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A Deconstructionist-Linguistic Analysis of Atkinson's Poetic Collection *Lumen* from EFL Learners' Perspective

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ABSTRACT

The present research attempts to analyze the divergent themes and thought patterns in the poetry collection *Lumen* by Tiffany Atkinson in light of the Post-Modernist Deconstruction theory postulated by Jacques Derrida. Atkinson is a British postmodernist academic and award-winning poet. *Lumen* is a medical discourse with an artistic portrayal of pain, suffering, human vulnerability, the speaker's reflections on time and memory, and his reactions to existential angst. The researchers applied the tenets of Deconstruction theory to analyze this text and its aesthetic and linguistic value. This research is qualitative and is based on textual analysis. Ultimately, the analysis showed that the utilization of diverse notions about life, language, and society led the researchers to explore the underlying structures, interpretations, and subversive elements of this poetry collection. It also highlighted that Atkinson's poems used a lot of imagery, such as the imagery of Kali, morphine, Kolkata, and the intricate interplay of literary tropes that give multiple meanings, challenging fixed interpretations and inviting readers to question assumptions. They enhanced readers' understanding of Atkinson's artistic vision, language, identity, and societal engagement, as revealed in *Lumen*. The smart interplay of past and present,

reality and imagery also portrays that Atkinson's poems have fluid and multiple meanings. Atkinson's *Lumen* captures the complexities of human existence and the intricacies of language by using artistic innovations, fragmented and disjoint narrative, and shifting paradigms of perception and interpretation. *Lumen* emerges as a critical text that invites readers to delve beneath the surface of language and meaning.

Keywords: Deconstructive Analysis; Derrida; Social Relationships; British Poetry; Open Interpretation; Learning Opportunities; Quality Education

1. Introduction

Deconstructive methodologies in literary analysis have proven effective in revealing literary texts' complexities and underlying meanings. Derrida introduced the concept of Deconstruction in the late 1960s, which subsequently emerged as a significant approach that influenced literary studies during the late 1970s, influenced by Ferdinand de Saussure's semiology. Deconstruction demonstrates the inherent insatiability of language and the fluidity of meanings. Deconstructive analysis sheds light on the multiplicity of meanings within texts, creating opportunities for multiple interpretations and ideologies. Deconstruction can also be defined as: A method of critical analysis that questions the language's ability to represent life realities accurately. It claims that no text can have fixed meanings. The readers can reject all the preconceptions and philosophical notions and interpret the text according to their understanding[1].

This theoretical method examines the tensions and contradictions within literary works, demonstrating that a text cannot be limited to a single meaning. By applying the theory of Deconstruction, the readers can uncover different meanings from the text. Additionally, literary texts reveal differences across several semantic, structural, syntactic, and phonological levels, enabling researchers to trace the variations in the meaning and interpretation of the scholarly text. In diverse fields, several comparable studies have been conducted to investigate language methods and how interaction shapes views in a society. For instance, studies on peer facilitation are used to facilitate other students in educational studies. It benefits both students: the one who is studying and the other who is the facilitator[2]. Asynchronous online discussions encourage students to analyze and evaluate, fostering critical thinking in a higher education setting[3]. For instance, a study highlights that peer facilitation techniques most frequently used are giving opinions and asking ques-

tions. For deconstruction, (1) language is dynamic, ambiguous, and unstable, which allows for multiple interpretations; (2) existence has no center, no stable meaning, and no fixed ground; and (3) human beings have different identities that invent different interpretations or ideologies and choose to believe. In a nutshell, deconstruction does not give a definite interpretation, but instead generates multiple interpretations. It also emphasizes the reader's role, understanding, biases, and assumptions in shaping the meaning of a literary text[4].

Moreover, in his influential book on the theory and practice of deconstruction, Christopher Norris writes that 'Deconstruction is the active antithesis of everything that criticism ought to be if one accepts its traditional values and concepts'[5]. Much of the deconstruction takes place in the margins of the text as it actively reveals the aporias and contradictions that the author tries to conceal under the literary terms or rational façade. Norris further tells us that a text should be deconstructed through a strategic reversal, paying attention to casual details like metaphors, imagery, or incidental arguments. Even modern scholars, such as Usher, Edwards, and Spivak, emphasize that a text deconstructs itself by presenting the language as a transcendental signifier. As per Gary Rolfe's notion, no single authoritative deconstruction of any particular text exists. Hence, each text has the opportunity of multiple supplementary deconstructive texts and is open to a vast number of interpretations[6].

In his essay The Death of Deconstruction, the End of Theory, and Other Ominous Rumors[7], Jeffrey Williams explores the rise and fall of deconstruction, as it reflects the institutional trajectory that brings a broader shift in literary theory. William illustrates that by declining interest in its theories, the death of deconstruction occurred by the late 1980s and early 1990s. Besides theoretical exhaustion, this decline also relies on newness and shifts towards other movements such as historicism and cultural studies.

This research study aims to do a Deconstructionist anal-

ysis of British poet Atkinson's fourth collection, *Lumen*, published by Bloodaxe Books in 2021. It includes work based on a hospital residency with an opening sequence titled "Dolorimeter," which won the Medicine Unboxed Creative Prize in 2014. This research explores Atkinson's innovative narrative structure, language, and use of intertextuality, which challenge readers' expectations and blur the lines between reality and fiction. By closely examining the fragmented narrative of the collection, this study argues that Atkinson utilizes deconstructionist techniques to subvert traditional notions of identity, subjectivity, and storytelling. Furthermore, by analyzing Atkinson's poetry collection through the deconstructionist lens proposed by Derrida, the research also seems to answer how the imagery used by Atkinson can correlate with the themes of the poems and how Atkinson's ideas and linguistic choices present a plethora of new interpretations and deeper layers of meanings, which aims to enhance the reader's understanding of Atkinson's artistic vision about life, language, identity, and involvement in societal issues.

Research Questions

This research study will look into the answers to the following questions.

1. How is the deconstructionist technique applied to the selected text to subvert the traditional notion of identity, subjectivity, and storytelling?

2. How can the imagery utilized by Atkinson correlate with the themes of the poems and How Atkinson's ideas and linguistic choices present a plethora of new interpretations and deeper layers of meanings?

2. Literature Review

The deconstructive approach originates in Jacques Derrida's foundational works, particularly Of Grammatology (1967). Derrida's ideas challenge the traditional notion of stable, fixed meanings and diverse categories. He argues that language is inherently ambiguous and contains contradictions, allowing for multiple interpretations. This theoretical notion forms the basis of deconstructive analysis, revealing the hidden assumptions and power dynamics within texts, discourses, and societal frameworks[8].

The deconstructionists believe in breaking up the hegemony of established ideas and offering multiple meanings of the same idea and word, going beyond denotative meanings. Deconstruction is often confused with the German term of destruction coined by Martin Heidegger (1889–1976). The term "deconstruction" derives from the French verb "Devonshire," which means "to undo" or "to take part," while Martin Heidegger's concept of "destruction," which means "de-building" or "destruction. Derrida redefined Heidegger's term as "deconstruction." This shift has allowed "deconstruction" to permeate philosophical, literary, and political discourse, expanding its application beyond its original contexts in grammar and architectural jargon[9].

Deconstruction is not destruction; in other words, it is dismantling institutional, intellectual, and cultural institutions, starting with texts rather than their destruction. Derrida states: "But the act of undoing, decomposing, and de-sedimenting structures was not a negative operation"[10]. Deconstruction asserts that there is no clear distinction between the signifier and the signified. Saussure defined the signifier as a form that the sign takes and the signified as the concept it represents[11]. Derrida believes that all meanings within the text have textual and intertextual relationships.

According to Derrida, Deconstruction is a critical framework that posits language as a complex system of signs marked by contradictions, differences, and oppositional forces. It challenges the binary oppositions and conventional interpretations of literary works. In contrast, Saussure presented the theory of structuralism in which he explains Binary opposition as: "how the units of language have values or meanings; each unit is defined in reciprocal determination with another term, as in binary code. It is not a contradictory relation but a structural, complementary one"[12].

Drawing on Derrida's ideas, the concept of difference helps analyze the text and interpret different meanings simultaneously. A scholarly text has no one particular or single meaning. As Derrida famously stated, "There is nothing outside the text"[11], underscoring that context and interpretation are inseparable from meaning. Different readers can derive different meanings from the exact text by applying the theory of Deconstruction. The deconstructive analysis exposes the multiplicity of meanings and opens up space for alternative interpretations by examining the tensions and contradictions within texts. Additionally, the deconstructive analysis significantly impacted postcolonial literary studies, deconstructing dominant narratives and highlighting the power dynamics

inherent in colonial discourses [13].

Each new reading shifts its meanings, so finding a stable and fixed meaning is impossible. Every text examined what they explicitly stated and what was left behind, such as gaps, silences, or binary oppositions. Every text must be interpreted internally and externally, as the nature of language is continuously evolving. Derrida also argues that words lack fixed meanings. Ahmad[14] states that Derrida prosecuted an absence of meaning that words possessed with them no definite meanings if each word was a sign having a signifier and a signified, then later also acted as a former, then which meaning was to be taken in the text.

According to Haider et al.[15], Deconstruction operates within a hierarchical framework that is a foundation for understanding metaphysical concepts in specific literary texts or discourses. This theory emphasizes the significance of binary oppositions—such as being/non-being, essential/inessential, good/bad, masculine/feminine, truth/lies, speech/writing, and soul/body. These oppositional pairs establish a hierarchy of truths or values within the text. A literary text has different levels of differences, such as syntactic, phonological, semantic, and structural levels, and has various interpretations that vary from reader to reader.

Derrida's Structure, Sign, and Play criticizes the literary theory of Structuralism by Ferdinand de Saussure and asserts that language is dynamic, ambiguous, and unstable, gives different meanings; existence has a different center, unstable meaning, no particular ground; and other people have different ideologies, the only identities that matter to opposing ideologies are the one people choose to believe and fabricate about their selves. Modern deconstruction explores the fleeting and illusory nature of collective identities, which are embedded in the metanarrative language of our culture[11].

According to Derrida, deconstruction is a valuable means of interpreting new meanings about the text. Derrida's detailed analysis of Rousseau demonstrates the connection between writing and language, which Derrida refers to as supplementation in the text. A 'supplement' is something secondary, a sign of a sign, replacing already significant speech[16].

A dearth of scholarly work applies a deconstructive framework to examine the underlying structures, meanings, and subversive aspects of Tiffany Atkinson's poetry. This research paper aims to fill this gap by conducting a deconstructive analysis of *Lumen*, enhancing our understanding of poetic expression and contributing to the broader conversation within contemporary poetry studies.

3. Research Methodology

This research study deals with a textual analysis of the poetry collection *Lumen* by Welsh poet Atkinson. It adopts the Deconstructionist theory to analyze this poetic collection, examining its linguistic, structural, and visual elements to disrupt conventional notions of self, identity, and language. The primary objectives of this research study are to analyze the literary devices and techniques employed in the poems to express experiences of suffering and illness, explore the emotional and psychological impact of suffering on both individuals and their families, and examine whether the poems either challenge or uphold dominant narratives fixed to suffering and illness.

3.1. A Deconstructionist Analysis of Atkinson's *Lumen*

Lumen is divided into two sections, followed by standalones, featuring many imageries such as star Otto, Atkinson's red dog, etc. While reviewing this poetry collection, Laura[17] primarily focuses on the sequence Dolorimeter, which comprises nineteen readings. These readings were done during a residency at Bronglais Hospital, Aberystwyth, in 2014.

The first poem of this collection is Heroin Works by Tiffany Atkinson. The title Heroine Works symbolizes the opioid drug made from morphine, which slows down certain functions of the brain and nervous system and gives relief from physical pain and feelings of well-being. While taken from the deconstructionist perspective, the poem challenges traditional language norms by employing metaphorical expressions that evoke sensational, emotive, and vivid imagery. Imagery[18] is a figurative language that influences the reader's interpretation by turning text into rich and layered meaning that may transcend the author's intent. Its metaphorical nature evokes vivid visuals and emotions that foster deeper engagement with the text. The poem uses vivid imagery to describe the intensity of pain as something tangible, affecting the environment and the feelings of the

people in the house. The simile and imagery of pain subvert the reader's expectations and acquaint the readers with the horrible and long-lasting effects of pain, for instance:

> In the house, the pain hung like laundry from
> each edge.
> You could walk in and feel it flap against your
> face.
> It was thick in some corners like meat,
> and there was nowhere else to put it. (1.3.6–9)

The poem deconstructs the multiple interpretations of pain. The chronic pain worsens and intensifies over time, lasting for extended periods, ranging from months to years, and in some cases, persists throughout a person's lifetime. In contrast, episodic abdominal pain typically resolves within a few hours. This distinction challenges traditional notions of pain and suffering, encouraging a deeper exploration of the complex meanings found within metaphorical language. Metaphors are a form of figurative language that compares two different objects that have something in common. The poem uses metaphors to describe the impact of the pain on the family and their home. For example, the pain is compared to a loud television that one cannot get into, and the consultant's intervention is likened to waving a bright umbrella and dragging the family away from the painful situation.

The Heroin Works destabilizes the traditional notion of familial relationships. The mother smoking, the father being busy, and the brothers being loud can be seen as various coping mechanisms or attempts to escape the reality of the situation and subvert that fixed assumption attached to family love, care, and protective bond between parents and child, that subversion challenges the societal set image of parental and emotional care and absence of family in this painful situation.

The present poem consists of irregular lines and stanzas, adding to its free-flowing and emotional nature. This structure also reflects the chaotic state of the family's life before the consultant's intervention. The poem also employs abstraction through abstract concepts like relief, hope, and normalcy, which are essential to understanding the narrative and its resolution. The poem challenges the assumption that the author's intention does not solely determine the poem's meaning but is open to different interpretations by other readers. The poem's imagery and language create space for multiple interpretations. The poem deconstructs the social

structure and portrays the consultant as a source of hope, relief, and escape. As mentioned in the stanzas of Heroine Work:

> There was nowhere else to put it. The mother
> was smoking Silk Cut back-to-back. The pain
> was like a television left on loud in a room
> that you couldn't get into. The father was busy
> and the pain was a baby that no one could find.
> The brothers were upstairs all three loudly
> (10–15)

The second poem is a found poem created from notes written by Dylan Thomas while composing his final poem, "Elegy to his Father"[19]. This context provides insight into the poet's emotional state and intentions. The poem exhibits a fragmented narrative, characterized by disjointed phrases and words that lack a cohesive structure.

The second poem is a poem that was found and created from notes written by Dylan Thomas while composing his last poem, Elegy to his father. Watkins[20] defines elegy as a poem that has an emotion of lament, meaning to feel or express sorrow and to mourn for something. This context gives us an insight into the poet's emotional state and intentions. The poem exhibits a fragmented narrative, characterized by disjointed phrases and words that lack a cohesive narrative. It questions the conventional ideas about unity and coherence within poetry as a significant deconstructive technique. By presenting the text in fragments, Atkinson subverts the reader's expectations, encouraging a more abstract engagement with the work, which resonates with themes of pain and suffering. The fragmented phrases and incomplete sentences convey a sense of disorientation and vulnerability, which contribute to the idea of deconstruction. This fragmentation aligns with Derrida's critique of logocentrism, which challenges the reader's expectations about coherence, clarity, and rhyming scheme, resisting the structural norms of the poetic tradition.

> In one, Pain made him skin & bone &
>   //// spirit ////
>   tired
>   skin & bone
>   and
>   skin soul & ///
>   bone

Oh, pain (1.4.4–10)

The poem deconstructs the assumption that Thomas was working on an elegy, suggesting that he aimed to create a poetic homage to his father, delving into themes of grief, memory, nostalgia, and the passage of time. This unfinished elegy captures the emotional, psychological, and creative turmoil experienced by Dylan Thomas. The poem provokes a distinct emotional reaction, remaining open to various interpretations while simultaneously questioning the author's intended meaning. This poem challenges fixed traditional ideas about forms and structures of poetry and uses free verse. Free verse [21] is categorized by the absence of a fixed rhyme scheme or metrical pattern, through which the poet gets the freedom to convey their thoughts, emotions, and ideas in a more creative, fluid, organic, and unstructured manner. It disrupts conventional language conventions by using enjambments and breaks that interpret the intensity of pain and suffering. The poem deconstructs the emotive and vivid imagery to convey the emotional state and experiences of pain and grief. For instance, the phrases "pain consumed him" (1.4.1), "skin & bone & spirit" (4), and "gruff/ scoff" (17–18) create strong visual and emotional impressions.

The poem "Found Poem I" destabilizes the conventional writing approach by suggesting that pain resists language. Its disjointed fragments convey the profound intensity of suffering, effectively disrupting linear notions of time and meaning. It deconstructs the idea of time and meaning by intertwining elements of the past and present. The conventional language conventions asserted by the contrast "die darkly/live lightly" (1.4.12–13) can be interpreted as a metaphor for embracing the darker aspects of life while maintaining a lighthearted and positive outlook, possibly symbolizing the struggle between despair and hope. The repetition of certain words and phrases, such as "pain," "tired," and "live lightly," creates a sense of emphasis and reinforces the poem's central themes.

Another poem is "Song of a Pain," which challenges and subverts the traditional meanings and structures of poetic notions. The title Song of a Pain can be interpreted in various ways, as it is open to multiple interpretations. However, Song of a Pain refers to a poetic expression that explores the complexities and nuances of pain, both physical and emotional. The title suggests that the poem portrays pain artistically through language, transforming it into a medium that can evoke feelings, thoughts, and empathy in readers or listeners. The poem begins with a metaphorical birth scene, comparing it to a "breath like a tumble of notes" (1.6.1), implying chaos and unpredictability surrounding the speaker's birth. The poem employs the simile of a child as a representation of God, which introduces an element of uncertainty and questions real-life assumptions. This literary device challenges readers to reconsider their assumptions and perceptions profoundly, inviting deeper reflection on the nature of divinity, rebirth, and innocence. The poem asserts the idea of transformation into a new god, accumulating brightness and strength as they navigate existence, emphasizing a sense of inevitability and permanence. It deconstructs the contrast and juxtaposition of darkness and brilliance, reflecting the complexity of the speaker's identity. The poem deconstructs the concept of time by contrasting several moments of time and space. It suggests a sense of self-awareness and assertion of his identity. It questions the conventional perception of time and space as linear and sequential constructs. For instance, "as I spun in time and space" (1.6.5). The use of imagery and poetic language in poems gives multilayered interpretations. Tim Jensen [22] defines metaphor as a comparison between two unrelated things, in which the qualities of one thing are figuratively carried over to another. As a metaphor for the speaker's identity, he describes himself as "a dark rose" (9) in the garden. The metaphor of a dark rose, different from the typical red rose, rejects the traditional societal norms of beauty and perfection. This can be interpreted as the speaker's resistance to societal expectations and challenges the notion of his unique identity. Using the imagery of the "dark rose" (9), the poem challenges social constructs by challenging the fixed divine ideas and their contradictions. The poem deconstructs the concept of competence by questioning the link between "opening" (10) and "death" (11, 12). It deconstructs the nature of life and its fleeting movements. The lines "I know of my openings/and deaths except this now" (1.6.10–11) reflect the present's acceptance despite the uncertainties of the past. It conveys a feeling of inevitability, as if the speaker has always been present in some form. By questioning his origin and death, the narrator invites readers to reconsider their understanding of life and its various stages.

The poem Song of a Pain asserts the elements of relationships and correlativeness by deconstructing the line "so

when she breathes, I'll swoop back in"(14), which suggests a mutual relationship between the narrator and the person they are connected to. This highlights the interdependence of the speaker with "her," who may likely be the person who gave birth to the speaker or the one who nurtured the speaker's existence. The speaker highlights the sense of closeness and intimacy, expressions of desire that challenge conventional ideas surrounding self-sufficiency and individuality. This dynamic exchange between the presence and emotion reflects that identity is often shaped through connections with others. The poem disrupts traditional language conventions by using similes, metaphors, imagery, contrasts, and structural elements that invite deeper interpretation. It reflects the philosophical notion of consciousness, selfhood, and identity, and questions Western ideals of individualism and independence. It also challenges the linear connectiveness between time and space. The poem challenges the conventional notions of meaning and interpretation by using ambiguous and abstract language and invites the reader to question the fixed idea of existence and the complexities of being. The ambiguity suggests that readers project their own experiences and understandings to generate a much deeper interpretation of the text. It suggests that the poet's intention does not solely determine the poem's meaning and gives ways for the reader to interpret it multiple times.

Another poem is "Accident & Emergency," which portrays the chaos and turmoil of a hospital's emergency department. The poem, written by Tiffany Atkinson, employs deconstructionist ideas to challenge the notions of time, space, and human experiences in the emergency ward. It challenges traditional language norms, creating a fragmented and disjointed narrative structure. The poem's use of non-linear narrative and blurring boundaries between self and others develops a sense of disorientation, mirroring the experience of being in a hospital emergency room. The poem deconstructs the notion of objective time by portraying a timeless and confusing experience within the hospital waiting room. It helps to understand the importance of language in a non-native context[23,24].

The first line of the poem sets the tone of the poem: "Anyone claiming that time/is objective deserves a night/in A & E"(1.5.1–3), which critiques the notion that time is objective. The speaker challenges the belief that time is objective, arguing instead that it is subjective and largely influenced by human experiences and situations. This EFL Learners' perspective can be changed in different circumstances[25]. In the A&E setting, time may be dragged or slowed down due to the uncertainty and anxiety while waiting for care and help. The present poem also disrupts the established expectations of readers by subverting the assumptions about time and space. The speaker employs hyperbole with the use of phrases such as "a thousand years" (4) and by introducing the concept of an "un-invented" vending machine (7), the poet significantly subverts the reader's perception of time and space. These phrases evoke a feeling of distortion and confusion by blurring the lines between past, present, and future. The vending machine, symbolizing authority and control, unexpectedly malfunctions, resulting in a sense of disempowerment and helplessness among the individuals in the waiting room. The lines create a sense of disorientation by blurring the boundaries between past, present, and future. In postmodernist literature, writers often play with time and narrative linearity to represent that time is not fixed, but the past or future can constantly be rewritten or reinterpreted in the present. Many contemporary writers use fragmented narratives and multiple perspectives to challenge the notion of time[26]. The vending machine, which represents authority and control, suddenly breaks down, leaving the individuals in the waiting room feeling disempowered and helpless. The image of the boy reinforces this with an appendix, "no bed nil by mouth"(18), who becomes the focal point of attention and concern. Through the use of metaphor and vibrant imagery, the poem invites a variety of interpretations. The line "That sea of greenish light"(15) personifies human-like qualities and suggests the atmosphere and lighting in the room, which creates a sense of observation and surveillance. The shadows further emphasize the patients' isolation and vulnerability. The imagery of light/shadows deconstructs the idea of binary opposition, creating an eerie and disorienting atmosphere. The wound caused by pain serves as an indication of the disruption of the phallic order. The speaker's comment, "It was another wound/of sorts"(1.5.10–11), suggests that this wound is physical, emotional, and psychological.

The present poem also deconstructs the traditional notions about family love and care. The boy's appendix may symbolize the unexpected and uncontrollable event that disrupts the normal flow of life. The narrator and his father feel abandoned and helpless, but the arrival of the medical staff

brings relief and a sense of order to the chaotic environment. This contrast highlights the significance of professional help and the comfort it brings to those in distress. The poem deconstructs social structures by challenging the validity of the existing system and revealing its inherent contradictions. It highlights the irony of the medical system, where patients struggle with broken vending machines. The speaker's blunt and derogatory remarks subvert the reader's expectations and challenge the fixed notion of power and progress. The image of "drifts of women" (33) moving softly around a patriarch implies a sense of domesticity and order, contrasting with the chaos described earlier in the poem. The relationship between the narrator and his father highlights the intergenerational bond and shared experience of waiting for help. The father's statement, "This is how the world works "(36), suggests a sense of wisdom, knowledge, and understanding that comes with age.

> This is how the world works.
> Still, my father said (1.5.36–37)

The next poem taken for a Deconstructionist analysis is Mr. Broad's Morphine. The title of the poem is quite suggestive and ambiguous. The poem begins with the speaker expressing uncertainty about their destiny. This disruption of chronology sets the tone for the rest of the poem, characterized by disorientation and confusion. The present poem subverts the fixed notion of poetry by using fragmented thoughts and a disjointed and disjunctive narrative. The structure and language of the poem break with traditional patterns, opting for stream-of-consciousness techniques and fragmented sentences that affect the speaker's internal monologue, disrupting the reader's expectations. The fragmented structure creates a sense of chaos, ambiguity, uncertainty, and closeness that reflects the speaker's emotional state. The nurse's response to the speaker's question, "Am I going to die?" (1.8.3), shows the lack of trust between the patients and the doctors. The speaker is in a weak position, while the audience has the power to determine their interpretation. The structure and language of the poem disrupt conventional language conventions and subvert the reader's expectations by employing a stream-of-consciousness technique and fragmented sentences that reflect the inner monologue of the speaker. The term inner monologue [27] portrays the continuous flow of thoughts, feelings, and awareness in the character's conscious mind. It also embodies the character's

inner feelings and gives a glimpse into his inner reflection.

The poem deconstructs the power dynamics between nurses and patients. The nurse's nonchalant response to the speaker's question, "Am I going to die?"(3), highlights the power imbalance between the patient and the medical professional. The speaker is vulnerable, while the nurse holds the power to determine their situation.

> When it all got bad, I couldn't see an end
> I couldn't see how it would work out.
> Am I going to die? I said. The nurse didn't
> bat an eyelid. (1.8.1–4)

Then, the narrative shifts towards a farmer and his dog. This stanza reinforces the power dynamics, where the farmer controls the dog while the speaker is a mere observer. The dog's attempt to sell himself also symbolizes the commodification of healthcare. The narrative shifts to the present, highlighting the narrator's active senses and using explicit language to convey the speaker's disgust. It represents the unpleasant atmosphere of the hospital. Using obscenities adds to the sense of realism and emphasizes the speaker's frustration. Alliteration in "Kathy Kathy"(13) adds to the understanding of rhythm and musicality.

The poem subverts the reader's expectations and trust in medical care. In the traditional notion, hospitals are associated with care, safety, and healing, but this subversion portrays hospitals as a place of discomfort and violence by criticizing the medical system. The comparison to a bandage effectively conveys that even something as mundane as a hospital room can suffocate. The present poem evokes a particular emotional response. It suggests that the author's intention does not solely determine the poem's meaning but is open to interpretation by the reader. The line "KATHY/ I said and looked down into the valley where/there was a music festival I could see" (1.8.17–19) creates a sense of disconnection from reality, as if the speaker is gazing out at something idyllic while still trapped in their hospital bed. The poem blends the past and present, presence and absence. It also challenges the binary oppositions that often define absence as emptiness. This invited readers to rethink their understandings and gave diverse interpretations. It criticizes the detachment and apathy of medical professionals towards their patients' health and well-being. By using hyperbole, in the following sentence, "it in Iesu Mawr it was the most dreadful/ the worst" (1.8.29–30), the speaker tries to convey

his distress, trying to show his emotional condition. In the poem's context, the speaker portrays his emotional distress and the seriousness of the situation. The poet uses several poetic techniques, such as metaphor, imagery, humor, irony, and smart wordplay, reflecting postmodern theory's characteristics.

Jane Wilkinson praised this collection's poems for their avant-garde language and experimental approach. While giving the review of *Lumen* in the *Poetry Society*, she highlighted the book uses exquisite word choices, such as "sempiternal," "mommet," and "thurifer," and it takes a fresh approach to several subjects [28]. It helps to reject the fixed traditional assumptions about the seriousness and solemnity of poetry. The poem challenges conventional expectations by employing several contrasting images and emotions. By presenting contrasting images such as fear and hope, it encourages readers to reconsider their fixed interpretations of these feelings, fostering a more nuanced comprehension of the complexities of human experiences. The sentence "But the nurses/they can make your life/a misery"(1.8.31–33) deconstructs the notion of power dynamics between patients and medical professionals, highlighting how easily nurses can control patients' lives.

> Or they can save your life. It's
> a relationship, and if you're some grumpy
> old scrote, well, I tried
> to keep my manners even when you know.
> (1.8.34–37)

The speaker concludes by emphasizing that the worst part of their experience was witnessing others enjoying themselves while surrounded by the foul smell. They struggle to find any poetic value in sharing their story. The poem employs ambiguous language and imagery, allowing for various interpretations. It questions conventional ideas of language, meaning, representation, and genre, effectively unsettling the reader and probing the authority figures.

The following poem, Neuropathy, defiantly subverts the typical narrative of cancer as a heroic battle, instead highlighting the mundane and practical challenges patients face. The present poem challenges conventional language conventions by using emotive and intense language to express the speaker's father's distress. The term Neuropathy is a condition caused by chemotherapy, which destabilizes the condition of the speaker's father. The use of the words "Is

it odd" (1) subverts the reader's expectations about cancer as a heroic battle, inviting the reader to question their expectations about illness and the intensity of pain. The phrase "eighteen months into his treatment" (2) establishes the notion of time and progression. The use of "collateral from chemo" (5) instead of "cancer" is a deliberate choice to shift the focus away from the glamorous or sensational aspects of the disease to intense and throbbing pain. The present poem highlights the intergenerational relationship between son and father. The phrase "no sensation in his finger-/ tips or feet" (6–7) emphasizes the physical impact of the condition, while "and irreversible"(8) underlines its permanence, which also raises questions about the speaker's father's acceptance or coping mechanisms.

> Is it odd
> that eighteen months
> into his treatment
> Dad's neuropathy (1.9.1–4)

The present poem deconstructs the impact of chronic illness on daily life. These three examples, "he cannot do his buttons/sense the dog's fur/or stay on a bicycle"(1.9.9–11), highlight the practical challenges caused by neuropathy. The poem deconstructs the father's distress, sufferings, and identity by highlighting his emotional and psychological state. The use of everyday activities as metaphors for suffering destabilizes a sense of relatability and normalcy, making the reader confront the reality of living with a chronic condition. The poem also disrupts the fixed and traditional notion of poetry and uses the aspects of post-modern literature by adding fantastical terms. The comparison between neuropathy and "Gormenghast" (13), the fantastical and dramatic term, suggests that neuropathy is an overwhelming force that eclipses even the direst aspects of cancer. The stanza "He's/an army man/pragmatic as a horse" (1.9.14–16) challenges the idea of a constant and cohesive personality. He invites readers to examine individual identity's shattered, fragmented, and changing aspects. The poem challenges the reader's expectations and disrupts traditional language conventions through animal imagery, which enhances the portrayal of the speaker's father's rugged individualism and underscores his resilience in the face of adversity.

The poem critiques the dominant discourse on pain by questioning its measurement and representation. The triage nurse's advice to "Look for the one/who's drawn himself

in/like a stone" (28–30) implies that external factors do not determine personal reactions to suffering; causes often influence how someone feels pain. The phrase "the shouter isn't necessarily/the worst-off" (1.9.26–27) suggests that loudness or visibility does not necessarily equal suffering. It emphasizes that pain is not just an emotional response but a physical indicator. This line also invites the reader to look beyond surface-level expressions of grief. This challenges the notion that pain can be objectively measured or understood.

The speaker admits their father's disapproval of their emotional reaction to his illness, signifying a power struggle between the generations. This statement also emphasizes the conflict between obligation and sentimentality. The poet subverts the notion of binary opposition by comparing his father's intense situation with King Lear[29], a play known for its exploration of grief, loss, and mortality, which is ironic, as it implies that their experience is not grand or heroic. The poem's ambiguous language and imagery create space for multiple interpretations.

> I have found a way of daughtering
> that falters as he rights himself
> But this is not King Lear
> nor pain and all its gaudy wagons
> but the dusty silence after (20–24)

By comparing his father with the Shakespearean tragedy character, the speaker draws the opposition between masculine stoicism and emotional vulnerability. This comparison challenges fixed roles by collapsing traditional paternal power and power struggles of familial dynamics.

From the deconstruction perspective, the poem deconstructs the religious and emotive aspects. The inclusion of Father Damien, a Catholic priest known for his work with lepers, serves as a commentary on power dynamics within religious institutions. The image of Father Damien spitting in the altar candle's flame can be seen as a metaphor for resistance against oppression.

The sermon on Caritas (charity) delivered by Father Damien is presented as a critique of altruism. The act of his spitting into the altar candle's flame can symbolize defiance against self-righteousness and moralistic approaches to suffering. It also highlights the tension between duty and personal feelings.

The poem intentionally avoids giving clear resolutions or explanations, inviting readers to engage in open-ended interpretations and critically analyze the established assumptions and connotations. By using vivid imagery, symbolic language, and various literary techniques, the poem examines the complex emotions and realities of illness, as embodied in the speaker's father's struggles with neuropathy. Ultimately, the poem invites the readers to feel compassion and empathy towards suffering people. It examines the intricate interplay of emotions and experiences that influence human responses to illness. According to Derrida's theoretical approach, Pranidhana[30] criticizes the authority of the Buddhist friend and their interpretation of compassion. The word *Pranidhana* is a Sanskrit term which means "surrender," "devote," or "be supported by." The poet adds societal, cultural, and historical depth by choosing this title and referencing spiritual traditions that have influenced Western thought. The speaker in the poem critiques the concept of spirituality and identity by highlighting his friend's "superior" qualities. The opening of the poem sets the tone for the rest of the stanzas, highlighting his friend's spirituality and his idea of compassion that is accessible to anyone. The phrase "in the face of suffering"(3) suggests that emotion is not just a feeling but an active response to any difficulty, pain, and hardship. The friend's authority and wisdom are evident in the phrase "points out," a prominent theme Atkinson uses. By employing contrasting images and emotions, the poem subverts the traditional expectations of readers regarding spiritual strength and conventional notions of friendship, detachment, superiority, and spirituality[31].

The present poem explores the power dynamic between the speaker and their Buddhist friend. The friend reflects higher spiritual knowledge, wisdom, and compassion. While the speaker has a quest to gain this spiritual understanding. This dynamic is reinforced by the friend's "superior"(11) qualities compared to the speaker. The speaker emphasizes a sense of closeness and intimacy. These expressions of desire challenge conventional understandings of self-sufficiency and individuality. The comparison between those who don't need this emotional nourishment and the stars is striking, implying that some people are naturally more self-sufficient or radiant than others. This assertion challenges the poet's expectations to convey a specific message and elicit a particular emotional reaction. It posits that the author's intentions do not exclusively determine the interpretation of the poem's meaning but are also open to the EFL Learners' perspective.

But my Buddhist friend points out that anyone
can exercise compassion
in the face of suffering (1.13.1–3)

The poem disrupts conventional language practices, resulting in a fragmented and disjointed narrative referencing Greek mythology. The comparison to Apollo, the Greek god of music, poetry, healing, disease, and prophecy, adds mythological depth to the poem.

Apollo was often depicted as handsome and radiant, so this comparison reinforces the idea that the friend is extraordinary. The poem disrupts binary oppositions, deconstructs social structures, and invites multiple interpretations. The poem creates space for alternative perspectives and challenges fixed meanings by subverting expectations and deconstructing established concepts.

The following poem, taken for Deconstructionist analysis, is Consent; the title of the poem is quite suggestive and evocative. The term consent stands for giving permission or agreeing on something, a significant theme throughout this poem. In various circumstances, the speaker faces diverse issues of consent, such as sexual assault and cultural or societal forced ideals. Using metaphors, patterns, and unique ideas, the poet powerfully and brilliantly speaks about consent, trauma, and the uses of language on different levels. Using Derrida's theoretical approach, the poem disrupts the traditional notions of consent by highlighting its complexities and instabilities. The speaker's experiences are shown in a fragmented and incomplete manner, which reflects the postmodernist technique of difference and supplementation, which is evident in the language of the poems. The poem also highlights Derrida's idea of trace, as it leaves an effect behind, shaping EFL Learners' perspectives about consent. The speaker's use of clever wordplay and imagery creates an impact that persists long after they have been spoken, written, or read.

The poem starts with a striking line that all the men who have assaulted her have been "nice guys"(2.7.4). It is a disturbing and unsettling statement as it challenges the established assumptions that all assailants are usually aggressive and unsettling individuals. Rather than that, the speaker suggests that many of her assailants are nice and ordinary individuals who can easily mix into society. The use of "nice guys" shows that sexual predators can be likable, harmless, and pleasant people. This poem also explores the power dynamic between men and women. It highlights the major feminist views that men hold power over women. This poem deconstructs the powerful themes of consent, trauma, power dynamics, and language. It encourages readers to reflect critically on their surroundings. It also raises awareness of the oppression, not just about being oppressed.

From a feminist view, this poem questions patriarchal narratives that define and limit women's agency. The phrase 'nice guys' directly challenges the cultural myth that only monstrous men can commit sexual violence, but it subverts the readers' views, when perceived through a deconstruction lens, that even nice and admired guys can be predators that can be disguised under politeness or elegance. By foregrounding the contradiction between good and bad guys, this binary highlights the socially constructed image of an abuser who is involved in sexual violence. It emphasizes that language is never neutral; it can be interwoven with metaphors, imagery, and rational facades.

By including all the circumstances related to the issue of consent, the speaker challenges the societal norms expected by society. This poem looks into the themes of consent, trauma, and the politics of language in a rich and complex way. The speaker utilizes the themes of consent in an organic and fragmented way by blending several stories and imagery to highlight the issue's complexities. Using Derrida's ideas, inseparable consent is deconstructed through the poem, drawing on its complexities and instabilities.

The following poem, Kalighat, can be deconstructed to reveal multiple layers of meaning. At the surface level, Kalighat is the name of a neighborhood in Kolkata, India, associated with the goddess Kali. This sets the cultural and religious context for the poem. On the etymology level, the word Kalighat is derived from the Bengali words "Kali," which means 'the goddess,' and 'ghat,' which means a bathing place or shore.' This etymology highlights the connection between Kali and the sacred feminine. Kalighat is a prominent cultural and religious place for Hindus, especially Bengalis. The title might portray the image of Kali as a fierce and strong goddess associated with destruction and change. By setting the poem in Kalighat, the poet gives a prominent cultural and geographic location for the speaker's experiences. Kalighat's name is not just a geographical place but a multi-layered symbolism, culture, and metaphor.

Through deconstruction, we can see the multilayer

meanings of an image and deconstruct that the speaker was questioning femininity, authority, selfhood, and culture. Analyzed through feminist theorists' perspective, this poem reclaims divinity and silence as a site of female strength as the poet portrays Kali as an embodiment of power. It rejects the patriarchal definitions of femininity, rather demanding a deeper reckoning of what power means for women.

Kali is a religious figure who belongs to Indian culture, but in Western culture, the poet portrayed her as a political figure. Kali is a transformative deity from India, linked with the symbol of destruction, power, protection, and the complexities that transcend the binary of life and death. Here, it provides the Western-centric deconstruction by presenting Kali in an Indian mythological framework. The depiction of Kali in an embroidered shawl connects her power to domestic and feminist crafts, implying that it is a gentle form of labor and rituals, a woman has to balance. The poet seems to be presenting an Eastern image of a weak woman through this shawl image. The use of the imagery temple connotes rituals, while the term "insurgence" portrays a rebel against established societal norms. It also implies that scared places can be a source of resistance.

Additionally, by highlighting embroidery and temple, the poet highlights feminine labor and her resistance against patriarchal structures that portray women as decorative or private. Furthermore, these two images juxtapose the religious with political defiance. In this poem, the Western ideology seems to contradict Indian mythological culture, in which Kali is also presented as a symbol of motherhood. This poetic collection highlights religion as a form of passive oppression, serving as a space for resilience, endurance, and solidarity. It also criticizes the power that governs the basic right of speech. The poet aligns Kali with the Western cultural ideology, rather than presenting her as an Indian ideology that women are symbols of soft, gentle, and innocent.

The next poem taken for Deconstructionist analysis in the poetic collection, *Lumen,* by Atkinson, is *Parable.* A parable is a short story that often uses animal or fairy tale like creatures to portray a moral or spiritual lesson. In the present poem, the title *Prable* seems a reference to the Bengali word "Prabal", which means "to flourish" or "to prosper". In this context, the title *Prable* can be taken as an idea of flourishing or prosperity within chaos and uncertainty. The speaker in the poem portrays Kolkata as a vibrant city where diverse cultures and traditions thrive together, despite the challenges and difficulties of living in a densely populated urban environment. The descriptive phrase "sweet fish steamed in leaves with mustard seed" paints a clear picture of a classic Bengali dish, showcasing the preparation of fish in fragrant leaves infused with mustard seeds, creating a strong visual description for the readers. The juxtaposition of "sweet" (line 2) with the spicy associations of mustard seed creates tension, suggesting a complex flavor that resists a simple portrayal. This imagery evokes a sensory experience, highlighting the aroma, taste, and presentation of the dish. This image also evokes its preparation method and traditional presentation. The "leaves" (line 2) suggest an organic, natural wrapping, which is often used in Bengali cuisine to enhance flavor and aroma. The phrase "mustard seed" (line 2) enhances the sensory experience and hints at the pungent, earthy flavor that is the hallmark of Bengali dishes. Although it serves as a visual description, the mustard seed also gives reference to a strong olfactory experience, invoking the sharp, pungent smell associated with it. This fragrance is linked to cultural memories and the authenticity of Bengali culinary practices, contributing to evoke a sensory experience.

> I cast aside my awkward knife and fork
> to suck my steaming fingers. Now I'm not one
> to discourse on the authentic, but THIS FISH
> Shonali says that all Bengali mothers make this
> (Atkinson, 2021, pp. 3–6)

While analyzing from the Deconstructionist lens, the use of the phrase "awkward knife and fork"(line 3) creates a sense of discomfort, which is then contrasted with the ease and simplicity of eating with one's fingers. The reader is drawn into the speaker's personal experience, and the image challenges the traditional Western notion of table manners. This tactile imagery emphasizes the warmth of "steaming fingers"(line 4) and the direct contact with the food suggests a deeper, more primal enjoyment that transcends cultural norms of etiquette. The use of language in the poem often juxtaposes contrasting images and ideas, creating a sense of tension and multiplicity.

This line, "All Bengali mothers make this," evokes cultural imagery by connecting the dish to a shared tradition among Bengali mothers. It implies a deep-rooted cultural practice, creating a sense of continuity and community. The shift to Norwich introduces a cultural contrast. The attempt

to recreate the dish in a different setting with "sullen Nordic cod"(line 10) and "mustard from our claggy fields"(line 12) highlights the challenge of maintaining cultural authenticity in a new environment. The reader is transported to a specific rural landscape, with its unique scents and textures. The rooftop setting in this line, "once more on a Kolkata rooftop eating canapés," evokes a sense of openness and urban vibrancy. The imagery of "eating canapés" (line 17) suggests a blend of traditional and modern influences, capturing the cosmopolitan nature of Kolkata.

The sentence "the massed historic/ city leans in, on a woman twisting mustard seeds in greaseproof" highlights the powerful personification of the city and suggests that Kolkata itself is engaged in the culinary act. The visual image of the woman twisting mustard seeds in greaseproof paper symbolizes the city's rich culinary heritage and the meticulous care involved in traditional cooking. The stanza "All its horns and all its flowers blaring" creates an auditory imagery of a cacophonous soundscape that blends different sounds and textures. The use of alliteration, "horns"(line 25) and "flowers"(25) adds a musical quality to the image. The reader is immersed in a chaotic, vibrant soundscape that reflects the city's energy and vitality.

The poem fascinates the reader's expectations by blending high and low culture and traditional and modern elements. The imagery of a rooftop gathering with canapés contrasts with the traditional Bengali fish dish, and the British pub setting with symbols of national identity contrasts with the intimate act of cooking mustard seeds. The imagery in *Parable* intertwines sensory experiences, cultural contexts, social interactions, urban settings, and emotional states to create a rich, multidimensional narrative. Each type of imagery contributes to a deeper understanding of the speaker's experiences and the complexities of cultural exchange. The poem resists a singular interpretation, inviting readers to consider the complexities and fluidities of cultural identity and authenticity.

Another poem deconstructed through feminist views is "Walking with Virginia", which may introduce Virginia Woolf, a prominent figure associated with introspection, feminism, and modern experimentation. The poem echoes the inner monologue of the speaker, exploring the relationship, identity, and personal experiences of the speaker within patriarchal and societal expectations. The opening of the poem introduces Virginia as the speaker's companion, whereas the fog serves as a metaphor for something unknown, unclear, and uncontrollable forces in life, maybe pointing towards feminist stereotypes in society. The reference to "what did you do with the lean meat of your heart" highlights the societal pressure, emotional labor expected from women, especially in the context of marriage. According to Derrida, language is a system of signifiers; the poem's language, use of imagery, fragmentation, and ambiguity are the prime examples of this, which creates a deeper level of interpretation. This notion is mirrored with this line, "What do you want she says you easy creatures with your plastics and careers then gets distracted by a couple kissing, which disrupts the possibility of a single meaning. In the context of feminist views, "with your plastic and careers", it criticizes the modern consumerist femininity shaped by superficial success. The injunction of "don't be an Austen girl all tears and catastrophic picnics" highlights the complex layers of feminist identity, emotional turmoil, and societal constraints. It also rejects the romanticized women, confined to melodrama, dependency, and innocence.

The use of metaphors and imagery such as "legacy of mental health", "pebbles from her pockets", "the women crossing water in the night", "chipped bowls", subverts the conventional views about the softness, tenderness, with the weight of social realities, highlighting the women's complex, and self-determined voices. The poem interplays ambiguity, fragmentation, and shifts in focus, tone, revealing the instability of the meanings, which deepens the poem's exploration through relational and personal complexities that comprise human experiences.

The last poem examined through the Deconstructionist approach is the poem Burgeon by Atkinson. Burgeon explores feminine identity so much that it challenges the traditional ideas about femininity and attractiveness through imagery, metaphor, and language. In this poem, the poet depicts the complex and multilayered interpretations of femininity, characterized by elements of vulnerability, strength, and self-affirmation. The title of the poem is very concise and ambiguous in meaning. A Burgeon is an early, unevolved bud that sprouts and develops with time. In this regard, the title might refer to the speaker's development despite her difficulties and hardships. The poem can be seen as an evolution about self-discovery, where the speaker begins to learn

about herself and her surroundings. On a broader level, it can be seen as a significant contribution to female identity. It also challenges and redefines the established gender norms. Atkinson's powerful representation of feminine identity challenges the conventional norms of feminism.

The poem's title represents the emergence from a traumatic and disturbing event. It can be an aftereffect of a sexual relationship, a mental illness, or another traumatic experience. By emphasizing the tension between feminine identity and societal pressure, the poem highlights the contradiction between fragility, strength, and vulnerability associated with women. It reinforces the binary oppositions and strives for authority and authenticity, challenging traditional notions about femininity and emotional experiences. Using its language, Atkinson encourages readers to critically engage in how language can shape our perceptions and create ambiguity and complexity. The speaker uses a sarcastic or ironic tone, which is critical and subversive. It also challenges the societal ideas of beauty, attraction, and interpersonal relationships. Using metaphors and imagery in this poem, the speaker suggests that power is not an inherent trait but rather developed and shaped by language and its performance.

The next poem to dive into the medical deconstruction analysis is *Mr Broad's Morphine* in the poetry collection, *Lumen* by Atkinson. The present poem's title symbolizes morphine, which is an opioid drug that helps to reduce pain by slowing down certain functions of the nervous system. However, this poem mirrors the speaker's inner emotional state by creating a sense of confusion and turmoil rather than comforting the patient. Another visual imagery creates a sense of contrast between the speaker's current situation, lying in a hospital bed, and the carefree joy of others at a music festival. The use of words like "lights"(Line 20) and "dancing"(Line 20) creates a vivid sense of movement and energy. The contrast between the festive music festival and the hospital setting serves to underscore the speaker's sense of disconnection and their deep-seated desire for a more uplifting reality, highlighting their emotional struggle to cope with their situation.

> I said and looked down into the valley where
> there was a music festival I could see
> the lights the dancing (18–20)

In the stanza, "I said Kathy Kathy turn off the fan it/smells of you know. Poo. It smells of shit. But the/smell got worse it was thick like a bandage," the author used the sensuous image of a strong, unpleasant, and pungent smell to intensify the sense of disgust and suffocation. This image is unyielding in its depiction of bodily waste and the discomfort associated with hospital environments. This image conveys the overwhelming intensity of the smell, using a metaphor that compares it to a physical barrier, a bandage that's suffocating, by using the sentence "the smell got worse, it was thick like a bandage" (line 15). The strong olfactory imagery intensifies the reader's engagement in the speaker's distress, while the visual imagery heightens the unreal, nightmarish, frightening description of the speaker's experience. The poem is rooted in the speaker's intense feelings of terror, loneliness, and despair, which support the poignant imagery. These elements depict the speaker's struggle and draw a thin line between reality and hallucination.

3.2. The Significance of *Lumen* from EFL Learners' Perspective

Deconstruction of the text under study is significant for EFL learners from multiple perspectives. Decoding the meanings of a particular word can make one familiar with concepts like synonymy, antonymy, connotations, denotations, and binary oppositions. They can learn the chain of associations among the words through the text of *Lumen*. Besides, medical discourse-oriented vocabulary and poems offer activity-based English language learning to the EFL learners. They can enact and learn the field-oriented vocabulary and jargon while practicing in a particular medical context.

Besides, fragmentation occurring among spaces between the words and phrases can introduce modern elements in poetry to literature students. The musicality and rhythmic tone of the poems are perfect for practicing prosodic elements for EFL learners. The references to Kali, the Hindu Goddess, lead to the mythological reference, creating a space for learning about mythology for EFL learners. Furthermore, the poems replete with food imagery can offer another set of vocabulary to the learners. The phrases, "sullen Nordic cod"(line 10) and "mustard from our claggy fields"(line 12) and "once more on a Kolkata rooftop eating canapés," depicted in the city of Kolkata, which is a hub of food and culture, may lead to the engagement of the learners in the practice of the culinary art in the language classes. There

are also references to a Bengali fish dish in one of the poems, multiple flowers, and leaves, creating a space for floral imagery to be introduced to the learners. The visual images presented in the diverse poems can also serve as triggers to the imaginative sensibility of the learners. Besides, fragmentation occurring among spaces between the words and phrases can introduce modern elements in poetry to literature students. The musicality and rhythmic tone of the poems are perfect for practicing prosodic elements for EFL learners. The references to Kali, the Hindu Goddess, in King Lear led to a mythological and literary reference, creating a space for learning about mythology for EFL learners. Hence, the deconstruction of *Lumen* holds significance for EFL learners in literary, linguistics, and cultural contexts.

4. Recommendations

Several areas of this text can be explored further for future study. The researchers recommend one promising approach for future researchers to analyze how Atkinson's use of language and poetic forms challenges conventional poetic structures across her collections. This could reveal a cohesive thematic and stylistic evolution throughout her work.

A Formalist approach could also explore the deconstructionist perspectives, focusing on poetic aspects such as structure, forms, and rhythm. Additionally, further research could examine how Atkinson's deconstructive approach interacts with other critical theories, such as feminist or post-colonial theories. This would offer a richer and more multidimensional interpretation of her poetry.

5. Conclusion

In this study, the researchers explored the thematic and stylistic variations of a poetic collection, *Lumen*, by Tiffany Atkinson, using Derrida's Deconstructionist theoretical framework. According to Derrida, Deconstruction reveals the instability of meaning in a text by highlighting contradictions and binary oppositions, which help shape our perspective. By utilizing this lens, Atkinson used the complex interplay of language by blending poetic forms and structures such as imagery, metaphor, irony, humor, fragmentation, etc. The language and themes used in the poems deconstruct the established traditional notion and create space for multiple interpretations.

The text became a dynamic entity in analyzing Lumen, creating space for diverse interpretations beyond the poet's original intentions. The poems in *Lumen* challenged established notions, deconstructed societal, cultural, and poetic conventions, and highlighted the complex nature of humans and their experiences in diverse circumstances. Using binary opposition, juxtapositions, and imagery, the poet encouraged readers to derive multiple interpretations. The diversity of themes and medically discourse-oriented poems in the text has been used as a tool for EFL learners to practice language and literature in their language classes, exposing them to experience English language learning in an oriented context. They would learn about meaning associations, field-oriented vocabulary, perform poems, focus on linguistic variations, and experience the aesthetics of language. It holds significance for EFL learners in literary, linguistic, and cultural contexts.

Author Contributions

S.B.B. conceptualized the study and drafted the initial manuscript. H.R. contributed to the literature review and data analysis. A.I.A. provided theoretical insights and critical revisions. M.V.G. assisted in methodology design and editing. S.A. (Shamim Akhter) contributed to data interpretation and proofreading. S.A. (Sarfraz Aslam) supervised the project, refined the analysis, and finalized the manuscript.

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