

# Stylistics Analysis in “Conversation About Home (at the Deportation Center)” and “Backwards” Poems

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**Submission date:** 26-Jul-2022 09:46AM (UTC+0700)

**Submission ID:** 1875267909

**File name:** Artikel\_Kholifah\_Sasing\_1611800097\_1.pdf (544.81K)

**Word count:** 6368

**Character count:** 31900

# Stylistics Analysis in “*Conversation About Home (at the Deportation Center)*” and “*Backwards*” Poems

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## ABSTRACT

This study focuses on the stylistic analysis of the poems “*Conversations About Home (at the Deportation Center)*” and “*Backwards*” by Warsan Shire. Stylistic analysis is used to determine the style and uniqueness of poetry. The stylistic level analysis of this study focuses on the phonological, grammatical, and lexical levels. This analysis uses a qualitative approach that describes all the data in this study. The phonological level focuses on rhyme, alliteration, assonance, and consonance, but the lexical level is divided into morphological and syntactical analysis. This level focuses on affixes (morphological analysis) and word classes (syntactical analysis). Finally, on the lexical level, this study focuses on figurative language. These three levels are connected to analyze the meaning of the poems. Results analysis at every level contributes to revealing the meaning in the poems, including repetitions and figurative language, which will present the whole meaning of the poems.

**Keywords:** poem, phonological, grammatical, lexical, language style.

**Submitted:** uuyu  
XX May 20xx

**Accepted:**  
XX June 20xx

**Published:**  
XX July 20xx

## 1. INTRODUCTION

Stylistics is a technique of text interpretation that prioritizes language. Doing stylistics means discovering a speech and, more specifically, discovering creativity in the use of a language. Stylistics enriches the way you learn a language, and studying a language greatly improves your knowledge of literary texts. [Simpson, 2004]. The term stylistic comes from the word ‘style.’ Stylistics is an analysis of style linguistically through the structures and word arrangement to find its purpose and effect [Anggadewi, 2020]. The term stylistics is used in analytical science to embody other aspects of the field, such as syntax, phonology, lexicology, and morphology [Cuddon, 2010]. From the stylistic concept above, the researcher concludes that stylistics studies language style. In work, a writer must have a writing style. Every writing style from one writer to another must be different. Within this writing style, there is an approach called stylistics.

The researcher chooses the stylistic analysis of this study because the researcher wants to analyze and study the stylistic level of a poem. The primary data of this research are the poems by Warsan Shire entitled *Conversation About Home (at the Deportation Center)* and *Backwards*. The researcher



chose Shire's poems because her poems are relatively new and are rarely used in stylistic analysis. The poems chosen are two poems entitled *Conversation About Home (at the Deportation Center)* and *Backwards*. The researcher chose both of the many poems Shire wrote because she was interested in the unusual form of the poems. The main problem of this research refers to the theory of Stylistics. This study will analyze a poem in terms of stylistic level. This research was conducted at phonological, grammatical, and lexical levels. The researcher chose this topic for her research because she was interested in understanding the poem in more detail, both in terms of the use of a figure of speech or the use of sound. In addition to analyzing the stylistic levels, this study will also analyze the meaning of poetry through the stylistic aspects analyzed previously. So this research can prove that the meaning of poems can be analyzed with the help of stylistic analysis.

There are a lot of discussions about stylistics. For example, research by Muizzu Nurhadi and Linusia Marsih in 2022 discuss *The Bear On The Delhi Road* poem as their primary data. Besides that, another article by Olyvia Vita Ardhani discusses stylistics analysis in *The Little Boy Lost poem* (2020) and many more. This study will also analyze the stylistic level such as these studies. However, to distinguish this study from it, the researcher uses different data and a different focus of analysis. This study only analyzes the phonological, grammatical, and lexical poems. The phonological level in this study will analyze the rhyme, alliteration, assonance, and consonance. This level is related to the analysis of sounds and vowels or consonants used by the Shire in her poems and the rhymes used by the Shire. The grammatical level in this study is divided into two that are morphological and syntactical analysis. The morphological analysis will focus on analyzing affixes in Shire's poems, and the syntactical analysis will focus on analyzing the word classes in the poems. Last, the lexical level in this study will analyze the use of figurative language in the poems. These figurative languages are important to determine the meaning of the poems.

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## 2. METHOD

10 This study uses the qualitative method. According to Moleong [2011], the qualitative method aims to understand the phenomenon of what the research subject experiences, such as behavior, perception, motivation, action, etc., in a holistic way and by describing the form of words and language. Therefore, qualitative methods are considered appropriate to describe and analyze the poems. A qualitative method will also provide a brief description of the result analysis. The steps taken to complete this research are the methods of reading, coding (highlighting), classification, analysis and interpretation, and the conclusion. In qualitative research, the tools are important to help the researcher finish this study. The primary tool or data collection instrument is the researcher herself by observing the data. In addition, other tools help researchers to facilitate this research. The device is the *toPhonetics.com* website which can convert standard text into text with a phonetics symbol. This is necessary to analyze the phonological level. It will be easier if the text is already in the form of phonetics so that the consonants and vowels are visible.

To search the data, the researcher searches the poems on the internet. However, the poem *Conversation About Home* has several different arrangements. The differences are about the last word in every line, which is important to determine the poem's rhyme. Finally, the researcher decided to use the poem *Conversation About Home* in a pdf book by Warsan Shire entitled "Our Men Do Not Belong To Us" and thinks it is the original poem. Whereas searching for *Backwards* poem, the researcher searched on the internet website *poetryfoundation.org*

## 3. RESULT AND DISCUSSION

In this chapter, the researcher will discuss the **results of the analysis that the researcher has done**. The **research** includes a stylistic level, including phonological, grammatical, and lexical levels. The phonological level is a level that analyses the sound and use of consonants and vowels. While the **grammatical level** analyses the wording used by the poet in her poem. Then for the lexical level, **analyze the meaning of the poem**. At the lexical level in this study, **researchers focus on the use of figurative language**. The following is an analysis of the stylistic level and meaning analysis in the poem *Conversation About Home (at the Deportation Center)* and *Backwards* by Warsan Shire.

### 3.1 Stylistics Level

#### 3.1.1 Phonological Level

The phonological level consists of rhyme, alliteration, assonance, and consonance. Therefore, this study also consists of the four aspects of this analysis.

##### 3.1.1.1 Rhyme

Rhyme is one of the important aspects that must be contained in a poem. The use of rhyme in a poem adds to the impression of beauty when the poem is read. But in most poems by Warsan Shire, it seems that a rhyme is not what the Shire needs to pay attention to. Most of her poems do not have a definite rhyme and tend to be free-verse poems. A free verse poem is a literary device defined as a poem that does not rhyme in a fixed form, without regular meter or rhythm restrictions. Free verse does not have a fixed rhyme scheme or pattern. A free verse often reflects the natural rhythms of language and makes artistic use of sounds, images, and various literary devices [Craven, 2018].

Types of rhyme include Perfect, Syllabic, Eye, Masculine, Feminine, and End rhyme [Edem, 2014]. For example, in the poem *Conversation About Home*, there are three rhymes: End rhyme, Syllabic rhyme, and Perfect rhyme. Whereas in the *Backwards* poem, there are four rhymes, namely Perfect, Eye, Syllabic, and Feminine rhyme. Of all the rhymes in the two poems, they are still in the same stanza but not close together. One example of that rhyme is:

##### *Conversation About Home Poem*

Can't you see it on my **body?**  
Someone else is wearing my **body** } Perfect Rhyme

##### *Backwards Poem*

**ep-Dad spits liquor back into glass**  
**Your cheeks soften, teeth sink back into gums** } Feminine Rhyme

##### 3.1.1.2 Alliteration

Alliteration is a syllable repetition of a word or sentence. But in the poem, alliteration occurs when there is a repetition of consonants in the same line. In this research, the researcher will analyze the alliteration in both poems. In the poem *Conversation About Home (At the Deportation Center)*, the researcher found 17 consonants, there are: /l/, /d/, /t/, /ð/, /b/, /w/, /m/, /r/, /p/, /s/, /k/, /f/, /n/, /j/m/, /h/, /j/, and /dʒ/. The alliteration of /ð/ is the most frequently occurring consonant in poetry, totaling 17 times. And the least consonants are /p/, /dʒ/, and /j/, which only appear once. However, in *Backwards Poem* the researcher found 8 consonants, including /p/, /m/, /b/, /ð/, /h/, /s/, /r/, and /w/. Consonant /b/ is an alliteration of consonant letters with the highest number of

occurrences with a frequency of 7 times. The second position is /ð/ with a frequency of 6 times. The third position is /s/ with a frequency of 4 times. Then, the consonants /m/, /h/, /r/, and /w/ have the same number of occurrences, which are only two times and are the letters with the least frequency. The example of alliteration in both poems are:

#### **Conversation About Home Poem**

/h/ : No one leaves **h**ome unless **h**ome

/m/ : **m**anhood in **m**y **m**outh.

#### **Backwards Poem**

/ð/ : **t**his **w**hole **l**ife and **t**his **t**ime **t**here'**ll**

/p/ : the bone **p**ops back into **p**lace

#### **3.1.1.3 Assonance**

Assonance is a repetition of similar vowel sounds in sentences. There are more vowels in English than vowels in Indonesian. If in Indonesian there are only five vowels (a, i, u, e, o), it is different from English which has 20 vowel sounds. In vowels are divided into 2, monophthongs and diphthongs. Monophthongs are where there is one vowel sound in a syllable, and diphthongs are where there are two vowel sounds in a syllable ["Verbling," 2017]. Monophthongs include /i:/, /e/, /æ/, /ɪ/, /ə/, /ʌ/, /ʊ/, /ɜ:/, /ɑ:/, /u:/, /ɔ:/, and /ɒ/. Meanwhile, the diphthongs include /ɪə/, /ʊə/, /eə/, /eɪ/, /ɔɪ/, /aɪ/, /əʊ/, and /aʊ/. In poem *Conversation About Home*, the researcher found 14 vowels including /æ/, /u:/, /aʊ/, /ɪ/, /ɔ:/, /ə/, /ɑ:/, /əʊ/, /i:/, /ʌ/, /aɪ/, /ɒ/, /eɪ/, /ɪə/. The assonance /ɪ/ is the one with the most frequency with a total of 31 times. And assonance /ɪə/, which has the least frequency with a total of only one time. Meanwhile, in *Backwards Poem*, the researchers found ten assonances in the Backwards poem from the research results above. Assonance /ɪ/ became the most assonance with a frequency of 19 times. Assonance /u:/ and /ɒ/ are the assonances with the least frequency. From the analysis of the two poems, assonance /ɪ/ is equally dominant. It can be seen that Warsan Shire often uses the vowel /ɪ/ to compose the lyrics in each of her poems. The example of assonance in both poems are:

#### **Conversation About Home Poem**

/ɪ/ : recognize the long**ing**, the miss**ing**

/ə/ : for another song, another tongue / fɔ:r ə'nʌðə sɒŋ, ə'nʌðə tʌŋ

#### **Backwards Poem**

/i:/ : maybe she keeps the baby / meɪbi: ʃi: ki:ps ðə 'beɪbi

/ʌ/ : the blood run back up my nose / ðə blʌd rʌn bæk ʌp maɪ nəʊz

#### **3.1.1.4 Consonance**

Consonance is the repetition of consonant sounds within the phrase or line in a poem [Saputra,2021]. Almost like alliteration, consonance is the repetition of a consonant letter in the middle or behind a word. In contrast to alliteration, which is only at the beginning of a word. The following is a consonance analysis of *Conversation About Home* and *Backwards* poems. In *Conversation About Home* Poem, the researcher found 20 consonances used by Warsan Shire in his



poem. Consonance /h/ became the most dominant with the highest frequency of 39 times. And the least consonance is /θ/, /w/, and /j/, with the number of frequencies only once. However, in *Backwards Poem*, the researcher found 16 consonances used by Warsan Shire in his poetry. Consonance /t/ became the most dominant with the highest frequency of 21 times. And the least consonance is /v/, /w/, /j/ with the number of frequencies 2 times.

Of the three phonological analyses above, consonance is the most dominant, with the highest number in each poem. Followed by assonance and, finally, alliteration. The example of consonance in both poems are:

**Conversation About Home Poem**

/θ/ : the old **an**them in my mouth

/d/ : The Libyan **D**esert red with immigrant **b**odies

**Backwards Poem**

/m/ : The poem can start with **h**im

/b/ : may**b**e she keeps the **b**aby

**3.1.2 Grammatical Level**

The grammatical level includes syntactical and morphological analysis. In this thesis, the researcher focuses on word class analysis for syntax, the use of affixes for morphology, and the search for the most tenses that it has. The following is a grammatical analysis of the poems *Conversation About Home* and *Backwards* by Warsan Shire.

**3.1.2.1 Morphological Analysis**

In this morphological analysis, the researcher focus on affixes found in both poems. The affixes itself include prefix, suffix, also prefix+suffix. In *Conversation About Home* poem, the researcher found prefix, suffix, and prefix+suffix. However, in *Backwards Poem*, the researcher only found prefix+suffix.

In *Conversation About Home* poem, the suffix becomes the dominant one with the highest number of 53 words with ten suffixes. The highest suffix is the suffix –s, with a total frequency of 24 times. In comparison, the prefix has 12 words, with the prefix un- being dominant three times. In addition, in the poem *Conversation About Home*, words that have a combination of prefix and suffix are also found, namely disappearing, belonging, and immigrants but only appear once so that the total words from this combination of prefix and suffix are three words.

In *Backwards Poem*, the suffix becomes the dominant one with the highest number of 49 words with seven suffixes. The highest suffix is the suffix –s, with a total frequency of 28 times. In comparison, the prefix has four words with only one prefix, dis-. Unlike the poem *Conversation About Home*, this *Backwards* poem does not have words combining prefixes and suffixes. Even so, these two poems are equally dominant with the -s suffix. The example of affixes in both poems are:

**Conversation About Home Poem**

Prefix : un- + less = unless

Suffix : gate + -s = gates

Prefix+Suffix : im- + migrant + -s = immigrants

**Backwards Poem**

Prefix : dis- + appear = disappear

Suffix : walk + -ing = walking

**3.1.2.2 Syntactical Analysis**

In this syntactical analysis, the researcher focus on word classes found in both poem. The main word classes include noun, pronoun, verb, adjective, and adverb. In *Conversation About Home* Poem, the noun becomes the dominant one with a frequency of 145. The nouns in the poem relate to humans and an incident. It seems that the Shire expressed her feelings and wanted to tell a story she represented in the poem *Conversation About Home*. The pronouns used also have 79 frequency, with the pronoun I being the dominant one and making the Shire the first person in point of view. Below is the simplified findings table:

Table 1. Word Classes in *Conversation About Home* Poem

NO.	Word Classes	Word	Total Frequency
1.	Noun	Home (7), Blackouts (1), Curfews (1), Tongue (2), Tooth (1), City (2), Hair (2), Prison (1), School (1), Gates (1), Torsos (1), Poles (1), Others (1), Longing (2), Memory (3), etc.	145
2.	Pronoun	I (27), Me (2), You (6), It (3), Its (1) Your (2), Their (1), My (20), They (3), These (2), This (2) His (2), Them (2), No one (1), That (3), Someone (1), Own (1)	79
3	Verb	Think (1), Talk (1), Dragged (1), Meet (1), Recognise (1), Leaves (1), Carrying (1), Know (5), Engulfs (1), Tore up (1), Ate (1), etc.	63
4.	Adjective	Loose (1), Difficult (1), Old (4), Like (3), Missing (1), Another (3), Safer (1), Young (1), Broken (1), etc.	34
5.	Adverb	About (1), Past (3), Totally (1), More than (1), When (2), Asleep (1), All (4), Never (1), Sometimes (1), etc.	33

In *Backwards* poem, the noun becomes the dominant one with a frequency of 48. This is because the nouns in *Backwards* poem are mostly related to humans, often referring to body parts such as teeth,

bones, cheeks, etc. In contrast, the adjective becomes the least with a total frequency of 10 times. For pronoun, the pronoun I became the pronoun with the highest number of 8 times. Then the least pronouns are Him, He, His, Your, Them, They, and She with a frequency of 2 times. Below is the simplified findings table:

Table 2. Word Classes in *Backwards Poem*

NO.	Word Classes	Word	Total Frequency
1.	Noun	Poem (4), Room (2), Jacket (2), Rest (2), Life (2), Blood (2), Nose (2), Ants (2), Hole (2), Bodies (2), Breasts (2), etc.	48
2.	Pronoun	Him (2), He (2), His (2), We (4), I (8), My (4), Your (2), Us (4), Them (2), They (2), It (4), She (2), This (4), That (1)	43
3	Verb	Start (2), Walking (2), Takes (2), Sits (2), Bring (2), Make (2), Run (2), Back up (2), Rushing (2), etc.	38
4.	Adjective	Smaller (2), Okay (2), Whole (2), Much (2), Able (2)	10
5.	Adverb	Backwards (2), Down (2), How (2), Back (2), Disappear (2), Back (3), Just (2), Maybe (2)	17



### 3.1.3 Lexical Level

In Warsan Shire's poems, she uses figurative language to make her poetry more interesting and hide the hidden meaning she wants to convey. This language style is known as figurative language. There are many types of figurative language in the language, and if discussed one by one, it will be very long and numerous. Therefore, this study only writes down some of the figurative language found in the poem *Conversation About Home* and *Backwards*, which has been previously observed and analyzed by the researcher. The poem *Conversation About Home* contains six figurative languages: metaphor, simile, personification, hyperbole, anaphora, and imagery. Meanwhile, in *Bakwards* poem, there are four figurative language: metaphor, symbolism, personification, and hyperbole. In this analysis, the researcher concludes that in the two poems, Warsan Shire tries to express the trauma she experienced using figurative language. The Shire used a choice of words that had a meaning not much different from what she wanted to convey.

As in the poem *Conversation About Home*, Warsan Shire uses a lot of metaphorical figures of speech where she gives an example of something. An example is "No one leaves home unless home



is the mouth of a shark.” In the lexical sense, the mouth of a shark is “one of the limbs of a shark,” but the Shire uses the word to give an analogy to something “scary” like the mouth of a shark, which is deadly when it preys on something. Another example in *Conversation About Home* poem is “I’m the color of hot sun on my face.” From that sentence, Shire tried to describe her face filled with trauma and anger. The Shire uses the metaphor of the hot sun color, which is identical to yellowish-red but has a hot feeling, so it can give an image of itself being burned with trauma and anger.

In addition to the figurative language in the poem *Conversation About Home*, the poem *Backwards* also has several figurative words that the Shire uses to illustrate something. An example is a metaphor “I can make the blood run back up my nose, ants rushing into a hole.” In this sentence, Shire uses the word “the blood run back up my nose,” which means violence because the Shire experienced abuse that made her nose bleed and traumatized her. Another example is symbolism figurative language “We grow into smaller bodies, my breasts disappear.” In that sentence, Shire gives a keyword that describes “childhood” where it is certain that her body is not as big as now and she doesn’t have breasts. Likewise, in another line, “your cheeks soften, teeth sink back into gums,” means that her teeth have not yet grown, and her cheeks are very soft like a child’s cheek. The Shire wanted her childhood back so she wouldn’t feel the abuse that traumatized her like she is now.

From the analysis of the two poems above, Shire often uses symbols and parable words to refer to something she wants to convey through her poetry. Although the Shire uses words that are different from the actual meaning, she prefers to use words that contain hidden meanings and can only be understood if we read her poetry repeatedly.

### 3.2 Meaning Implied from Stylistics Features in Shire’s Poem *Conversation About Home* and *Backwards*

This sub-chapter will analyze the meaning found in the two poems. The meaning is obtained from the stylistic analysis carried out in the first sub-chapter, and this sub-chapter will answer the second research problem.

#### 3.2.1 Meaning Implied in *Conversation About Home (at the Deportation Centre) Poem*

This poem describes the experience of migration and how the vulnerability and instability of the refugee situation are not resolved when refugees arrive at their expected shelter due to the emotional tension and long-term consequences of evacuation. This poem describes the shelter of refugees who have experienced injustice and the Shire symbolizes it as the “mouth of a shark.” The meaning obtained in this sub-chapter is obtained from the interpretation of the stylistics level analysis in the previous sub-chapter. For example :

40	I think home spat me out	38	line 1
	I recognize the longing for the missing, the memory of ash		line 6
	No one leaves home unless home is the mouth of a shark		line 7
	I know a shame that shrouds, totally engulfs		line 10

In stanza 1, the letters in bold above have similar consonant sounds, commonly called consonance in stylistics. In the first stanza, Shire emphasizes the home and people. The comparison between the home and humans places itself as an important thing. She represents a house as a “mouth of a shark,” in which she attempts to explain how life is dangerous and unbearable for

refugees in a place that becomes a “mouth of a shark.” In this regard, Shire is not only the voice of the refugees, but she also represents the situation of all refugees who have to leave their home countries. Reinforced by the repetition of the consonant /m/ in the 6th line, Shire tries to position herself as a refugee who feels homesick for their place of origin before they migrate and live in the “mouth of a shark,” which smells of smoke and ashes from the wars in the country.

26	The Libyan Desert red with immigrant bodies	line 14
	the Gulf of Aden bloated	line 14-15
	I thought the sea was safer than the land	line 17

In stanza 2, the bold letters in the line located in stanza two above show the repetition of the consonants /b/, /d/, /n/, and /s/, which illustrates the emphasis on the manifestation of the war scene symbolized as “The Libyan Desert” by the Shire. The repetition of consonants /d/ and /n/ in the word “land” shows continuity that the “land” referred to here is The Libyan Desert, a desert located in northern Egypt and partly located in the eastern part of the Sahara Desert and directly adjacent to the Mediterranean sea. The country of Libya itself is a country with an enormous number of immigrants but makes its refugees like slaves. African refugees drop in Libyan country because they want to reach Europe before crossing the Mediterranean Sea and hope for a better life that allows them to survive. But unfortunately, their lives in Libya are even more like hell, and they are locked away, so it’s hard for them to get out of the country.

14	my beauty is not beauty here	28 line 28
	My body is burning with the shame of not belonging	line 28-29
	I am the sin of memory and the absence of memory	line 29-30
2	my mouth becomes a sink full of blood	line 30-31
	fourteen men between my legs	line 37-38

In stanza three above, Shire mentions the experience of violence experienced by women refugees, either during their flight from conflict or in places they think are safe. The repetition of the consonant /b/ in the word beauty and beauty in line 28 leads to the meaning of women, which is identical to that word, while the consonance /b/ in the word “body, burning, belonging, blood” has a meaning attached to the word “beauty” in line 28. The researcher concludes that it means that women refugees in that country receive bad treatment, violence, and even sexual abuse. The women were only made enslaved to the lusts of depraved men and then abandoned. The women never received recognition or confession as companions to the men there. The sentence “the shame of not belonging” shows the meaning that women never feel “owned” and are only made slaves of lust. This meaning is reinforced in “fourteen men between my legs” in lines 37-38 which indirectly reveals the rape incident experienced by the female refugees.

Meanwhile, the consonance /m/ in the word “shame, memory” and the consonance /s/ in the word “sin, absence” also mean violence and harassment. Women feel ashamed and become sinful for what they have experienced. Their memories of past incidents make them depressed and feel worthless. The words “shame, memory, sin, and absence” have continuity with the feelings of trauma that the Shire is trying to express. Shire represents the feelings of refugees who arrived in Libya and were mistreated, especially women.

17	I hear <b>them</b> say, go home	line 40
	<i>fucking immigrants, fucking refugees</i>	line 40-41
	Are <b>they</b> really this arrogant?	line 41
2	All I can say is, I was once like <b>you</b>	line 45
	and now my home is the mouth of a shark	line 47

In the last stanza, Shire captures the intolerance experienced by refugees and immigrants in their settlements by emphasizing the words “refugees” and “immigrant” in italics. Shire also emphasizes the italicized word “fucking” which means how badly they were treated and how arrogant they were that the refugees were called “fucking”. Shire again puts her position in the first-person point of view on line 45 with the pronoun “I” as the speaker and referring to the pronoun “you,” which means immigrants and refugees. While the pronouns “they” and “them” refer to those who torture the refugees, Shire assumes their situation there by calling and likening anyone’s house to the “mouth of a shark.”

### 3.2.2 Meaning Implied in *Backwards* Poem

This *backwards* poem is a reverse poem by Warsan Shire. These two verses are mirror images of each other. The second stanza is the same as the first line but in reverse order. This reverse can amplify the influence of the title “Backwards” by creating opposite poems. It can also mean that the poet wants to reverse time to make a different reality. The researcher sees that this poem has a family theme and is strengthened by nouns that indicate personal words, such as “Dad, Step-Dad, and Mum.”

9	That’s how we bring <b>Dad</b> back	line 3 and 28
	<b>Step-Dad</b> spits liquor back into glass,	line 10 and 21
	<b>Mum</b> ’s body rolls back up the stairs	line 11 and 20
27	The poem can start with him walking <b>backwards</b> into a room	line 1
	that’s how <b>we</b> bring Dad back	line 3

In the first line of the first stanza, Shire immediately uses the word “bakwards” in his poem which indicates the stanza begins as if she is telling a story from the past and is emphasized by the word “back” in the third line. Shire explores what could happen if things were reversed and her father returned to her life.

8	We grow into smaller <b>bodies</b> , my <b>breasts</b> disappear	line 5
	your <b>cheeks</b> soften, teeth sink back into <b>gums</b> .	line 6

The researcher looks at the past story in the two lines above. Consonance /b/ and assonance /i:/ have a relationship with humans where the four words are parts of the human body. In this line, Shire wants to give an interpretation of childhood synonymous with a small body, no breasts, soft cheeks, and not many teeth that grow. Shire intends to return to her childhood, where her biological father was still with her.

2

11 in make the blood **run back** up my nose

line 4

Give them stumps for hands if even once they touched us without consent

line 8

In that line, the researcher concludes the meaning of physical violence and sexual abuse that Shire is trying to convey. The words in bold type have repeated vowels /æ/ and /ʌ/ in words “can, back” and “blood, run” which lexically lead to physical violence. Where “the speaker” was hit until her nose bleeds. Then the underlined word in line 8 has the implicit meaning of sexual abuse, where touching someone’s body in an unusual way and without permission is an act of harassment.

Shire also seems to show a feeling of trauma in this poem, such as “you won’t be able to see beyond it” in line 15. The pronoun “you” refers to the poem’s reader, who does not see or feel what she is going through. The last line in this first stanza seems to show the storyline from the first stanza and shows the Shire’s point of view in the third person. The first line in the first stanza begins with the noun “the poem,” which means Shire is like reading and telling a bitter experience that she has written in “the poem” and then ends with the pronoun “you,” which refers to the person who heard her tell the story.

The meaning in the second stanza is also the same as in the first stanza. There is no difference even though the line arrangement in the first stanza is reversed and starts from the bottom row. The first line in the second stanza begins with the last line in the first stanza, and sequentially until the first line in the first stanza becomes the last line in the second stanza; this is called a reverse poem. Although the meaning is the same, the second stanza’s point of view differs from the first. The first line in the second stanza begins with the pronoun “you” and ends with the pronoun “it” (you won’t be able to see beyond it). This sentence, which Shire uses as the beginning of a stanza, indirectly means that she seems to have experienced it herself and wants to tell “you” so that Shire is the first person in the second stanza, different from the first stanza, which is only in the third person.

#### 4. CONCLUSION

Based on the findings and analysis above, the researcher concludes that a poem is not the only poem that can be read and seen but can be analyzed through the level of stylistics which shows the characteristics of a poet. The findings of the three levels above provide certain interpretations. First, through the phonological level Shire tries to draw the reader’s attention to the repetitive words of the poem to give the impression of emphasizing what she wants to convey. This paper concludes that consonants are the most prominent at the phonological level, as seen in every poem stanza. Second, through the grammatical level, Shire tries to show the poem’s meaning through the words chosen so that it can also determine the tone and message of what is contained in the poem. The choice of words is included in a syntax analysis which shows the word classes used and their respective frequencies. In syntactical analysis, nouns are the most dominant in the two poems used in this study. In addition to syntactical analysis, researchers have also analyzed morphological analysis, which focuses on using affixes in the poems. The use of morphological analysis is also to determine the writing style of Warsan Shire. And from what has been analyzed, the suffix is the most dominant in both poems. Third, at the lexical level, the researcher can find out what figure of speech Shire uses to see the meaning of the poem that is expressed implicitly. In the two poems, the dominant figurative language contained is different. In *Conversation About Home* Poem, metaphor is the most



frequently used figure of speech. Meanwhile, in *Backwards Poem*, symbolism is the most commonly used figure of speech.

This study concludes that the Warsan Shire writing style is often free and does not pay attention to the rules of a poem. Like most of her poems, almost all are free-verse poems, and there are several poems in this study as narratives, such as the *Conversation About Home* poem. The language style she uses also uses many figurative languages that have interrelated meanings in one stanza, and some use symbolism to make the meaning of poetry implicitly. Shire's poems are mostly personal experiences that contain a sense of trauma due to her dark past life.

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