that modern female poets increasingly challenge traditional gender stereotypes by presenting women as active subjects rather than passive objects. In his comparative analysis of female poets including Carol Ann Duffy, Sylvia Plath, and Rupi Kaur, Ali (2023) concludes that these poets redefine gender identity through poetry and critique patriarchal narratives that traditionally marginalize women.

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In addition to feminist criticism, scholars have also applied gynocritical approaches to the study of Kaur's work. Islam (2020) analyzes *Milk and Honey* using the concept of gynocriticism proposed by Elaine Showalter. According to Islam (2020), Kaur's poetry reflects female experiences and perspectives that have historically been excluded from literary discourse. The study argues that Kaur's poetry creates a literary space where women can express their pain, trauma, and identity.

Furthermore, research by Siva, Rosida, and Azwar (2023) examines the relationship between patriarchy and sexuality in *Milk and Honey*. Their study argues that the poems challenge patriarchal norms by exposing the ways in which women's bodies and identities are controlled within male-dominated societies. They also highlight how Kaur uses both poetry and visual illustrations to strengthen the emotional impact of her critique of patriarchy. Despite the growing body of scholarship on *Milk and Honey*, most studies focus primarily on themes of feminism, trauma, and female empowerment. Relatively few studies examine the construction of masculinity within Kaur's poetry, particularly the contrast between harmful masculine behaviors and the idealized masculine identity that the poet imagines. While some scholars acknowledge that Kaur critiques patriarchal masculinity, the concept of idealized masculinity within her poetry remains underexplored. Therefore, this research aims to fill this gap by analyzing how *Milk and Honey* portrays different forms of masculinity. Specifically, the study examines how Kaur critiques toxic or hegemonic masculinity while simultaneously constructing an alternative model of masculinity characterized by empathy, emotional understanding, and respect toward women. By applying theoretical perspectives on masculinity and feminist criticism, the study seeks to contribute to a deeper understanding of gender representation in contemporary poetry.

Methodology

This article focuses on the construction of masculinities in the contemporary society in general and specifically the one developed in the poetry of Rupri Kaur and thus content-based analysis is used for the research design. Content analysis method is deductive with an interpretive explanatory approach. It is close to the interpretive approach and integrates the deductive and inductive analysis to examine the book.

The research analysis units are words, phrases, clauses, and in general the whole text and its content. In other words, the whole book "*Milk and Honey*" is the unit of analysis.

Theoretical Framework

This study is grounded primarily in the theory of hegemonic masculinity, developed by Raewyn Connell. According to Connell, hegemonic masculinity refers to the dominant form of masculinity that legitimizes men's power and maintains gender hierarchy in society. This model often emphasizes traits such as strength, emotional restraint, dominance, and authority. Other forms of masculinity are measured against this dominant standard and may be marginalized or considered inferior.

Connell's framework is particularly relevant for analyzing literary texts that explore gender relations and masculine identities. In the context of *Milk and Honey*, the theory helps explain how certain masculine behaviors such as aggression, emotional suppression, and patriarchal control represent hegemonic masculinity. Kaur's poetry frequently critiques these forms of masculinity by associating them with trauma, abuse, and emotional harm experienced by women. At the same time, the study also draws on the concept of idealized masculinity, which refers to socially or culturally constructed ideals of what men should be. As discussed in the provided article and in studies such as those by David D. Gilmore, idealized masculinity often includes traits that societies admire or expect from men. However, these ideals may vary depending on cultural context and individual perspective. In Kaur's poetry, idealized masculinity emerges as an alternative to hegemonic masculinity. Instead of emphasizing dominance or aggression, Kaur portrays ideal men as compassionate, emotionally aware, respectful toward women, and supportive partners. These traits are illustrated in her poetic depictions of fathers and lovers who demonstrate empathy, understanding, and emotional intimacy.

Therefore, by applying Connell's theory of hegemonic masculinity alongside the concept of idealized masculinity, this research examines how *Milk and Honey* critiques harmful masculine norms while constructing a new model of masculinity aligned with feminist ideals.

Discussion

Kaur's "milk and honey" is comprised of four parts. She has organized these parts sensibly and each part supports the previous one and gets to a unifying whole towards the end of the book. The first part "the hurting" deals with the traumas and hurting associated with unfulfilled love. Hurting associated with maltreatment of female is the core element of the first part of the book "*Milk and Honey*". Second part of the book deals with love and the third part deals with the damages love, relations, abuse and patriarchy bring with them. The last part of the book deals with rehabilitation process of those who have suffered in life. Kaur writes about love, sex, rejection and relationships, all topics common and trending on social media, but she also deals with darker material: abuse, beauty standards, patriarchy and racism" (The Guardian International, Hank. P.K.) Kaur's traumatic experiences are explicit throughout the book and in the process, she has gone to an extent of abhorring certain masculinities in the first half of the book and prioritizing some other towards the end. She lays the foundation of her book by a dialogue with a man, who asks her about her kindness to the people. This is the point where her feminist tendencies

and her voice against misogyny finds expression. She initiates her trauma and talks about her kindness and moves the scene with a declaration to be submissive as a female child and deplores the muscular encounters she had with a boy. She moves on in comparison of the boy with his father and hatred for the odor of starvation on his lips. Thus, she finds ways of exhibiting gut feelings against the rough, wild, manipulating and possessive brand of masculinity. Though, after all her reservations, she is not entirely detached from the male gender.

*how is it so easy for you
to be kind to people he asked
milk and honey dripped
from my lips as i answered
cause people have not
been kind to me
the first boy that kissed me
held my shoulders down
like the handlebars of
the first bicycle
he ever rode
I was five
he had the smell of
starvation on his lips
which he picked up from
his father feasting on his mother
at 4 a.m.
he was the first boy
to teach me my body was*

for giving to those that wanted

that i should feel anything

(the hurting, 8-10,)

the therapist places

the doll in front of you

it is the size of girls

your uncles like touching

(midweek sessions, 13-14,)

She feels haunted by her past experiences everywhere and even if this chunk of her poem replicates her sessions with the therapist because of the trauma she is going through, she still casts a dubious eye on the therapist for what he does. She is commonly vivid in her descriptions of distasted masculinities. She suffers from a reoccurring fear of rape and molestation.

every time you

tell your daughter

you yell at her

out of love

you teach her to confuse

anger with kindness

which seems like a good idea

till she grows up to

trust men who hurt her

cause they look so much

like you

(- to fathers with daughters p.19)

She has her complaints about a certain brand of fathers as well. Fathers, who unconsciously become a hindrance in the dependence of their daughters by confusing love with anger, are advised by Kaur. She feels when those girls grow up they tend to confuse anger and yelling with love and sincerity and thus suffers abuse silently.

your mother

is in the habit of

offering more love

than you can carry

your father is absent

(the art of being empty p-35)

She stands for mothers and in staunch support of feminism in general yet, she has another complaint against fathers. The negligence of fathers towards their daughters is unbearable in her ideal men. Fathers are totally taken out of the equation of love they may have for their children. The inert and less expressed forms of love from fathers towards their daughters are discouraged. Her poetic instinct becomes vulnerable and she comes up with criticizing men. In above quoted lines, yet, another brand of men who are less expressive of their feelings is taken out of the equation. Hanks is of the view that “Even the sincerest critique of her work can slide from a lucrative debate into vicious attack at the turn of a page” Hanks.P.K., (2014). The shifts and dichotomies in her poetry are in abundance. Her seriousness of tone is robust and her softness is sudden as well.

our knees

pried open

by cousins

and uncles

and men

our bodies touched

by all the wrong people

that even in a bed full of safety

we are afraid

(P 39-43)

The above lines are a direct confrontation with the male gender in general. She sounds so misandrous because of her experiences that she goes against all the intimacies a family relation may hold. She expresses her grief over her mother's expressions of love and fear in the following lines, because Kaur believes that her mother's expressions of love and fear are the same. As Hanks puts it "Push criticism of her actual writing aside and Kaur is a victim of a toxic mix of snobbery and misogyny". Hanks.P.K., (2014). While writing on the nine lessons learnt from Kaur's poetry, Crockett.M argues "misogynists will never, ever be able to make good boyfriends (2018). Hence, she is moving through different layers of masculinity, she reaches a level where every male is scrutinized. Although, later in her work she comes back wanting for a man, ideal in every respect and according to the paradigms she has created in her mind for ideal masculinity.

my father scooped me in his tree

trunk arms and

said the closest thing to god on

this earth

is a woman's body it's where life

comes from

and to have a grown man tell me

something

so powerful at such a young age

changed me to see the entire

universe

rested at my mother's feet

(P 47-48)

Now, as Kaur has repudiated almost all the masculinities, she moves into a new phase of forming her ideal one. The second part of the book (the loving) starts with her entirely new perception about men. She has started advocating her brand of masculinity. She talks about a man with tree trunk arms, which clearly symbolizes muscularity and strength. She advocates the openness of man and his acceptance of women's greatness. She has emphasized on men to understand women's greatness in life. Her ideal fathers should have loving response and openness with their daughters because she considers them to be the pre-requisites of ideal men. "On one end rests the hegemonic man, who is aggressive, drab, emotionally restrained, and always tries to subordinate women; on the other is the idealized man, who is sensitive, dynamic, compassionate, and affirms women." Blair.R., (2018). She shares the standards of ideal men with Blair to an extent.

when she tells me to marry the

type

of man i'd want to raise my son to

be like

(p 51-52)

She idealizes a brand of masculinity which she wants to grow her son into. These parameters of ideal men for Kaur are explicitly woven in her poems, where she yearns for ideal men. She wants to carry this legacy of ideal manhood into her next generation as well. Here is the cultural idealization of men from Kaur's religion and native culture (Sikhism). She says "For the past couple of years Sikhism has been such a tender and powerful force in my life. It has allowed me to believe in myself, my thoughts, and ideals as a person of the world." Rupri says one chapter of Milk & Honey in particular, "The Healing," emerged from principles of Sikh community. "It speaks to the ideas of balance, self-acceptance, identity, and humility. These are things I've learnt and experienced on my journey through Sikhism" Kaur. R., (2014)

She has feministic taste in her writings from the inspiration she draws from her culture and its studies. "Sikhi is all about art and its areas. It came to being because of art. She considers Guru Granth Sahib as a resourceful manifestation of love, "The Guru Granth Sahib is the most awe-inspiring and widespread compilation of poetry to be written." She looks at Sikh history for inspiration as well. Guru Gobind Singh Ji engaged 52 poets in his courtyard at Anandpur Sahib. Guru Nanak was the first

feminist. Guru Harkrishan taught us that age is nothing except a number. Bibi Nanaki was the first Sikh. I could go on and on but you know what I mean.... the culture we have inspires and mold my work every day” Kaur.R.,(2014). It is thus evident that despite her reservations she holds a certain brand of men higher than others. This certain brand of masculinity may be of Sikh men or those with the elements of Sikism and more refined elements of masculinity in general.

my favorite thing about you is

your smell

you smell like

earth

herbs

gardens

a little more

human than the rest of us

but have you seen

that boy he brings

the sun to its

knees every

night

nothing is safer

than the sound of you

reading out loud to me

- the perfect date (p55-59)

Another quality Kaur craves in her ideal men is their closer to nature. Men, who appreciate its beauty are prioritized over the men who are not or less receptive to nature. Men with more muscular power and shape with a touch of spirituality and very fond of reading are portrayed to be ideal men.

he placed his hands

on my mind

before reaching

for my waist

my hips

or my lips

he didn't call me

beautiful first

he called me

exquisite

-how he touches me (p 60-63)

Kaur's ideal masculinity is in dichotomy with her earlier portraits she draws of them. She had problems with all the men at one stage due to her trauma she has gone through. However, when she gives description of falling in love again, she praises the feelings a certain male touch should evoke. She prioritizes an untraditional way of expressing love, in a way yearning to be loved as such. She is also persuasive in her approach throughout the process of idealizing man. She prefers to develop her own world of idealized masculinity.

he says

i am sorry i am not an easy person

to want

i look at him surprised

who said i wanted easy

i don't crave easy

i crave goddamn difficult

(p63-64)

She now comes up with another precondition for her ideal masculinity. She wants men to be stubborn and difficult to love. She wants her ideal men to hold their self-respect and integrity high. She does not want men to be easily accessible at all. They should have high standards and may be contended within themselves. She adds one more layer to the making of her ideal men.

This process of idealization of masculinity meets with the theme of Kaur's most advocated empowerment. She certainly feels seeking and even constructing ideal masculinity adds to the empowerment of women. Additionally, there is an ample reason manifested in the fact that she has a large fan following. Her book "*Milk and Honey*" is at the top of (New York) best sellers list and she is the voice of more than one million people on Instagram (a social media application). People love her for she speaks against their sufferings from fears and traumas. She's gaining popularity among people. Sorry (not really sorry), but I'd rather see the name "Rupi Kaur" at the top of the New York Times bestsellers list, rather than some "John Smith" or whatever. Mehar, (2017). Mehar had this wish before "*Milk and Honey*" topped the charts of New York best sellers list. The amount of tributes to Kaur reaffirms the fact that she is educating many people around the world about the different layers of masculinity. She lets the reader move with her and persuades them prefer one type of masculinity over the other.

i need someone

who knows struggle

as well as i do

someone

willing to hold my feet in their lap

on days it is too difficult to stand

the type of person who gives

exactly what i need

before i even know i need it

the type of lover who hears me

even when i do not speak

is the type of understanding

i demand

- the type of lover i need (p 85-86)

Now, as Kaur has put on her hard work and came out of those different layers of making her ideal masculinity, she feels assured about the stage to be set to launch the portrait of her ideal man with utmost intensity. Her wishes seem to be common place in the beginning, as being the child of the contemporary age; this is the wish of almost every female. Although later in the poem, she becomes more expressive and openly states that she needs a person exactly in compliance with what she wanted in him (her ideal man). Kaur wants ideal men to be hardworking, resilient, supportive, caring, empathetic and understandable of untold yet, desired wishes. She wants ideal men to have an exalted understanding even of the silence of women. If one wants to attain standards of ideal masculinity designed by an individual or a society, he has to lose his previous identity and become a replication of what others want him to be. This loss of identity (hegemonic masculinity) caters for unanticipated behaviors in men that lead to identity crisis leaving many men fragile and vulnerable.

Conclusion

Rupi Kaur, who is regarded as a staunch feminist comes up with the idea of an ideal brand of men in her first poetry book titled "*Milk and Honey*". She uses metaphors and personifications to put forward her favorite brand of masculinity. Apparently, there are dichotomies in her idealism of masculinity at different points in her work, but deeper down she craves for a kind of masculinity which is the blend of traits from different masculinities. She advocates a certain brand of masculinity and keeps this notion enticing for her readers as well. She talks about trauma, abuse, fears and all other atrocities going on with a female gender. She appeals to the female gender to stay expressive of everything bad that has happened to them. She becomes so intense at criticizing men at times that she seems vulnerable to be called misandrous. Through the course of her book "*Milk and Honey*" she detaches from the male gender initially but comes back strong idealizing masculinity rather than detaching from it altogether. Thus, she creates an idealized form of fatherhood and lovers; two most common and intimate relationships a woman may have with a man. Kaur wants ideal men to be painstaking, tough, accommodating, gentle, compassionate and able to understand untold yet, preferred wishes of women. She wants ideal men to have an illustrious perception even of the silence of women. She

has thus far been able to create her version of idealized masculinity in her book the “*Milk and Honey*”

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