

A Contrastive Stylistic Study of Identity Markers in Lutfi Saeed's and Sonia Sanchez's Haiku Poems

الهوية في قصائد الهايكو لدى دراسة أسلوبية تقابلية لواسمات
لُطفي سعيد وسونيا سانثيز

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Abstract

This paper is dedicated to apply a contrastive stylistic study of identity markers in the poetry of Sonia Sanchez and Lutfi Saeed. Sonia Sanchez is a poet, professor and writer and a leader of Back Art Movement. and Lutfi Saeed is an Iraqi Haiku poet.

The study explores how both poets employ stylistic deviations to reflect ethnical, national, religious identities. This study combines qualitative and quantitative analysis to investigate the linguistic deviation. Sonia Sanchez makes use of a broad

range of deviation : syntactic (100%), semantic (100%), morphological (20%), phonological (100%), and dialectal (80%). On the other hand, Lutfi Saeed employs syntactic (100%), semantic (100%), phonological (80%), and dialectal (60%) deviations but he does not utilize morphological deviation. The contrast in their stylistic approaches illustrates how deviation functions as a deliberate and strategic tool in expressing identity, resistance, and cultural perspective.

Keywords: Contrastive Linguistics , deviation, Haiku poem, Identity, stylistics

مستخلص البحث

تعد .تتناول هذه الدراسة إجراء تحليل اسلوبي تقابلي لواسمات الهوية في شعر سونيا سانشيز ولطفي سعيد قائدة حركة سونيا سانشيز شاعرة واستاذة وكاتبة Black Art في حين أن لطفي سعيد شاعر هايكو عراقي تستكشف الدراسة كيف يستخدم الشاعران الانحرافات الأسلوبية لتعكس الهوية العرقية القومية والدينية . تستخدم سونيا سانشيز .اللغوي تجمع هذه الدراسة بين التحليل النوعي والكمي للتحقيق في الانحرافات . ، (100%)، صوتي (20%)، صرفي (100%)، دلالي (100%) نحوي :مجموعة واسعة من الانحرافات (100%) والدلالية (100%) من ناحية أخرى ، يستخدم لطفي سعيد الانحرافات النحوية .(80%) ولهجه يوضح التباين في مناهجهم .ولكنه لا يستخدم الانحراف الصرفي (40%) واللهجة (100%) والصوتية الأسلوبية كيف يعمل الانحراف كأداة متعمدة واستراتيجية في التعبير عن الهوية والمقاومة والمنظور الثقافي.

. الكلمات المفتاحية :اللسانيات التقابلية ، الانحراف اللغوي ، شعر الهايكو ، الهوية ، الأسلوبية

1.Introduction

Linguistic performance is crucial in shaping identity process, especially when it becomes a deliberate act since the poet chooses specific linguistic elements and stylistic features for their poem. This makes deviation as conscious choices that shape identity. Language is a part of identity. A poet tries to make a choice of words, expressions to effect the readers not only because “*what is said is important*” but “*how it is said*”. The linguistic characteristics of a person’s idiolect can be influenced by personal choices and deliberate language use. This means individuals consciously adjust their speech to strengthen their personal profile in a specific role or context, then shaping their identity. Arab and African American use deviation to express their national, ethnic, and religious identity in Haiku poem. Each poet has his/her own way of deviating from Haiku genre or a norm. This study aims at making a contrastive study between Lufti Saeed and Sonia Sanchez (two famous Haiku poets).

1.1 The Questions

This study tries to answer the **following questions**

1. How do the two poets reflect their national, ethnic, and religious identity in their haiku poems? 2. What are the differences and the similarities between Lufti Saeed’s and Sonia Sanchez’s linguistic deviation.

1.2. The Aims

1. Finding out how the two poets reflect their national, ethnic, and religious identity in their haiku poems. 3- Investigating the difference and the similarities between Lufti Saeed’s and Sonia Sanchez’s linguistic deviation.

1.3 The Hypothesis

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It is hypothesized that 1. The two poets utilize linguistic deviation to reflect their national, ethnic, and religious identity in their haiku poems? 2-The similarity is that both of them utilize semantic, phonological, syntactic deviation to reflect their identity. The main difference is that Sonia Sanchez utilizes morphological more than Lutfi Saeed to reflect her identity while Lutfi Saeed utilizes dialectal deviation more than Sanchez to reflect his identity.

1.4 The Procedures

As an attempt to fulfil the aims, the following procedures should be followed in this study 1-Surveying the related literature on linguistic deviation and its types (phonological, grammatical, dialectal etc.), identity and its types. 2- adopting a model of analysis based on Leech's model of deviation(1969) 3-collecting the data, conducting qualitative and quantitative analysis to find the difference between Lutfi Saeed's and Sonia Sanchez's linguistic deviation. 4-Discussing the results and drawing conclusions.

1.5 The Limits

This study is limited to Haiku Poem especially Sonia Sanchez's and Lutfi Saeed's Haiku Poem. and how the poet use deviation to reflect their identity as it provides insights into linguistic deviations and their uses across different languages and literary traditions.

1.6 The Value

The research, hopefully, is of value to the researchers in the field of contrastive Linguistics Additionally, The researcher hopes that this study will be of benefit for those who are interested Haiku poems particularly in understanding how poets

employ linguistic deviation as a stylistic choice to reflect their identity challenging all the norms to convey the intended meaning and identity.

2-Theoretical Background

This section presents a theoretical background of the concepts of contrastive Linguistics, stylistics, linguistic deviation, Identity, Haiku poem and two of the most famous Haiku poets.

2.1 .Contrastive linguistics

Contrastive linguistics is a branch of or a subfield of linguistics (Ping,2019, as cited in Kareem, 2024). It is a discipline in applied linguistics that appeared in United States of America in the mid- 50s. It was influenced by structuralism with an interest in teaching foreign language. Its main purposes were to contrast pair of languages to find the similarities and the differences between them and the systematic analysis of two different languages in order to find out the difficulties that foreign learner will face when learning it. Contrastive Linguistics tries to make a comparison between languages on the phonology, morphology, the lexicon, syntax, discourse and pragmatics levels . (Puyuelo, Gotor, & Montraveta, 2018).

2.2 Stylistics

The word “Stylistics” is taken from the word Style. In German, it is known as **stylistik** and to the French, they call it **stylistique**. It is the systematic study of a style.(Mode, 2015)

According to Collins dictionary, stylistics is a branch of linguistics that is interested in the linguistic features that make a particular text distinctive.It is concerned with the “characteristic choices in use of language,

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especially literary language”based on factors like sound, structure, or vocabulary, depending on the situation.

2.3.Identity

Joseph (2004) argues that identity can be constructed as a linguistic phenomenon by defining identity in the forms of names and signifiers and their corresponding meaning . extensive research across sociolinguistics, social psychology, and social and linguistic anthropology refers to the importance and the crucial role of the connection between language and identity. People’s actions and speeches demonstrate their belongingness to particular group and others interpretation of those speeches and actions as a sign of belongingness. Joseph (2004) states “Every individual has a repertoire of identities of various kinds—some combination of national, ethnic, religious, generational, and gender identities, together with those relating to social class, sexual orientation, profession, and various levels of sub- and supranational belonging”.

According to Joseph (2004) “Identity is constituted in and through language. It is, in other words, a linguistic phenomenon”. Joseph characterizes them as dynamic and dialectical. Language plays an important role in shaping identity whether it is national, ethnic or religious and identity in turn plays an important role in the formation of the language of individuals. Joseph divides identity into different types. The main concern of this study is national, ethnic or religious identity

Types of Identity

National identity is related to political boundaries and autonomy and usually supported by arguments based on a common cultural heritage.It is important to mention that people in the same country may have different ethnic identity.

Language is considered as a vehicle to reflect pride of belongingness, symbolizing national unity. (Joseph, 2004)

Ethnic Identity: It is synonymous with national identity. It is when people feeling connected to the same ancestors ,heritage and tradition. This kind of identity doesn't concern about political aspirations for autonomy. (Joseph, 2004)

Religious Identity is a specific type of identity which concerns the membership to a religious group . Although this concept may be related to religiousness and religious group, this identity strictly related to membership in a religious group, irrespective of participation in religious activities.(Jeseeph,2004)

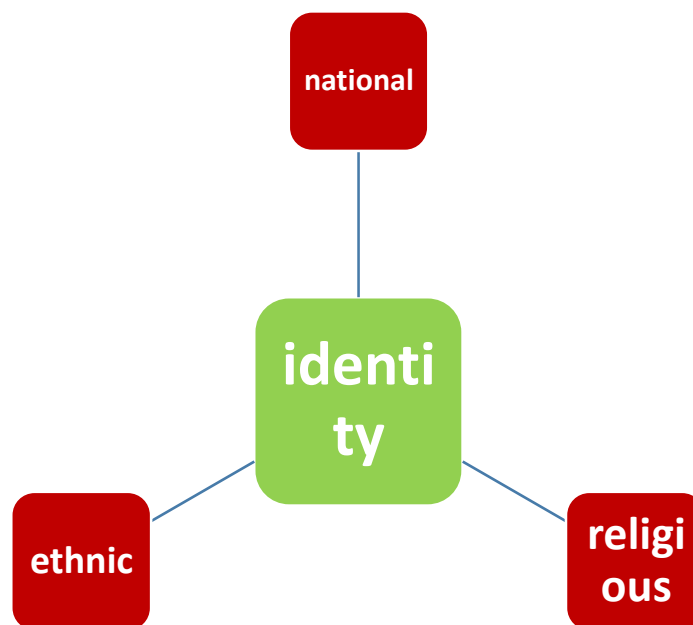


Figure (1)Types of of Identity

2.4 Deviaiton

According to Richards et al., 1993 Deviation is:“the act of moving away from what is normal or acceptable. The word deviated itself shows the violation of what is principally accepted”. Deviation refers to style's deviation in poetry. Such as

putting a verb instead of a noun where noun is more usual to catch and attract the attention of the reader or the listener .

The first use of deviation is in grammar especially generative grammar. In generative grammar, it means “ungrammatical units and ill-formed”. Deviation occurs when the speaker does not follow the grammatical rules. It is a term used to “describe any pronunciation, word, or sentence Structure which does not conform to a norm”. (Leech,1969)

2.5.Haiku Poem

Haiku is a Japanese poem which is famous for its brevity. Throughout history, only a small number of Japanese poets have become recognized for their haiku poems among them were Basho, Buson, Issa, and Shiki. The most famous one is Basho who made Haiku poem respectful. Hakiu is divided into three lines, the first line with five syllables, the second one with seven syllables, and the third one with five syllables. Burleson (1998) states “Haiku presents simple imagery, devoid of similes, metaphors, and eloquent adjectives and adverbs. When crafting haiku, think of a group of words that present an observation in a way that appeals to the senses”. Haiku poem is about a specific event with a present tense to indicate the feelings of the poet. Burleson adds “When describing an event, present it as an image”. (Burleson, 1998)

2.6. Lutfi Al Saeed

Lutfi Saeed is an Iraqi Haiku poet. He was born in Baghdad in 1932.He is a member of Iraqi journalists syndicate, founders of 14 July Newspaper,and member of the Al-Noor Center Information and Culture. He joined the Royal Military College and graduated in 1956. In his poem, he expressed his experiences in Nuqrat Al_Salman prison, portrayed accurately the lives of prisoners and the

cooperative nature of the prisoners inside the prison. He is also a skilled painter and his paintings portrays the Baghdadi life In 2014, he came across the haiku poem when he read a work about the poet Jamal Mustafa. He was fascinated by this art and began practicing it with passion and enthusiasm. (Wikipedia, n.d.)

2.7. Sonia Sanchez

She was born in Wilsonia Benita Driver in September 1934. She is a poet, professor and writer and a leader of Black Art Movement .. She wrote so many books, articles, essays, short stories and poetry. Her poems appeared in periodicals in 1960 and aimed at African-American audiences. Her collection was published in 1969. she influenced other African-American poets among them was Krista Franklin. She is also a Wintergreen Women Writers Collective's member. (Wikipedia, n.d.). Sonia Sanchez has used haiku for many decades to create magic in the present and to deliver "the sacred word." Sanchez's poetry focuses on embracing identity. David Williams states , "The haiku in her hands is the ultimate in activist poetry, as abrupt and as final as a fist". (Haiku foundation, n.d.)

3. Methodology

To conduct an objective qualitative and quantitative analysis, it is necessary to adopt a model. This section discusses the model and the data description. The types of deviation based on Leach's (1969) model, which divided deviation into many types.

3.1 Data Description

The data for this study consist of selected haiku poems by Sonia Sanchez and Lutfi Saeed. Sonia Sanchez's Poems are collected from her published Haiku Poem collection "Morning Haiku, 2010", with a special focus how she reflects

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the theme of identity while Lutfi Saeed's haiku poems are collected from Al-Mothaqaf Newspaper صحيفة المثقف.

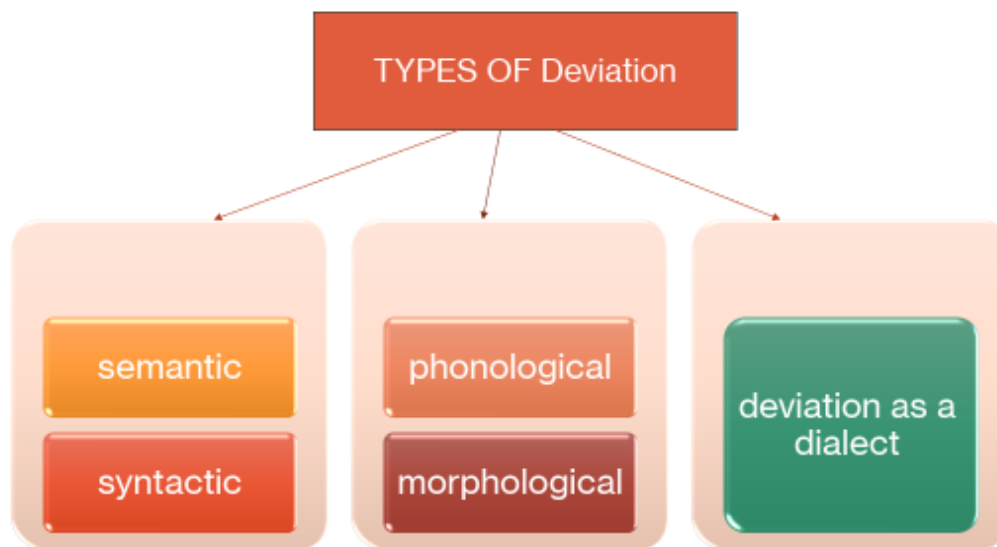
The selection is based on the stylistic deviation that highlights aspects of ethnic, national, and religious identity for a contrastive stylistic analysis which aims at examining how both poets use language to express identity through haiku poetry and making a comparison between the two poets.

3.2 Leech's model of deviation

Leech (1969) states that linguistic deviation which occurs at different levels:

syntactic, semantic , phonological, lexical, morphological, graphological,

historical, dialectal, and register. The main concern of this study is semantic, phonological ,



syntactic, morphological, dialectal .

Figure(2.1)Leech’s Model of Deviation(1969) Types of Deviation

1-Semantic Deviation : This kind of deviation forces the readers to look for a meaning other than the literal meaning since the literal meaning is non-sensical. The reader will have to search for the connotative(non-literal) meaning of the ambiguous “words, phrases, or sentences” . (Leech, 1969) For example :

“I am not yet born; O hear me””(Prayer before Birth Louis: MacNeice)”

2-Syntactic Deviation : It is when the “ writer deviates from the norms of syntax” and do not follow the rule of grammar or the formation of the sentence. Double negation or triple negation can be a good example since it is considered ungrammatical and illogical phenomenon.(Leech, 1969 as cited in Nakayama,2007) . For example :

“But don’t you never find it a little “eating?”

3-Morphological Deviation : this type of deviation refers to ill-formed deviation which is the products of deviant morphological constructions. It involves many

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things such as the addition and the removal of the affixes such as *er* or *est* suffixes for *comparative* and *superlative* purposes to words. For example the word

“grateful” ungrateful” both are examples that requires **more** or **most**

with adjectives such as (grateful, ungrateful,

“Well! Of all the ungrateful lest”

Ungrateful is a polysyllabic word which requires more or most but instead Dickens uses “*ungrateful lest*” to deviate from the norms. (Leech, 1969)

4-Dialectal deviation: This kind of deviation as Leech called it dialectism which refers to a socially and regionally defined dialect. It is when the poet puts in his poem words or structure from his own dialect. For instance the word *heydeguyes* which is a types of dances or wimble (nimble) which is used by Spence (Leech, 1969)

5. Phonological Deviation : It is created when the poet intentionally modifies the pronunciation of words for rhyme to arrange “This deviation involves the pronunciation of words and the sounds that make them up. For example, mispronouncing a word or using a different stress pattern than what is standard”. Leech highlights that this kind of deviation plays an important role in the context of English poetry, patterns of rhyming and word stress. (Leech, 1969)

4. Data Analysis

The methods are quantitative qualitative method to discover the use of deviation in selected Haiku poems.

4.1 Qualitative Analysis

Sonia Sanchez

Extract 1

“Your limbs buried

In northern muscle carry

Their own heartbeat” (Sanchez, 2010)

Phonological deviation :The first line has four syllables only while the second one is seven and the third is four which refers to a phonological deviation.**Syntactic deviation :**In the first line “Your limbs buried”, the auxiliary verb is omitted. The sentence is supposed to be “Your limbs are buried”. This case is known as “Null copula”which is highly known in African American English (AAE). It is important to mention that “*Not all forms of the copula may be omitted in African American English*”. **Be** has forms that some of them must be always mentioned. Generally, "is" and "are" are the only forms that can be omitted. Other forms such as **was**, **were**, the base form "**be**," and **am** cannot be omitted. The kind of deviation is found in the African American English (AAE) dialect. (Nugraha & Laili, n.d.). The poet uses this deviation to reflect her ethnic identity.**Morphological Deviation:** "In northern muscle carry", there is no subject – verb agreement. It is suppose to be”northern muscle carries” where the verb agrees with the subject.According to a previous research that is done by Nugraha and Laili on “*Phonological and morphological features of Afro-American Vernacular English (AAVE) of Malcolm X movie*”, 6 subject-verb disagreement is discovered in the movie.This Feature can occur for several reasons, one of them is identity. They mentioned that the speakers utilize dialect expressions to reflect solidarity, shared experiences with their group. This is an ethnic identity marker.**Semantic deviation:** This poem is about Emmett Louis Till who was a 15 years old boy when he was killed by white people after being accused of offending white woman. The woman’s name was Carolyn Bryant . This draw so much attention to the racism and violence towards African-American people. The poet’s use of the metaphors “limbs buried” and “northern muscle” is a semantic deviation. The metaphor “limbs buried” is a metaphor for death “Emment murder” and “northern muscles”is a metaphor for his identity because Till was a Chicago boy from the depths of Mississippi. Sanchez does deals with the spirit as it is gone to heaven which reflect her religious and ethnic identity.

Extract 2

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*“Picture a woman
riding thunder on
the legs of slavery”. (Sonia,2010)*

Phonological deviation: the first line is with 5 syllables, the second line with 5 syllable, and the third line also with 5 syllables so there is a deviation in the second line **Semantic deviation:** The phrases “woman riding thunder” is a metaphor for Tubman’s bravery. The poet describes her as being able to prevent slavery by wrapping around its legs and eyes. In the following lines, she will continue by saying “our spines saying no to the eyes of slavery” represents a refusal to accept “slavery” and the struggle for freedom which is a part of a African American history. **Syntactic deviation:** the sentence consists of two clauses. The superordinate clause which is “Picture(v) a woman(o)” and the subordinate clause “riding (v) thunder (o) on the legs of slavery(adv)”. The subordinate clause is supposed to be “who is riding thunder on the legs of slavery”. Again, the deviation is in the deleting of the auxiliary verbs “is” which reflects the African American English (AAE) dialect. The poet uses semantic, syntactic, dialectal and phonological deviation. This could be seen as a desire to break the norms and reflect African Americans’ resistance to oppression or slavery which reflect her ethnic identity.

Extract 3

*“We are sudden stars
You and i exploding in
Our blue black skins”(Sonia,2010)*

Phonological Deviation: The first line is with 5 syllables, the second line is with 7 syllables and the third one is with 4 syllables. There is a phonological deviation. **Semantic deviation:** The word “sudden” in “sudden stars” is to refer to social importance of African-American people after being neglected and suffered for

years. The word “exploding” refers to the powerful explosion of African American after all the historical struggles for equality with the other American . According to **Mariam Webster**, *blue dark means “extremely dark especially : black with a tinge of blue”*The word “blue black” refers to her ethnic identity. The identity that is subject to people’s racial prejudice. The poet uses “black” and “blue” to reflect her

pride and dignity of being African American. **Syntactic deviation:** In the second line “You and i exploding in”, you and I function as a subject and exploding is a verb. However the subject is expected to be followed by a verb that marks tense and agreement like are because exploding is a present participle. The omission of the “Null copula” which is highly known in African American English (AAE). the speakers utilize dialect expressions to reflect solidarity, shared experiences with their group. This is an ethnic identity marker.

Extract 4

“let me be yo wil

Derness let me be yo wind

Blowing you all day”

(Sanchez, 2018)

Phonological deviation : The first line is with 5, the second line with 7 and the third line with 5 which conforms to a typical Haiku poem patterns 5-7-5 so there is no significant phonological deviation in terms of syllables.

Syntactic deviation : According to the research “*African American Vernacular English: Categories of necessity in a language that refuses to be standard*” that was done previously by Lauture, yo/yer is used in African American Vernacular to get the attention of the speaker and sometime to greet the others but also it can be used as a “buffing sound”.. (Lauture, 2020). This type of deviation is deviation as a dialect because it is famous in African American Vernacular and also as syntactic deviation which deviates from standard English Grammar because of the use of “yo” instead of “your” which is possessive pronoun. **Morphological deviation:**

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The word "wil" plays with sounds and structure of the haiku Poem. The use of "wil" and "deranness" is a morphological deviation from the form wilderness

Semantic deviation: "Wilderness" deviation is similar to Jordan's trope of will-as-wind. For Jordan "perseverance is not rooted in embodiment... but a will to 'dare' that seems to draw energy from the external forces assailing the body" (Chen 2019). With changes as "wilderness" to "wil" and "deranness," Sanchez makes an interruption to conventional forms and challenge the expectations of the society. By redefining identity and expressions, Sanchez engages in the self fashioning process which "interrupting the racial ideologies that determine the recognition and experience of poetic form. It proves to be an essential poetic form in which to decode and reassemble America's racial forms" (Balkun, Gray, & Jaussen, 2022). The poet uses this kind of deviation to reflect his ethnic identity.

Extract 5

"Imagine her saying:

I freed a thousand slaves,

could have freed a thousand more

if they only knew they were slaves"... (Sonia, 2010)

Phonological deviation: The first line contains five syllables, the second line contains 7 syllables and the third line contains 7 syllables. There is a fourth line is deviation from the norm of Haiku poem. **Syntactic deviation :** The poem consists of two sentences, the first one is "Imagine her saying" which is imperatives simple sentence to grab the attention of the readers. The second sentence is "I freed a thousand slaves, could have freed a thousand more, if they only knew they were slaves" which is a complex sentence. It consists of subordinate clauses which are "could have freed a thousand more, If they only knew they were slaves" and a main clause "I freed a thousand slaves" so there is no syntactic deviation.

Semantic deviation : There is a semantic deviation because it is not obvious who is

her . However to look for the whole story is about a woman whose name is Harriet Tubman. Harriet freed a thousand slaves and “ she could have freed more If the slaves knew that there were slaves”. The line “if they only knew they were slaves” refers to the lack of awareness of some people of liberaty. The ambiguity of the pronoun “her” refers to Tubman’s identity as a black leader which has been obscured in the history. There is no morphological or deviation as a dialect.

Lutfi Saeed

Extract 1

”عمتنا النخلة ...

تساقط رطباً جنياً

فيه شفاء من كورونا“

(Saeed, 2020)

“eamatuna alnakhlat ...

Tasaqut rutba jinya:

Fih shifa’ min kuruna”

Phonological devaiiton:The first line contains 7 syllables, the second line contains 7 syllables, the third line contains 7 syllables. The pattern of of syllables in this Haiku poem is deviated in the first, and third lines . This is a phonological deviation from the norms of haiku poem. Aslo, the second and the third line are rhymed.It is important to mention that Haiku poem “*Unlike many other forms of poetry, haiku poems do not need to rhyme. For a challenge, though, some haiku poets will try to rhyme the first and third lines*”. **Syntactic deviation :**The poem consists of one sentence SVOA. (عمتنا النخلة, (تساقط) fall) is a verb, (عمتنا النخلة) our aunt, palm tree) is subject. (رطباً جنياً is an object, “ (فيه شفاء من كورونا) is a cure from Corona) is an adverb. The syntactic deviation is in the fronting of عمتنا النخلة which deviates from the norms of Arabic grammar. It is supposed to be VSOA. **Semantic deviation:**The use of the words “عمتنا” and “النخلة” is an example of semantic deviation. The poet uses “عمتنا النخلة,” our aunt, palm tree”to embody his religious

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identity. For Islamic religion, the palm is a source of food and has spiritual importance. Aliyy Ibn Abi Talib narrated that Messenger of Allah said “عتمكم أكرموا” “Honor your aunt, the palm tree” النخلة

There is no dialectal or morphological deviation.

Extract 2

”دجلة والفرات

قصب وبردي/

اعبروهما مشيا بأمان“

(Saeed, 2018)

“Daggelah walfarat

qasab wabardy

a3ebrohoma moshia be2aman “

Phonological deviation: The first line contains six syllables. The second one has four syllables, and the last one contains eight syllables. The patterns of syllables in this Haiku poem are deviated in the first, second and third lines. This is a phonological deviation from the norms of haiku poem. **Syntactic deviation:** the syntactic deviation also is the same as the previous one in the fronting of دجلة ، والفرات to pay the attention of the readers. **Semantic deviation :** In The words “دجلة” means tigris and “الفرات” means Euphrates which are two rivers in Iraq. These word come with “(اعبروهما) cross them) and “(مشيا) by walking) which is somehow unexpected”. These words are used to create a metaphor for ease and safety suggesting a metaphor for peace in crossing the rivers. The poet is speaking proudly of his country. This kind of deviation is to reflects the poet's national identity. Aslo, قصب reed and بردي papyrus are deeply linked to the Iraqi culture especially in the Marsh Arabs عرب الأهوار or “Arab al-Ahwār “Arabs of the Marshlands”), also referred to as Ahwaris, the Ma'dān (Arabic: معدان “dweller in

the plains”) or Shroog (Mesopotamian Arabic: شروغ “those from the east”. The latter two are presented in the modern-day south Iraq.

The poet uses semantic, syntactic and phonological deviation to reflect his the identity but there is no morphological and dialectal deviation.

Extract 3

”سفان السفينة

يدفع المردى إلى عمق النهر /

(مامش ماي) يصرخ

(Saeed,2018)

“*Sifan alsafina*

/yadfae almardi ‘iilaa eumq alnahr

yasrukh (mamish may)”

Phonological deviation: The poem consists of three line. The first line consists of four syllables, the second line of ten syllables, the third line of five syllables. The pattern of syllables in this Haiku poem is deviated in the second. This is a deviation from the norms of Haiku poem breaking the expected structure.

Syntactic deviation: The poem consists of two sentences, the first one is SVOA and the second one VSO. the syntactic deviation is by fronting the subject “ السفينة “ ship's captain captain. The word “ السفينة “ is syntactically redundant(pleonastic)

expecially “Repetitive noun redundancy” because “ سفان “ means “the ship’s captain” “ة السفين قائد”. Syntactic pleonasm which includes repetitive noun is considered to be a stylistic choice rather than grammatical necessity. This redundancy is to reflect the Arabic identity which is known for the use of redundant expressions “Languages differ on the degree of tolerance to redundancy; Arabic for example favors redundancy while English considers it a defect in writing” AlQaddoumi, & Ageli (2023). **Semantic deviation:** The linguistic expressions “ ماي مامش “ which means “there is no water” is dialectal expressions. The use of dialectal language deviates from standard Arabic making it non-

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standard(colloquial expressions) This type of deviation can emphasize a sense of national identity.

The is no morphological deviation.

Extract 4

على ضفاف دجلة،

(سويحلي) يهزني شدو موال

أوف يا يمة أوف،

(2018 , Saeed)

“Ealaa difaf dijla

Yihazuni shiduw mawal (swihli)

“awf ya yamat awf”

Phonological deviation: The first line consists of 6 syllables, the second line consists of 12 and the third one of 5 syllables. This is a phonological deviation.

Syntactic deviation : The sentence consists of one sentence which is AVSO. The syntactic deviation here is the fronting of the adverb “على”
ضفاف دجلة.

دجلة or “ tigris” is a name of a river in Iraq. The fronting of the word “دجلة” plays an important role in identity and the national identity in particular which makes the foregrounding (one of its types is deviation) here as an identity marker. **Semantic deviation:** The verb “يهزني” which means “shake me” is used metaphorically to express the deep effect of the “سويحلي” or “swahilli” is a type of lyrical poetry. It is a type of poetry which is widespread in Arabic culture. Sometimes people refer to it as “دارمي” Darmi or “النيل” Al Nile . It consists of four lines with rhyme and meter. The use of shake me is to reflect the connection between the poet and swahilli poem to reflect its importance culturally.

Also “أوف يمة يا أوف” is a dialectal word. Its English equivalent is “Oh, mom, oh” used in Iraq and some other Arabic countries. According to standard Arabic, the

correct form is ّاف and it means displeasure, sadness, sorrow . These expressions are used by Iraqis also to express extreme sadness and pain but they changed the form أوف to أوفت. Some Iraqis connects this tendency of sadness to the Iraqi nature and that Iraqi people are addicted to sadness because of the wars they have been through. Phonological, dialectal, syntactic and semantic deviation are used to reflect the identity of the poet.

Extract 5

فيروز كوفيد
يجري في شوارع أميركا/
أسرع من السيارات!

(Saeed, 2020)

“Fayruz kufid

Yajri fi shawarie ‘amirka/
‘asrae min alsayaarati”

Phonological deviation: The first line consists of 4 syllables, the second line consists of 9 syllables and the third one consists of 8 syllables. This structure doesn't align with the traditional Haiku Poem . This is a deviation from the normal structure of Haiku poem. **Syntactic deviation:** the syntactic structure of the sentence consists of two sentence. The first sentence is SVA and VSA. Also there is the fronting of the adverbial phrase كوفيد فيروز. **Semantic deviation:** Before the poem began, the poet mentioned transcendence and that the vaccine helps humanity transcend, for a moment, the Covid-19 that has killed loved ones. Then the poem began by mentioning فيروز Fairuz. The poet said “كوفيد فيروز, Fairuz Covid.” Nouhad Wadie Haddad who is also known as Fairuz is a Lebanese singer. People also call her “ Bird of the East”, “The Cedar of Lebanon”, “The Moon’s Neighbor”, and “The Voice of Lebanon”. In Arab culture and the Iraqi culture in specific, Fairouz is considered to the emotional and spiritual escape from the suffering. The poet makes benefit of associating legendary Labenese singer with Covid-19 to reflect his national identity by linking Fairuz with Covid-19,

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the poet highlights how her voice and songs has been a source of emotional and spiritual escape for a long time in the Arabic culture. Syntactic, Semantic, Phonological deviation are used to reflect the poet's national identity.

There is no morphological deviation.

4.2 Quantitative Analysis

To test the validity of the hypotheses, this section presents the results as shown through the following statistical tables:

Types of Deviation that reflect identity

5 .Result Discussion

Both poets utilize a full (100%) use of phonological, syntactic, and semantic deviations.

In the case of Lutfi Saeed, the poet frequently employs syntactic100%, semantic100%, dialectal40%, and phonological deviations100% .These deviations are not arbitrary since they function as markers of identity through irregularities. He shows no use of morphological deviation (0%)

Sonia Sanchez employs a wide range of linguistic deviations in her poetry, including syntactic 100%, semantic 100 %, phonological 100%, morphological 20% and dialectal forms 80% which she employs to reflect her ethnic identity. This allows her to mirror the rhythms and patterns of African American Vernacular English (AAVE).

The hypotheses

1. The two poets utilize linguistic deviation to reflect their national, ethnic, and religious identity in their haiku poems **is verified**

2-The similarity is that both of them utilize semantic, phonological, syntactic to reflect their identity **is verified**.

The main difference is that Sonia Sanchez utilizes morphological more than Lutfi Saeed to reflect her identity while Lutfi Saeed utilizes dialectal deviation more than Sonia Sanchez to reflect his identity **is Partially verified.**

6. Conclusion

Arab and African American use deviation to express their national, ethnic, and religious identity in Haiku poem. Each poet has his/her own way of deviating from Haiku genre or a norm. Linguistic deviation becomes a conscious, meaningful, deliberate, aesthetic tool used to resist assimilation, affirm cultural identity, and articulate collective memory.

The types of deviation that are employed in the selected poetic texts are semantic, syntactic, phonological, morphological, and dialectal deviation. These deviations serve not merely as stylistic choices but as deliberate strategies convey aspects of identity. Their strategic departures from standard language norms reflect the rich overlapping of personal and communal identity, demonstrating the power of language to embody difference.

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