

**A LINGUISTIC APPRECIATION OF SELECTED AFRICAN LITERARY WORKS: A  
STUDY OF THEO LUZAKA'S 'THE MOTOKA' AND KWESI BREW'S 'THE DRY  
SEASON'.**

**Abstract**

The linguistic study of the two poems, 'The Motoka' and The 'Dry Season', draws the attention of the reader to the complementary approach to literary criticism, which had hitherto been brushed aside or even glossed over. This approach was anchored on the theoretical assertions of the essence and the importance of linguistics in the study of literary works. The Saussurean structural linguistic theory broadened by the Chomskyan Transformational Generative theory approach, favours the use of levels of linguistic analysis which were adopted in the examination of these poems. These levels namely graphology, phonology, syntax or grammar and lexico- semantics were used to aptly capture all aspects of language use in literary domain. This paper described the language as used in these poems and their significance in these works. Since language is the vehicle which carries the writer's message to his audience, it is therefore crucial that the language of the work must be understood.

## INTRODUCTION

The two poets Theo Luzaka and Kwesi Brew are notable African writers but their themes differ. Luzaka in his poem *The Motoka*, looks at the societal decadence and the excesses of the people at the helm of affairs in Uganda and by extension any African country. He paints a picture of disparity of comfort between the rich and the poor, the ruler and the ruled, especially at the governmental circle. He decries immoral, oppressive and corrupt practices exhibited by the rulers against the ruled. He satirizes even public institutions and establishments that recognise these corrupt public officers by awarding them degrees and other awards. Most times these awards are given to attract some financial assistance from the awardees. On the other hand, Kwesi Brew dwells on flora and fauna and tries to reveal how a particular season, the harmattan, affects man, animals and vegetation. In viewing the poem from the vantage of graphology, this writer examines the structural layout, the application of punctuation marks e.t.c. At the phonological level, is examined, the display of phonemic sounds, rhymes, rhythms, e.t.c. At the syntactic or grammatical level, are examined, the arrangements of units and elements of grammar and their significance. At the lexico-semantic level, the choice of lexical items is examined, whether the words are simple or high-floating, borrowed or coined and for what purpose. These are related to the themes so as to have a holistic appraisal of the poem..

The first poem treated here is *The Motoka* by Theo Luzaka. Having situated the poem thematically, this writer examines it using the following tools:

**1.1 At the Graphological Level:** This poem has three stanzas with unequal lineation. The first stanza of six lines introduces the reader to the theme of moral decadence and excessive corruption of the people steering the ship of the nation, that is his country, whether in or out of

democratic rulership. This, by extension, could be applied to any African country. The second stanza houses 12 lines and delves into the aspects of corruption and oppressive practices. The inequality of the stanza lines, aptly demonstrates the glaring superiority of the rulers to the ruled. The third stanza has 8 lines, where the persona bemoans the fate of the people at the lower rungs of the society, and promises her hearers to resume her story as soon as her priority of selling her tomatoes is concluded.

**1.2 Paucity of some punctuation marks:** This poem of 26 lines, unusually has a total of 2 question marks, 3 full stops, 3 commas, spread over the whole poem. Other punctuation marks are exclamation and dashes, which enhance the chatty nature of the presentation and to show unbridled bewilderment at a flagrant display of affluence and ill-gotten wealth, in the midst of a poverty-stricken and down-trodden populace. This stinginess in the application of the necessary punctuation marks, is for stylistic purpose and to enhance the speedy delivery of the 'news' in a flash. Exclamation marks are profusely used e.g.

Ha ! stanza 2 line1

The gear ! line 10

...with his darly between his legs without the driver seeing a thing ! ha! ha! ha! lines 12-13.

..that mother of twins! line 23

A-ah! line 24

The use of the exclamation marks is functional because they show the bewilderment of the people about the imposing Mercedes Benz car. The protracted graphological sign of a hush sound....the carsshhhhhhhhhhh (line 17) producing a voiceless palato- alveolar fricative, is a

foregrounding, which also has a phonological input. By the use of all these sporadic ejaculations by the persona, she represents her indescribability of what stands before her, that is the Benz, which is regarded as a status symbol, and especially so in this poem, where the poet draws the audience's attention to the Mercedes Benz acquired through a get-rich-quick syndrome.

1.3 The dash in 'The other day I heard'---line22, leaves the reader with the possibilities of meaningful completion, giving rise to either positive or negative guesses. The use of dash also creates suspense and allows the reader to do some imaginative exercise.

1.4 The use of capital 'B' for Benz in (line 1), which is a shortened name for Mercedes Benz, is an aberration and it implies the level of corruption and misplaced social values in African societies, where people worship money, regardless of its questionable source. The quest for money and the quickest means of obtaining it, is reflected in the use of capital 'B' and the shortened name for Mercedes Benz. The conglomeration of these graphological presentations, enhance the theme of corruption.

2.1 Phonologically, movement is the speedy or slow rendition of a poem. Here, the speed is enhanced by the preponderance of voiceless alveolar fricative /s/ and a few voiced alveolar fricative /z/, scattered over the poem. They occur in at least two words of each line of the poem e.g.

You see that Benz sitting at the rich's end?

It belongs to the Minister of Fairness lines1&2

This sibilant continues to occur up to the last lines of the poem, 'But let me first sell my tomatoes'. (line26). These sibilants can be mathematically put at 48 times of occurrence. This

phoneme gives ease of utterance and an environment needed to let out, within a short space of time, the information hoarded by the persona. Even with such facilities at her disposal, she could hardly exhaust her information hence the lines:

You just wait, I'll tell you more

But let me first sell my tomatoes (lines 25&26)

The movement of the poem is also fast because the lines are uninterrupted by the absence of expected full stops. This free and fast flow of the words have a stylistic significance of the speed of the Mercedes Benz car which 'doesn't know anyone stupid on its way' (line 21). This speed is also akin to the life style of the rich who must eliminate anyone on their way to achieving their desired goal of amassing wealth.

**2.2 Texture:** The texture of this poem is similarly soft as a result of the dominant use of laterals and liquids /n,l,r/, as opposed to the occurrence of the range of plosives /b,p,t,d,g/, which usually indicate hard texture. This is an intrinsic phonological feature which adds to the musicality of the poem and more importantly, it helps the audience to tolerate the harsh but unfortunate reality of the high degree of corruption in our African societies.

**2.3** The volume is understandably punctuated high-low-high. It becomes high when the persona shows her bewilderment about the car e.g. 'Ha ! That Motoka is Motoka' (line 2). But the volume drops when she narrates the disappointing behaviour of the minister 'with his darly', signalled by the palato-alveolar fricative sound and the lengthening of the sound reveals that a large crowd was attracted and was being addressed. The signal for them to talk in low tones, is not unconnected with the fear of their possible manhandling by law enforcement agents who might be around with the minister. The high volume is re-introduced in a long derisive laughter

of 'Ha! Ha!' (line13), as the persona ridicules the meanness of the minister and by extension, any public office holder who fails to uphold the moral standard befitting the position and status he or she occupies.

2.4 Phonologically, the sentence 'It sails like a lyato, speeds like a swallow' (line 20) .makes a beautiful rhythm with equal stress pattern thus:

It sails like a lyato

v    —    —    v    —    —

(and) speeds like a swallow

v    —    —    v    v    —    —

The regularity of the rhythm is unstressed followed by two stressed syllables, followed by unstressed and finally closes with two stressed syllables. The words 'sails and speeds', 'lyato and swallow' are syntactically and paradigmatically related in their different positions; 'sails and speeds' are monosyllabic words and share the initial and final sound /s / which is voiceless alveolar fricative while lyato and swallow are disyllabic words and share the final vowel sound/ / The stylistic effect of all these is that the three levels namely syntactic, phonological and lexical, all converge and reinforce each other as well as underscore the theme of the poem. This is known as semantic compounding in stylistics.

3.1 **Syntactic arrangement:** Many sentences follow the usual order of English structure SVOCA but where there is any inversion, it is done for rhythmic and stylistic effects e.g.

You		just		wait.		I'		ll tell		you		more	
		Adv.											
Subj.		Intensifier		verb		Subj.		verb		obj.direct		obj. ind.	

But		let		me		first		sell		my		tomatoes	
Conj.		v		o		adj.		-v		adj.		obj.	

Among the simple sentences are those that are equative and devoid of any semantic contribution, except that the persona cannot find any suitable way of expressing the magnitude of what she has seen, put before her. An example of such a sentence is 'That Motoka is Motoka'; that is, A is A. This sentence appears twice in this poem. For the persona's fear of inadequately describing the car, she prefers to say 'That motoka is motoka', to eliminate any contradiction (lines 2 & 24). Other complex or compound sentences, attempt to exhaust the information related to the theme or to list numerous activities in a particular case for example,

It		belongs		to		the Minister of		Fairness		(main cl.)
S		V		C						

Who		yesterday		was loaded		with		a doctorate		(subordinate adj.cl.)
S		Adv.		V		Compl.				

At	Makarere	with	whisky	
Adv		Compl		

and	I	don't	know	what.	(main cl.)
Conj.	S	V		Complement	

He	can	converse	with	all	world	presidents	(main cl.)
S		V		Comp.			

While	(he is)driving	in	the	back	seat	with	his	darly	(Sub.adv. cl.)
Adv.		V		Adv.		Comp.			

Between	his	legs	without	the	driver	seeing	a	thing.
Prep.		Comp.	Prep.		Subj.	participle		Comp.

Some other sentences bear conversational features like, non-completion of sentences e.g.

'The other day, I heard\_\_\_\_\_'. (line 22) There is the absence of a complement, which indicates a deliberate intention to hoard information which if given might have put her into serious jeopardy.

**3.2 Violation of selection rule:** Like human beings, words select and keep habitual company and when this rule is impinged upon, it is said to violate the selection restriction rule. This style has been employed in various ways to reflect the violation of social and human rights of the populace and also to expose the selfish ambition of the privileged few in government circles. The 'Benz' is said to be 'sitting at the rich's end'. The verb 'sitting' should, in the ordinary



English language code, select as its subject a noun phrase, a lexical item with a feature /+human/. Instead, it selects Benz, which has the general semantic feature /- human/. The Benz has therefore been elevated to the status of a human being, thereby showing how corruption has been allowed to grow and swallow the society. The persona exposes how the Minister of Fairness was loaded with some items. The verb phrase 'loaded' has selected as its object such items as 'doctorate, whisky, literate thighs of an undergraduate' lines 5&6. 'Doctorate' is an abstract noun and 'literate thighs of an undergraduate' is a metonymy. Normally, the verb 'loaded' should select as its object, nouns with semantic features /+ concrete, + inanimate/. What is more? These items all share the semantic features /+ corruption, + immorality/. The poet has undoubtedly identified the bane of African men as wealth, title drinks, cars and women, These are epitomized in the Minister of Fairness.

To further underscore the irretrievable level of corruption in our African societies, the poet chooses to satirize our academic institutions, which indiscriminately extend the highly coveted academic degree awards to undeserving members of the public, perhaps to attract one favour or the other from them. The same violation continues in 'the glory of its inside has robbed them of words' (line 8). The verb 'rob' should select a subject noun phrase with semantic feature /+human/. Rather, it selects 'the glory of its inside'. The persona and her group have been engrossed in what they had seen in the inside of the car, and which they have found no words to express.

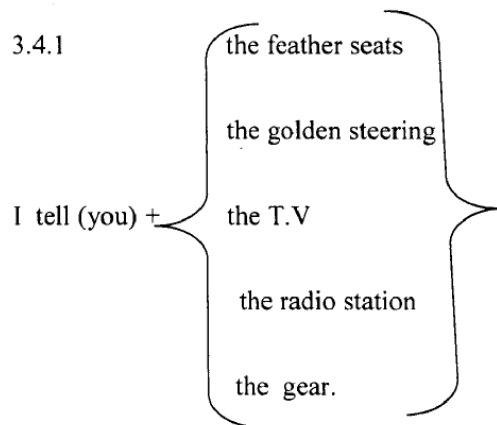
3.3 The poet has employed what is known in stylistics as category rule violation. This is where a word that belongs to a particular word class has been made to function in another word class, for example,

You see that Benz sitting at the rich's end (line1)

Look at its behind, that mother of twins (line 23)

'Rich' belongs to the adjective class. The definite article before it nominalises as well as makes it have genitive quality.. The aberration is the use of the genitive with the word 'rich'. Where such an expression is to be used, it will read the rich people's ends. But the persona means the rich man's end. In the same way, the word 'behind' is a preposition functioning as a noun. The stylistic effect of this category rule violation is to maintain the rhythm and for economy of words.

3.4 Linguistic patterns arranged in this poem are many and they enhance both aesthetic and linguistic qualities e.g



The NPs above are in syntagmatic relationship with the word 'tell' and they share the general semantic feature/+ technology/ and express the unparalleled luxury enjoyed by the user of the Benz. The repeated use of the definite article, five times, shows that the comfort enjoyed by the users of those items has become constant and irreversible. This is followed by the hyperbolic statement 'They can converse with all the world presidents' line 11. The inclusion of 'radio

station ' as one of the items in the car is an exaggeration since a radio station cannot fit into a car. Rather the persona makes the audience realize that the minister does not lack information which he desires to get from any part of the globe. 'The glory of its inside ' (line 8) expresses the magnificent sight of the car.

4.1 At the lexico -semantic level, the lexical items in this poem have a distinctive representation. They are mostly a corruption of the very words they mimic This is to reinforce the evident societal corruption in the poet's country. The genuine words represent rulers with good intentions of governance, while the corrupted versions of the words represent the counterfeit of what they ought to be.

4.1.1 The poem opens with a title 'motoka', which is the corruption of the word ' motor car'. The main word represented by motoka is the Mercedes benz brand of car and since its source of acquisition is through corruption, its name changes to ' motoka.'The word 'darly' is meant to be darling. 'The literate thigh of an undergraduate', represents a whore and by extension shows an illegitimate association with the minister.

4.1.2 **Coinages:** The title Minister of Fairness is not a nomenclature of ministerial portfolio but it has been coined to contrast with Minister of Finance, where the word Fairness ironically shows that the state's treasury is recklessly used by a few individuals in the government.

4.1.3 **Metaphors:** The descriptive metaphors 'mother of twins', 'eyes of the car', simply refer to the parts of the car, specifically the front and back lamps of the car.

4.1.4 **Compound words:** These are made up of mainly NP+NP and a few adj. +NP and most of them are coinages because they are not in common use e.g.

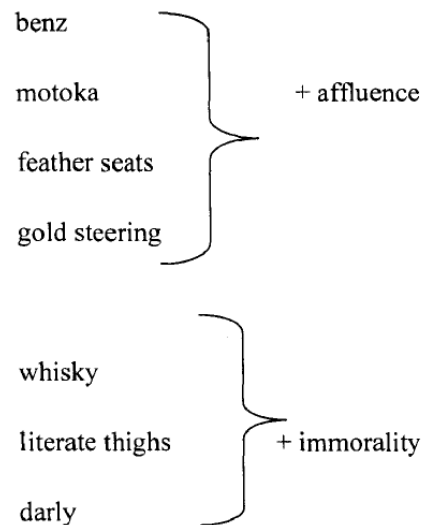
Literate thighs

Feather seats

Gold steering

Door pocket

Other compound words are market women, radio station, world presidents, back seat. In the use of compound words, one of each pair of words normally loses its rank as a full member of its class to serve the other class. This becomes obvious when the words are stressed. The loss of class rank represents the loss of ideal state of equality of rights which ought to exist between the rulers and the ruled. The lexical items and phrases selected by the poet depict corruption, immorality, oppression and affluence. They are represented below



pistol  
 market women  
 anyone stupid  
 chasing the children

} + oppression

doctorate  
 rich  
 minister  
 presidents

} + corruption

In the same vein, words in the poem have symbolic meanings. The poet through such words satirizes any public office holder that does not show justice and accountability in the disbursement of public funds . For this category, Minister of Fairness **represents** them .The tomato seller represents the down-trodden, who must struggle to eke out a living and who continue to complain in low tones about maladministration in governmental circles. Finally Makarere represents any of our African institutions of higher learning which deviates from the well-intended idea of honouring with doctorate degrees, people who show outstanding contributions to the development of the society.

In conclusion, this study of Theo Luzaka’s ‘Motoka’ shows that a lot is being left out in literary appreciation of most works studied, if the linguistic approach is not marched with the literary approach.

5.0 The next poem to be studied is Kwesi Brew's 'The Dry Season'. It will be examined using the linguistic tools of analysis namely, the graphological, phonological, syntactic and lexico-semantic levels

### **Introduction**

Kwesi Brew gives an account of a well-observed phenomenon for which many people show distaste because of the harshness, coldness, dryness of its weather. Everyone is either busy thinking of what to do with their broken up skins, and in most people, dry lips, dry throats, dried up skins, brown-coated hair and smudged outfits worn by those that ply untared roads. Kwesi has drawn our attention to what is on the ground as it affects vegetation, wild life, human beings e.t.c., during this season, which normally occurs late in the year, to herald a passing year. The first level of analysis to be taken is graphology.

5.1 Because this poem is descriptive, punctuation marks have not been aptly applied. In spite of many short and simple sentences which deserve full stops after each of them, there is just a total of 3 full stops, one at the end of each stanza. Commas are interchangeably used for the full stops which the rules of syntax do not approve of. This aberration underscores the radical nature of the dry season. It is not just a dry season, but a season we rightly call the harmattan. The radical state of weather is a premonition to the radical application of punctuation marks. The effect of this is that the poem has fast movement because, only pauses are to be observed instead of taking full breath at the end of sentences. This is akin to the speed of the harmattan winds which move without obstruction.

5.2 **Phonology:** There is a preponderance of both voiced and voiceless alveolar fricative /z/ and /s/ respectively. There are 9 of them in stanza 1, 12 in stanza 2, and 10 in stanza 3,

making a total of 31 times. This is a foregrounding because the frequent occurrence of these phonemes draws attention to itself for a purpose e.g.

Straw-gold hues of dryness line 8

And the contradicting awryness line 9

Of dusty roads a-scatter line 10

According to Geoffrey Leech, 'configuration of sounds suggests a particular type of reference only if that reference is in any case invoked by the meaning' These phonemes /s/ and /z/ represent the whistling sound of fast moving wind which is generally observed during this season. This also underscores the fast speed applied in the reading of this poem, since the sibilants provide ease of articulation.

5.2.1 The texture of this poem is expectedly soft because of the paucity of plosives which would have indicated hard texture. This gives ease of rendition.

5.2.2 The volume of this poem is low-low-high. The low volume which starts with stanza one, reminds the reader of the winding up and rolling into finality of the year, with words like 'withering', 'blows down', 'secrets', 'half-bare'. The low volume is extended to stanza 2, with semi-crescendo, with words like 'ghosts', 'dreaming year'. In stanza 3, the volume gets high in a crescendo, as activities are lined up, especially the type that involves survival from an impending danger – a stronger creature preying on the weaker one, 'the fires will begin to burn', line 14, while the creatures run for their dear lives. The picture of the volume in the poem is diminuendo, -semi- crescendo to crescendo.

5.2.3 **Rhymes:** The occurrence of chiming of sounds for musicality, can be observed for example the semi vowel /w/ in withering and wind, line 1; voiceless alveolar plosive /t/, in tall and tinted, line 7; the voiced bilabial plosive /b/ in begin and burn, line 14. There is a pattern of rhyming in selected lines e.g. /i:vz/ in leaves and eaves in lines 2&3, and /nis/ in dryness in lines 8&9; /ɜ:/ in burn and turn in lines 14 & 15. These invest aesthetic qualities on the poem and give pleasure in reading. The beauty of words that echo actions cannot be overlooked. In the last stanza, the words 'flutter' and 'swoop' are onomatopoeic. The hawk leisurely flutters its wings, searching for its prey; but immediately it sees its prey, it swoops with a lightning speed to catch its victim. With the same speed, the dog will chase the hare. One can imagine the amount of effort employed both by the prey to catch its victim and the creature being preyed upon, to save its life. It is a cinematographic representation of an action-packed stanza.

5.2.4 **Stress isochronicity:** The descriptive nature of the poem has robbed it of a regular pattern. Nevertheless, the poet has artistically reserved the last two lines of each stanza for displaying this isochronicity of stress, for example,

Óf the còld d̄ry w̄nd line 5  
 Óf the h̄alf b̄are t̄rees line 6  
 With the p̄ools of c̄olourful l̄eaves line 11  
 With gh̄osts of the d̄reaming ȳear line 12  
 The d̄ogs will r̄un for the h̄are line 17  
 The h̄are for its l̄ittle l̄ife line 18



We need to observe the stress marks showing regular beats. In some lines especially in line 18, words are ellipited, in order to maintain the stress pattern, hence the beautiful rhythm. These lines are musical and they add to the beauty of the poem. The musical effect cushions the harshness of the actions in these stanzas.

5.3 Syntactic arrangement: The syntactic arrangements given in this poem show that where there are short simple sentences their usual order complies with the regular word order of English e.g.

The year	is	withering
S		V

The	wind	blows	down	the	trees
S		V	adv.	Compl.	

The	grasses	are	tall	and	tinted
	S	V	complement		

Because the poet is struggling to arrange a pattern that would enable him to give a vivid description of this season, he uses heavy subordination and post qualification e.g.

Men stand under eaves	line 3
And overhear the secrets	line 4
Of the cold dry wind	line 5
Of the half-bare trees	line 6

The post qualification in lines 5 & 6 relate to the word 'secret' syntactically thus:

Secret + { of the cold dry wind }  
          { of the half-bare trees }

This kind of pattern is referred to as syntactic equivalents. This occurs in the three stanzas in different forms. A further breakdown of the pattern is shown below

Of + the + adj.1. + adj.2. + NP

Of    the    cold    dry    wind

Of    the    half    bare    trees

A similar example of this pattern occurs in lines 11&12 thus

With +(the) NP1 + of + (the) adj. + NP2

With    the    pools    of            colourful    leaves    line 11

With            ghosts    of            the dreaming    year    line 12

The third example of this pattern also occurs in lines 17 & 18 thus:

The + NP + ( will + v ) + for + art/adj. + NP

The    dogs    will    run    for    the            hare            line 17

The    hare    ( will    run )    for    its little    life            line 18.

The stylistic effect all these lines is that they produce stress isochronicity and invest aesthetic values on the poem as well as give beautiful structures.

5.3.1 Collocational order has been breached in the following sentences and so, selectional restriction rule has been violated thus :

The year is withering line 1

And ( men) overhear the secrets line 4

Of the cold dry wind line 5

Of the half bare trees line 6

Pools of colourful leaves line 11

With ghosts of the dreaming year line 12

The verb 'withering' has selected the NP 'year' as its subject. 'Year' has the semantic feature /+ abstract,+ inanimate/. Therefore, withering should have selected a noun phrase with the semantic feature /+ concrete, +animate/.The two words 'year' and 'withering' normally should not collocate. In the same way, the word 'secrets' has selected as its objects, the NP 'wind and trees', which share the semantic feature /-human/, which should not be. Also, the participle 'dreaming', should select an NP with the feature /+animate/. Instead , it selects the word "year", with the semantic feature /+abstract,- human/. In the same vein, the NP 'pools' has selected as its object 'leaves' which has the semantic feature s/+concrete,/ It ought to select an NP with the feature /+liquid/ so as to rightly collocate. All these aberrations capture the disordered scenario of the dry harmattan season. The poet uses the word 'colourful', to represent the different colours of withered leaves of the dry season namely, yellow and brown. Some striking phrases have been used to further express the effect of dry season on vegetation for example 'straw- berry hues of dryness' line 3. This shows that it is not just ordinary dryness but the type that has

produced dryness with gold colour. The adjective phrases 'with pools of colourful leaves'; 'with ghosts of the dreaming year', lines 11&12, qualify 'roads'. They give descriptive images of the scenario.

The grammatical use of the definite article 'the' in 18 places, scattered all over the poem, is worthy of note. Starting with the title 'The dry season', the definite article 'the' spreads to:

The year line 1

The wind line1

The leaves line2

The secrets line4

The cold dry wind line 5

The half-bare trees line6

The contradicting awryness line 9.

The poet has used 'the', to underscore constancy, habituality, and irreversible phenomenon of the dry season. In the same way, the co-ordinating conjunction 'and' has been employed in four places thus:

And overhear line 4

Tall and tinted line7

And contradicting line 9

And soon... line13

The stylistic effect of the use of this conjunction is to glue together the features that make the dry season unique and the activities of man, animals and nature during this period, constant and guaranteed.

5.3.2 Category rule violation has been employed in the use of the word 'a-scatter' line 10. The word 'scatter' belongs to the class of verb. But to maintain the rhythm 'a' has been prefixed to it to function as an adverb. This word gives a rhythmic effect because the word awareness in line 9, is a three syllable word and must need another word of such number of syllables to share a similar rhythm, hence the use of 'a-scatter'.

5.4 Lexico- semantic arrangement: The lexical items in this poem have been carefully selected to capture the scenario of dry season and actions that take place therein. Such words are mainly monosyllabic, to rhyme with the brevity of the actions e.g. wind, men, trees, roads, fires, wings, dogs hawk, ghosts, year, e.t.c. Majority of these words are inflected using the morpheme 's' indicating plurality. Some of the lexical items have the '-ing' inflection e.g. withering, contradicting, dreaming. This is to show continuity of action at this period or season.

5.4.1 Apart from the coinage of the word 'a-scatter' there are hyphenated words which underscore the nature of harmattan season as a hybrid of wet and normal dry season. Such words are 'half- bare', line 6, 'straw- gold', line 8, 'a-scatter', line 10. The poet also uses these forms of words to give an exhaustive description of the dry season.

5.4.2 There are also morphologically derived words through the use of suffixes like '-ness', 'full', e.g. dryness, awareness, colourful. The poet employs these forms of morphological application to concretize his description so as to give his audience a vivid description. For example, colourful leaves will impress on one's memory, the various colours of dry leaves like

orange, brown, dark brown or fed colour in some cases. The collection of these colours makes the dead leaves colourful.

5.5 Semantically , the words used in this poem could be extended to mean the final stage of life, where a person gradually withers as the year' withers', showing the end of a period. The repetition of 'soon and soon' line 13,gives the reader the warning to prepare for death and the engulfing fire gives the danger signal, which when it arrives, every animate object will run for its dear life.

In conclusion, the linguistic arrangement displayed in Kwesi Brew's 'The Dry Season', has exemplified the various components of language and how each contributes to make the study of the poem a fulfilling venture. as well as totally produce a pictorial description of the phenomenon of dry season in tropical vegetation.

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