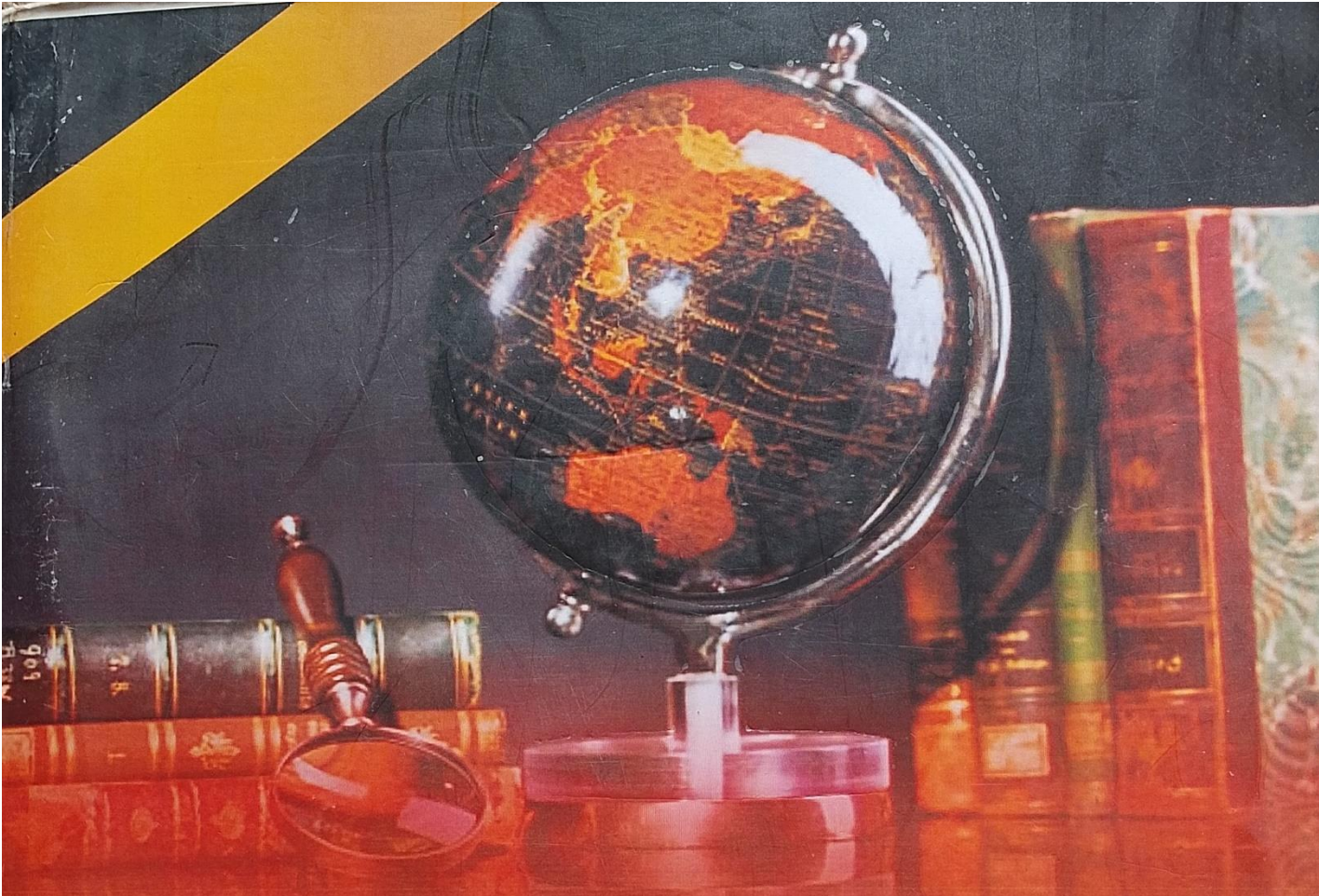
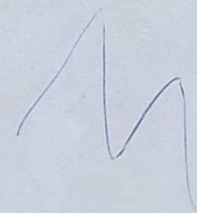


The background of the top half of the cover features a still life composition. In the center is a small, vintage-style globe on a silver-colored stand. To the left of the globe is a magnifying glass with a dark wooden handle, resting on a stack of old, leather-bound books. To the right of the globe is another stack of books, including one with a green spine. The entire scene is set on a dark, reflective surface, possibly a desk. A yellow diagonal band runs from the top left corner towards the center.

STYLO-SEMIOSIS OF ENGLISH STUDIES IN NIGERIA AND BEYOND

Festschrift for Professor Victoria Adunola Alabi

Editors:
Taofiq A. Alabi
Moussa Traoré

A handwritten signature in blue ink is located to the right of the editors' names.

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CHAPTER EIGHT

VERBLESS CONSTRUCTION AS A STYLO-SYNTACTIC DEVICE IN ADEMOLA DASYLVA'S "THE WORKER" AND "OF WO-MAN"

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Abstract

Literary writers, especially poets, usually improvise language resources at every linguistic level through a departure from language norms to negotiate meanings. However, readers' inability to perceive such improvisations, especially at the syntactic level, is a major factor that makes poetry seemingly a challenging text to appraise among literary genres. The descriptive method in this study therefore employed the tools of Halliday's Systemic Functional Grammar to unveil how Ademola Dasylda utilises a syntactic device of verbless construction in his "The worker" and "Of wo-man" which were purposely selected for the study. To achieve this aim, the study attempted to: investigate what elements of the clause were organised into meaningful patterns in the structures of the two poems; identify the syntactic device essentially used through the elements of the clause that are used for production of meanings in the poems; and discover how elements in the structures of the poems were functionally used for the conveyance of messages. Findings from the study revealed that, elements used within the structures of the poems are predominantly co-referential descriptive Nominal Phrases organised into appositive constructions. Similarly, the configuration of the various phrases at the clausal unit of each poem was basically devoid of verbal element; thereby, generating the device of verbless construction. Also, this device of verbless construction was functionally used to achieve descriptive effects and provide textual imitation of messages. It is thus concluded that Ademola Dasylda possessed some poetic style for the formation of structures that consistently align with the message of his works.

Keywords: Syntactic device, Verbless construction, appositive Nominal Groups, Verbal element.

Introduction

The flexibility of human language is demonstrated in the way language lends itself as a tractable instrument to human potentialities to improvise its internal resources to construct meaning. According to Irina (2010, p.4), "creativity is manifested in language, since language itself is the creation of human beings and possesses high creative potential." O'grady and Archibald (2004, p.524) also submit that "it is the characteristics of human language that allows novelty and innovation in response to new thoughts, experiences, and situations." Cater (2004, p. 140) corroborates this view when he asserts that creativity "is not a wholly linguistic phenomenon but it is often manifested in language". Going by these submissions, human creative essence manifests itself through the way language users spontaneously add inventive variations to language resources to convey their message. In

order to suit specific conditions, literary writers in particular usually demonstrate their innovative prowess on linguistic resources through a departure from the norms in language.

Among literary writers, poets in particular, are dexterous in manipulating language resources. This explains why Leech and Short (2007, p.2) point out that "the poet, more obviously than the prose writer, does interesting things with language...in poetry, aesthetic effect cannot be separated from the creative manipulation of the linguistic code." Olaleye (2017, p1) also adds that "literary writers, especially poets, commit themselves to fortifying their compositions with language ornaments by breaking the conventional norms of language in order to make their works informative in a unique way." At syntactic level, a device of unusual syntactic constructions is among the manipulated forms of language that poets commonly use to create special effects. Thus, in their artistic compositions, readers encounter a certain organisation of words which may not conform to syntactic rules of language. Such deviant linguistic strings usually pose a great threat to the perception and understanding of meaning in poetry. Culler (1981, p.37) submits that "poetry has complex effects which are difficult to explain." Thus, the inability to recognise the syntactic devices which poets employ to organise words into meaningful patterns is a major impediment blurring the interpretation and perception of meanings in poetry.

Among so many others, some syntactic studies of poetry include that of Raj (2015) who conducted a "syntactic analysis of Christian Hawkey's poem *Hour*" and identified parallelism as a syntactic device used by the poet. Safitri and Rosa (2018) in their "analysis of syntactical stylistic devices on poems in *hello magazine*" attempted to identify seven types of syntactical stylistic devices which are inversion, parallelism, climax, repetition, asyndeton, rhetorical question, and question in narrative. Maledo (2020) investigated a "syntactic parallelism and meaning relation in Tanure Ojaide's poetry". Alagbe (2021) also conducted "A stylo-syntactic study of Halima Amali's *Faces of Shame*". The work identified the employment of parallelism as a syntactic device enhancing the message of the poem. More recent works include that of Durgun (2022) who investigated a structural analysis of Wright's poems in his "From syntax to stylistics: A case study of selected Haikus"; Stepanova and Manchurina (2022) who analysed 200 poems of Vasilyev-Borogonsky to discover the syntactic features peculiar to the poet; and Saymanova (2022) who studied "peculiarities of syntactical stylistic devices used in poetry".

However, none of the aforementioned studies specifically pays attention to the syntactic device of verbless construction. Nordlinger and Sadler (2007, p.1) affirm this when they say that "relatively little attention has been paid to the existence of truly verbless predicative constructions". Even Inya (2015) whose objects of studies were Ademola Dasylva's poems adopted a lexico-semantic approach. Thus, the work is oblivious of syntactic devices in the poems. Technically speaking, a construction that does not contain a verbal element which is the nucleus of the clause can be termed 'verbless'. Leech and Svartvik (1975) and Petrliková (2013) define verbless clause as a structure containing no verb element at all. Quinn and Rathburn (2013) point out that the term verbless construction, has been known as *Scesis Onomaton* since the 16th century when Henry Peacham (1546-1634) who defined it as a sentence or saying that predominantly consists of nouns with substantive adjectives. Aarts (1992, p.39) uses the term 'small clauses' to refer to verbless clauses. Verbal elements, being the obligatory element of the clause, are very crucial in the formation of clauses and sentences across human languages. It is

unexpected therefore to encounter a literary work constructed without the use of the verbal elements.

This paper therefore aims at unveiling how Ademola Dasyuva utilises the device of verbless construction to aptly capture his intended messages in his "The worker" and "Of wo-man". To achieve this aim, the study attempts to: investigate how elements contained in the clause structure of the selected poems are organised into meaningful patterns with a view to perceiving the great effect that arrangement bears on meaning; identify how elements of clause structure in the poems are functionally used for the conveyance of messages; and discover the essential elements of the clause that are used and those that are not used for the conveyance of the overall messages of the selected poems. Through this endeavour, insight is gained into how literary writers put language to work in literary texts, especially poetry. Hence, conducting a linguistic analysis of poetry, which takes cognisance of syntactic techniques, helps to illuminate the obscurity which deviant strings can impose on meaning perceptions.

Methodology

The research methodology is essentially descriptive and analytical. Two poems were purposively selected from Ademola Dasyuva's *Songs of Odamolugbe*. Different poems do not have the tendency to exhibit the same linguistic qualities; while some may be more graphologically adorned, some may also be more syntactically endowed with sublime structures than others. Therefore, the criterion of linguistic richness is designed as a factor determining the selection of the two poems used in this study. By this, we mean those poems are rich in syntactic features. The expanding structural formula in terms of SPCA as provided within the frameworks of Systemic Functional Linguistics were employed in this study to analyse the structures of the selected poems.

Brief Biography of the Poets

Prof. Ademola Omobewaji Dasyuva is a native of Ado-Ekiti, Ekiti State, Nigeria. He obtained the degrees of B.A. (1981) and M.A. (1985) respectively at the University of Ife, now Obafemi Awolowo University, Ile-Ife. He obtained a degree of Ph.D. in 1994 at the University of Ibadan. He is currently a Professor of Literature-in-English in the Department of English, University of Ibadan. He was Head of Department of English, University of Ibadan. Among his publications, his *Songs of Odamolugbe* won the Association of Nigerian Authors/CADBURY National Poetry Award in 2006. In 2009, he was honoured The Distinguished Research Excellence Award by the University of Texas.

Poems in his *Songs of Odamolugbe* are committed to condemning the domineering disposition of the ruling class. Man's inhumanity to man is depicted by focusing on the inequality, disproportion, imbalance and prejudice in the allocation of national resources by the privileged cliques. Thus, an impassioned depiction of scenes, which evoke the reader's feelings of pity and sorrow for the hapless victims, is very common in his work.

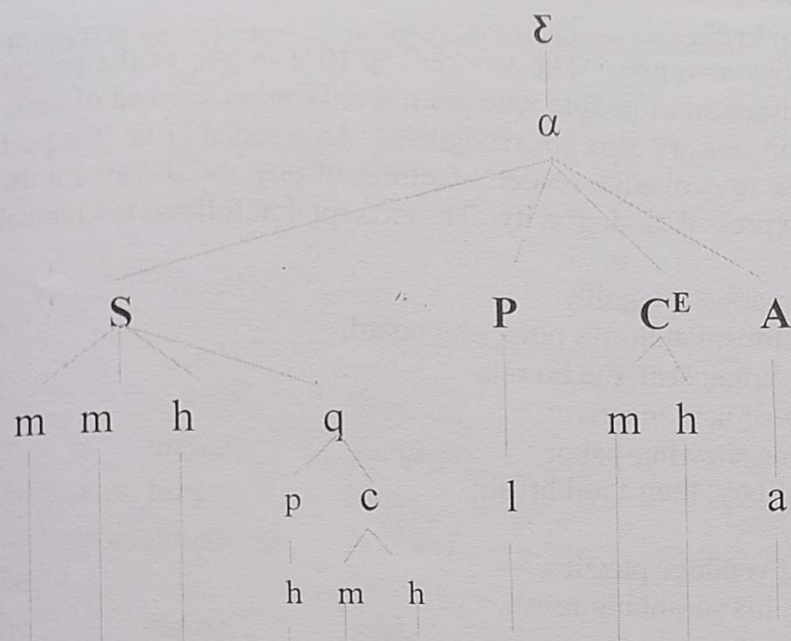
Theoretical Framework

This study is predicated on Halliday's Systemic Functional Grammar (SFG) model. This approach is hinged on the notion that language exhibits certain important characteristics; it has many possible alternatives for its users to encode their intentions in relation to specific contexts. For analysis of grammatical structures, Malmkjear (1991, p.385) states that "five units are proposed at the level of grammar: sentence, clause, group, word and morpheme." This explains why the term 'systemic' refers to the view of language as a network of systems or interrelated sets of options for making meaning. Butler (1985, p.14) points out that:

to describe the units, Halliday sets up elements which occupy places in the structure of particular units. At each place in the structure of a given unit operates a class of the unit next below consisting of an exhaustive list of the forms which can occur at that place.

Systemic Functional linguists analyse elements of a sentence (represented by the symbol: Σ and that of a clause (represented by the symbol: α) structurally in terms of SPCA (referring to four groups: Subject, Predicator, Complement, and Adjunct). Below clause and above word in the rank scale is the group. According to Bloor and Bloor (1997, p.257), "groups are: Nominal Group, Verbal Group, Adverbial Group, Prepositional Group, Conjunction group." Each group is logically analysed using expanding structural formula. The 'S' refers to Subject (realised in Nominal Group that comes before Verb Group. The 'S' is expanded as: (m), h, (q), (referring to an optional modifier, an obligatory head and an optional qualifier respectively). The 'P' is expanded as: (a), (n), l (referring to an optional auxiliary verb, an optional negator, and an obligatory lexical verb respectively). The 'C' refers to Complement (realised in Nominal Group which, if comes after transitive verb, is represented by: C^E and if comes after intransitive verb is represented by: C^I). The 'A' refers to Adjunct which is expanded as: (t), a, (l) (referring to an optional temperer being the preceding intensifier, an obligatory apex and an optional limiter being the postmodifier respectively).

The clause being the basic syntactic unit has constituents which can be represented diagrammatically by means of "maximal bracketing" (otherwise called "Functional Labelling/Tree Diagramming"). This is illustrated as follows:



The ten students in the class passed the test today

Figure 1: Functional Labelling/Tree Diagramming

It is obvious from the above diagram that the Functional Labelling/Tree Diagramming explicitly provides the hierarchy of every grammatical constituent in the sentence and how each rank is made up of members of the rank below. Apart from providing information about hierarchical structure of units, it also provides a means to describe the experiential function of each unit by specifying the association of words to particular grammatical functions like subject, object, and complement.

Among the various elements that constitute the structure of a clause, the Verbal Group, which is used to indicate tense, action, process, condition, or state of being, is the most essential element of the clause. Butt, Fahey, Spinks, & Yallop (1999, p.44) affirm this when they assert that "Clauses have constituent structure that can be described functionally in terms of Participant, Process and Circumstance, with Process being the essential ingredient." Quirk, Greenbaum, Leech, & Svartvik, (1985, p.61) also corroborate this submission when they assert that it is "the most central and indispensable part of the clause." The verb group plays a vital role within the structure of the clause because it is the element that pulls other elements together. For instance, it assigns both the grammatical and semantic roles of Subject (Actor) and Object (Goal) to nominal lexemes within its paraphernalia. Therefore, a construction that does not contain a verbal element can be termed 'verbless'.

In order to provide a functional analysis of elements within the structures of the poems selected for this study, a Functional Labelling/Tree Diagramming is adopted. A description such as this provides a means to specify the function of each element which contributes to the overall message of the poems. How the poet constructs the syntax of the selected poems through a combination of elements devoid of verbal element is discussed next.

Analysis of Dasyilva's "The worker"

In Dasyilva's *Songs of Odamolugbe*, "The worker" (p.107) is one of the poems designed to portray the sordid situation of people who are not only impoverished of basic necessities of life, but whose abilities are also not recognised. As a social critic, the poet composed this poem in particular to evoke the reader's feelings of pity and sorrow for the hapless victims who could not express their depravity. The excerpt that follows is a textual data of Dasyilva's "The worker".

G.R. A dustbin; market dunghill,
Richman's lazy limbs; landlord's pingpong board,
The kitchen, the dining seat, the broom,
Madam's mate-bed; her jankariwo
Oga's mistress, his chewing-pako;
The children's callboy, their toothbrush;

Factory joy; food vendors' puzzles,
Calloused palms, his scrubbing brush.

This johnnie-worker on beggarly stipend:
Strength of the feudal heroes,
Fodder of the cannon-cabal,
Emasculated will, emaciated grey;

Tenant ubiquitous, the unsung
Builder of nations, dispossessed
Lord of the land,

Playing the coward?

Dasyilva's "The worker" (p.107)

Figure 2: Functional Labelling of Elements in Stanza 1

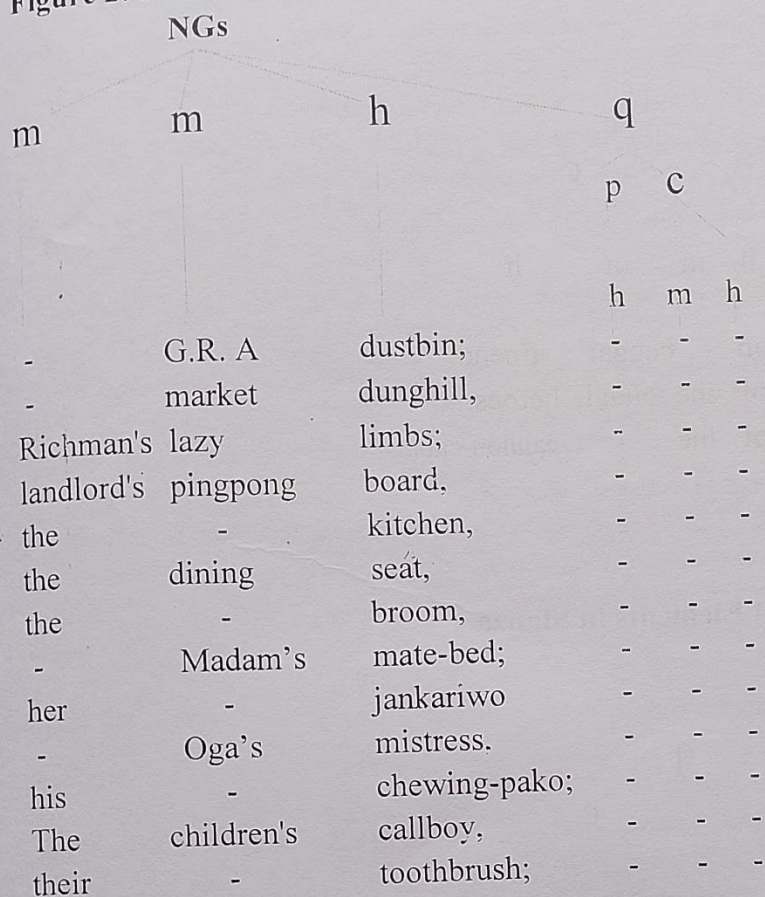


Figure 3: Functional Labelling of Elements in Stanza 2

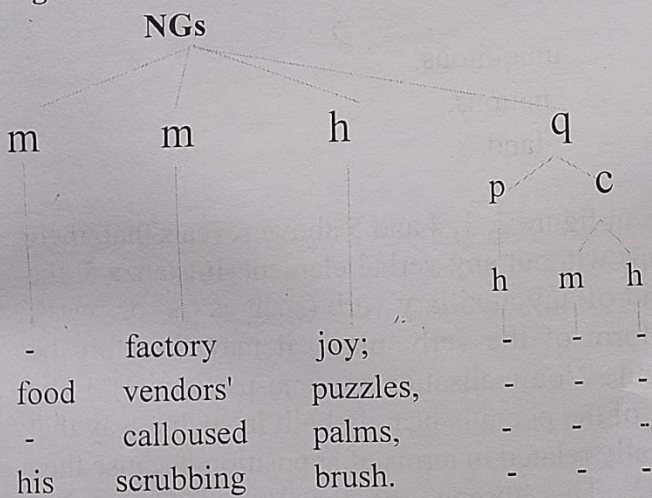


Figure 1

NGs

m m h q

p c

h m m h

This - johnnie-worker on - beggarly stipend:
- - strength of the feudal heroes,
- - fodder of the - cannon-cabal,
- emasculated will, - - -
- emaciated grey; - - -

NGs

m m h q

p c

h m m h

- - tenant - - ubiquitous,
the unsung builder of - nations,
- dispossessed lord of the - land,

Stylo-Semiosis of English Studies in Nigeria and Beyond

A. Definiteness (Definite Nominal Groups)

1. [m h] The modifier is an article. E.g. the kitchen and the broom
2. [m h] The modifier is possessive pronoun. E. g. her jankariwo, his chewing-pako, their toothbrush
3. [m m h] The modifiers are an article and a possessive noun. E.g. The children's callboy.
4. [m m h] The modifiers are an article and a deverbal adjective. E.g. the dining seat.
5. [m m h] Two modifiers (possessive pronoun and deverbal adjective) E.g. his scrubbing brush
6. [m h q] The head is flanked with a modifier and qualifier. E.g. This johnnie-worker on beggarly stipend, disposed lord of the land and the unsung builder of nations

B. Generics (Generic Nominal Group)

- 1 [m h] The modifier is a participial verb. E.g. calloused palms.
- 2 [m h] The modifier is a possessive noun. E.g. oga's mistress.
- 3 [m h] The modifier is a proper noun. E.g. GRA dustbin, market dunghill and factory joy)
- 4 [h q] The qualifier is an attributive adjective. E.g. tenant ubiquitous.
- 5 [h q] The qualifier is a prepositional phrase. E.g. Strength of the feudal heroes and Fodder of the cannon-cabal
- 6 [m m h] The modifiers are possessive nominal nouns. E.g. richman's lazy limbs; landlord's pingpong board and Madam's mate-bed.
- 7 [m m h] The modifiers are a proper noun and a possessive noun. E.g. food vendors' puzzles

The graphical representations above demonstrate that none of the head is left without, at least, a modifier; while some Nominal Groups are particularly heavy-laden because they colligate with more than one modifier and qualifier. Halliday (1998, p.179) asserts that "by associating multiple modifiers with a nominalization, writers are able to produce extremely fine and precise delineations of meaning." This suggests that the poet employs the elements of modifier and qualifier to delimit reference within particular scopes. He uses those modifiers to give vivid description of the headword, which refers to the personality of "the worker" and also to convey his opinion about "the worker". By including so many modifiers the description becomes specific. Some modifiers are proper nouns which help to make his ostensible description of "the worker" factual reality. The use of the third person possessive pronouns as modifiers is relevant. The poet uses them to isolate or distance himself from the participants being described; thereby conveying a lack of affiliation with the workers. A close observation of the figures (2, 3, 4, and 5) above also shows that some expressions in figure 4 and 5 differ in syntactic patterns from figures 2 and 3. This is because they contain additional elements in the term of qualifiers which the poet employs to add more information about the head of each Nominal Group. The poet also employs the additional elements to generate grammatical balancing in terms of parallelism which adds musical quality to the poem and create harmonious effects.

Among the Nominal Groups, four macro-thematic structures describing the worker are observable in the poem: 1. Nominal Groups describing the despicable and repulsive services of the worker, among others, include GRA dustbin, market dung hill, the children's callboy and their toothbrush. 2. Nominal Groups describing the subservience and oppression of the worker; examples include landlord's ping pong board and dispossessed lord of the land. 3. Nominal Groups describing the impoverished condition of the worker include calloused palm and johnnies-worker on beggarly stipend. 4. Nominal Groups describing the inestimable but unnoticed values of the worker include factory joy, strengths of the feudal heroes and the unsung builder of nations. The analysis reveals that the employment of verbless constructions has great effect to grab the reader's attention to the fragments of meaning.

It is also noticeable that there are no indefinite Nominal Groups in the poem; a situation that demonstrates that the poet is particularly specific about his description. The title itself suggests that the poet is referring to the specific individual around his life. Those generic Nominal Groups help us to see the poet's comment as being not just about his own situation. Grammatically, the definite Nominal Groups are capable of both specific and general references. This suggests a tension between specificity and generality. It could be seen that the poet is using the specific situation of "the worker" around his world to portray the condition of other workers outside his world.

More so, the description of "the worker" as "the unsung" in line 13 evidences that the poem is constructed to portray the pitiable conditions of the "downtrodden", the "oppressed" the "neglected", the "unheard of" and the "unspoken of". Thus, the absence of the verbal elements (words indicating "actions") is obviously consistent with the absence of attention given to the worker's abilities in the society. Therefore, the poet subtly congregates nominal groups (indicating existence of entity) without a verb (indicating action) to convey a message that there are oppressed people whose abilities are not recognised in the society. As a result, the structure (verbless construction) of the poem contributes to its thematic concern by providing textual imitation of the message. This demonstrates that there is strong interplay between form and content.

It is also evident that the various elements configured to build the syntax of the poem are actively 'tenseless' because of the absence of verbal element. Nofal (2011, p.48) argues that "the effect of avoiding using main verbs in poetry may be used to render the poem timeless, thus achieving the purpose of not anchoring the action in a particular time span". The device of verbless construction therefore makes the poem suitable to a variety of contexts because the description of the worker is not confined to space of time.

Analysis of Dasyuva's "Of wo-man"

Dasyuva appears to be highly sensitive to deploying the device of verbless construction to accentuate meaning. This device is also attestable in his "Of wo-man" (p.106). Elements within the structure of the poem are functionally represented in figure 6 that follows the presentation of the textual data of the poem.

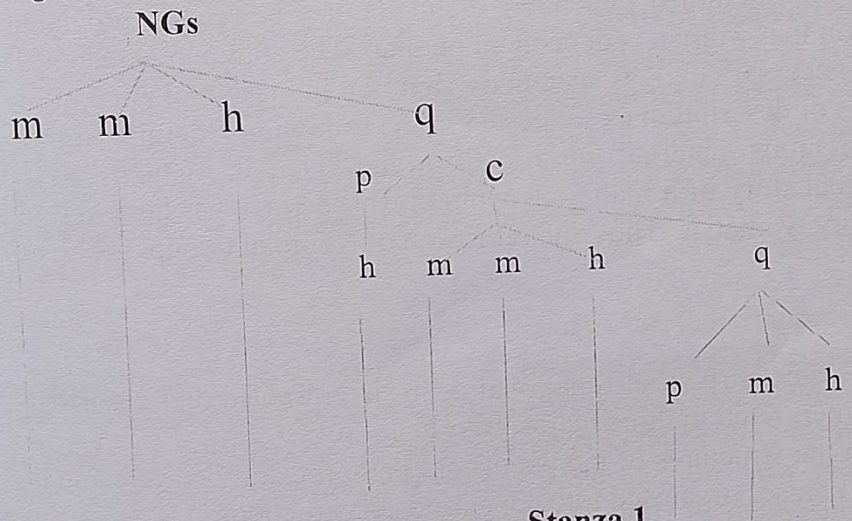
Environ's duster,
Ornamental bed; cluster
Lumps of meat
With a heart of wit.

Kitchen joy
 Kiddies' toy,
 Endowed (with) vain lust
 In love lost.

Rod of villains,
 Strength of heroes,
 Live furniture,
 Most desired creature
 Delilah of titans,

Playing the fighting Spartan?

Figure 6: Functional Labelling of Elements in "Of wo-man"



Stanza 1

- environ's	duster,	-	-	-	-	-	-
- ornamental	bed	-	-	-	-	-	-
- cluster	lumps	of	-	-	meat	-	-
-	-	with	a	-	heart	of	wit.

Stanza 2

- kitchen	joy	-	-	-	-	-	-
- kiddies'	toy,	-	-	-	-	-	-
-	-	-	-	-	-	-	-
-	-	in	-	-	-	-	-

Stanza 3

-	-	rod	of	-	-	villains,	-	-	-
-	-	strength	of	-	-	heroes,	-	-	-
-	live	furniture,	-	-	-	-	-	-	-
-	most desired	creature	-	-	-	-	-	-	-
-	-	Delilah	of	-	-	titans,	-	-	-

Analysis on figure 6 demonstrates that the device of verbless construction is used in the poem. The expression "Playing the fighting Spartan?" in stanza 4 is devoid of any auxiliary verb (such as 'is' or 'was', etc.) which will license the progressive form of the verb 'play'. It may therefore be functionally analysed as [playing: Non-finite Nominalisation (gerund-participial) + the fighting Spartan: Nominal Group]. All the Nominal Groups are co-referential because they are appositive. It is also noticeable in figure 6 that there are no definite and indefinite Nominal Groups in the poem; a situation that demonstrates that the poem the various pre-modifiers used in the poem are generic (proper) nouns. The choice of proper nouns as pre-modifiers helps to make the poet's ostensible descriptions of "the wo-man" factual reality. The extensive use of generic Nominal Groups helps to see that Dasylyva's definitions are not just about a particular "woman".

As demonstrated in figure 6 above, there is also an extensive use of qualifiers which help to delimit reference within particular scopes. Grammatically, qualifier is post-modification in that it is an element that is structurally dependent on Nominal Group preceding it. Extensive use of structurally dependent elements may be seen as providing textual imitation to the notion that woman is dependent on man. The common paradoxical statement that "woman is a necessary evil" is succinctly captured in his exploitation of bipolar or ambivalent methods of description as suggested in the following Nominal Groups "Most desired creature" (precious material; good quality) and "Delilah of titans" (evil quality; reference to a Biblical story of a malicious woman who betrays her husband) to depict the type of person every woman is. Thus, the profusion of Nominal Groups achieves descriptive effects.

Findings

Among others, the various structural-functional analysis presented and discussed above can be cumulatively interpreted in three major ways as follows:

- elements used within the structures of the poems are predominantly co-referential descriptive Nominal Phrases organised into appositive constructions;
- the configuration of the various phrases at the clausal unit of each poem was basically devoid of verbal element; thereby, generating the device of verbless construction; and
- the device of verbless construction was functionally used to achieve descriptive effects and provide textual imitation of messages.

The Strengths of the Device of Verbless Construction in the two Dasylyva's poems

The current findings garnered from this study, as listed above, do not deviate in any respects from what some scholars have preregistered in larger theoretical pictures about verbless construction. For instances, Fowler and Gower (1965) argue that verbless construction is a device of enlivening the written word by approximating it to the spoken form and therefore can no doubt be an effective medium of emphasis, intimacy and rhetoric. Johnson (1991) also points out that verbless sentence appears to have gained a pride of place in correct and informal speech and it must be judged by its success in affecting the readers in the way the writer intended.

The results enumerated above obviously indicate that Dasylyva has effectively employed this device to play significant roles in maintaining a balance between form and

message; creating effects on the readers; sustaining readers' attention; achieving descriptive effects; creating grammatical balancing; upholding intimacy with readers; laying emphasis on message; and achieving naturalness to reflect the interactive use of language in authentic situation between the poet and the readers. These therefore highlight the strengths of verbless construction as used by the poet in the two poems.

The Weaknesses of the Device of Verbless Construction in the two Dasylva's poems

In spite of the stylo-syntactic feats of the device in the two poems as enumerated above, Zidane (2014) points out that some linguists influenced by the principle of grammaticality doubt if verbless construction can be considered as part of formation of written discourse because of its ungrammaticality. For instance, Butt, et al. (1999) state that among the three elements of clause (Participant, Process, and Circumstance), Process which is realised in the Verb Group is the most essential ingredient. Thus, the poet's utilisation of verbless construction, though is a reflection of the fact that writers are not restricted to stern application of grammatical rules, has made full meaning elusive in the poems because their structures are devoid of the most essential element of clause structure. Consequently, rather than providing exact descriptions in which process takes place, configuration of Nominal Groups devoid of verbal elements has the tendency to merely identify multiple referents in the real world. This is because, appositive nouns are fragments which have the propensity to generate incoherent and incomplete meaning because they are incapable of functioning as Process in some situations leading to suppression of meaning. Hence, using this device, both the syntactic and semantic elements in the structures of the poems are distorted.

Mathesius (1975, p.90) also points out that "impressionist poetry sometimes displays whole poems consisting of verbless sentences". Therefore, the device has, in some respects, made the two poems highly impressionistic. Mathesius (1975, p.86) further claims that verbless constructions are not "admitted in the written forms of language as they were considered as part of colloquial speech". This explains why Zidane (2014) says that "they seem to be a prominent characteristic of the style of home-schooled writers". Therefore, some readers may consider the device awkward because of their inability to perceive such improvisations, especially at the syntactic level; hence, this may be a major factor that makes poetry seemingly a challenging text to appraise among literary genres.

Conclusion

This study is an application of principles of Systemic Functional Grammar to explore the syntactic device contained in Dasylva's "The worker" and "Of wo-man". The analysis has demonstrated that elements within the structures of the poems are predominantly Nominal Groups which are grammatically related in terms of apposition. Extensive use of Nominal Groups devoid of verbal element which is an obligatory element of clause structure does not only achieve descriptive effects but also anchors the two poems to a syntactic device of verbless construction. The device of verbless construction is also functionally utilised by the poet to provide textual/structural imitation of his messages in the selected poems. On the basis of the various findings, the aesthetic properties of language which have been unveiled in this study have shown how language works in literary texts. It is thus concluded that Ademola Dasylva possessed some poetic style for the formation of structures that consistently align with the message of his works. The

approach used in this study has therefore established that knowledge of the structural devices used in poetry is crucial to extracting meanings from a volatile text such as poetry.

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