Deviation as Defamiliarization Technique in Written Igbo Poetry

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Abstract—Deviation in the literary parlance occurs when a speaker or writer deviates from the normal rules and standards of a language. By breaking the rule of language, poets create art from the language that a language group is familiar with. Previous studies on written Igbo poetry (WIP) focused mainly on its content, with little attention paid to the language of the modern Igbo poets (MIP). Consequently, there is a dearth of research on how deviation occurs in African literatures. Therefore, through the lenses of Shklovsky's defamiliarization theory, this study examines WIP, with a view to describing the techniques used by MIP in achieving deviation, for the purpose of defamiliarizing language in their works. Data consists of seventeen poems randomly selected from eight Igbo poetic texts, written between 1975, when WIP debuted, to 2015, a period that marks the fourth decade of its existence. The poems studied were subjected to a qualitative analysis that focuses on the use of language to achieve deviation. Findings showed that four types of deviation feature in WIP scene: Syntactic, lexical, phonological, and graphological. Syntactic deviation is achieved through the use of end-weight, focusing, and topicalization. Lexical deviation is the achieved through the use of coinages, lexical borrowing and dialectal deviation. Only apocope phonological deviation feature in WIP, while graphological deviation was applied to ease pronunciation with a view to achieve rhythmic effect.

Keywords—African poetry, Defamiliarisation, Deviation, Modern Igbo poets, Written Igbo poetry.

I. Introduction

Over the years, African writers and poets have demonstrated the propensity to manipulate language in their art, thereby creating an art, out of the ordinary language. Before the Igbo had contact with Western civilization, the skill to manipulate language in artistic performances was what differentiates the language of the artist from that of other natives. Studies on the language of literary artists and writers, such as Li and Shi (2015); Mansoor and Salman (2020), and many more, have shown that creating the literary language out of the literal language is only made possible through linguistic deviation.

Linguistic deviation as a term in literary parlance refers to a detour or an alteration from the norms (a standard practice in the way and manner a language should be written or spoken) of a language (Crystal, 2003; cited in Mansoor and Salman, 2020. p. 8). This detour that accounts for deviation is usually triggered by the breaking of the known rules of linguistic structure in a language (Wales, 1989, p. 117) by writers with a view to achieving some sort of stylistic effect and demonstrate language mastery. Deviation from the linguistic norms often produces a defamiliarized effect on the reader or listener who now sees the defamiliarized expression in a new light.

The term "Defamiliarization" in itself, on a peripheral plane, is opposed to "familiar (isation)," which implies, "to be well acquainted with something or someone." A language that is shared by a language group, be it an ethnic group or a nation, is usually considered common to its users, because of their familiarity with the language rules. To create an art (literary piece), the artist/writer must defamiliarize the language by deviating from the linguistic norms obtained in that language, using some linguistic techniques. An inquiry into the typology of deviation in African literatures of African language expression thus forms the motivation for this study. Hence, the present study, using Written Igbo Poetry (WIP) as a case study for African literatures, identifies the types of deviation present in WIP scene and relates it to those deviation which results to defamiliarization.

The previous studies on the language of Igbo poetry has favored the Igbo oral poetry, with merger attention paid to the language of Igbo poetry. Available literatures on the study of WIP show that attention of critics has been on the content of WIP, neglecting a study of its form, which would help in facilitating a comparative study of poetries, written in African languages. This is coming at a time when the campaign to

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promote African literatures of African language expression is at the front burner of scholarly discuss in Africa (Emenyonu, 2021). The present study argues that modern Igbo poets (MIPs) employ linguistic deviation techniques as a tool for defamiliarization in their works.

A. Objective of the Study

The present study is both expository and descriptive in nature. As such, the main objective of this study is to investigate, in selected Igbo poems, the deviation techniques used by MIP in foregrounding language in their works with defamiliarization as their endgame. It is believed that this study will provide some data which would stir further studies on the linguistic study of literatures written in African languages and not only literatures in European languages.

B. Scope of the Study

The present study focuses mainly on the language of the poem with a view to identifying the types of deviations used by MIP in achieving defamiliarizative cum stylistic effect in WIP.

C. Methodology

Eight Igbo poetic texts were randomly selected from the pool of existing Igbo texts to represent poems written between 1975 when WIP debuted, to 2015, a period that marks the fourth decade of the existence of WIP. The poems were studied before selecting a total of 17 poems used for the purpose of analysis in this study. The selected poems were subjected to a qualitative analysis which focuses on the use of language to ascertain the deviation devices used by MIP in defamiliarizing language in their poems. The list of selected poetic texts includes, Ekechukwu (ed.)'s *Akpa Uche* (1975), Maduekwe's *Nkà Okwu* (1979), A.B. Chukuezi's *Akọ bụ ndụ* (1988), *Uche bụ Afa* (1989) by Onyekaonwu, *Omenkà* (1992) by Ikwubuzo et al. *Ije Ụwa* (2003) by Okediadi, *Uche bụ Akpa* (2005) by Anozie. I.U. Nwadike (ed.)'s *Akọnauche* (2006) and Ezejesi's *Abụ Ụtọ* (2015).

D. Research Questions

The present study is guided by the following research questions. In what form does linguistic deviation manifest in WIP? What role does each type of deviation play as a technique for defamiliarizing language in Igbo poetic works? In what way does the deviation reveal the artistic skill of MIP? An attempt to provide empirical answers to these important questions forms the motivation for this study.

E. Brief Background on WIP

The Igbo is one of the three main ethnic groups in Nigeria and one of the largest tribes in Africa. The term WIP in this study refers only to poems written in Igbo language, which mirrors Igbo society (Oraegbunam, 2022). That is not to say that poems written by the Igbo about the Igbo sociocultural milieu, in European languages is not Igbo poetry. The present study believes that language plays a key role in determining whatever should be regarded as African literature. Having made its first written appearance in CMS's Igbo hymn book,

Akwụkwọ Ukwe n'Asụsụ Igbo in 1934 (Oraegbunam, 2021), WIP formally debuted in 1975 with the publication of the first anthology of modern Igbo verse *Akpa Uche*. Before the written Igbo epoch, the Igbo had their oral poetry which is manifests either as chants, incantations or songs. WIP is now few years away to the fifth decade of its existence and it has continued to grow both in quantity and quality (Oraegbunam, 2022).

II. Conceptualizing Defamiliarization

The concept of defamiliarization (Estrangement), introduced in 1917 by the Russian critic, Viktor Shklovsky, in his article "Art as Technique," is an offshoot of Roman Jakobson's Formalism. Shklovsky used the term "defamiliarisation" to refer to ways by which poets (writers) draw readers to see the language in the text, which they are familiar with, in an unfamiliar or rather, in a strange way (Pourjafari, 2012). Poets do this by deviating from the linguistic norm in a language, thereby creating a fresh awareness about the phenomena they are writing on. It is in doing this that poets create art in itself. These linguistic deviations is always in tandem with the original idea of poetic license which empowers the poet with the skill to twist language in a way that create new forms, thus, elevating the language from its everyday (general) use to a more sophisticated use (figurative or poetic) of the language, thereby creating images that make the language poetic.

The whole idea of defamiliarization, as a theoretical perspective is anchored on the need for poets (through the use of language) to create new images from the language structure that the people are familiar with, and make people appreciate the language in a new way. Shklovsky believed strongly in the philosophy that, art simply means thinking in images, and that the key purpose of every work of art is to present the unknown (which is usually in abstract form) in place of the known (Shklovsky, 1965). This idea becomes necessary when we recall that the more we hear an expression, be it a proverb, any other trope or even a narrative, we tend to get used to such expression that when we hear them again, they no longer give a sense of newness, because, we are already acclimatized to the images created in them. This is because our perception of those expressions are already generalized and automatized because of its repeated usage. Hence, for poets to create an art, they must defamiliarize, or rather make strange, these expressions that the people are already familiar with by de-automatizing them and rearranging the images, to give it a new sense of meaning. Therefore, the aim of defamiliarization is to deepen our knowledge of a particular object or phenomena which the poet(s) draw our attention to, in the images projected in the work of art (Pourjafari, 2012).

To be able to see the defamiliarized in poetry, the onus lies on the literary analyst who is expected to first understand the norm (the familiar form-the rules) in the language (or culture) so as to be able to notice the deviation done by the poet. Since the major difference between poetry and other genres

of literature is that poetry is a special way of thinking in images (Shklovsky, 1965), it then becomes quiet imperative to study the techniques employed by MIPs in defamiliarizing the literal language into poetic language in their works.

Usually, whenever the term "poetry" is mentioned, the first thing that strikes the mind is, the making of an art, through the use of language. This is why formalists believe that what is important in poetry is not really what is said in the poem, but how it is said (the language use). Therefore, the idea of language in this study does not refer to the day-to-day (literal) use of language, but to the creative use of the language, which implies deviation from the literal use of the language. It is by deviating from literal use of language, with a view to achieving defamiliarization, that language is used to create an art (literary or figurative language). For this reason, in talking about language of poetry, most Igbo literary scholars refer to it as "Asụsụ Nkà" (artistic language). It is the deviation techniques used by MIP in achieving this defamiliarization that is the interest of this study.

III. Selected Works on Defamiliarization

The concept of defamiliarization is not new to the corridors of language studies as a number of studies have been carried out in many aspects of language using the framework. Few of such studies will suffice here. Pourjafari's (2012) investigates defamiliarization in Sohrab Sepehri's collection of poems, titled "Hasht Ketab," with a view to showing nature of Sepehri poetry through the lenses of defamiliarization. Esmaeili and Ebrahimi (2013) study the application of defamiliarization in the Forough Farrokhzad's Poem, "Let Us Believe in the Beginning of the Cold Season." Again, Romanow (2013) submitted a doctoral study on the aesthetics of defamiliarization in the works of Heidegger, Duchamp, and Ponge, while Keshavarzi and Tahan (2014) examined how wine and its associates is defamiliarized in Hafez's sonnets. Geng and Wei (2016) studies the application of the concept of defamiliarization in translation studies, focusing on how language is defamiliarized in the translation of film titles, which they considered to be the first window the audience encounters while looking at any film.

IV. Deviation as it Appears in WIP

Deviation here refers to any type of pronunciation, word or sentential structure that does not coincide with the existing norm in a language (Richards et al., 1993. p. 105). Four types of deviation are observed in WIP scene, they are syntactic, lexical, phonological and graphological deviation.

A. Syntactic Deviation in WIP

Syntactic deviation is said to occur when a poet deviates from the rules of grammar in a particular language (Mansoor and Salman, 2020. p. 11). The focus in syntactic deviation is on how poets deviate from the conventional rules of sentence formation. Therefore, the role of the critic who is examining syntactic deviation in WIP is to discover the ways MIP poets

break the norm (rule) of language in their poems. It is only by going outside the norm of the language that language is defamiliarized and poetic art produced. By "norm" here, we refer to the chronological order every grammatical structure in a language must follow before a sentence can be considered a well-formed sentence. In the Igbo language for instance, a well-formed sentence should follow this structure: Subject + Verb + Object (S.V.O). As in (Example 1):

Obi	Siri	Nri
(Obi	Cooked	Food)
S	V	O

The subject in this example 1 is "Obi," while the verb "siri" tells us the action the subject "Obi" performed. This is the norm known chronological order of a well-formed sentence in Igbo language. However, poets, in their attempt to create an art from this everyday (literal) use of language, defamiliarizes language by breaking this rule of chronological order of grammatical structure in Igbo. They do this by rearranging the known structure to make the language appear strange (estrangement) to the readers (speakers of the language). In the hands of the poet, the above structure (Example 1) can become:

Nri	Obi	siri
(Food	Obi	Cooked)
O	S	V

By reorganizing the structure of the language in such a manner, the speaker of the language who understands the norm of the language is forced to take a second look at what the poet has said, ponder over it, and in some cases, may not recognize the original structure. At this point, the language has been remodeled by the poet and estranged for the reader or listener. Changing the grammatical structure means that the poet did not create new words, instead, s/he manipulated the existing grammatical structure in the language.

There are several instances of syntactic deviation in WIP, but only few of such examples will be shown here for the purpose of instancing. In the third stanza of J.C. Maduekwe's poem "Nne anyị Afrịka" (Our Mother Africa) (Poem 1) in *Nkà Okwu*, the poet writes,

| Ma taa, nne anyị Afrịka, Ndị kpọrọ gi asị na-ahụzi gi n'anya *Ndị na-eto gi taa, kwutọrọ gi n'oge gboo* Na-atụzi ụjọ gi n'ihi ihe ị pụrụ ime Ụmụ gi gukọọ ọchi e jiri gi kparịa mgbe ochie Ụta adighiri ha ma ha zọchie n'oke iwe | (But today, our mother Africa Those that hated you now love you Those praising you today, spoke ill of you in the early days Fearing you because of the things you are capable of doing If you children count how you were mocked in the olden days They cannot be blamed if they appear in great anger) |

(Maduekwe, *Nka Okwu*, p. 5)

In the italicized line 3 in the above stanza, the literal (general) language is defamiliarized by rearranging the chronological order of the structure to force the reader's attention to the message contained in it. The process used in achieving this deviation here (line 3, poem 1) is end-weight. Nordquist (2020) explains that end-weight is a grammatical principle that allows longer structures to occur later in the sentence than shorter structures. He further states that when

a structure that starts a sentence is longer and considered clumsy, the structure can be rearranged in a way that the longer structure, which carries the weight in the sentence, is made to occur later, while the shorter structure is made to come first, and by so doing, make the sentence less clumsy. This is the device used in poem 1. The said line 3, in the everyday or normal usage of the structure reads:

Ndị kwụtọrọ gị n'oge gboo, na-eto gị taa

(They that spoke ill of you in the early days, praise you today)

In this everyday (literal) use of the structure above, the first and longer clause "Ndị kwụtọrọ gị n'oge gboo," carries the weight in the sentence, making the sentence clumsy. However, in a bid to force the attention of the reader to the thought in the line, to achieve deviation, the poet rearranges the literal syntax of the sentence by moving the weighty structure to the end of the sentence, making the shorter structure "na-eto gị taa" to occur first, leaving the subject of the sentence to remain in its original position. This promotes rhythm in the poem by making the sentence less clumsy. Again, in the first stanza of Ogbulogo's poem "*Agbaramikwu*" (Poem 2) in *Omenkà* where the poet writes:

Ndụ ka anya na ihe ọma gbara Orikọ ka Chịọma na Uchechi gbara Dị na nwunye ka ha lụrịtara Ndị si ofe ịkpa asaa Osimiri asaa na ụzọ asaa.	(Covenant is what the eyes and good things have Communion is what Chioma and Uchechi have Marriage is what they have They that came from across seven forests Seven seas and seven ways)

(Ikwubuzo, *Omenkà*, p. 50)

The poet's intention to create an art by defamiliarizing the everyday language is very clear in the italicized lines 1-3 of the above poem 2. Here, the poet deliberately breaks the chronological order of the sentences with a view to making the normal language appear very strange to the owners of the language. The expressions in line 1-3 are structures that are already common to everybody among the Igbo. For instance, line 1 is a popular saying among the Igbo that "Ihe ọma na anya gbara ndụ" (The eyes and good things covenanted). To be able to create a fresh awareness from this common expression of the Igbo, the poet defamiliarizes the language by deviating from the normal syntactic rule in the language vis-a-vis a linguistic process known as "focusing." Nweya (2018) defines linguistic focusing as a way of placing more emphasis on a particular part of the sentence with a view to identifying new information (p. 187). The same process (focusing) applies to lines 2-3. Hence, the normal chronological order of lines 1-3 in everyday language reads:

Literal (Everyday) form Defamiliarized form	(syntactic deviation - poetic language)
Ihe ọma na anya gbara *ndụ* (Good things and the eyes *covenanted*)	*Ndụ ka anya na ihe ọma gbara* (*Covenant* is what the eyes and good things have)
Chioma na Uchechi gbara *orikọ* (Chioma and Uchechi have *communion*)	*Orikọ ka Chịọma na Uchechi gbara* (*Communion* is what Chioma and Uchechi have)
Ha lụrịtara *di na nwunye Dị na nwunye ka ha lụrịtara* (They got *married*)	(*Marriage* is what they have)

In the literal form of the above lines, no part of the structure is focused. However, in a bid to defamiliarize

the structure, with a view to creating a fresh awareness of it to the readers, the poet deviates, by focusing the object of the sentence in the literal forms and moving it to the sentence initial position, using the focus marker "ka" ("is", in the instance above). In Igbo language, "ka" (is) performs different functions depending on its position in the sentence. Apart from functioning as a complementizer, a verb, and an auxiliary verb, 'ka' also functions as a focus marker (Nweya, 2018. pp. 187-195), which is the role it serves in the above instances from poem 2. The point being made here is that, lines 1-3 have a uniform grammatical order. The italicized part of each lines (sentence) is given more prominence in the poem, than, the other part of the sentence in the literal form, using the focus marker 'ka'. In the poem, for instance, "ndụ" in the normal usage is focused in line 1, by moving it to the sentence initial position. "Orikọ" in line 2 is focused by moving it to the sentence initial position, and "di na nwunye" in the literal usage in line 3 is focused in the poem by moving it to the sentence initial position. In Okediadi's poem, "F.C. Ogbalu Odezulumba" (Poem 3) in *Ije Ụwa* (pp. 65-69) another strategy for focusing known as cleft construction was used to achieve syntactic deviation. In the second line of the second stanza (p. 66) the poet writes.

"*Gị bụ aha ụmụ afọ Igbo kpụ n'ọnụ mgbe dum*"

(You are the name on the lips of the Igbo all the time)

In this instance, syntactic deviation is achieved through focus construction via the cleft construction. In English language, cleft construction is usually marked with "It is you". Likewise in Igbo, cleft construction is marked by "gị bụ" or "gị nwa" (You are). In line 2 of poem 3, the line begins with a cleft construction marker "Gị bụ." which places more emphasis on the subject "Gị" (You). In the normal usage, the object "Gị" was not focused, hence line 2 in the literal sense reads, "Ụmụ afọ Igbo kpụ aha gị n'ọnụ mgbe dum" (The Igbo have your name on their lips every time). In the defamiliarized form of the structure given by the poet, the sentence is rearranged and prominence is given to the focused object in the sentence.

B. Lexical Deviation

In general, lexical deviation is said to occur in literature when words go off their normal usage (existing standard), or created (neologism) with a view to engender deeper meaning, achieve an aesthetic aftereffect, perpetuate some sort of stylistic ambiance or meet a lexical need. Lexical deviation in this study refers to ways at which MIP defamiliarize language in their works by manipulating Igbo lexical items in a bid to deviate from the normal use of the term. In WIP, lexical deviation as a defamiliarization process is achieved through coinages, lexical borrowing, and use of dialectal words.

Coinages (neological deviation)

Coinages as a form of neologism is defined as the act of creating new words or phrase which, when accepted, is used by the members of the public (Bhagavan and Priyadarshani, 2013). Coinages are found to be among the ways MIP defamiliarizes language in WIP. Consider the first stanza of

the poem, "Ọnwụ" (Death) (Poem 4), by Obienyem in *Akpa Uche* where the poet coined the term *Ọmaraire*, used to mean an "antidote or cure for death," which would have been *ọgwụ* (cure) in the literal sense. In the words of the poet:

Ò nweghị onye nọ n'akụkù Ebe i nāghị àgaru Mà ọ bụ maara *ọmaraìrè* Ǹke nwēre ike igbòte gị.	(There is no one at the corner Where you do not reach Or knows your antidote That can prevent you)

(Obienyem in Ekechukwu (Ed.)'s *Akpa Uche*, p. 3)

MIP sometimes, coin new words that they consider appropriate for capturing the thought they want to convey. The lexical deviation achieved through the use of the coined italicized word *ọmaraìrè* in line three, with its metonymic undertone, estranged the stanza. The coinage *ọmaraìrè*, compels the reader attention, who on a literal parlance, expects to see the word "ọgwụ" (cure). Before this poem, the word *ọmaraìrè* never existed in Igbo vocabulary. However, its creation and use in the poem not only added an aesthetic aftereffect to the stanza but also provided some sort of stylistic ambiance.

Consider another instance of coinage in Maduekwe's poem "Ego na-ekwu" (Money Speaks) (Poem 5) in *Nkà Okwu*, the poet coined the term "mpụrụm" which is used in the poem to refer to "a thief". The lexical item "mpụrụm" in the last line is a coined word. The word "mpurum" as used by the poet in the last line of the third stanza (pp. 30-31) is derived from the old Igbo expression "ndị na-apụnarị mmadụ ihe" (those that snatch people's items). The term as used in the poem connotes "a thief, armed robber or anyone who unleashes terror on others at night in a bid to pillage their possessions. By using a coined lexical item to capture the thought that is understood in a sentence, the poet demonstrates his skill at manipulating the language. Again, the coinage "mpụrụm' draws attention to itself, by forcing the reader who is a speaker of Igbo, and one, who knows the norm in the language to pause and ponder on what the poet could mean by that linguistic choice of lexeme.

A special attention is also drawn to the title of one of Ikwubuzo's poems "Ehihiedịegwu" (Day-light Robber) (Poem 6) in *Omenka* (p. 37). The coined title "Ehihiedịegwu" and its metaphoric implication is indeed another practical show of poetic creativity and utilization of the poetic license. The thing about coinages is that, when they are used over time, they become common to the people because of their continued usage. Before now, the coinage "abalịdịegwu" (literarily meaning, night is terrifying) which is now common among the Igbo is used to refer to armed robbers. However, in a bid to defamiliarize (estrange) the term in poetry, making it more elevated than its use in prose and drama texts, the poet (Ikwubuzo) remodels the literary meaning of "Abalịdịegwu" into a new coinage "Ehihiedịegwu" which does not only refer to armed robbers but everyone who engages in illegitimate businesses, aimed at duping people in broad daylight, such as internet fraudsters, pickpockets, and the like. The divergence between the concept of the general term "abalịdịegwu' and Ikwubuzo's "ehihiedịegwu" lies in the time of their activity.

Loan words (okwu mbite)

Lexical borrowing is one of the ways many languages develop and increase its vocabulary. Every language or dialect borrows words from other dialects to develop itself. A lot of words in English language were borrowed from Latin and French languages. There are words in Yoruba language that were borrowed from English, Hausa and Igbo languages. In a like manner, Igbo language borrows from other languages such as English, Hausa, Yoruba, and other languages. These borrowed words, sometimes, are used by poets in their works for aesthetic purposes. Various borrowed words that feature in WIP are "Igbonized" (spelt to sound like an Igbo word). For instance, in the first stanza of the poem "Onye Poliisi" (Police man) (Poem 7) by Ikwubuzo in *Omenka*, the poet borrows two words from English language when he says:

I na-anakọ *taaksị* Ka ị na-anakọ *reeti*.	(Are you collecting tax Or are you collecting rate?)

(Ikwubuzo *et al.*, p. 38)

It is important to draw our attention to the very title of the poem 7, "Poliisi" which is loaned from the English word "Police". The Igbonized term "Poliisi" is retained for its communicative effect. In the excerpt above from poem 7 likewise, the italicized lexical items *taaksị* (tax) and *reeti* (rate) were borrowed from English language and its stylistic utilization promoted tonal rhyme. The two loaned words are near synonyms that mirror the way Nigerian police extort Nigerians on the roads. Again, lexical deviation manifested in place of loan words in one of G.I. Nwaozuzu's poem, "Chaara m ka m kpara ego" (Out of my way let me make money) (Poem 8) in *Akọnauche*, where loanwords were employed for variety and quick grasp of the subject in question. In the third stanza of the poem, the poet writes:

Ego *baskụlụ* tupu nke *moto* Ma *moto* abịaghị taa.	(Money for bicycle before that of a car But if a car does not come today)

(Nwaozuzu, in Nwadike (Ed.)'s *Akọnauche*, p. 95)

The use of these loanwords "baskụlụ" and "moto" in line 3 and 4 adds variety to the poem. Igbonizing the borrowed words eases the reading and understanding of the thought projected in the stanza. Again, another example of loanwords for defamiliarization purposes in WIP is noticed in the sixth line of the seventh stanza of the poem "Ejula" (Snail) (Poem 9) by Ezejesi in *Abụ Ụtọ* (p. 36), where the poet uses a borrowed the term "*shookesi*." The word, borrowed from English language, refers to show-glass. The show-glass is used by many small business owners in Southeast Nigeria to display items that are put on sale for the customers to easily see. The use of the loanword in the above stanza evokes a feeling of contemporariness on the reader, who is conversant with the term and helps the reader create images faster while reading the poem.

Dialectal deviation

Dialectal deviation or dialectism as Leech (1969) puts it, refers to the borrowing of some known aspects of either regionally or social dialects which deviate from the already

established norm of the language. When poets, who plan to disclose their emotions and feelings in their poems, believe that the standard language variety cannot not help them capture and represent such feelings the way they want it, they resort to using the dialect of their mother tongue, convinced that it would serve the need better than the standard language variety (Leech 1976, cited in Mansoor and Salman, 2020. p. 14). Use of dialectal deviation in poetry also distinguishes the style of a poet from another and gives insight about the poets' linguistic background. There are instances of dialectal deviations in WIP, but only a few will suffice here.

In the poem "Egwurugwu" (Rainbow) by Amasike in *Akpa Uche* (Poem 10) for instance, the poet employs the dialectical deviation when he uses the dialectical word, "Beelụsọ" in the third stanza of the poem, for both rhythmic effect and economy of words. The poet says:

Ọ bụrụ na egwurugwu pụta n'igwe, mmiri agaghị ezo *Beelụsọ* mgbe egwurugwu chirila.	If the rainbow shows up in the sky, it will not rain Except for when the rainbow retreats)

(Amasike in Ekechukwu (Ed.)'s *Akpa Uche*, p. 1)

The italicized word "Beelụsọ" is a dialectal word used in deviation and in place of the standard Igbo language variety "Ma e wepụ," which means "except" in English. As seen in the stanza, instead of writing "Ma e wepụ" which is longer and capable of making the line clumsy, it was substituted for a dialectal word that projects the same thought and also sounds better in that context. Another instance of dialectal deviation is found in the fourth stanza of the poem, "Akọ bụ ndụ" (Wisdom is life) by Chukuezi in *Akọ bụ Ndụ* (p. 8) (Poem 11), where the poet uses the dialectal term "ntụ" in place of the standard language "asị," meaning, "lie," to achieve deviation. The use of the dialectal word "ntụ" in Poem 11 is a deviation from the norm. Since the term "asị" (lie) is common to the Igbo, the choice of the dialectal word "ntụ" is a deliberate attempt by the poet to showcase the synonymic richness of Igbo, hence, achieving defamiliarization.

Another instance of dialectal deviation for defamiliarization in WIP is seen in the seventh stanza of the poem "Ụka" (Church) by Anozie in *Uche bụ Akpa* (Poem 12) wherein the poet writes:

Nnukwu nsogbu dịkwanụ Kọnfuuzu ga-adịmakwa n'ụka *wọsha*.	(There is a huge problem There is a lot of confusion in churches nowadays)

(Anozie, *Uche bụ Akpa*, p. 81)

There is no gainsaying the fact that the use of the italicized dialectal word "wọsha," in the above stanza, estranges the line. A reader who reads the above stanza will be forced to pause and read the second line again with a view to understanding what the poet is saying. An interview with the poet (Anozie) reveals that "wọsha" as used in the above stanza is an Nsukka dialect of Igbo that is used in place of "oge ugbua" in standard Igbo, meaning "nowadays" in English. Its import in the poem 12 is capable of generating different interpretations to many that are puzzled as to what the word means.

In the poem "Ụwa ka onye njọ" (Whose world is worse) written by Ofodile, in *Akọnauche* (Poem 13), the poet employs the dialectal expression "echi gara aga" (yesterday), found in Owerri dialect of the Igbo in her first stanza, in place of the standard Igbo "Ụnyaahụ," meaning "yesterday" in English Language, where she writes:

Mgbe ahụ, naanị *echi gara aga* Mgbe ibe hụrụ ibe anya.	(That time, only yesterday When a sibling sees a sibling.)..

(Ofodile in *Akọnauche*, p. 136)

The use of the italicized dialectal deviation "echi gara aga" (Yesterday) in the above excerpt adds variety to the poem. It also showcases the richness and multiplicity of varieties of dialects in Igbo language. Similarly, another instance of the use of dialectal expression in WIP is found in the poem "Ụwa dị ka m si hụ ya" (The world as I see it) (p. 103) (Poem 14) by Ugwunkwo in *Akọnauche*, first stanza, where the poet uses the dialectal expression "nnyahụ" which is Onitsha dialect for the Igbo expression "ụnyahụ" (Yesterday) that is obtained in the standard Igbo. The use of the dialectal expression adds a touch of genuineness to the work of the poet, proving the poets versatility in Igbo language.

C. Phonological Deviation

Phonological deviation occurs when there is inadequacy in the use of phonological rules of language, as a result of a linguistic disorganization (Mansoor and Salman, 2020. p. 12). Phonological deviation can either manifest in form of the writer/poets license to compose his verse the way s/he chooses, using some sort of deletion. These deletions can either be an aphaeresis, syncope or apocope. While aphaeresis relates to the deletion or omission of initial piece of a word, syncope occurs when a vowel inside a word is deleted while apocope points to the deletion of the last part of a word (Crystal, 2008. pp. 29-30). Only apocope type of phonological deviation feature in WIP. For instance, in the second stanza of Emenike's poem "Atịlọgwụ" (Poem 15) in *Akpa Uche* where the poet writes:

Egwu ndị ikolobịa na ụmụ *agbọgọ* Egwu ike na ndị rijuru afọ.	(Dance of the bachelors and spinsters Dance of the strong and well-fed.)

(Emenike in Ekechukwu's (ed.)'s *Akpa Uche*, p. 27)

There is apocope phonological deviation in the manner the poet clipped the italicized word "agbọgọ" (spinster) in the first line of poem 15. The use of apocope phonological deviation in the above stanza estranged the line, drawing the attention of the reader to the clipped word 'agbọgọ which the full form is "agbọghọbịa." Pirnajmuddin and Medhat (2011, p. 1331) is of the opinion that the aim of phonological deviation is to preserve the rhyme in the poem. The presence of phonological deviation in poem 15 makes the line aesthetically pleasing. The syllable/bịa/was dropped to achieve free flow in the production of the line, thereby promoting tonal rhyme.

A similar use of apocope phonological deviation is observed in the second stanza of Ikwubuzo's poem "Nsọala" (Sacrilage) (Poem 16) in *Omenkà*, where the poet, instead of writing "Agbọghọbịa," deviates and writes "Agbọọ," and "Okoro" instead of "okorobịa."

Agbọọ n'ọdụ trawụza Okoro n'ọdụ iyeri.	(Spinster in trouser shop Bachelor in earrings market)

(Ikwubuzo *et al.*, p. 35)

Here (poem 16), by clipping the last syllables "ghọ" in "Agbọọ" in line 3, and "bịa" in "Okoro" in line 4, the poet deviates from the normal usage of the words, thereby, not only has the poet achieved rhythmic effect but also lexical matching. In essence, phonological deviation is employed as a defamiliarization technique in WIP to achieve aesthetic effect.

D. Graphological Deviation

Graphology refers to any mark that is added to written symbols (letters) with a view to alter the way that letter is to be pronounced (Crystal, 2008. p. 142). The mark, Crystal continues, may be placed anywhere in, around, between, after, on top or below the symbol or letter. It might even be the use of archaic vocabulary in contemporary text, a feature common to poetry (Mansoor and Salman, 2020. p. 14). In essence, the interest of the critic investigating graphological deviation in WIP should be on things such as the positioning of punctuation marks above, beside, or between letters and the import of archaic vocabulary in poetry. In the sixth stanza of the poem, "Onwụ" (Death) (Poem 17) by C. Emenike in *Akpa Uche*, the poet writes:

Ọ dị ndụ g'aghọta ihe ọ kụrụ; Ezi osisi g'amịta ezi mkpụrụ Osisi ọjọọ amịtakwa mkpụrụ ọjọọ.	(The living shall reap what he sows A good tree will bear good fruits Evil tree will bear evil fruits)

(Emenike in Ekechukwu (ed.). p. 45)

In the above stanza, there is graphological deviation in the way the auxiliary verbs "g'aghọta" and "g'amịta" in lines 1 and 2 were written. The deviation from the conventional way of writing those auxiliary verbs *ga-aghọta* for "g' aghọta" and *ga-amịta* for "g' amịta" marking future tenses in Igbo were done deliberately by the poet. The graphological deviation was done to ease pronunciation with a view to achieving rhythmic effect. The idea here is to de-automatize the practical language into literal language. This is because the goal of the poet, just as any other creative writer is to create an image in the mind of the reader which is different from the automatized perception of the language (Shklovsky, 1965. p. 22). Again, the graphological expressions "g' aghọta" and "g' amịta" were both adopted from the Anglicized hymn book where it was written for singing.

V. Conclusion

The present study identifies and showcases typology of deviation that is obtained in WIP and how they produce defamiliarizative effects. The implication of this deviation as a defamiliarization technique in literature is that it further demonstrates the power of language manipulation to affect reader's perception. It is hoped that this study will be useful for students of linguistics and African studies who would want to understand how deviation is achieved in African literatures of African language expression. Four types of

deviation that were identified to be present in the works of MIP in this study include syntactic, lexical, phonological and graphological deviations. Syntactic deviation is found to be promoted in WIP by the use of end-weight, linguistic focusing through cleft construction and topicalization. Lexical deviation is achieved in WIP through the use of coinages, lexical borrowing and dialectal deviation. The study also found that only apocope phonological deviation exists in WIP, while graphological deviation is used to promote rhythmic effect. Since this paper shows how language is manipulated by African (Igbo) literary writers for defamiliarizative effect, a pragmatic study of such defamiliarizative effect is considered necessary, hence, recommended. This will help in the general understanding of the role of language in the projection of meaning.

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