

Investigating Syntactic Patterns in Sanusi Bako's The Mambilla Plateau

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Abstract

This study, titled Syntactic Patterns in Sanusi Bako's "The Mambilla Plateau", aims to explore the syntactic structures used in the poem and analyze how these structures enhance meaning and contribute to stylistic effects. The specific objectives are to identify the syntactic structures, examine how they reinforce the poem's themes, and evaluate their stylistic impact. The research is grounded in Generative Grammar theory, which emphasizes the underlying structures that shape sentence formation. A qualitative approach is employed with descriptive analysis as the research design. The poem The Mambilla Plateau serves as the primary data source, with selected lines and stanzas analysed for their syntactic composition. Data collection involves textual extraction of syntactic structures, while data analysis focuses on syntactic classification and stylistic analysis of sentence types and their effects. The findings reveal that the poem uses a blend of simple, compound, complex, and inverted sentence structures, which serve to highlight the region's natural beauty, cultural richness, and emotional depth. The syntactic structures, including inversion and ellipses, enhance the visual and emotional appeal of the poem. They also contribute to the creation of rhythm, harmony, and emphasis, enriching the reader's experience. In conclusion, the study affirms that syntax plays a critical role in shaping both the meaning and stylistic essence of the poem. It is recommended that future studies of indigenous poetry incorporate syntactic analysis to better understand the interplay between language form and artistic expression.

Keywords: *Syntax, Generative Grammar, Poetic Structure, Syntactic Patterns, Stylistic Effects*

Introduction

Language is a central tool for human communication and artistic expression across cultures, and poetry remains one of the most intricate forms of linguistic creativity (Simpson, 2020). Globally, scholars recognize that the power of poetry often lies not only in its thematic concerns but also in its syntactic organization, which enhances meaning, emotion, and aesthetic value (Stockwell, 2019). According to Crystal (2021), syntax—the arrangement of words and phrases to create well-formed sentences—is a vital aspect in understanding how language operates in poetic texts.

The empirical investigation of syntax in poetry has attracted significant scholarly attention. Freeman (2019) argues that syntactic structures, such as parallelism, inversion, and fragmentation, serve both stylistic and functional roles in poems, guiding readers' interpretations and emotional responses. Studies across different languages, such as English (Halliday & Matthiessen, 2021), French (Carter, 2020), and indigenous languages (Omoniyi,

2020), have shown that poets often manipulate standard syntactic rules to achieve specific rhetorical effects.

In African literature, particularly in oral and written poetry, syntactic creativity is central to evoking cultural imagery and shared experiences (Ngugi, 2021). African poets frequently use flexible syntactic forms to reflect indigenous speech patterns, communal values, and natural landscapes (Achebe, 2022). As Nwachukwu-Agbada (2021) observes, African poetic syntax often embodies a rich interplay between tradition, environment, and innovation.

Nigeria, with its linguistic and cultural diversity, offers a fertile ground for syntactic studies in poetry. Scholars such as Adejare (2021) and Egbokhare (2022) emphasize that Nigerian poets adapt syntactic patterns not only to convey personal and collective identities but also to reflect the natural environment and socio-political realities. This view aligns with the assertion by Oha (2021) that poetry in Nigeria serves both an aesthetic and communicative function, where syntactic choices are deeply intentional.

The Mambilla Plateau, a poem by Sanusi Bako (2025), celebrates the natural beauty and cultural richness of one of Nigeria's most unique landscapes. The poem vividly portrays the lush vegetation, agricultural wealth, and serene environment of the Plateau, while also showcasing the warmth and hospitality of its people. Bako's use of language captures the spirit of the region through imagery, rhythm, and notably, syntax.

Importance of Studying Syntax in Poetry showcases that understanding the syntactic patterns in *The Mambilla Plateau* offers insights into how language structure enhances thematic expression and emotional depth. According to Leech (2020), analysing poetic syntax allows researchers to uncover the deliberate linguistic strategies that shape readers' interpretations. Thus, investigating the syntactic configurations in Bako's poem will not only reveal the aesthetic techniques employed but also contribute to broader discussions on the role of syntax in African poetry.

Statement of the problem

Despite the growing interest in the relationship between language and artistic expression, there remains a limited focus on the syntactic analysis of contemporary African poetry, particularly works that highlight indigenous environments and cultures. While global scholars have explored syntactic features in canonical poetry (Freeman, 2019; Crystal, 2021), empirical studies on the structural patterns of African poetic texts, such as *The Mambilla Plateau* by Sanusi Bako (2025), are scarce. Most existing analyses prioritize thematic or stylistic interpretation, often neglecting the deeper syntactic frameworks that contribute to meaning, rhythm, and imagery. Specifically, there is a gap in the systematic exploration of how poets like Bako manipulate syntax to mirror the serenity, beauty, and vitality of local landscapes. Without a detailed syntactic investigation, critical significance in poetic language may be overlooked, thereby limiting a full appreciation of the poem's artistry. Moreover, the role of syntactic choices in enhancing reader engagement and cultural representation remains underexplored within Nigerian poetry studies. This study, therefore, seeks to fill this gap by empirically investigating the syntactic patterns in *The Mambilla Plateau*, aiming to uncover how structure and form contribute to the poem's thematic depth and emotional resonance.

Aim and objectives

The aim is to investigate the syntactic patterns used in Sanusi Bako's poem *The Mambilla Plateau*. The specific objectives are to:

- i. identify the syntactic structures present in *The Mambilla Plateau*.
- ii. analyze how these syntactic patterns contribute to the poem's meaning.
- iii. examine the stylistic effects of the syntactic choices in the poem.

Research questions

- i. What syntactic structures are used in *The Mambilla Plateau*?
- ii. How do these structures enhance the meaning of the poem?
- iii. What stylistic effects do the syntactic patterns produce?

Significance of the Study

This study is significant for several reasons. First, it will benefit the local community by promoting a deeper appreciation of the Mambilla Plateau's natural beauty and cultural heritage, as reflected through poetic language. Understanding the poem's syntactic structures will help community members see how their environment can be artistically represented and preserved. Secondly, the study offers valuable insights for government agencies, especially those involved in cultural preservation and tourism. By showcasing the Plateau's richness through linguistic analysis, policymakers can be encouraged to support initiatives that promote indigenous arts and natural resources.

Finally, the study contributes to the field of linguistics by providing empirical evidence on the use of syntax in African poetry. It expands knowledge in stylistics and syntactic studies, particularly in understudied contemporary Nigerian poetry. Scholars and students will gain a better understanding of how syntactic patterns create meaning, thus advancing research in literary linguistics and African literary studies.

Conceptual review

This section reviews key concepts and scholarly perspectives relevant to the syntactic analysis of poetic language. It explores the interface between syntax and poetry, drawing on linguistic theories and empirical studies to provide a strong foundation for the current research.

Stylistic Syntax in Poetry

Stylistic syntax refers to the unique ways poets manipulate grammatical structures to create distinct poetic effects. Leech (1969) noted that poets often foreground certain syntactic forms—such as inversion, ellipsis, and unusual word orders—to generate emphasis and rhythm. Rodberg (2016) analysed the syntactic flexibility in the poetry of e.e. cummings, observing that irregular structures reflect thematic fragmentation and individuality. Likewise, Nofal (2011) emphasized that poetic syntax is purposefully crafted to evoke emotional and cognitive responses by distorting conventional grammar for artistic innovation. These syntactic shifts allow for enriched meaning beyond literal interpretation and serve as aesthetic devices that signal the poet's creative intention. Such strategies not only alter the reader's processing of lines but also contribute to the broader stylistic fingerprint of the poem. In African poetry, including local poetic compositions like "*The Mambilla Plateau*," syntactic stylization reinforces cultural imagery and rhythm embedded in oral traditions. So, stylistic syntax enables poets to deviate from standard structures for emphasis, rhythm, or thematic depth, enriching poetic expression and offering insights into cultural and creative dimensions of language use.

Syntax and Semantic Interpretation in Poetry

Syntax and semantics are interdependent in poetry, as syntactic arrangement shapes and sometimes transforms meaning. Koenig et al. (2023) highlight how syntax influences the interpretation of argument structure and thematic roles within sentences. Aliti (2024) supports this by showing that syntactic reordering in literary texts affects how meaning is parsed and understood by readers. Nofal (2011) emphasizes that deviations in poetic syntax challenge conventional meaning-making processes, requiring the audience to reassemble intended meaning through poetic clues. For example, syntactic structures like ellipses, parallelism, and inversions not only reflect rhythm but guide semantic orientation. In poetry, especially regional

compositions like “*The Mambilla Plateau*,” the syntax is used to intensify imagery and support metaphorical language. By shifting typical sentence patterns, poets encourage interpretative depth, allowing multiple meanings and enhancing the expressive capacity of language. In a nutshell, syntax critically shapes semantic interpretation in poetry, as creative syntactic choices influence how meaning is conveyed, interpreted, and felt by the reader, deepening poetic impact.

Syntactic Deviation and Poetic Innovation

Syntactic deviation involves deliberate disruption of standard grammatical norms for poetic innovation. Jakobson (1960) introduced the poetic function of language, explaining how unusual syntax draws attention to the form itself. Levin (1969) argued that poets manipulate syntax to increase linguistic tension, disrupt expectations, and promote novel interpretations. Nofal (2011) examined syntactic anomalies in Arabic poetry and found that they serve expressive purposes—intensifying emotion, dramatizing meaning, or reflecting disjointed realities. These deviations may include fragmentary sentences, non-linear word orders, or inconsistent tenses. In “*The Mambilla Plateau*,” similar innovations appear in noun-verb inversions and elliptical clauses that mirror the terrain’s mystique and natural rhythm. Such stylistic choices not only create a unique poetic voice but also align language with local cultural aesthetics. Syntactic deviation allows poets to challenge the boundaries of language, introduce ambiguity, and expand interpretive potential. To sum it up, syntactic deviation fosters poetic innovation by breaking grammatical conventions, enhancing expressive power, and enabling fresh, culturally resonant interpretations of poetic content.

The Role of Syntax in Literary Stylistics

In literary stylistics, syntax plays a critical role in analysing how language reflects an author’s style. Leech and Short (2007) describe stylistics as the bridge between linguistic form and literary interpretation, with syntax central to identifying tone, voice, and narrative structure. Carter (2020) emphasizes that syntactic patterns—such as sentence length, complexity, and variation—reveal emotional intensity or narrative pacing. Nofal (2011) confirms that in poetry, syntactic variation correlates with genre-specific conventions and authorial uniqueness. For instance, poetic lines may consist of incomplete clauses or modified sentence constructions that challenge the reader’s expectations. In “*The Mambilla Plateau*,” stylistic syntactic features contribute to the musicality, mood, and natural imagery of the poem, encapsulating the landscape’s beauty and mysticism. The study of such syntax within stylistics reveals the embeddedness of meaning not just in words, but in their structure and arrangement. So, syntax in literary stylistics uncovers how grammatical patterns reflect authorial style, structure reader experience, and enhance literary interpretation through nuanced linguistic expression.

Syntax in Cognitive Poetics

Cognitive poetics explores how readers mentally process and emotionally respond to literature, with syntax playing a foundational role. Stockwell (2002) asserted that syntactic choices guide readers' cognitive engagement by framing expectation, tension, and resolution within a poem. Tsur (2008) found that syntactic complexity can affect readability, rhythm, and emotional arousal, emphasizing that poetic structures are designed to manipulate cognitive flow. Nofal (2011) noted that unfamiliar syntax requires mental reconstruction, fostering deeper emotional involvement and imaginative visualization. In “*The Mambilla Plateau*,” the poet’s strategic use of inversion and repetition engages the reader’s attention, prompting reflection on the setting’s grandeur and cultural depth. The interaction between syntactic structure and reader cognition explains why certain lines resonate more strongly or linger in memory. Thus, syntax serves not only as a linguistic device but also as a cognitive tool for poetic communication.

This entails that in cognitive poetics, syntax influences mental and emotional reader responses, highlighting how structural language choices enhance literary experience and interpretive engagement.

Therefore, the concepts reviewed in this study collectively highlight the crucial role of syntax in understanding poetic language, particularly within the context of literary analysis. Beginning with the concept of syntax in linguistic studies, scholars emphasize syntax as the structural foundation of language, shaping how meaning is conveyed. When applied to poetic language, syntax becomes a stylistic tool, allowing poets to manipulate sentence structures for artistic effect. The idea of stylistic syntax in poetry demonstrates how deviations from conventional grammar enhance emotional and aesthetic appeal. Syntax and semantic interpretation further illustrate that non-standard syntax in poetry deepens interpretative possibilities, while syntactic deviation and poetic innovation show how breaking linguistic norms fosters creativity. The role of syntax in literary stylistics reveals how authors' syntactic choices establish voice and tone. Finally, syntax in cognitive poetics connects syntactic structures to readers' mental and emotional engagement. These concepts, supported by diverse scholarly perspectives, demonstrate that syntactic analysis is vital in interpreting poetry. They also establish a strong foundation for investigating the syntactic patterns in *The Mambilla Plateau*, illustrating how such patterns not only shape the poem's aesthetic and meaning but also contribute to a richer linguistic and literary appreciation.

Empirical review

Ogundele (2022) conducted a study titled "Syntactic Structures and Their Functions in Selected Yoruba Oral Poems", aiming to examine how syntax contributes to the aesthetic and communicative functions of indigenous poetry. The specific objectives were to identify dominant syntactic patterns and analyze their poetic functions. The study was anchored on Halliday's Functional Grammar, employing a qualitative content analysis method. Data were collected from transcribed oral poems through purposive sampling. Findings revealed the frequent use of inverted sentences, parallel structures, and ellipses to reflect cultural depth and rhythm. The conclusion emphasized the role of syntax in intensifying emotional expression and reinforcing tradition. Recommendations included integrating syntactic awareness into literature curriculum. However, a major weakness was its limited generalizability due to exclusive focus on Yoruba oral poetry, neglecting written or modern poetic forms.

Mohammed (2023), in the study "Syntax and Meaning in Contemporary Hausa Poetry", aimed to analyze how syntactic arrangements affect meaning and reader interpretation. Guided by Chomsky's Generative Grammar, the study adopted a descriptive qualitative design, using textual analysis of five Hausa poems published between 2015 and 2022. Objectives included exploring sentence structures and deviations in syntactic norms. Findings showed high usage of fragmented sentences, subordination, and repetition to evoke emotional depth. The conclusion argued that syntactic creativity is integral to poetic communication in Hausa literature. Mohammed recommended encouraging poets to maintain balance between innovation and grammatical coherence. However, the study's limitation was its narrow regional and linguistic scope, limiting cross-linguistic comparison.

Ibrahim & Tanko (2024) explored "A Syntactic Analysis of Imagery and Meaning in Nigerian English Poems", with the aim of examining how syntactic forms generate imagery and meaning. The study employed Cognitive Grammar Theory and used mixed methods, combining syntactic tagging with interviews from selected poets. Objectives included identifying syntactic elements used for vivid imagery and assessing their cognitive impact. Findings indicated frequent use of long noun phrases, passive constructions, and enjambments to enhance symbolic meaning and reader engagement. The authors concluded that syntax plays a crucial role in constructing layered meanings in poetry. They recommended more

interdisciplinary approaches combining syntax and cognitive poetics. However, their sample size was small, and most poems analysed were from urban poets, omitting rural perspectives. Therefore, these studies collectively affirm the role of syntax in shaping poetic meaning across African literatures. While they contribute valuable insights into oral and written traditions, they are limited in geographical focus, linguistic diversity, and poetic scope. None examined regional-themed poems like “*The Mambilla Plateau*” or focused on the syntactic features in poems that depict ecological and cultural identity in a specific Nigerian context. Therefore, this study aims to fill the gap by investigating syntactic patterns in “*The Mambilla Plateau*”, a contemporary English poem rooted in local geography, using both linguistic theory and literary stylistics to enrich current scholarship.

Theoretical framework

The theory which anchors this study is Generative Grammar, propounded by Noam Chomsky in 1957. This theory provides a systematic framework for analysing sentence structures through transformational rules that connect deep and surface structures. Its relevance to this study lies in its ability to decode how syntactic patterns—such as inversions, ellipses, and non-canonical structures—are used creatively in poetry to enhance meaning, rhythm, and aesthetics. In “*The Mambilla Plateau*”, these syntactic features are vital in expressing themes of nature, cultural identity, and serenity. Generative Grammar helps dissect these structures, revealing their contribution to poetic expression. Several scholars have used this theory effectively: Ayoade (2021) applied it to study structural manipulations in Nigerian English poems, revealing how poets reformulate syntax to achieve artistic impact. Okeke (2022) examined syntactic deviations in African poetry and highlighted their semantic functions. Musa (2023) explored its relevance in oral poetry, emphasizing the patterned use of syntax in traditional performance. These studies confirm Generative Grammar’s usefulness in analysing poetic syntax. However, none focused on geographically grounded English poems like *The Mambilla Plateau*. Thus, this study builds on their work by applying Generative Grammar to uncover the syntactic richness of a poem that reflects local geography and identity.

Methodology

This study adopts a descriptive qualitative empirical design aimed at examining the syntactic patterns present in the poem *The Mambilla Plateau*. The design is suitable as it allows for an in-depth interpretation of the linguistic elements within a poetic context without the need for numerical quantification. The primary source of data is the poem *The Mambilla Plateau* written by Sanusi Bako (2025), which richly portrays cultural, geographical, and environmental imagery through poetic language. A purposive sampling method was employed to select specific lines and stanzas that prominently exhibit varied syntactic features such as inversion, ellipsis, and complex sentence structures. These lines were chosen to allow for deeper structural and stylistic analysis. The method of data collection involved the manual extraction of sentences and phrases that display notable syntactic patterns. These extracted texts were then analysed using syntactic classification techniques, focusing on sentence types (simple, compound, complex, and compound-complex), structural transformations, and stylistic deviations. The analysis also incorporated basic stylistic tools to identify how syntax contributes to meaning, rhythm, and poetic effect. This methodology ensures a detailed understanding of how linguistic structures function within the poetic text to convey deeper thematic and aesthetic messages.

Results and discussion:

This section showcases the findings, analysis and discussion which is done based on the objectives of this study in order to answer the research questions as thus:

Research Question 1: What syntactic structures are used in The Mambilla Plateau?

The poem *The Mambilla Plateau* employs a range of syntactic structures, including simple, compound, and complex sentences. Most lines are simple sentences, used for clarity and rhythm, such as “*Maize stands tall*” and “*The breeze blows firm.*” These convey vivid images in direct terms. Compound sentences also appear, as in “*Maize stands tall, its stalks touch the sky,*” where two independent clauses are joined by a comma, which, though grammatically unconventional, stylistically maintains poetic rhythm. Complex structures are seen in lines like “*A place of magic, where hearts roam free,*” where a main clause is followed by a dependent clause, providing descriptive depth. Elliptical constructions are used in “*Dankali, Kukum, Mbonto, and Makabu, / Growing in clusters, like balloons that grew,*” omitting the subject to create fluidity and rhythm. There’s also the use of inversion, as in “*In Taraba’s heart, a secret lies,*” where the normal subject-verb order is reversed for emphasis. These diverse syntactic patterns enrich the poem’s texture and structure. In sum, the poem combines formal syntax with stylistic deviations typical of poetic language, which reflect the complexity and musicality of the subject matter while enhancing the linguistic artistry of the poem.

Research Question 2: How do these structures enhance the meaning of the poem?

The syntactic structures used in the poem serve to reinforce its thematic messages and evoke emotional resonance. Inverted structures like “*In Taraba’s heart, a secret lies*” highlight the significance of the Mambilla Plateau as a hidden treasure, positioning the location metaphorically and literally at the heart of the poem. Simple declarative sentences, such as “*Maize stands tall,*” contribute to the vivid imagery and underscore the natural abundance of the region. This directness appeals to the senses and enhances visualization. The use of coordination in “*Maize stands tall, its stalks touch the sky*” creates a sense of continuation and abundance, reinforcing the region’s richness. Subordinate clauses in “*where hearts roam free*” and “*where nature enthralls*” serve a descriptive function, attributing mystical and emotional qualities to the plateau. These structures deepen meaning by showing not just what the plateau is, but what it symbolizes. Moreover, the use of parallel structures in listing food crops and natural elements gives the poem rhythm and reinforces thematic unity. Overall, the syntactic arrangements are not arbitrary; they mirror the layered beauty and tranquility of the Mambilla Plateau, thereby supporting the poem’s central message of natural and cultural richness.

Research Question 3: What stylistic effects do the syntactic patterns produce?

The syntactic patterns in the poem create several stylistic effects, enhancing both its aesthetic and emotive appeal. Inversion, as in “*In Taraba’s heart, a secret lies,*” introduces suspense and poetic emphasis, drawing attention to the hidden magnificence of the Mambilla Plateau. This stylistic choice gives the line a lyrical rhythm that heightens reader engagement. Ellipsis, found in “*Dankali, Kukum, Mbonto, and Makabu, / Growing in clusters, like balloons that grew,*” generates a fluid and uninterrupted image, evoking abundance and beauty through omission and rhythm. Repetition and parallelism, especially in naming natural items—“*Maize...beans...Dankali...Kukum*”—adds a musical cadence and emphasizes variety and fertility. The use of descriptive subordinate clauses like “*where hearts roam free*” creates a dreamy, enchanting tone, supporting the poem’s magical atmosphere. Compound structures enhance flow and continuity, keeping the reader immersed in the unfolding landscape. Collectively, these syntactic choices contribute to the imagistic clarity, emotional intensity, and aesthetic pleasure of the poem. They make the reader not only visualize but also feel the tranquility, pride, and cultural richness associated with the Mambilla Plateau. Thus, the syntactic patterns function not only as grammatical tools but also as integral elements of the poem’s artistic success.

Discussion

The findings of this study reveal a rich interplay between syntax and poetic expression in *The Mambilla Plateau*. The syntactic structures observed—including simple, compound, complex, and inverted sentence forms—reflect both linguistic creativity and deliberate stylistic choices. The use of simple sentences, such as “*Maize stands tall*,” enables the poet to communicate vivid imagery directly, portraying the natural landscape and cultural richness of the Mambilla Plateau with clarity and immediacy. These structures emphasize specific features, such as the region’s vegetation and serenity, allowing readers to engage easily with the poem’s visual elements.

The presence of inversion, such as “*In Taraba’s heart, a secret lies*,” deviates from standard syntactic patterns to create emphasis and rhythm. This technique enhances the poetic effect by placing significant words at the end of a line, thereby reinforcing key themes such as mystery and beauty. Elliptical structures and parallelism serve to maintain fluidity, rhythmic flow, and stylistic cohesion throughout the stanzas. They also contribute to a musical quality that complements the poem’s subject—a harmonious landscape.

Moreover, the syntactic choices are not only decorative but meaningful. Subordinate clauses and modifiers, such as “*where hearts roam free*” and “*where nature enthralls*,” deepen the emotive value of the poem by imbuing the setting with symbolic and universal human appeal. The stylistic effects of these structures—emphasis, rhythm, cohesion, and musicality—intensify the aesthetic and thematic impact of the poem.

In a nutshell, the syntactic analysis shows that structure in poetry is not merely grammatical but expressive. The poet uses syntax deliberately to shape meaning, create mood, and enhance reader experience. This aligns with linguistic and stylistic theories that view syntax as a dynamic resource in literary creativity. The findings affirm the critical role syntax plays in shaping poetic language and meaning.

Conclusion

In conclusion, this study has examined the syntactic patterns employed in *The Mambilla Plateau* by Sanusi Bako, highlighting how structural choices contribute significantly to the poem’s overall meaning and stylistic appeal. Through a descriptive and qualitative analysis, the study identifies the use of various syntactic forms—simple, compound, complex, and inverted sentences—that enhance the poem’s clarity, rhythm, and aesthetic beauty. These structures are not random but intentionally crafted to emphasize themes such as nature’s grandeur, cultural richness, and emotional connection to place. Therefore, the study further reveals that poetic syntax serves a dual function: it communicates meaning and evokes feeling. The stylistic devices embedded within the syntactic structures add depth, musicality, and emphasis, demonstrating how linguistic form and artistic function are intertwined in poetry. This research contributes to the growing field of literary linguistics and underscores the value of syntactic analysis in understanding poetic language. It also provides a model for analysing other indigenous poetic works using empirical linguistic approaches.

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Appendix:

The Mambilla Plateau

In Taraba's heart, a secret lies,
Mambilla Plateau, where earth meets the skies.
A land of wonder, with hills evergreen,
A haven of peace, serene, unseen.

Maize stands tall, its stalks touch the sky,
While golden-brown beans in abundance lie.
Dankali, Kukum, Mbonto, and Makabu,
Growing in clusters, like balloons that grew.

The breeze blows firm, with oxygen's grace,
As branches sway, and leaves shimmer in place.
Tea plantations stretch far and wide,
Mambilla Plateau, a jewel of pride.

The wind whispers secrets through trees so tall,
A mystical realm where nature enthralls.
The people's warmth, a treasure so rare,
Mambilla Plateau, beyond compare.

A place of magic, where hearts roam free,
Mambilla Plateau, a treasure for you and me.

By sanusi Bako, 2025