

الهوية في قصيدة سونيا سانثيز الحق على أمريكا البيضاء (دراسة أسلوبية)

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الخلاصة

اللغة هي وسيلة مهمة للفرد لبناء عالمه الاجتماعي. وبذلك يتشكل الطريق الذي نرى به انفسنا والعالم وبصورة رئيسية بواسطة استخدامنا للغة. ان استخدام اللغة يبني الهويات والعلاقات والقيم ويحافظ عليها. معظم محلي الخطاب ينظرون في السرد ليس فقط كمكان لبناء وسن الهوية، ولكن أيضا نوع مميز لتحليلها. تعنى الدراسة الحالية بكيفية تعريف الهوية في الشعر، ومن ثم استكشاف الطريقة التي يستخدم بها الشعراء السود اللغة عند التعبير عن هويتهم وثقافتهم. اختارت الباحثة القصيدة، الحق في: أمريكا البيضاء للشاعرة الأمريكية السوداء سونيا سانثيز. لتحليلها على أساس نموذج سيمبسون في الأسلوبية (2004). تحليل المستويات اللغوية في هذا النموذج يشكل وينظم التحليل الأسلوبي ويوضع الخطاب فوق المستويات المركزية للغة. يهدف تحليل الاسلوب والخطاب إلى توضيح كيف ولماذا يعني النص ما يعنيه لغويا. خلصت الدراسة إلى أن الشعر هو منشئ فعال ومفهرس للهوية. التحليل الأسلوبي يلقي الضوء على الانحرافات اللغوية، وخاصة على المستوى (الجرافيجي) المستخدم من قبل الشاعرة سونيا سانثيز. هذا المستوى يعبر عن مقاومة الشاعرة والغضب ضد البيض. الى جانب ذلك، فإن استخدام سونيا سانثيز اللغة الإنكليزية السوداء يعكس انتمائها إلى السود المضطهدين.

الكلمات المفتاحية: تحليل الخطاب، المستوى الجرافولوجي، الهوية، سونيا سانثيز، والاسلوبية

Identity in Sonia Sanchez's Poem "right on: white america": A Stylistic Study

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Abstract

Language is an important means through which one can construct one's social world. Accordingly, the way we view ourselves and the world is basically formed by language use whereby identities, relations, and values are constructed and maintained. Most discourse analysts consider narrative not only the locus of construction and enactment of identity, but also a distinguished genre for its analysis. The present study is concerned with how identity can poetically be informed, hence exploring the way black poets use language when reflecting their identity and culture. The poem, *right on: white america* by the black American poetess Sonia Sanchez, is chosen to be analyzed based on Simpson's stylistic model (2004). In this model, the analysis of the levels of language shapes and organizes the stylistic analysis whereas discourse is situated above the central levels of language. Stylistics and discourse analysis aim to show how and why the text means what it means linguistically. The study concludes that poetry is a potent creator and an enforcer of identity. The stylistic analysis casts light on the linguistic deviations, especially on the graphological level used by the poetess Sonia Sanchez. Such a level expresses the poetess' resistance and rage against the white. Besides, Sonia Sanchez's use of Black English transmits her belonging to the oppressed Black.

Key words: Discourse analysis, Graphological level, Identity, Sonia Sanchez, Stylistics

1-Introduction

The social world is constructed by language which is regarded as a primary means to communicate (Muntigl, 2002, p. 49). Accordingly, the way we see ourselves and the world is basically formed by language use which helps construct and maintain identities, relations, values, and affects the social change (Litosseliti, 2002, p. 130). It appears that linguists and sociologists such as Spender (1985, p.3) agreed with the Sapir-Whorf hypothesis that language can be used as a means to manipulate, order, and classify the world and “through language that we become members of a human community, that the world becomes comprehensible and meaningful”. In addition, linguists and linguistic anthropologists emphasize this role of language and argue that identity is not only represented in discourse through several linguistic and non-linguistic means, but also performed and embodied. In this sense, identity is regarded as a property of the person or as something that becomes clear through social interaction, residing in the concrete social behavior or the mind. Identity can be anchored to the group or the individual. Therefore, researchers' alternative views profoundly influenced the methods of studying identity manifestations in language and its conceptualizations (De Fina, 2011, p. 265).

However, the concept of 'identity' is problematic (Hall, 1989, p. 3). This is due to the fact that the concept of identity has different potential meanings; each highlights a certain definition and feature of the concept that emphasizes the focus of the respective study and analysis employed by different scholars. Furthermore, Brubaker and Cooper (2000, p. 2) maintained that the term identity is characterized by being pervasive and ambiguous; it is a concept that its meaning is neither hard nor soft. Many researchers such as Wetherell and Potter (1992), Antakiet. al (1996), De Fina (2003) has discussed the construction of identity in narratives by analyzing the discourse in relation to context. However, the present study is an attempt to analyze identity in Sonia Sanchez's poem, *right on: white america* from a stylistic perspective based on Simpson's model (2004). Moreover, this study elucidates the way identity is stylistically and linguistically demarcated using graphological deviations apart from the discursal and/or contextual aspects. Thus, the study aims at examining the stylistic and linguistic mechanisms whereby Sonia Sanchez constructs and transmits her identity as a member of Black people in *right on: white America* using Simpson's model (2004). Thus, the researcher addressed the question which is “What are the stylistic and linguistic mechanisms whereby Sonia Sanchez constructs and transmits her identity as a member of Black people in *right on: white America* using Simpson's model (2004)?”. As discourse analysis is usually used to explore the role of narratives in the construction of identity, the present study sheds light on the importance of language and style in approaching and examining the concept of identity proving once more that language is part and parcel of any social construct.

2. Literature Review

2.1 The Concept and Characteristics of Identity from Different Perspectives

In this section, the researcher provides the most salient definitions and explanations of the concept of identity from different perspectives. For instance, Brown and Yule (1983, p.2) explained that identity can be reflected through language. This is so because language serves two major functions: transactional and interactional. Transactional function implies the use of language to send actual or propositional information. This function has helped human beings develop different cultures, literatures, etc. Interactional language is used to establish and maintain social relationships. In this vein, Chouliaraki and Fairclough (1999, p. 41) pointed out that [I]n communicative interaction, people do not represent the world abstractly, but in the course of and for the purposes of their social relations with others and that one cannot semiotically construct (represent) reality without simultaneously identifying oneself and relating to other people in particular ways.

Continually, identity has been associated with the concept of 'the self', particularly in psychology. In this regard, Josselson (1990, p. 10-11) argued that identity is the consistent, stable, and reliable sense of who an individual is. It merges between one's meaning to oneself and to others; it is a match between what an individual considers as central to him/herself and what is seen by significant others in one's life. Simultaneously, identity is deeply interwoven with others to gain meaning where contrasting ourselves with others explains what is uniquely individual. Thus, identity is a means by which people understand and organize their experiences, and share their meaning system with other people. In the same vein, Erikson (1968, p. 165) contended that the term identity amalgamates both personality and the real world. This helps a person feels his/her internal coherence and at the same time experience his/her relatedness to the external world.

Deschamps&Devos (1998) and Fearon (1999) elucidated that there are two dimensions of identity: A personal sense and a social one. According to the personal sense, an identity is the distinguishing characteristic/s that a person takes a special pride in or features which make him/her different from others and which explain his/her uniqueness. Social identity is manifested as the individual's awareness of belonging to a certain social group and to the resultant emotional and evaluative significance of this membership.

Analogously, Comaroff and Comaroff (1996, p. 14) explained that The construction of an identity takes roots in the politics of difference. Members of a minority group are typically marked by members of the majority hegemonic group as inferior, having less value and skills and are labelled as others.

In accordance with the presented definitions of identity, the researcher opines to adopt Winker and Degele's (2011, p. 54) view of identity that when individuals talk about themselves aiming at communicating who they are, they tend to explain the categories of differentiation. Thus, the concepts of personal and social identity are built on the idea that every person is characterized by personal and social features which show his/her membership within a category or a group. In spite of the various perspectives of defining identity, the majority of scholars concentrate on its importance through its role in categorizing one's existence, personality, and his/her relation or membership in a group.

2.2 Discourse Analysis and Identity

The term 'discourse' has been introduced differently by different linguists. For instance Brown and Yule (1983, p. 23-25) and Widdowson (2004, p. 8) claimed that discourse is seen as a process whereby a language is used by a speaker or a writer as a contextual tool of communication to express the intended meanings and intentions. Verdonk and Weber (1995, p. 58) stated that discourse encompasses text and context because they are both considered as interacting generators of meaning. According to Van Dijk (1997a), discourse is part of complex social events because individuals use language to communicate their ideas, feelings, and beliefs to others. It also serves as an instrument that makes them members of a society or community in order to form and represent their identities. Additionally, it is the medium that is used to convey ideologies in a persuasive manner. The ideologies within a group refer to who they are, who is part of their group, what do they do and why, what is good and bad for their members, and what is their social position.

These definitions are in accordance with Flowerdew's (2012, p.1) view that discourse is "language in its contexts of use". Further, Ansari (2013, p.15-16) defined discourse as "a language above the sentence and clause". Moreover, philosophers and sociologists consider it a tool for describing how people think through expressing their thoughts by their language. It is obvious that there is an unavoidable relationship between discourse and identity. In this respect, Le Page and Tabouret (1985, p. 181) argued:

The individual creates for himself/herself the patterns for his/her linguistic behaviour so as to resemble those of the group or groups with which from time to time he/she wishes to be identified, or so as to be unlike those from whom he/she wishes to be distinguished.

In addition, Cameron (2001, p.170) illustrated that one constantly tells listeners something about him/herself whatever he/she does with words. There is an evident relationship between linguistic features and identity, i.e., between linguistic choices and phases of identity, e.g. race, gender, ethnicity, age, etc. Thus, linguistic choices may define a specific group and grant their members a recognized identity.

It is worth mentioning that categorization and indexicality are principles that reflect the mechanisms by which an identity is framed. In this vein, De Fina (2011, p. 274) stated that in USA, for example, the categorization of people is based on ethnicity or race, e.g. Hispanic, Blacks, Whites, and Asians is tremendous; it is considered a source of identifying people through their different kinds of discourse.

Moreover, Buchloz and Hall (2005, p. 585) added that an index is a linguistic item that gets its meaning from the interactional and contextual milieu, such as the pronouns. Indexicality is highly based on ideological structures since the link between identity and language is deeply preoccupied in cultural beliefs. Indexical processes can imply:

a) an overt mention of identity categories and labels; **(b)** implicatures and presuppositions regarding ones' own or others' identity position; **(c)** displayed evaluative and epistemic orientations to ongoing talk, as well as interactional footings and participant roles; and **(d)** the use of linguistic structures and systems that are ideologically associated with specific personas and groups (ibid.)

To sum up, language is a fundamental tool in distinguishing a person's identity; and his choice of the linguistic items in a text, conveying as a result indexical information about the participant.

Hodges et.al (2008, p. 570) simplified the approaches to discourse analysis into three:

1. Formal linguistic discourse analysis which deals with structured analysis to find the linguistic and communicative function beyond the text;
2. Empirical discourse analysis whereby the analysts look for functions of language using conversation analysis and genre analysis. Such analyses focus on the sociological uses of language more than on the grammatical and structures of words and sentences; and
3. Critical discourse analysis is primarily concerned with the relations of power and inequality in language. It is used in cultural studies, sociology, and philosophy to include all social practices and individuals. It emerged in the late 1980s spearheaded by Fairclough, Wodak, van Dijk, and others. Fairclough (1992), for instance, designed a three dimensional method for analyzing discourse. The first dimension sees discourse as a text; the linguistic features such as the vocabulary choices, grammar, cohesion, and text structure should be analyzed systematically. The second dimension sees discourse as a discursive practice (i.e., as a social production). The attention to the analysis of vocabulary, grammar, cohesion, and text structure should be given to coherence, speech acts, and intertextuality. The third dimension is discourse as a social practice. Critical discourse analysis is workable in topics such as political discourse, ideology, racism, gender, etc.

Jorgensen and Philips (2002) emphasized that one of the applications of discourse analysis is national identity. They mention three theories in discourse analysis: Laclau and Mouffes' discourse theory, critical discourse analysis, Wetherell and Potters' form of discursive psychology. Adopting these theories, researchers will be able to identify linguistic features, such as modalities and pronouns.

2.3 Style and Identity

Stylistics can be defined as the linguistic study of style; style is the distinctive way of using language which differentiates one from others. According to Verdonk (2002, p. 4) stylistics is

"the analysis of distinctive expression in language and description of its purpose and effect." Further, Leech and Short (2007, p. 11) referred to stylistics as "an exercise in describing what use is to language; it is why the author here chooses this form of expression". Moreover, Turner (1973) claimed that stylistics is the domain of linguistics that focuses on the variations in language use. Variation in language use causes linguistic deviations. In language, there are rules and conventions that should be followed; when these conventions are not complied with, there would be deviations. Stylistics can help in identifying why and how deviation occurs. Leech (1969, pp.53-57) further stated that linguistic deviations have a constructive communicative value; they pave the way to creation; the most trivial deviation may communicate important information. Deviations can be of different types: lexical, grammatical, phonological, graphological, etc. Birch (1989: p. 226) explains that deviation refers to a writer's conscious or unconscious violation of some linguistic rules of phonology, morphology, syntax or semantics, or an infringement of certain linguistic usage or of some literary genre or convention.

However, Leech (1969) placed the linguistic deviation in a wider aesthetic context by connecting it to the principle of foregrounding. Mukarovsky (1985, p. 18) defined foregrounding as "the esthetically intentional distortion of the linguistic components." Concentrating on rare, unnoticed, yet prominent linguistic features in the ordinary speech can result in foregrounding. Verdonk and Weber (1995, p. 53) highlighted that the main aim of stylistic analysis is explicating how the understanding of a text is achieved by examining its linguistic organization in detail and how a reader makes sense of it by interacting with that organization.

2.4 Previous Studies on language and identity

Research on language and identity has been pervaded widely. Accordingly, in this section, some of the studies on identity would be surveyed chronologically regardless of their type. For instance, Wetherell and Potter (1992) conducted a critical study on white New Zealander's use of specific discourses whereby nation, culture, race are constructed. They discussed how people categorize themselves within a specific group and how they categorize others. The authors concluded that egalitarian and liberal discourses strengthen racism and discrimination. Hogg et. al (1995) compared between identity theory and social/self-categorization identity. Identity theory, a sociological theory, deals with the structure and function of people's identity. Social/self-categorization identity, a psychological theory, deals with the structure and function of identity and its relatedness to the membership of a group. Both theories are useful in their own domains; the first theory has its strengths in the emphasis on interpersonal interactive contexts. The second, on the other hand, has its strengths in the emphasis on intergroup relations.

Antakiet. al (1996) used conversational analysis in their study and they conclude that identity changes as interaction goes on. Cerulo (1997) wrote about identity construction, explaining the way identity represents a crucial cornerstone in sociology. He concentrated on individual and collective identity. Besides, Verkuyten's study (1997) showed how the ethnic identity of a minority of Turks is presented in natural talk.

Furthermore, Howard (2000) reviewed the social psychological support of identity. He emphasized the opinion that identities are based on race, ethnicity, gender, sex, space, age, and class. He also showed that the construction, negotiation, and communication of identity are done by language both interactionally and discursively through media. One of his conclusions is that the analyses of media acknowledge how language works together with the nonverbal expressions beside the interaction contexts to construct identity. He further mentioned that many studies focus on identity struggles; particularly managing the stigma of social inequalities. As a case in point is Anderson et. al (1994) who assigned two kinds of strategies that greatly rely on the language used by homeless people to avoid stigmatization.

De Fina is a prominent figure who profusely studied identity and narrative, emphasizing that the analysis of the relationship between identities and action clarifies the nature of group self-representations. De Fina (2003, pp. 22-25) believed that storytelling is a kind of discourse practice involving "reflection, negotiation and constitution of identity" at three levels: **1.** the style of telling, which is either culturally specific or typical to certain group; **2.** the representation and elaboration of social roles; and **3.** the negotiation of belonging to certain communities having common values and beliefs. Self or the other identity, at this level, is openly discussed not implicitly as in the previous levels whereby identity is expressed through the use of storytelling resources or through the representation of agentive and social roles.

Moreover, De Fina(2003) explained that the expression of specific identities is related to the use of linguistic mechanisms and strategies which belong to interdependent levels of analysis: **a.** the lexical level, which refers to the use of certain words (pronouns, verbs referential terms, etc., **b.** textual/pragmatic level, which refers to the textual and logical relationships (implicatures, propositions, relationships of consequence, cohesive ties, etc.), and **c.** interactional level, which refers to the devices used by the narrators to index the interlocutors (devices of encoding shifts, performance devices to convey implicit stances toward the characters, such as reported speech, rhythm, repetition, strategies of involvement or distancing, etc.). De Fina also revealed that identity is not tied directly to the linguistic choices. However, it emerges through the interplay between the linguistic choices, rhetorical, and performance strategies together to represent the story world.

Moreover, De Fina, et. al (2006) described several approaches to the study of discourse and identity. The first trend considers identity a social constructionism whereby identity is neither a given nor a product; it is a process embedded in social practices (Foucault, 1984). The second trend is the analysis of the processes of categorization and membership definition (Antaki and Widdicombe, 1998b). The third trend in identity is the anti-essentialist vision of the self whereby work in gender and discursive psychology has been pivotal and the centrality of processes of indexicality has been stressed (Hanks, 1992). De Fina, et. al (2006, p. 15) asserted that "any aspect of language can become indexical of social identities, from phonological variables to words, to complex discourse structures." They also mentioned that at opposite extremes, there are two approaches; one done by researchers working within conversation analysis whereas the other within critical discourse analysis. They highlighted some themes and discussed their relevance to the linguistic analysis of identity. A case in point is the positioning theory, which investigates agency as bi-directional, and interaction order, where the latter illustrates how identity is managed through social interaction. Besides, the analysis is based on intersubjectivity that enables identities to be built through interaction (Schiffrin, 1996), and footing, multivocality, and intertextuality depending on Goffman's work (1981) and Bakhtin (1986). Goffman (1981, p.128) differentiated between the author, the animator, the principal, and the character in a text. He stated that speakers may show authority to represent themselves or others in a community through some linguistic means, such as pronominals, reference, or quotation. In this respect, Bakhtin (1986, p. 68) explained that narrator can use the voices of others to construct his/her own identity. Moreover, writers can convey their opinion on many social problems like gender, race, and ethnicity without asserting their views openly. This is because the narrators can use their own characteristics to evaluate many aspects of social experience.

Moita-Lopes (cited in De Fina, et. al, 2006), in his analysis of three narratives about a character named Hans, found that there are tools used by the narrators to take up an interactional positioning. They are reference and prediction, metapragmatic descriptors, quotation, evaluative indexicals and modalization. Moreover, Wortham and Gadsden showed that narrators can construct themselves by the autobiographical stories; they analyze

interviews of some urban fathers using techniques of Bakhtin (1991), Schiffrin (1996), Wortham (2001) and others. They further concluded that there should be four layers of positioning in the analyses of narrative self-construction: narrating events, voicing, evaluation, and the event of speaking.

De Fina (2006, pp. 352-375) argued for two approaches. The first approach combines the analyses of schematic relation between action and reactions in stories along with the textual analysis of the devices used by the narrators. The second approach concentrates on categorization as a discourse process. Categorization processes, emphasizing group membership, are basic to the construction of the social identities defined according to the individual's sense of belonging to specific groups. Categorical identifications include national, ethnic, or racial references. Ethnicity is a widespread identification category used by narrators to convey beliefs about social groups; stories about the black are exemplary. She made it clear that by telling stories, "narrators can not only represent social worlds and evaluate them, but establish themselves as members of particular groups through interactional, linguistic, rhetorical and stylistic choices." Investigating self-representation can be accomplished by looking at linguistic choices, indexing certain roles, like action verbs, reference expressions, and voicing devices, and examining the linguistic resources used by narrators to index their positioning concerning categories, such as gender, race, or ethnicity. Her analysis on the Mexican immigrants revealed how the narrators' display of identity relates to global conceptualization about the self and its membership to groups. Sharif (2012) conducted a study in which he classifies identity into the following kinds (based on Block 2006a, p. 37): Ethnic, Racial, National, Gendered, Social Class, and Language which deals with the relationship between one's sense of self and different means of communication: language or a dialect. He concentrated on studying identity within the field of language education, TEFL/TESOL including topics such as identity and race, identity and ideology, identity in writing, and language learner identity.

Obviously, the previous studies on identity employ discourse analysis and conversational analysis in their discussion of stories, interviews, story-telling by immigrants, natural talk or discourse through media. There has been emphasis on categorization, indexicality, and intertextuality. However, the present study is an attempt to study the construction and negotiation of identity in poetry. Besides, this study analyses the construction of identity from a different perspective that is a stylistic perspective based on Simpson's stylistic model (2004); thus, this differentiates it from other previous studies which employ common discourse analysis approaches. Hence, this stylistic analysis depending on the above mentioned linguistic levels is utilized in order to show how the poetess attempts to transmit her identity as black

3. Methodology:

3.1. Theoretical Framework

The researcher has adopted Simpson's (2004) model of stylistics. According to Simpson (2004, p. 2), stylistics is "a method of textual interpretation in which language takes the primacy place." He stated that language is important to stylisticians because "the forms, patterns and the levels of the linguistic structure are an important index of the function of the text". He further confirmed that an account of linguistic features serves to ground a stylistic interpretation and explains why certain types of meaning are possible. According to him, stylistics is concerned with language as a function of texts in context. Moreover, he clarified that the purpose of stylistics is to explore language specifically the creativity in language use. Simpson's model (2004) concentrates on major linguistic levels which are interconnected to help organize and shape any stylistic analysis in the following:

1-Phonology and Phonetics: This level deals with the spoken language and the way words are pronounced;

2-Graphology: This level deals with the patterns of written language and the shape of language on the page;

3-Morphology: This level is concerned with the way words are constructed and with their constituent structures;

4-Syntax: This level examines the way words combine with other words to form phrases and sentences;

5-Lexical analysis (Lexicology): This level is about the way words are used and about the choice of vocabulary;

6-Semantics: This level studies the meaning of words and sentences; and

7-Pragmatics & Discourse Analysis: This level is concerned with the way words and sentences are used in everyday situations and with the meaning of language in context. Discourse, according to Simpson, is an open-ended term used to include all aspects of communication that lie beyond the organization of sentences. It is "context-sensitive and its domain of reference includes pragmatic, ideological, social, and cognitive elements in text processing". Thus, a discursal analysis explores the meanings that can be gained through the analysis of the linguistic levels and beyond.

3.2. Research Methodology

This study provides a qualitative analysis of Sonia Sanchez's poem "right on: white america" adopting Simpson's model (2004) of stylistics. The stylistic analysis of the poem will help justify and clarify the objective of the study which aims at examining the stylistic and linguistic mechanisms whereby Sonia Sanchez constructs and transmits her identity as a member of Black people. This poem was written by the African American, Sonia Sanchez in 1970s to express and show the Black's sufferings, deferred dreams and pain from the white people. In this sense, she utilized her poetry to mirror the whole state. Aiello (2008) explains that the poems written by African American women in the 1970s such as Sonia Sanchez showed that besides being an art, Black poetry could be political; the works of art were written with pure creative energy to the extent they could affect society and alter minds and perceptions. Her poems are strong and forcefully articulate in the free verse. Her poetry books are *Homegirls* and *Handgrenades*, *We a BaddDDD People*, *Liberation Poems*, *A Blues Book for Blue Black Magical Women*, *Love Poems*, *I've Been a Woman*, *Under a Soprano Sky*, *Shake Down Memory*, *Continuous Fire*, *Wounded in the House of a Friend*, and other poems. Generally, Sonia Sanchez's poetry is concerned with black identity to picture the struggle between the cultures of the Black and the White for liberation from racial and economic oppression. In her works, Sonia Sanchez is innovative in her use of language to convey themes; she explores the various forms of language. Her political voice resonates in her poems as a way of protesting about growing up in a country made her feel so inferior. The researcher chooses Sonia Sanchez's poem "right on: white america" as a clear example of her use of language to announce identity.

3.3 Data Analysis and discussion

This section presents the analysis of Sonia Sanchez's "*right on: white america*". Sanchez has made it clear that 'america', with small letters, was once 'a pioneer land', but had systematically out casted those that it saw different through extremism. As indicated earlier, the linguistic levels are interdependent, they mix and depend on one another, and they organize and shape the stylistic analysis. The researcher would attempt to follow the levels presented in the model; however, some information concerning one level may be embedded in another.

3.3.1 The Text right on: white america

1. this country might have
2. been a pio
3. neer land

4. once.
- 5.but. therein't
6. no mo
- 7.indians blowing
8. custer's mind
9. with a different
- 10.image of america.
- 11.this country
12. might have
- 13.needed shoot/
14. outs/daily/
- 15.once.
- 16 but. therein't
17. nomo real/ whiteallamerican
18. bad/guys.
19. Just.
- 20.u& me
- 21.blk/ and un/ armed.
22. this country might have
23. been a pio
- 24neer land, once.
- 25 and it still is.
26. check out
- 27.the falling
28. guns/ shells on our blk/tomorrows.

3.3.2 Analysis

This part presents the analysis of *right on: white America*, a poem written by the black American poetess Sonia Sanchez using Simpson's model (2004) in stylistics. As indicated earlier, the linguistic levels are interdependent, they mix and depend on one another, and they organize and shape the stylistic analysis. The researcher would try to follow the levels presented in the model; however, some information concerning one level may be embedded in another.

Graphology: This level deals with the patterns of written language and the shape of language on the page. The poem can be explored by looking at it before reading it. One of the first things one can notice about the poem is its framework; the poetess violates the standard norms of writing to highlight certain images. The structure of the poems often represents the urgency of the poetic voice. Sanchez introduces the lines in an unfamiliar manner; they are fractured and split off by slashes and spaces as in lines 2, 3, 6, 8, 10, 12, 14, 15, 17, 18, 21, 23, 24, and 28. Certain lines are constructed only of one word such as "once" and "Just" in lines 4, 15, 19 and this is a peculiar feature. In addition to the unique arrangement of the broken lines; there are words that do not start at the beginning of the lines, but rather, they are intended to be at the end of the lines such as 3, 9, 11, 13, 15, 16, 18, 21, and 25. The Black Arts Movement encouraged writers to reject all things White, and because the poetess was one of its members, it is likely that Sanchez's use of nonstandard English was a way of rejecting *the White power structure* which decides how words are written and capitalized. Starting from the title of the poem, Sonia Sanchez writes America with small letters to reflect to the reader the opportunity to sense her attitude against this country. Since capitalization helps in strengthening the idea behind the written word, the poetess mirrors her contempt by using the small letters. Sonia Sanchez's writing advances self-awareness through her rejection of the traditional structural

techniques of the written language and becomes closer to her Black people by reflecting their own style of language.

Morphology: This level is concerned with the way words are constructed and with their constituent structures. The use of *white* is on purpose to distinguish it from *black* which demonstrates their identity (Black Americans) and it refers to the discrimination they suffer. Her movement away from traditional structural practices is clear in her use of split words spread between two lines as in lines 2, 3, and 23, 24 "pioneer" and she does not leave space where it should be in "allamerican". Moreover, she uses incomplete words "mo, u, blk" to glorify the sound of the unique Black English and these incomplete words can also indicate the missing rights of the black Americans. In her poem, Sonia Sanchez is speaking to her oppressed people by using the words "u & me, our" to enhance the idea of belonging to this group (the Blacks) and this is a way to declare one's social identity.

Syntax: This level examines the way words combine with other words to form phrases and sentences. *Sonia Sanchez* violates the normal use of punctuation marks to express her resistance and rebel against British literary precedence. It can be noticed that there is very little punctuation within the poem. Full stops are used after certain words 'but', 'just' in lines 5, 16, and 19 where she should not; however, she does so to attract the attention to the following idea. Besides, these periods provide an extra pause and thus the reader is able to further contemplate the implications to continue reading the lines to discover the gist. The poem is also coloured with the use of many slashes which could be structurally wrong, but she uses them to put more emphasis on the 'slashed' words shoot/outs/daily, bad/guys, real/white, and blk/and un/armed.

Lexical analysis (Lexicology): This level is about the way words are used and about the choice of vocabulary; Sonia Sanchez has tried to convey the message expressing the unpleasant feeling and the depressive context of the poem as a whole by choosing certain outstanding negative-oriented lexical items (no more, different, shoot, bad, falling shells, and guns). In addition to the deviation shown in writing the poem, the poetess has repeated the first line of the poem (this country might have been a pioneer land once.) at the end of the poem. In this lexical repetition, she endeavors to emphasize her belief that America (land) might have been once a pioneer, it is no longer like this.

Pragmatics and discourse analysis: Pragmatics and discourse analysis is concerned with the way words and sentences are used in situations and with the meaning of language in context. Discourse is an open-ended term used to include all aspects of communication that lie beyond the organization of sentences. The analysis reveals that the poetess uses unconventional structure of the English language. She is one of the poets who blends inequality impressions with lower-case letters, slashes, abbreviations, hyphenated lines, unconventional spelling, and further strange uses of language and structure. Sanchez's refusal to be confined to the structural techniques of the English language including punctuation and capitalization is not only to free herself from its constraints but also to make her writing reflect its people (the Black). Doing so is an outlet to express her emotions against her reality and create her identity. Consequently, her tone is coloured with displeasure against colonialism using black-white images and their contradictions to express her themes of inequality, oppression, and discrimination practiced against the Black people; she expresses her rebellion through the intentionally distorted language of the colonist, focusing on the identity of the Black. She spoke to them urging them to create changes for themselves. Sanchez's writing is actually expression of her identity as Black.

4. Conclusions and Findings

The current study has arrived at the following concluding remarks:

1. In spite of the different perspectives of defining identity, the study has confirmed its importance through its role in categorizing one's existence, personality, and his/her relation or membership in a group as it is the case of the poetess Sonia Sanchez who tries to focus on the social dimension of identity rather than the personal one.
2. The previously conducted studies have proved that identity can be expressed openly in narrative and mainly by using linguistic mechanisms at interdependent levels of analysis, for instance, De Fina's study (2003); the current study proves that poetry is also a potent creator and an enforcer of identity by using almost the same linguistic strategies.
3. Language is a fundamental tool in distinguishing person's identity; and the choice of the linguistic items in the text conveys indexical information of the participant; consequently, reflects his/her identity.
4. Categorization, a discourse process emphasizing group membership, is used by narrators to convey beliefs about social groups in narrative. Similarly, the researcher has found that Sonia Sanchez transmits her belonging to the oppressed Black in her poem by using the Black English through which she categorizes herself and her people.
5. The approaches to discourse analysis have played, clearly in the previous conducted studies, a crucial role in creating identities and also changing them. Moreover, in applying these theories, researchers identify some linguistic features such as modalities, pronouns, references, etc. Nevertheless, the stylistic analysis of the poem has shown that the linguistic deviation especially in the graphological level, in addition to other linguistic features, is used obviously by the poetess to express her resistance against the white, emphasizing her belonging to the Black.

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