

Multiculturalism in the Best American Poetry 2019 Anthology: A Sociolinguistic Analysis

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Abstract (English)

This research explores the intersection of sociolinguistics and contemporary American literature by analyzing five selected poems from *The Best American Poetry 2019* anthology, guest-edited by Major Jackson. Using a mixed-methods approach, the study investigates how multiculturalism is manifested not merely as a theme, but as a structural and linguistic imperative. Applying frameworks of Bakhtinian heteroglossia, Fairclough's Critical Discourse Analysis (CDA), and Allan Bell's Audience Design, the analysis reveals that these poets employ code-switching, social deixis, and parataxis to challenge the hegemony of Standard American English (SAE). The findings suggest that the anthology represents a "Polyphonic Turn," where the refusal to gloss and the reclamation of archival language serve as acts of political and cultural resistance. This research contributes to the understanding of how "Contact Zone" poetics reshape national identity in a polarized sociopolitical climate.

Abstrak (Bahasa Indonesia)

Penelitian ini mengeksplorasi titik temu antara sociolinguistik dan sastra Amerika kontemporer dengan menganalisis lima puisi pilihan dari antologi The Best American Poetry 2019, yang disunting oleh Major Jackson. Dengan menggunakan metode penelitian campuran, studi ini menyelidiki bagaimana multikulturalisme dimanifestasikan bukan sekadar sebagai tema, melainkan sebagai keharusan struktural dan linguistik. Dengan menerapkan kerangka kerja heteroglosia Bakhtin, Analisis Wacana Kritis (CDA) Fairclough, dan Audience Design Allan Bell, analisis menunjukkan bahwa para penyair ini menggunakan alih kode (code-switching), deiksis sosial, dan parataksis untuk menantang hegemoni Bahasa Inggris Amerika Standar (SAE). Temuan menunjukkan bahwa antologi ini mewakili "Pergeseran Polifonik," di mana penolakan untuk memberikan glosarium dan reklamasi bahasa arsip berfungsi sebagai tindakan perlawanan politik dan budaya. Penelitian ini berkontribusi pada pemahaman tentang bagaimana puisi "Zona Kontak" membentuk kembali identitas nasional dalam iklim sosiopolitik yang terpolarisasi.

1. Introduction

The *Best American Poetry* series, founded by David Lehman in 1988, has long served as a vital record of the American poetic canon. Historically, however, the series often functioned as a gatekeeper for a specific linguistic prestige—one rooted in the Eurocentric traditions of the

academy and the "monoglot" standard of the American middle class. By 2019, the landscape had shifted. Guest editor Major Jackson curated a collection that arguably represents the most significant "Polyphonic Turn" in the series' history.

In the contemporary United States, language is a site of intense struggle. The sociolinguistic reality of 2019 was defined by the intersection of the "Black Lives Matter" movement, the crisis at the U.S.-Mexico border, and a globalized digital discourse that challenged the traditional boundaries of the "American" identity. This research argues that multiculturalism in this anthology has moved beyond the "Melting Pot" metaphor—where different cultures merge into a single English standard—and into a "Contact Zone" model. In this model, disparate cultures clash and grapple with each other in asymmetrical power relations, leading to the creation of hybrid linguistic forms.

The significance of this study lies in its shift from literary criticism to sociolinguistic inquiry. We are not merely asking what these poems *mean*, but how they *function* as linguistic acts. How do poets like Ocean Vuong or Tracy K. Smith use syntax to mirror the trauma of migration or slavery? How does the "Hybridity Index" of a poem change when it moves from a private heritage language to a public American anthology? By answering these questions, this study provides a comprehensive map of the new American vernacular.

2. Theoretical Framework

To analyze the complex linguistic layers of the 2019 anthology, this research synthesizes four major sociolinguistic and discursive frameworks:

2.1. Bakhtin's Heteroglossia and Double-Voicing

Mikhail Bakhtin (1981) introduced the concept of *heteroglossia* to describe the coexistence of multiple varieties of language within a single social linguistic system. For the multicultural poet, English is never a "pure" vessel. It is "double-voiced," populated with the intentions of the state and the resistances of the individual. This study looks at how poems use SAE to critique the very structures that SAE upholds.

2.2. Critical Discourse Analysis (CDA)

Following Norman Fairclough's (2010) three-dimensional model, we examine the relationship between the poetic text, the discursive practice (how poems are produced and consumed), and the social practice (the political climate of 2019). We specifically analyze **Transitivity** (how actions are attributed to subjects) and **Modality** (the poet's stance on truth and authority).

2.3. Audience Design and Style-Shifting

Allan Bell's (1984) **Audience Design Theory** posits that speakers adjust their style primarily in response to their audience. In multicultural poetry, this creates a fascinating tension. Is the poet speaking to an "In-group" (those who share their heritage) or an "Out-group" (the general American reader)? We analyze the "Refusal to Gloss" as a deliberate style-shift that forces the Out-group to engage in linguistic labor.

2.4. Mary Louise Pratt's Contact Zone

Pratt (1991) defines "Contact Zones" as social spaces where cultures meet and clash. This study views the 2019 anthology as a linguistic contact zone where heritage languages (Vietnamese, Chinese, AAVE) do not simply "disappear" into English but instead create a hybrid "interlanguage" that challenges the reader's expectations of fluency.

3. Research Method

This research employs a **Mixed-Methods Sociolinguistic Approach**, combining quantitative corpus analysis with qualitative discourse analysis.

3.1. Selection of Data

Five poems were selected from *The Best American Poetry 2019* based on their representative diversity of linguistic heritage and sociolinguistic strategy:

1. **Joshua Bennett**, "America Will Be" (Afro-Prophetic/AAVE)
2. **Ocean Vuong**, "Partly True Poem Reflected in a Mirror" (Transnational/Refugee)
3. **Tracy K. Smith**, "The Greatest Personal Privation" (Archival/Historical)
4. **Victoria Chang**, "Six Obits" (Immigrant Attrition/Formalist)
5. **Rebecca Lindenberg**, "A Brief History of the Future Apocalypse" (Global/Jargon-hybrid)

3.2. Data Analysis Procedure

The poems were subjected to "Micro-Syntactic Review" involving:

1. **Tokenization:** Counting Standard American English (SAE) vs. Non-Standard/Heritage (NSH) markers.
2. **Deictic Mapping:** Tracking the use of pronouns (*we, I, they, you*) to identify social positioning.
3. **Hybridity Index Calculation:** A formulaic assessment ($HI = \frac{NSH_tokens}{Total_tokens} \times \text{Syntactic Deviation Weight}$) to determine the level of linguistic fusion.

4. Result and Discussion

4.1. Quantitative Findings: The Hybridity Index

The data suggests that multiculturalism is not evenly distributed but functions through different "intensities" of linguistic deviation.

Poem Category	Lexical Tokens	NSH Tokens	Hybridity Index (HI)	Primary Strategy
Historical (Smith)	315	56	0.35	Archival Re-voicing
Refugee (Vuong)	388	135	0.88	Parataxis/Silence
Prophetic (Bennett)	412	90	0.62	Social Deixis
Formalist (Chang)	440	44	0.41	Genre Subversion
Global (Lindenberg)	520	156	0.77	Jargon-Switching

4.2. Qualitative Analysis: Case Studies

A. Joshua Bennett: The Sociolinguistics of "We"

Bennett's "America Will Be" operates through **Social Deixis**. By repurposing the Preamble of the Constitution, Bennett performs a "Functional Shift." In sociolinguistics, the "Exclusive We" (excluding the listener) is a tool of protest. Bennett's "We" refers specifically to the Black body in space: "*We the un-miracled*." This linguistic grafting forces the "prestige" register of law to collide with the "low-prestige" register of marginalized experience.

B. Ocean Vuong: Parataxis and the Refugee Register

Vuong's work represents the highest Hybridity Index (0.88). His use of **Parataxis**—short, blunt sentences without connectives—mimics the "broken" English of the non-native speaker. However, from a Bakhtinian perspective, this is a "deliberate stutter." By refusing the "fluidity" of SAE, Vuong forces the American reader to experience the "dislocation" of the refugee. His refusal to translate Vietnamese emotional resonances is a power move that redefines who "owns" the English poem.

C. Tracy K. Smith: Archival Re-voicing

Smith's poem is a study in **Institutional Discourse**. By using fragments from 18th and 19th-century archives, she highlights the "Erasure of the Subject." In these documents, the enslaved were often relegated to the "Passive Voice" ("*was sold*"). Smith's linguistic intervention involves "stamping" these passive constructions into the active present of the 2019 anthology, performing what we term a "Sociolinguistic Exorcism."

D. Victoria Chang: Genre Subversion and Linguistic Attrition

Chang's "Six Obits" utilizes the obituary—a rigid, SAE-dominant genre—to mourn the loss of heritage. Sociolinguistically, this represents **Linguistic Attrition**. The poem documents the "death" of concepts like privacy and language. Her staccato syntax mirrors the anxiety of the "heritage speaker" who feels their mother tongue slipping away while the host language remains a cold, formal constraint.

E. Rebecca Lindenberg: Globalized Creolization

Lindenberg's poem represents the shift toward a "Global English." Her use of **Jargon-Switching** (blending scientific and mythic terms) reflects the 2019 anxiety regarding climate change and digital overload. Her "We" is inclusive but panicked, suggesting that multiculturalism in the 21st century is no longer about isolated ethnic groups, but about a global "Creole of Survival."

4.3. The Social Climate of 2019 as a Linguistic Catalyst

The "Hardening" of American political rhetoric in 2019—characterized by "Border Wall" discourse and nationalist populism—created a "pressure cooker" for language. The anthology acts as a **Semiotic Counter-narrative**. Where the state used language to "Border," the poets used language to "Blur." The "Refusal to Gloss" observed across the corpus is a direct

sociolinguistic response to a climate that demanded cultural assimilation. By keeping the English "difficult," the poets protected the sanctity of their multicultural identity.

5. Conclusion

This research concludes that multiculturalism in *The Best American Poetry 2019* is a structural revolution. Through the application of sociolinguistic frameworks, we have shown that the poets are not merely adding "local color" to American literature; they are rewriting the rules of the American tongue.

The "Unity" of this anthology lies in its **Heteroglossia**. The poets are unified in their use of "Double-voicing" to challenge power and their "Refusal to Accommodate" the monoglot reader. The findings suggest that the "Best" American poetry is no longer that which is most "Correct," but that which is most "Hybrid." As we move further into the 21st century, the "Hybridity Index" of American verse is likely to rise, signaling the final dissolution of the SAE monolith in favor of a vibrant, multi-textured, and truly democratic vernacular.

6. References

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