



Poetic identity in second language writing: Exploring an EFL learner's study abroad experience

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Abstract

The current study investigates the way in which an English as a Foreign Language (EFL) college student writes *haiku* – a three line Japanese poem with a specific number of syllables in each line in a second language (L2) to express his study abroad experience. This poetic inquiry which involved literary, linguistic, and content analyses of the collection of ten haiku poems written by a Myanmar student documented some discursive identities in relation to his study abroad experience in Japan: a Myanmar boy who struggled with his loneliness in Japan, a teenager who was challenged in making Japanese friends and tried to develop his friendships, an international student who explored a place of his own in the society, and a college student who enjoyed his daily life with friends. This study illustrates the expressive ability of an EFL writer to communicate personal life stories through poetry writing. It also proposes the usage of poetry writing as a form of meaningful literacy learning in the EFL classroom from theoretical and methodological perspectives.

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Keywords: Second language poetry writing; haiku; identity; study abroad experience; EFL learners

1. Introduction

Haiku — a Japanese poem containing seventeen syllables in a three-line 5-7-5 syllable pattern with the use of a seasonal reference¹ and a cutting word² — is used for different purposes in various contexts all over the world. The application of haiku is not only for the writers to express their emotions but for non-Japanese students to study Japanese literature and/or expand its cultural knowledge. Haiku is also used as therapeutic writing through which patients compose poems as a way to release their negative feelings (Sky Hiltunen, 2005). Another usage of haiku is as a form of literacy practice in the second language (L2) classroom (Iida, 2008, 2010, 2012, in press). One recent innovative approach in L2 writing research is to use poetry as a research method. Hanauer (2010) has argued the effectiveness of using poetry — free-style descriptive poems — written by English as a Second Language (ESL) students as a way to investigate and understand the writers' identity construction. However, it

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remains controversial whether a subgenre of poetry, haiku, highly structured, 5-7-5 syllable poems, can be used as a research method. Of importance in L2 writing research is to clarify what can be seen from the poetic data and to understand how L2 writers express themselves in poetry.

The aim of this article is to investigate L2 writers' identities in poetry writing. Initially, it reviews previous research on poetry writing in L2 contexts. Secondly, it describes poetic inquiry into a Myanmarese English as a Foreign Language (EFL) student's identity construction through his study abroad experience in Japan. The main objectives of the current study are to identify how the EFL student understands and expresses his study abroad experience in haiku poetry and to clarify the role of poetry writing in L2 education. In doing so, this article intends to argue the use of haiku as meaningful literacy practice in the L2 composition classroom.

2. Issues of voice and identity in L2 expressive writing

Expressive writing is still an unusual task for L2 writers (Chamcharatsri, 2013b; Iida, 2016). In the traditional EFL classroom, L2 writers are expected to write academically as native speakers of English do. The focus of error reduction and translation of English texts into a first language (L1) leaves them at a disadvantage when writing in English in real-world situations (Iida, 2010). What happens in this context is that L2 writers struggle with the situation in which they want to express their opinions, but they do not understand how to do so in English. Due to less attention to learners' minds and social behaviors in the learning process, traditional EFL pedagogy has lost sight of "the flesh-and-blood individuals who are doing the learning" (Kramsch, 2006, p. 98). However, learning a new language should be "a significant, potentially life-changing, event" (Hanauer, 2012, p. 105). Of importance in the EFL pedagogy is to focus on L2 writers and train them to express themselves in the target language.

With the criticism of the traditional L2 pedagogy, Hanauer (2012) discussed how second language (SL) and foreign language (FL) learning could be more humanized and proposed a new form of literacy practice, *meaningful literacy*, in the L2 classroom. The concept of this literacy practice is to make students' language learning meaningful in a way that they reflect on their own life experiences, recreate each event through writing, and express their emotional insight in texts. The strength of the meaningful literacy practice is to put "the individual learner and her/his personal experience, history and social contextualization at the center of the learning experience" (Hanauer, 2012, p. 4). The usage of personal experiences promotes L2 writers to negotiate, construct and express their voices in the target language and makes their learning meaningful in terms of developing their expressive ability in L2 writing. In this way, meaningful literacy learning has the potential to overcome the limitation of traditional L2 pedagogy and empower L2 writers.

One of the most effective pedagogical approaches in the meaningful literacy framework is poetry writing (Chamcharatsri, 2013b; Hanauer, 2012, 2014; Iida, 2012,

2016, in press). Bishop (1997) values poetry as “a life process, certainly a process involved in the making and contemplating of artistic texts, but an art that is also, and as importantly, a journey back to the unconscious, a relearning and realigning of selves” (p. 255). From a methodological standpoint, poetry is viewed as data which combine “a narrative or story along with various poetic devices that express the depth of human emotion” (Langer & Furman, 2004, p. 2). In this sense, poetry is “a literary text that presents the experiences, thoughts and feelings of the writer through a self-referential use of language that creates for the reader and writer a new understanding of the experience, thought or feeling expressed in the text” (Hanauer, 2004, p. 10). Reflecting on the nature of this genre, previous research on poetry writing involved the investigation of the L2 writer’s personal identity. For example, a case study conducted by Hanauer (2010) examined the poetic identity in L2 writing. The study involved the analysis of a whole book of poetry created by a Japanese ESL college student. The book of poetry on her parents’ divorce at the age of seventeen illustrated a history of change in which she moved from shock and confusion at parents’ divorce to a position of accepting the reality, a more mature understanding of gender roles, and the ability to live by herself. This study revealed that the collection of poems was not just her simple descriptions of each moment, but rather it was “the history of developing subject positions designed to explore, understand and negotiate different ways of being in the world” (Hanauer, 2010, p. 73).

Park (2013) also conducted poetic inquiry into her personal identity. She used *autobiographic-poetic waves* through which she blended autobiographic and poetic discourse as a research method to observe four stages of her life: the emergence of hyphenated identities, the legitimization of hyphenated identities, the epistemological and ontological revolution, and the perception of Mama Ph.Ds. The results of qualitative analysis of her poems and autobiographies illustrated her complicated, multiple identities which consisted of a Korean-American woman, L2 writer, English teacher, teacher-scholar, and Mama Ph.D. In this study, she discussed the value of autobiographic-poetic inquiry as a way to represent “snapshots of her personal, academic and professional life history” (Park, 2013, p. 15).

Thus overall, previous research reports on the usage of poetry as autobiographical inquiry and explores the personal identity in L2 expressive writing. Following both theoretical and methodological frameworks of poetry writing, the current study aims to use haiku as a research method and to identify the ways in which L2 writers focus and express their study abroad experiences in poetry writing. Specifically, the following question will be addressed: what are the ways in which poetic identities are expressed in second language haiku written by an EFL student?

3. Methods

The methodology chosen was a qualitative, case study which aimed to explore how poetic identity emerged in L2 writing focusing on one particular EFL student’s study

abroad experience. In order to investigate the question, the task of haiku writing was incorporated into a regular college English writing course over six weeks.

3.1. Research sites and participants

Twenty-three English major college freshmen (six male and seventeen female students) initially registered in a section of a first-year college writing course at a Japanese private four-year university in the 2010 spring semester. Their English proficiency level ranged from 400 to 495 points on the TOEIC (Test of English for International Communication), which is approximately equivalent to 435 to 470 points on the TOEFL (Test of English as a Foreign Language) paper-based test.

The focal student of the current study was a Myanmar male student. He was born and grew up in Myanmar and moved to Japan at the age of fifteen. He started to learn English in the fourth grade in Myanmar and continued to study the language in Japan. He had experience of reading and writing haiku in Japanese in secondary school. In this light, haiku was a familiar genre to him.

3.2. Data collection procedures

Data were collected in the freshman college writing course. The investigator designed and taught a six-week haiku lesson in order for the participant to create a book of haiku. This project was comprised of three stages. The first stage was to understand the concept of haiku. The participant reviewed the structure of haiku and the construction of meaning by reading both traditional Japanese and English haiku poetry. The second stage involved haiku writing. In this stage, the participant reflected on his personal life experience, chose and free wrote ten significant memories in his life, composed one haiku for each memory, revised it based on feedback from the investigator and classmates. The last stage was to create and publish a book of haiku. The participant was assigned to publish his original, hand-made booklet consisting of a table of contents, an introduction and ten poems.

When the participant submitted his book of haiku in the last lesson, he was given the Informed Consent Form to ask his participation in the current study. In order to reduce the research bias, the participant was informed that his participation was voluntary and it would not affect his final grade. He agreed to participate, signed the Informed Consent Form and was selected as the subject in the current study. In this way, his book of haiku including ten poems was collected.

3.3. Data analysis

The analyses entailed the investigation of the whole book of haiku written by the participant, focusing on the examination of the writer's subject position in L2 haiku poetry. Following Hanauer's (2010) methodological guidelines for the investigation of poetic identity, data analysis involved the three categories of analysis: analysis of

context of writing, content analysis, and stylistic analysis of literary and linguistic choices.

The first category of analysis is the context of writing. It influences the meaning and text produced by L2 writers. The analysis of the context of writing involved both micro and macro level influences (Pavlenko, 2007; Hanauer, 2010). According to Hanauer (2010), the micro-level context consists of the reason of writing, educational environment of writing, or other contextual influences on the individual writer while the macro-level context includes historical and ideological settings in which the writers produce texts by negotiating their understandings of the world. This macro-level context is concerned with what Ivanič (1998) defines as ‘possibilities for self-hood’ in the social context of writing and it is considered as a key component to influence the construction of writer identity. The second category is content analysis. Hanauer (2010) asserts that the investigation of poetic identity involves “the analysis of content presented within the poem concerning the events, dispositions, presented memories, ideas, experiences, thoughts and feelings of the autobiographical self” (p. 63). The purpose of this analysis is to consider what content is written in each poem, why it is presented, and what the choice of this content really means to the writer. The third category is the stylistic analysis of literary and linguistic choices. Poetry writing involves the writer’s linguistic and reflective negotiation to construct meaning (Hanauer, 2010; Iida, 2012, 2016), and words and styles used in each poem are seen as a representation of the writer’s emotional insight (Iida, 2010). Stylistic analysis in the current study focuses on the writer’s word choice in each haiku poem.

The above three categories are closely interconnected within the poem itself and cannot be analyzed separately (Hanauer, 2010; Pavlenko, 2007). So, the investigator analyzed each haiku poem in a way that he reflected and recreated the writer’s subject position expressed in the actual descriptions of the poem. Each haiku was carefully examined from the aspect of the writer’s specific perspectives, emotional contents and understanding of the experience.

4. Results

Kyine Nanda (a pseudonym), an eighteen-year Myanmar male student wrote a book of haiku, “Adventure: Making Friends in Japan” to explore his study abroad experience in Japan. He introduced his book with the following statements:

I have been to some countries, Myanmar, Thailand, and Japan, but it is not easy to get well in new countries. I tried to make friends and well with people there. Sometime I succeeded and sometime I failed. This book says how I make friends and how I spend my happy times with them in Japan.

As stated above, he created this book on his challenge for adjusting to a new culture and making friends in Japan as a main theme. The content outline and order of poems in the book are as follows:

1. *Loneliness in Japan*: on his feelings a few days after he arrived in Japan.

2. *First Day of School in Japan*: on his desire to make many friends in junior high school.
3. *High School*: on the scene from his high school life.
4. *Hang Out*: on the moment when he hangs out with his high school friends.
5. *Disney Land*: on his feelings in getting on the Space Mountain with his friends.
6. *At AEON Mall*: on shopping with his friends at the mall.
7. *Movie*: on watching a horror movie with his friends.
8. *Entrance Ceremony of University*: on attending the entrance ceremony in his college.
9. *Barbecue*: on his favorite time with his friends.
10. *Dining Hall*: on his favorite place to stay with his friends.

As seen from the outline, the haiku poems are designed and organized in a chronological order starting with his move to Japan and continuing to his present college life. Each haiku marks a significant moment to describe his process of cultural adjustment in Japan. His book of haiku begins with the poem to express his feelings when he started his new life in Japan.

Loneliness in Japan

A few days have been
 Nobody is around me:
 I know I'm alone

This haiku begins with the statement, “A few days have been” which provides a situation in which a couple days have passed since the writer arrived in Japan. The statement in the second line, “Nobody is around me” reflects his emotion which is sorrowful. The use of “alone” in the last line also represents his sadness. He understands and accepts this dark, static, and uninteresting moment in the first couple days in Japan, and therefore, he feels sad referring back to the title of this haiku, “loneliness.” The theme of loneliness continues in the next haiku: *First Day of School in Japan*.

First Day of School in Japan

Nobody knows me
 But, drawing their attention:
 “Can I make friends here?”

This haiku captures the scene in which the writer stands in front of the classroom and his homeroom teacher introduces him to the class on the first day in his junior high school. The phrase, “Nobody knows me” in the first line indicates that he is not physically alone but feels lonely in class. His loneliness is also seen from the next line, “drawing their attention” and he, as a new student, just looks around the classroom

while his classmates stare at him. In this situation, the writer must wonder if he can “make friends.” His feeling at this moment is the nervousness and anxiety rather than the expectation or hope for his new school life.

The next five haiku poems address significant moments in the poet’s high school life. His life dramatically changes when he starts to attend high school.

High School

Hanging out a lot:
A fifteen-year boy obtains
A little freedom

This haiku describes how the writer spends time in his high school life. The phrase, “hanging out a lot” in the first line is associated with his activeness. The reason why he becomes active can be seen from the last two lines: he “obtains a little freedom” meaning that he starts to have time for doing whatever he wants to do. In addition to his activeness, the phrases, “a fifteen-year boy” and “a little” clearly reflect his inner voice considering a situation surrounding him: the writer does not have as much freedom as adults do, but he is still happy and enjoys hanging out with his friends more often than in junior high school. That is why the writer “obtains” freedom. The next haiku describes his high school life more in detail.

Hang Out

Heading to station:
Shopping with friends at AEON
And lunch together

This haiku juxtaposes the poet’s three actions: heading to the station to catch a train, shopping at the mall, and having lunch with friends. It mirrors his happiness and even excitement to hang out with his high school friends. The use of “with friends” and “together” strengthens his comfort to spend time with them. Through this haiku, it turns out that the writer uses the phrase “hang out” to do something together with his friends. The next haiku continues the theme of the time with friends.

Disneyland

Stars on the sky
Rolling coaster running through:
Laughing but crying

This haiku captures a moment in which the writer is getting on *The Space Mountain*, which is a high-speed roller coaster to the darkest reaches to outer space at Disneyland. His emotion is expressed in the phrase, “laughing” and “crying” in the last line: he is thrilled at riding on the attraction. However, the use of “but” represents his real message indicating his scariness at the moment while it seems

that he tries to make a smile to share this exciting moment with his friends. The next haiku describes the writer's feelings on hanging out with friends.

At AEON Mall

Shopping at the mall:

Look around, stop by a store

To get SAME item

The first two lines in this poem portray the scene in which the writer walks around the shopping mall, looks for something, stops in front of a store, and goes inside to look at it. The last line describes what he is looking for and more significantly, it mirrors his emotions. Especially, the capitalized word "SAME" represents his feelings: the writer wants to become closer to his friends and develop his friendship by purchasing and possess the same item as they do. This might be his way to show a friendship. The next haiku continues the theme.

Movie

A big and dark screen

A small, cold and silent room:

Scream and cry with friends

This haiku visually describes a moment when the writer goes and watches a horror movie with his friends in the theater. Such words as "dark," "cold," "silent" and "scream" represent what genre of movie they are watching. The last line, "scream and cry with friends" refers to the movie being scary enough to tear. This phrase also expresses his inner voice: the poet is thrilled with the horror in the movie. This haiku represents not only his thrill of watching the movie but also his comfort to share the moment with his friends.

The next three haiku poems address his college life with friends. The following haiku reminds the writer of the first day of his college life.

Entrance Ceremony of University

Sit next to new friends

Wearing a brand-new black suit:

Our new life just starts

This haiku captures the moment when the writer attends the entrance ceremony in the university. The first two lines describe the situation in which he is wearing a brand-new black suit and sitting right next to new friends. It is an unusual, formal setting, because he rarely wears a "brand-new black suit" in his daily life and he may not be willing to sit with the one he does not know. This unusual occasion gets on his nerves. The last line, "our new life just starts" also represents his different feeling: the expectation for his college life. Interestingly, the writer uses "our" in the texts. This

indicates that he already regards the students who are sitting right next to him as his friends. He also uses the word “new” three times. This can be seen as the representation of his positive emotion. Overall, this haiku mirrors the writer’s nervousness as well as expectation for his new college life.

Barbecue

Burning sun glares down:
Cool guys around the hot grill
Red face and white teeth

This haiku describes a moment in which the writer has a barbecue with his friends on a hot, summer day. His emotion referring to happiness and excitement to have a barbecue with his friends can be seen in the last line. Especially, the phrase, “white teeth” depicts a situation in which they are smiling and laughing. In addition, this haiku indicates his satisfaction with this event because the writer regards themselves as “cool guys,” though their faces turn into red due to the “burning sun” glaring down on them and the heat from “the hot grill.”

Dining Hall

At warm dining hall
Joking, teasing, and pranking:
A pledge of friendship

The book of haiku ends with the haiku, *Dining Hall* which depicts a moment of his daily college life. The juxtaposition of three words, joking, teasing and pranking in the second line describes how the writer spends time with his friends at the dining hall. They are “joking,” “teasing,” and playing a “prank” on each other there. His voice is expressed in the last line, “a pledge of friendship”: this is how the writer and his friends confirm and deepen their relationship. This haiku represents his happiness and enjoyment in the atmosphere of the dining hall. That is why he may feel “warm” mentally in that place.

The ten haiku poems in the book represent Kyine’s adjustment to a new culture while exploring his friendships. The collection of haiku illustrates his difficulties of cultural adjustment, his attempt to make friends, and his success with building and developing his friendships in Japan. Each haiku in this book expresses the writer’s sensitive feelings describing each moment during the study abroad experience. The articulation of his inner voices illustrates his emotional development in the process for adjusting to new life, from loneliness, anxiety and weariness to companionship, happiness and expectation in the Japanese society. This book of haiku marks the change of his subject position from a new life in Japan with no friends to the current college life with his Japanese friends. Therefore, it can be seen as the writer’s personal history of evolving his subject position since he moved to Japan.

5. Discussion

Following Hanauer's (2010) theoretical and methodological framework for the usage of poetry in the L2 classroom, the principal purpose of the current study is to clarify how an EFL writer identifies himself in L2 poetry on his study abroad experience.

The book of haiku written by Kyine Nanda illustrates the history of his life in Japan starting from the first few days when he arrived in the country to the memories of his college life. The collection of haiku poems which captured his Japanese life clearly documented his personal development, as a man, in the process of adjusting to the new country. In addition, the ten poems which were chronologically organized showed some discursive identities: a Myanmar boy who struggled with his loneliness in Japan, a teenager who was challenged in making Japanese friends and tried to build and develop his friendship, an international student who explored and found out a place of his own in the society (e.g., school, group), and a college student who enjoyed his daily life with friends in Japan. As discussed in previous studies of identity in L2 learning (Norton, 1997; Norton & McKinney, 2011), Kyine's identities were multifaceted, dynamic, and had been constantly reconstructed through interaction with his classmates and friends in Japan. This finding is further supported with the assertion from Wenger (1998) that learning is situated and our identities have been shaped through the participation in communities of practice. Overall, the collection of haiku poetry written by Kyine presents his different subject positions which Pavlenko (2001) has viewed as "lived experiences of participation in specific communities, where meanings of particular positions, narratives and categories must be worked out in practice" (p. 319).

The current study also reveals the relationship between linguistic choices and voice construction in L2 haiku poetry. Kyine's different emotional insights into the study abroad experience were clearly seen from his linguistic choice. For example, such negative emotions as *sad* or *worry* were expressed with the word, "nobody" and "alone." He also used the following phrases "with friends," "cool guys," "friendship," "together," "our" and "hanging out a lot" to address his friendship and his close relationship in the poems. Interestingly, the writer's subject position is also represented from his usage of personal pronouns. It seems that the Myanmar student purposefully used "their" and "our" to express a psychological distance between others (e.g., friends, classmates) and himself. As can be seen in his second haiku, *First Day in School in Japan*, he used the phrase, "drawing *their* attention," indicating that he might see himself as an outsider who had just begun to join a new school. On the other hand, the phrase "*Our* new life just starts" in his eight haiku, *Entrance Ceremony of University* describes social closeness to others, meaning that the writer regarded himself as a part of a new group of people in school. In this way, the book of haiku does not simply present the writer's collection of ten haiku poems, but rather exemplifies his understanding of the transformational process of personal development during a specific time in his Japanese life. In other words, the writer's

identities were presented in L2 haiku poetry by describing “how a person understands his or her relationship to the world, how that relationship is constructed across time and space, and how the person understands possibilities for the future” (Norton, 2013, p. 45).

This study exemplifies the expressive ability of an EFL student to understand and communicate personally significant life experiences through L2 poetry writing. This finding provides empirical support of Hanauer’s (2012) theoretical framework of poetry writing as a form of meaningful literacy practice. In this study, a Myanmar student explored his study abroad experience, reflected on ten significant moments in his Japanese life, and wrote poems about each memory. Each haiku in his book represented his voice as direct and emotional responses to a series of moments that he experienced. From this viewpoint, poetry writing was not simply a task of using L2 linguistic knowledge but to find, construct, and communicate the writer’s personal voice in the significant life experience. The current study provides EFL teachers with opportunities to reconsider the nature of L2 teaching/learning: L2 learning should not be just for the acquisition of linguistic knowledge but should be a literacy practice to establish a “closer connection with ourselves and our message” (Spiro, 2014, p. 27) and to better understand ourselves through L2 writing. As Hanauer (2014) asserts the essence of SL/FL literacy learning, L2 pedagogy needs to be something meaningful to L2 writers and provide them with authentic literacy experience. Poetry writing has the potential of making L2 literacy practice personal, dynamic, humanistic, and meaningful and it can allow L2 writers to explore, discover, and express themselves in their language learning process.

There are some ramifications of teaching L2 haiku poetry writing in EFL contexts. One ramification is the selection of topic for composing haiku. Poetry writing may be challenging to many L2 writers, because it is an uncommon task (Chamcharatsri, 2013b; Iida, 2016) and they are, in general, insufficiently trained to express their voice in L2 writing. In consideration of this situation, it is effective for teachers to choose a topic which is familiar to L2 learners or, as Hanauer (2010) suggests, to have them explore significant life memories and find their own topic for poetry writing. The current study focuses on one particular EFL writer to investigate his study abroad experience, but the usage of a topic relevant to L2 writers themselves or their lives can make the task of poetry writing easier and more feasible. Doing so can enable them to reflect on their personally meaningful life experiences in the EFL classroom. Another ramification of using haiku poetry in EFL contexts is to teach haiku as a genre of writing. Haiku is a form of Japanese poetry and it may not be familiar to other EFL learners. In order to gain a better understanding of haiku poetry, it is important for teachers to show students some haiku poems written by L2 learners (Iida, 2010, 2012), have them analyze the structure and discuss how voice is constructed and expressed in the text before they actually start to write haiku poetry. Since the purpose of haiku writing is to develop L2 writers’ voice in the target language, teachers should be ready “to understand whether L2 writers feel attached to their poems and if not, to help them to express themselves accurately – in a

phenomenological sense and not necessarily a linguistic sense – in English” (Iida, 2016, p. 133). In addition, having L2 learners actively engage in such a structural and linguistic negotiation as syllable adjustment (e.g., 5-7-5 syllable pattern), lexical choice (e.g., usage of synonyms), or the incorporation of a seasonal reference into the text in the process of composing haiku helps to develop not only their L2 linguistic knowledge but also metalinguistic awareness in English writing. More specifically, with this poetry writing pedagogy, L2 learners will be able to expand the knowledge from communicative aspects: in other words, composing haiku provides plenty of opportunities for L2 writers to consider how to use the target language practically in order to express themselves in the 5-7-5 syllable structure and to reflect on whether their voice expressed in the text can be communicable to others. Unlike traditional L2 traditional pedagogy (e.g., the Grammar-Translation Method), this form of literacy practice facilitates the development of L2 learners’ written communication skills, which is a major goal of English Language Teaching in EFL contexts (Iida, 2010). Thus overall, haiku writing can enable EFL writers to enhance the ability to express and communicate their emotional insights in a succinct manner.

6. Conclusions

The aim of this article was to explore voice and identity in L2 poetry writing by investigating the way in which an EFL student understood and expressed his study abroad experience. The current study illustrated the ability of a Myanmar student to express and communicate personally significant life stories in L2 haiku writing. It also revealed that the collection of poems written by the student documented his different identities in relation to his study abroad experience. As with Hanauer’s (2010) description of poetic identity, a personal identity in L2 haiku which could be recreated by the reader referred to “the experience of the writer’s subject position expressed through the actual poetic description” (p. 60).

The current study was conducted in the very limited classroom context by focusing on one particular EFL student. In addition, there is only limited data that describes poetic identity. Yet even when considering these limitations, this study evidences the effectiveness of poetry writing as a form of *meaningful literacy* (Hanauer, 2012) in the EFL classroom and the usability of haiku as a research method in L2 writing research. Teaching poetry writing will provide EFL students with opportunities to see L2 learning differently and enable them to use the target language more practically in order to express themselves.

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Notes

- ¹ A seasonal reference is not always shown in English haiku.
- ² A cutting word which can be seen either an actual word or an exclamation mark including a colon or semi-colon has a specific rhetorical function: it is to divide one haiku into two parts; this creates an imaginative distance, although both sections remain, to some degree, independent of each other (Iida, 2010).

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