

Ebonyi Journal of Language and Literary Studies

Volume 1 No. 4: 95-106 (2018)

ISSN 9091 4582 7142

Syntactic Features in Adichie's 'Half of a Yellow Sun'**Ngozi M. OBI**gozob200035@yahoo.com

Department of English Language & Literary Studies

Nwafor Orizu College of Education, Nsugbe, Nigeria

Abstract

This paper focuses on the use of language in Adichie's *Half of a Yellow Sun*. Many people think of language use in speech and in writing as primarily a creative process but language is regular because any grammatically complete thought must fall into one of the four sentence types. The structures and types are flexible so as to enhance creativity. This study pays attention to layers of structural sentences-simple, compound, complex, and compound-complex sentences used by Adichie. Investigation also reveals piles of functional sentences- declaratives, interrogatives, imperatives and exclamatory sentences as well as rhetorical questions to satisfy the brain's craving for novelty which Adichie used to portray the Nigerian civil war experiences of 1966 – 1970. She artistically uses language to communicate Biafra's enormous struggle to establish an independent republic in Nigeria. The novel is analysed as a literary genre as well as a discourse type with specific emphasis on syntactic features in the primary text. The analysis draws strength from the systemic functional grammar theory of language.

Keywords: Syntactic, linguistic, language, Adichie, Nigerian civil war

Introduction

Every piece of art work has an intention or a specific function it is supposed to achieve, each writer employs his or her own style or linguistic audacity to achieve the writer's aim. Linguistic audacity is the immunity a creative writer enjoys which permits him or her to deviate from normal grammatical usage to achieve his purpose of writing. The purpose is promoted and developed with the resources of language in action that assists individual's performance. Some linguistics sees style as linguistic audacity. Crystal (1994) affirms correctly that style is any situational distinctive use of language and the choice made by individuals and social groups. The stylist decodes messages from a literary text using linguistic paradigms and methodologies. This profoundly accounts for every synthetic and fluid usage of language in all domain of literature. The linguistic audacity permits a writer to ignore rules and the normal conventions of correct usage in language. Consequently; contextual meaning unveils the author's intentions, attitude, perspective, ideas and insight.

Yankson (2006:1) highlights the freedom of authors to create their messages for stylistic effects when he maintains that 'the creative artist expresses his sensations, perceptions, themes, etc, primarily by means of language.... Any language is a code: a set of rules for generating what generative transformational grammarians call "well-formed" sentences. A breach of the code could, therefore, result in an "ill-formed sentence. However, creative artists are noted for breaching the language code, for stylistic effect'. The major feature of style is deviation from the correct usage. Style is an individual's deviation from norms for the situations in which he or she is encoding. Otagburuagu, (2009) broadly postulates that style is the manner of linguistic expression in prose or verse. It is how a speaker or writer says whatever it is that he says. The characteristics style of a work may be analysed in terms of diction, (choice of words), its sentence, structural syntax, the density and types of its figurative language, the patterns of its rhythm, components bounds and other formal features, its rhetorical strategies and functions. The linguist is interested in style. In our modern world, language and conflict resolution are topical issues. The world is experiencing terrorism, civil wars and conflicts which produce economic recession, emotional trauma and dehumanisation. The reading of literature *such as Half of a Yellow Sun* increases awareness on the need to eliminate man made problems.

Research problem

Language is a social, political, cultural and historical phenomena. The Nigerian author Chimamanda Ngozi Adichie employed linguistic varieties to x-ray the political and historical account of the bloody Nigerian civil war events from 1967-1970. This paper seeks to assess the way language is used to articulate the realities of the Nigerian civil war as well as provide syntactic analysis of the primary data derived from the text..

Significance of the study

This study will be of immense benefit to students of English for it will equip them with the tool to appreciate the magnificent novel of their fellow youth. It will also inspire the younger generation to direct their talents into positive feats. The stark maturity of Adichie's vision is startling that the great African novelist Chinua Achebe refused to believe that the novel could have been written by someone so young. From the very first page you understand just what he meant.

This paper also focuses on Adichie's powerful lesson on war impact on civilian life and the trauma beyond the trenches. She admonishes the youths and all and sundry that a bloody civil war should be avoided because of its myriad consequences. The overwhelming enlightenment, education and sensitization provided by a youth will promote peaceful co-existence among the various ethnic groups in Nigeria. In addition, this paper will serve as a relevant research bank in the field of stylistics, sociolinguistics, pragmatics and applied linguistics.

Methodology

The method adopted in the study includes the selection of the thrilling novel entitled “Half of a Yellow Sun” that has a distinctive field of discourse on civil war in Nigeria in spite of other sub-themes. Some secondary sources of data are also consulted. Syntactic features will be analysed through a systematic model.

Theoretical framework

The theory adopted for language use in literary text is Halliday’s systematic theory device for text description. Halliday (1985) created a theory known as systematic grammar. It is a theory of language system as well as a theory of text. This theory is structured to account for how language works.

Halliday maintains that this theory operates in three unique ways but closely interwoven, in its interpretation of texts, of the system and of the components of linguistic structures. It postulates that every text unfolds in some context of use. This model affirms that all languages have unit, structure, classes and systems. Sentences and clauses are highlighted as examples of the group of unit, verbs and nouns are viewed as instances of structure. The unit structure and class form a system of categories of the theory and grammar. This theory believes that the use of language determines the system. Man created language to solve his problems and satisfy his needs as a result of this the way it is structured is functional with respect to these needs. Every element component in a language is described with reference to its function to the entire linguistic procedure. Halliday’s functional grammar which is chosen in this study, incorporates all units of a language as organic configurations of functions, each part is highlighted (interpreted as functional in conjunction with the whole).

This paper will employ systemic model to analyse “Half of a Yellow Sun” looking at the linguistic features inherent in the text. Features such as syntactic, and lexico-semantic will be thoroughly explored.

Syntactic features and relations

The word syntax is derived from a Greek word meaning “arrangement”. Akmajian et al (2008:149) declare that syntax is the study of sentence structure. It concerns itself with meaningful organization of words into larger units such as phrases, clauses or sentences and the analysis of such units. It is the engine of human language or the property of human language. Tallerman (2005) is of the opinion that “all human languages whether living or dead have syntactic structures, including of course sign languages.” This means that a language doesn’t just consist of morphemes, string of words, but that words are grouped together to form phrases and the phrases group together to form clauses and clauses are grouped together to form sentences: the sentence is the life blood of a language.

Syntax also means sentence construction: how words are combined to create phrases, clauses and sentences most times the term grammar is used in place of syntax. Strumpt (2006) sees grammar as the study of words and the ways words work together. It is a sort of invisible hand that guides as we put together words into sentences.” The grammatical rank scale in the English language

consists: morpheme level, word level, phrase level, clause level and sentence level.

Adejumobi (2007:15) defines syntax as the study of rules governing the formation of linguistic units larger than words. Example, when we say that “a wicked man” is made up of a wicked and man or that the utterance is grammatical in English, it is a syntactic. A construction such as “man a wicked” is not an acceptable syntactic construction in English. Human languages are co-ordinated utterances are which are randomly combining linguistic elements, rather, there are rules governing the way words are joined to form sentences in a language. The sentence is usually taken as the largest unit amenable to meaningful linguistic analysis. Most syntactic analyses are limited to sentence and its constituents. Significantly, this paper considers syntactic features of structural and functional sentences in *Half of a Yellow Sun*.

An empirical research carried out by Udofot, (2001) on linguistic analysis of selected short stories in *breaking the silence*: her analysis is dependent on linguistic features in every particular story. She considers sound devices such as onomatopoeia alliteration, allusion and their stylistic impacts. She also employs parallel structures imagery rhetorical questions, imperative sentences and subjective cases.

Robert (2014) in her recent research concentrated on syntactic features in Okpewho’s *Last Duty* and Nwapa’s *Never Again*. She examines functional sentences - imperatives and declaratives to portray a realistic account of the Nigerian civil war. Structural sentences are also considered for analysis in her work. She pays attention also to elliptical structures, hesitation features, contracted forms of words and rhetorical questions to masterfully portray oppression, resentment, violence among other things which the two prominent war writers are indicting with their verbal dexterity.

Each language has its unique rules of syntax in form of paradigmatic relations as well as syntagmatic relations. A paradigm is a series of changes in the structure or shape of linguistic structures, which can fit into a series of changes in a specific position. Examples:

take	taking	took	taken
sing	singing	sang	sung

There is a system of morphemic variation in each of the above paradigms, which is correlated with a parallel system of variation in a specific linguistic position. Syntagmatic relations: In utterance creation, a number of linguistic units are joined in a structural bond according to the rules of utterance formation in the language. These units are known to be in syntagmatic union. At the syntactic level, words are unified in a bond to convey meaning. The group, the new wife, for example is a syntactic unit showing syntagmatic relationship between the words “the new wife”. If the arrangement of the word is altered such as “wife the new”, the three words are not bonded structurally in English. There is no syntagmatic relationship among them, consequently; it is un-English. Syntagmatic relationship in language is usually portrayed in linear sequence in writing and in and transient sequence in speech.

Style is a strategy that equips a creative writer to produce text with unique pragmatic objectives. To achieve his or her goals, the writer creates a peculiar linguistic tools, fabricates rhetorical objectives into syntactic, semantics and lexical choices so as to communicate a specific message by employing linguistic deviations technically known as category rule violation. Styles are the invention of social, political, cultural or historical conditions. Banjo (1982:1) is of the opinion that style is an exclusive study of the use of language in literary works. Yanson (2006:1) describes style as a tool which the “creative artist uses his sensations, perceptions, themes, etc, primarily by means of a language”. Crystal and Davy (1969:165) note that style is “the features of situational distinctive uses of language”. The context of a specific situation should be explored before any text can be authentically analysed.

Otagburu-agu (2010) buttresses the relevance of syntactic features in language use in this assertion, “To understand a work of literature involves understanding the language structure which carries the literature as text”. According to DeBeugrande (1980:13) in Otagburu-agu (2010) text is an actual system consisting of a configuration of morphemes and symbols- a manifestation of human action in which the instructs receivers to build relationship of various kinds Nunan (1999:101) is of the opinion that grammar and discourse.

Human co-ordinated utterances are not randomly combining linguistic elements, rather, there are rules governing the way words are joined to form sentences in a language. The sentence is usually taken as the largest unit amenable to meaningful linguistic analysis. Most syntactic analyses are limited to sentence and its constituents.

There is a system of morphemic variation in each of the above paradigms, which is correlated with a parallel system of variation in a specific linguistic position. Syntagmatic relations: In utterance creation a number of linguistic units are joined in a structural bond according to the rules of utterance formation in the language. These units are known to be in syntagmatic union. Examples of syntagmatic relations are several at the level of phonology, syntax and morphology.

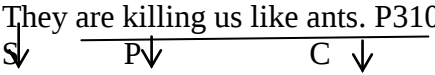
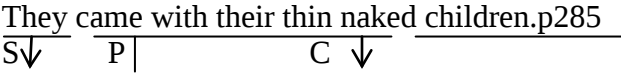
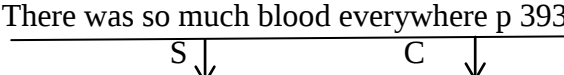
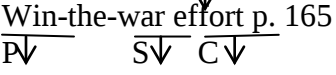
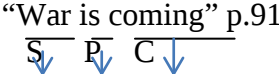
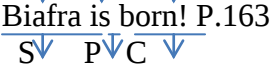
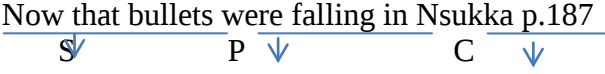
At the syntactic level, words are unified in a bond to convey meaning. The group, the new wife, for example is a syntactic unit showing syntagmatic relationship between the words the new wife. If the arrangement of the word is altered such as “wife the new”. The three words are not bonded structurally in English. There is no syntagmatic relationship among them, consequently; it is unEnglish.

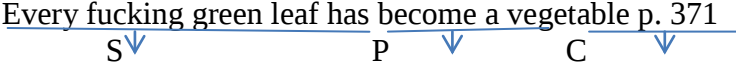
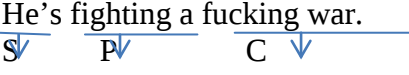
Syntagmatic relationship in language is usually portrayed in linear sequence in writing and in and transient sequence in speech. Language is a structured system of communication.

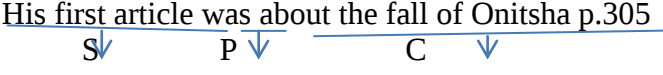
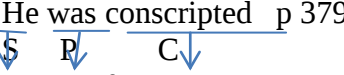
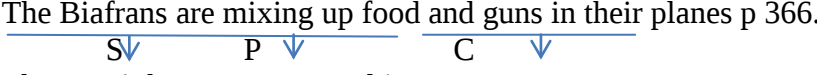
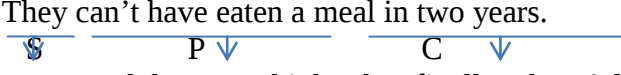
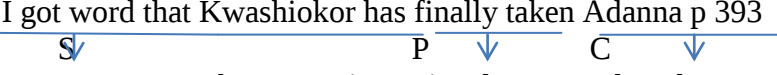
Syntactic features in Adichie’s ‘Half of a Yellow Moon’

Sentences according to form or structure are considered. They are simple, complex, compound, and complex-compound sentences. The novelist narrates her story with undiluted simplicity and clarity by using short and simple sentences to portray enormous catastrophic defeat of Biafra. Some excerpts from the novel are

as follows: **SIMPLE SENTENCES:** These sentences express single complete thoughts. They contain one subject and predicate. They contain one main verb.

1. They are killing us like ants. P310

2. They came with their thin naked children.p285

3. There was so much blood everywhere p 393

4. Win-the-war effort p. 165

5. "War is coming" p.91

6. Biafra is born! P.163

7. Now that bullets were falling in Nsukka p.187

8. She was frightened. P. 385

9. Every fucking green leaf has become a vegetable p. 371

10. He's fighting a fucking war.

11. Bombs in women's bras P 313

12. His first article was about the fall of Onitsha p.305

13. He was conscripted p 379

14. The Biafrans are mixing up food and guns in their planes p 366.

15. They can't have eaten a meal in two years.

16. I got word that Kwashiokor has finally taken Adanna p 393


Complex sentences: They contain main clauses and at least one subordinate clause. They make the important ideas to stand out and the less important ones are subordinated to the main clause. There are numerous complex sentences in this novel. They reveal consequences of civil war and ethnic ties. Some extracts from Half of a Yellow Sun are:

1. They raped pregnant women before they cut them up .p191
2. All the schools in Umuahia have become refugee camps or army training camps. p 286.
3. Biafra will win this war, God has written it in the Sky....p 289
4. Evacuations like this can cause panic in the evil population. P313.

5. Ugwu knew she was thinking about the conscriptions p288
6. My husband has returned from the war front with one leg.p293
7. And did you not hear that all the children in Nnewi died after drinking relief milk ? p 339
8. The world was silent when we died p 374.
9. People are saying that bunkers are mass graves.... P 204
10. The world has to know the truth of what is happening, because they simply cannot remain silent while we die.p206

Compound sentences

These sentences combine two simple sentences.They are used also portray the formidable talent of Adichie.Some examples of compound sentences in Adichie'sHalf of a Yellow Sun are:

1. They choose the best houses and force people's wives and daughters to spread their legs for them and cook for them.p285
2. They said the Nigerians have been bombing and bombing Uli and no relief plane has been able to land in a week, Alice said,p329
3. The vandals are people who shit on God butwe will overcome them. P. 305
4. Olanna saw the four ragged soldiers carry a corpse on their shoulders and she was afraid.p376
5. Our troops have lost all the captured territory in the Midwest and the march to Lagos is over. P 204
6. It was the first time Richard had taken cover with Kainene; she lay flat and rigid on the ground next to him p 311
7. They cried as they staggered down the road, their wrappers were ripped and their eyes reddened. P.377.
8. Ejima m, hold your heart, be strong, Ugwu has died p 381
9. The soldier was shouting, 'Don't waste your bullet! I say one vandal one bullet with immediate effect'! Pg 291
- 10.Odenigbo climbed up the podium, waving his Biafran flag: swaths of red, black and green and at the centre, a luminous half of a yellow sun.

Compound complex sentences:these sentences contain two main clauses and one or more subordinate clausesSomeexamples are as follows:

1. The BBC, too, had announced that the imminent fall of Port Harcourt was the fall of Biafra; Biafra would lose its viable seaport, its airport, its control of oil p.304.
2. Master was a little crazy; he had spent too many years reading books overseas, talked to himself in his office, did not always return greetings,and had too much hair .Ugwu's aunty said in a low voice....p1
3. The woman talking at the podium repeated herself over and over,wrap your certificates in waterproof bags and make sure those are the first things you take if we have to evacuate. Wrap your certificates in waterproof bags

-People were mingling, laughing and talking and exchanging more” in case of war tips. p169.
4. Abba has never been defeated by anyone, I said that Abba has never been defeated ,we will never run from our home land. p190
 5. Olanna jumped each time she heard the thunder, she imagined another air raid, bombs rolling out of a plane p 2
 6. They will believe a white man who lives in Biafra and who is not a professional journalist.p206
 7. You can tell them how we continue to stand and prevail even through Nigeria MIG –Seventeen, 11 –Twenty-eights and L- Twenty-nine Dolphins flown by Russians and Egyptians are bombing us every day, and how some of them are using transport planes and just crude rolling out bombs to kill women and children, and how the British and the soviets are in an unholy alliance giving more and more arms to Nigeria, and how the Americans have refused to help us, and how our relief flights come in at night with no lights because the Nigerians will shoot them down during the day....P207
 8. Odenigbo climbed up the podium, waving his Biafran flag: swaths of red, black and green and at the centre, a luminous half of a yellow sun.

Functional sentences found in this work are numerous. Some of them are:

Imperative sentences

The register of the military is raw command. The predominant sentences and utterances during a season of war are usually commands. The civilians also experience commands because the government in power uses autocratic language . The imperative sentences are employed extensively by Adichie to portray stern warnings, anxiety, insults, instructions, orders, insecurity and intimidation which war victims experience. Some examples are shown below:

1. Watch your children because they could be working for Nigeria. P 31.-An indication of stern warning from Kanene to Richard because of Saboteurs.
2. Hurry up, you lazy boys!p373– A command combine with insults from the pilot to the boys.
3. Get them off! – Instruction
4. We’re not going to be bombed here?p373 – command from pilot to the boys Turn back or I shoot.p315 This is an instruction from a soldier to Richard when he wants to leave Port Harcourt but the soldier ordered him to go backbecause nobgdy is permitted to leave.
5. Get a move on, boys! Hurry up, damn it! p 373 – Instruction
6. Get away from that place! p 378– Instruction
7. Stop it! Stop it right now! p 404– Order
8. Stop! Stop! p 408 - Order

Exclamatory sentences

The star writer uses exclamatory remarks to express outburst of sudden or strong feelings or emotions which is prominent in war environment. Some of these are:

1. Order! Order! He said and opened the gate.p268 – A shout from an officer to a struggling crowd during food distribution.
2. Give us guns! P 171–A desperate shout from lecturers and students during a rally with Ojukwu.
3. Get away from that place! p 378 – Mama Oji’s shout to her son while gossiping.
4. Turn it off or carry it away p. 399 –Harrison’s order to Ugwu about a radio.
5. Chim! My God ! I am in trouble! P. 28 – Olanna’s grandmother’s awe at the sight of an airplane in her compound.
6. You miserable ignoramus! P. 29–Odinegbo’s insult to the ticket seller.
7. They say Ojukwu is coming! p170 – A shout of hope.
8. Ah! Ah! Mom, what is all that for ? p 188 – Olanna’s surprised at her mum’s vanity.
9. Odiegwu! p 189 – Olanna’s mother utterance about her Hausa lover, Mohammed.
10. In short, the world war would not have happen! P 50
11. I don’t see a connect at all ! p 50. – Miss. Adebeye’s shout of disagreement to Odenigbo.
12. It has happened ! p 123 – A coup report from Odinegbo toOlanna.
13. “Devil, I shoot you! Satan I bomb you !” p 335 – Pastor Ambrose frenzied remarks.
14. Shame on you ! Shame on you ! p 355 - A shout of retaliation.
15. Please, I want to piss! P 359 – Ugwu’s desperate cry to a soldier who abducted him.

Other syntactic features:

Contracted forms of words are exemplified in these sentences:

Can’t	-	You can’t believe in that . P 433
I’ ll	-	I’ ll distribute the food to the refugees..... p 318
What’s-		What’s your name again? Page 7
You’re -		You’ re burning my memory, he told her p 432
I’m	-	I’m off to play tennis and then I’ll go to the staff club. P 8.
Wasn’t-		He wished that Anulika wasn’t so flat- chested... p8
Didn’t	-	why didn’t your father find somebody to lend him your school fees ? p 11
You’ ve	-	You’ ve wet my dress. P 317.
Can’t	-	Can’t you say anything else. P 12
I’m	-	I’m Olanna, She said P 29
It’s	-	It’s very good. P 30.
You’ re	-	You’ re always pleasing other people. P 252.
I don’t -		I don’t prefer your wigs.P 44
It’s	-	It’s a joke. P 45
I’ m	-	I’ m so sorry, Odenigbo. p 324.
There’s	-	There’s nothing to apologise for. p 46

Don't	-	Why don't you come with me, Nkem. Pp47
Don't	-	The other one don't die. p 47
That's	-	That's the smell of villagers. p 48
I'm	-	I'm no relation of Sir Winston, s. P 57
You're -		You're shy, she said. p 59
I'm	-	I'm told I came out first. p58
You' ll -		You' ll be fine. p 156
You' ll -		You' ll stay in Nsukka? P 429
Aren't -		Oh, aren't we innocent? p 81
I'll	-	I'll tell your dad night away. P 187
There's Nigeria	-	There's a rumour that Britain Supplied five war ships to p 314
I didn't-		May be I didn't break it,..... p 433

Repetitions

Adichie uses these repetitions derivatively from her local language for emphasises sake as well to portray the beauty in African language. The novelist engages her readers in eloquent ethnic revelations of the Igbo usage of language as a result of bilingualism. Some repetitions also communicate deeply immense confusion desperation, emotions and insecurity of victims of war. Some sentences to portray these facts are listed below.

1. Her slippers making slap-slap sounds... in the silent street . p1
2. I told Master you will learn everything fast, Osiso-osiso", his aunty said.
3. What am I going to do? Olannaasked,What am I going to do ? p 301
4. Was that a plane? Was that a plane? Yes, Yes, of course p.310
5. Bombs in women's bras! Bombs in tins of baby milk ! p 313
6. My friends, my friends, Odenigbo announced p 49
7. Thank you... And thank you again p 342.
8. No, no, I wasn't thinking at all p 343
9. Is this you? Anya gi ?p378
10. It has been long, go on and drink, drink and drink and don't stop.p381
11. No, she said No ? p 384
12. Odenigbo turned the key again and again. p 385
13. Biafra will not betray the black man p 386. There is a repetition of voiced bilabial plosive sound /b/ in this sentence.
14. There was a small smile on her face p 388. The alveolar fricative voiceless /s/ in this sentence, is repeated.
15. Shejoined them sewing singlet for the soldiers.p185 The voiceless alveolar fricative sound /s/ is repeated in this sentence.

Questions and rhetoric questions

These questions are used as a device to evoke the people's emotion against oppression, to show helplessness,etc. Rhetorical questions are created as stylistics

device by the novelist to awake the reasoning abilities of the war victims for activity.

- 1) Do you think the vandals are in my town? Pg 286
- 2) But must you join them in buying from enemy territory? p293
- 3) What is there to buy in Biafra? p293
- 4) Is this one a teacher? She asked Olanna? Is he not your house boy? Since when has a servant started.
- 5) Professor Ezeka? He asked breezily "Eh!" she laughed, wide-eyes. He is a big man. Ihukwaramoto? Did you see that car? Page 287
- 6) "Who are you?" the soldier asked. Are you an idle civilian? P. 29
- 7) I na -ezuzu? Are you stupid? p 299
- 8) Who told Odenigbo that he can make it past occupied roads? Who told him?
- 9) What am I going to do?
- 10) What is this? Is this a transmitter? p 312
- 11) Is there news on Port Harcourt? News?
- 12) Do you know what a bunker is, my good man? P 204 Where is baby? P 204
- 13) Where is he taking my son? p 28
- 14) So, you are moving to Nsukka to marry Odenigbo, sister? Arinze asked p 41.
- 15) Is it sewing that will give me a child?
- 16) Why are you talking marriage -marriage like this, Ari? P.42
- 17) "Did not that great thinker Hegel call Africa a land of childhood? Professor Ezekaasked.... P 49

Conclusion

The novelist infuses different kinds of sentences to reveal the language of war. She adopts imperative sentences, commands, declarative sentences, ordinary questions, exclamations and rhetorical questions to achieve suspense and to create a sensitive epic. She uses language with relish by interweaving long sentences, simple sentences, complex types and compound sentences. Her ingenuity propels her to easily move from one sentence type to another so as to break monotony in her novel. She also creates unbreakable bond among the characters, who are victims of horrific war by applying conversational variety exchanges, direct addresser-addressee relationship and interaction. This strategy which is informal makes the insightful Biafran war account to achieve realism.

The syntactic and stylistic features of Adiche's *Half of a Yellow Sun* reveals her prowess as a writer who can magnet her readers. The insightful analysis of Nigerian language exposed in her work and the praises assigned to her work as an award winning novel in America should motivate the government at all levels to boost the teaching and learning of our indigenous languages. We should be proud of our language in spite of the prestige given to the English language.

References

- Adejumobi, T. (2007) *Applied linguistics: An introductory handwork*. Ibadan: Joytal Printing Press.
- Adichie, C.N. (2007). *Half of a yellow Sun*. Lagos: Farafina
- Banjo, A. (1982) "A stylistic trend/ Nigerian fiction of English expression" A paper presented at the 7th Ibadan International conference on African Literature, University of Ibadan 2-10.
- Crystal, D and Davy, D. (1969) *Investigating English style* London: Longman
- Crystal, David (1980) *Neglected grammatical factors in conversational English*: in (ed) S.Greenbaum, G. Leech and J. Svartak Studies in English Language.
- Halliday, M.A.K. (1994) *An introduction to functional grammar* (2nd) London: Edward Arnold 1-25.
- Leech, G.N. (1980) *A linguistic guide to English poetry* London: Longman.
- Ogunsiji, Y. (2001) "A Socio-linguistic study of the language attitude in market transaction" In H. Igboanusi (ed) *Language attitude and language conflict in West Africa* Ibadan: Enicrownfit publishers 69 -95.
- Otagburuagu (2009) *Linguistics and the teaching of literature: A study guide with notes and revision questions* (Unpublished).
- Strumpf, M. and Douglas, A. (2006) *Golden's Concise English Grammar*: anything and everything about grammar. Malaysia: Golden Books Centre
- Tallerman, M. (2005). *Understanding Syntax*, London: Hodder Education.
- Yankson, K. (1999). *An introduction to literacy stylistics*. Onitsha: Pacific Publishers.