A Syntactic Analysis of Phrasal Verbs in Amaka Azuike's *Violated*

Ifeoma Ann Umeh & Chinelo J. Ezekulie
Department of English, University of Jos, Jos

Abstract
This paper analyzes the syntactic categorization of phrasal verbs in Amaka Azuike's collection of short stories *Violated* and ascertain their frequencies of occurrence. The study made use of both qualitative and quantitative methods. The sampling was purposive, that is, phrasal verbs that occurred more than once were selected for the study. Based on this, nine phrasal verbs that occurred more than once were identified from the short stories. These include: 1. *Put + particles*. 2. *Look + particles*. 3. *Turn + particles* .5. *Get + particles*. 6 *Pick + particles*. 7. *Take + particles*. 8. *Stay + particles*. 9. *Call + particles*. These nine lexical verbs yielded a total of 56 phrasal verbs in different patterns and frequencies which were subjected to syntactic classification using Quirk et al.'s 1985 analytical framework for syntactic classification. The findings from the study among others revealed that Amaka Azuike made greater use of the transitive phrasal verbs which occurred 40 times out of a total of 56 phrasal verbs identified and recorded 74.43%, and out of the 40 transitive verbs, 33 were active (58.92%) and seven were passive (12.5%). While intransitive phrasal verbs had 16 occurrences and recorded 28.57%. The study concludes that the wide use of transitivity in the short stories helps the reader to explore the world view of the writer and the personalities of her characters. This undoubtedly portrays the fact that Amaka Azuike's style of writing reflects expressiveness.

Keywords: Transitive, Intransitive, Phrasal verbs, Amaka Azuike, Syntactic, Particles

Introduction

Syntax is a branch of linguistics that deals with the arrangement of words and phrases to create well-formed sentences. According to Adger (2015) syntax is the cognitive capacity of human beings that allows us to connect linguistic meaning with linguistic form. The study of syntax is a huge field that has generated a great deal of empirical and theoretical work over the decades. Syntax relates to grammar and in grammar there is phrasal verbs. According to Lu and Sun (2017), a phrasal verb is a construction that consists of a verb and an adverbial particle or a morphologically invariable preposition and functions as a single unit lexically and syntactically. Linguistically, phrasal verbs can be divided into three types: transparent (that can be figured out from their components), semi-transparent (that can be figured out through context) and figurative or semantically opaque, (Lu and Sun, 2017). Phrasal verbs are a group of verbs which consists of a lexical verb and a particle such as '*go on*', '*look for'* among others. Particles are small words which are known as prepositions and adverbs such as *about, at, away, back, down, for, into, on,* and *of* (McCarthy & O'Dell, 2004, p.2). Crystal (1991) calls this linguistic phenomenon a "multi-word" verb that is best described as a lexeme, a unit of meaning that may be greater than a single word. Broukal and Wood (1990, p.189) define it as "the combination of a verb + an adverb particle and sometimes the particle may be followed by a preposition". Most of the particles look like prepositions but act as adverbs, and usually change

the meaning of the verb they are connected to. Kollin (1982, p.12) agrees that phrasal verbs are common structures in English. They consist of a verb combined with a preposition-like word known as particle. Phrasal verbs include both two-word strings such as *give up,* and *hand in,* and three-word strings like *put up with, give in to* and a host of others.

Graver (1963, p.261) considers phrasal verbs as semi compounds while Palmer (1965, p.180) regards them as single units in the grammar. He goes further to give reasons that there are several collocational restrictions. For instance, we can *give in,* but not *give down*. We can *look after* someone, but not *look before* him. To this effect, phrasal verbs are obviously semantic units because *give in* means 'yield'. *Look after* may be replaced by the literary trend *put up,* and *put up* can equally mean 'tolerate'. To Halliday (1991, p.207), the term phrasal verb is generally illustrated as a verb plus particle combination or a lexical verb that has three separate parts. In phrasal verbs the meaning of each part is different from the other. For example, *get out of* means (avoid or gain from). Bolinger (1971) points out that being or not being a phrasal verb is a matter of degree. Knowing that the verb plus particle combination acts as a single word both syntactically and lexically, one would suspect that the phrasal verb would have the same characteristics as a single word verb. Thus, phrasal verbs are one of the most difficult aspects of the English language for second language learners because of its permeability, complexity and ambiguous nature whereas native speakers use phrasal verbs frequently according to their characteristics of flexibility, practicability, adaptability and efficiency (Chen, 2007, p.350). In many cases, the meaning of phrasal verbs cannot be deduced from its elements. It means that, being used idiomatically, many phrasal verbs are polysemous (Helmie, 2005). Phrasal verbs are arranged in the dictionary under their key verbs (for example *look*, *pick*) and then in an alphabetical order of the particles.

Phrasal verbs occur not only in daily conversation but also in written forms such as in novels and short stories among others. As an effective tool, phrasal verbs play an important role in conveying the writer's message. It is important to get familiar with the syntactic nature of phrasal verbs which are encountered in novels, movies, textbooks, short stories and daily conversation of the native speakers. Reading exposes language users to a rich stock of phrasal verbs helping them to achieve native-like competence. Competence in the use of phrasal verbs is part of native speakers' sound grammatical knowledge. Interestingly, all the related studies reviewed in this paper were made outside the Nigerian context. The problem of this study is therefore to ascertain how phrasal verbs, a common feature of English language structure, are deployed to storytelling by a second language author in a non-native context using Amaka Azuike's *Violated* as the spreadsheet. The absence of any existing study on the use of phrasal verbs in the literary text *Violated* underscores the significance of this study.

Violated presents a fascination collection of ten interconnected stories revolving around the ordeals of women in society and the deplorable consequences of the recurrent crises in Jos, Nigeria. The plots of the stories are intricately woven and laced with meticulous details to drive home the themes of incest, betrayal, unfaithfulness in marriage, immorality and social ills that affect the lives of women in society as well as the destruction, killings and death that pervaded

the crises-ridden Tin City – Jos over the years. Azuike employs simple but very descriptive language in telling the stories, which evokes sensory imageries and emotive effect in the reader. The author's profuse use of dialogue makes the language natural, conversational and captivating, paving way for phrasal verbs to thrive and inviting the reader to participate in the world of the text.

The objectives of this study are therefore to ascertain the syntactic characteristics of the phrasal verbs employed in Amaka Azuike's *Violated* as well as their frequencies of occurrence with a view to revealing how the patterns and frequencies of the phrasal verbs reveal the intricacies and intensities of the actions that expound the themes explored in the text.

Literature Review

Among the most influential contributions to the semantics of phrasal verbs are those by Lakoff (1987), Brugman and Lakoff (1988), Lindner (1981), Rudzka-Ostyn (2003) and Tyler and Evans (2003). Analyzing the particle '*over,*' Lakoff (1987) suggested an image schema of a trajectory and a landmark. A landmark can be horizontally and vertically extended. The sentence "The bird flew over the yard" and "The butterfly *flew over* the wall" are examples of horizontal and vertical extensions respectively. In some other cases, there is a contact between the trajectory and the landmark as in "John *walked over* the hill". In essence, the cognitive linguistic approach views language as conceptualization. Thus, lexicon, morphology and grammar form a continuum of linguistic expressions. This view of language has the potential to give a unified explanation to the semantic and syntactic complexities as manifested in English particle verbs, a peculiar and complicated linguistic phenomenon at the interface of semantics and syntax.

Quirk et al. (1985, p.1152) classified phrasal verbs into two main types: intransitive and transitive phrasal verbs. Intransitive phrasal verbs are inseparable while transitive phrasal verbs are subdivided into two: separable and inseparable. Phrasal verbs which do not require an object are called intransitive phrasal verbs, examples:

(a)   The plane has *taken off*.
(b)   They are *playing around*.
(c)   She *flayed up.*

Furthermore, Quirk et al. (1972, p.660) assert that verbs can generally be divided into two types: single-word verbs (as in John called the man) and multi-word verbs, which are phrasal verbs (as in Jane *called up* the boy), prepositional verbs (as in Jane called on the boy) or phrasal prepositional verbs (as in Jane *called in* to see the boy). In addition, Rudzka-Ostyn (2013) described phrasal verbs (PVs) as idiomatic multi-word verbs which consist of a verb combined with an adverb and or a preposition. Some of them are called prepositional verbs since they consist of a verb plus a preposition. The possible types and combinations are:

Verbs combined with particles such as: *bring up, look into,* etc.

Verbs combined with preposition such as: *look on, refer in,* etc.
Verbs plus a particle/ a preposition such as *get down in, came up with* etc.

Halliday (1994, p.168) emphasizes that there are three elements which help the reader to discover the world view of the writer or the person in a literary work. The elements are process, transitivity and participants. Regarding transitivity feature PVs can be divided into two types: intransitive and transitive. A phrasal verb is intransitive when it takes no object, example: What time does Mary usually *get up*? While a transitive phrasal verb is followed by a noun as a direct object, example: He *turned off the television set.*

Downing and Locke (2006, p.50) supporting Quirt et al. (1985) posit that PVs are divided into two types: transitive and intransitive, but some of them can be used both transitively and intransitively. For examples, *blow up* means 'explode', *breakdown* means 'reduce to pieces'. In addition, Quirk et al. (1985) and Lester (2009, p.154) note that intransitive phrasal verbs can be inseparable while the transitive phrasal verbs can be separable or inseparable. A phrasal verb is separable when the two elements that formed the phrasal verbs can be separated and direct object inserted in the middle, example: He *put* the baby *down.* And may be inseparable, example: Everything *fell out* well. McArthur (1992, p.773) argues that English adverbs have various positions. However, they can often appear together with the particles of phrasal verbs. To Leech (2006) and Downing and Locke (2006) the particle may precede or follow the object when the object is a noun. But when the object is a pronoun, the particle must be placed after it: for example, He *put* it *down*. In order to emphasize new information, the object as a noun is placed after the particle, example: He *turned* the car engine *off.* Eastwood (2002, p.303) opines that this order primarily depends on what is the point of interest, for instance in 'She *woke up* the children', the point of interest is the object (the children). However, in 'He *turned* the car engine *off*', the interest is in the action of the phrasal verb (turned … off).

Within intransitive PVs, adverbs may occur in different positions, Eastwood (2003, p.303), as in:

> She angrily *went away.*
> She *went* angrily *away.*
> She *went away* angrily.

However, in transitive phrasal verbs, an adverb occurs either before the verb or after the particle or object, Eastwood (2003, p.303), examples:

> She happily *lifted* the baby *up.*
> She *lifted up* the baby happily.
> She *lifted* the baby *up* happily.

McCarthy and O'Dell (2004, p.10) note that particles in some transitive phrasal verbs can be placed as follows:

(a) Some particles must precede the object of phrasal verbs, example: She is *waiting for* her daughter.
(b) Some particles must follow the object of phrasal verbs, example: He has a lot to *speak on.*
(c) Some particles can precede or follow the object of phrasal verbs, examples: 1. The boy *picked up* the paper. 2. The boy *picked* the paper *up.*

Some scholars have studied phrasal verbs through different perspectives. Nisa et al. (2020) carried out a study on the analysis of phrasal verbs in the novel – *Gullivers Travels* by Jonathan Swift. They used qualitative research. They discovered 30 words of phrasal verbs in the novel and these formed the data for the study. Those particles that formed the phrasal verbs are *out, down, to, on, up, off, from, in, away,* and *into*. Syntactically, they discovered two categories of phrasal verbs in the novel: Intransitive phrasal verbs and transitive phrasal verbs. Semantically, they found 10 different meanings from the phrasal verbs, 8 is slight meaning and 12 same meaning. They concluded that phrasal verbs in the novel helped to the reader to distinguish between phrasal verbs and verb phrases in written form.

Brady (1991) studied the function of phrasal verbs and their lexical counterparts in technical manuals. The study investigated the use of phrasal verbs and their lexical counterparts (i.e. noun with a lexical structure and meaning similar to corresponding phrasal verbs in technical manuals from three perspectives: 1. That such two–word items might be more frequent in technical writing than in general texts. 2. That these two-word items might have particular functions in technical writing, and that 3. Frequencies of these items might vary according to the presumed expertise of the text's audience. The study's figurative level analysis shows that the majority of two –word items in technical manuals, unlike more general texts, are non-figurative and neutral with regard to formality. Results of the frequency counts and rhetorical analysis suggest that these items play an important role in technical manuals. This role is not as 'pragmatic markers of formality' as has been claimed for phrasal verbs in less specific discourse contexts.

Habeeb (2020) focused on phrasal verbs in Agatha Christie's *The ABC Murders*, A Syntactic Analysis. The study aimed to survey and analyse the syntactic types of phrasal verbs that are employed in Agatha Christie's *The ABC Murders*. The study adopted the model of analysis in Quirk et al (1985). With regard to the analysis, the conclusion of the study obviously showed that intransitive phrasal verbs are rarely used in the Christie's novel under study. Thus, the study syntactically proves that transitive phrasal verbs are the outstanding type of phrasal verbs used in the novel. Saleh (2011) investigated the semantic and syntactic problems in comprehending English phrasal verbs using Fourth Year Students of English Language at Tikrit University, College of Education for Women to test their knowledge of the phrasal verbs and find out the problems that they may encounter in realizing and understanding the exact meaning of phrasal verbs. The number of examined students are Thirty-eight (38). The primary concern of the study is to investigate the competency of the students under study. The results of the

study show that the lack of knowledge concerning the given phrasal verbs has led to a large number of errors committed by many students who participated in the test. It was also noted that most of the problems that the students faced were semantic problems and few syntactic problems were noted.

Elina (2012) conducted a study on phrasal verbs analysis in some selected children's stories. She made use of a qualitative approach to analyse phrasal verbs in the three books namely: *The Hotel Mystery, The Diamond Mystery* by Martin Widmark and "*Peebee Has A Wish*" by Rudy Correat. The study found that there are three kinds of phrasal verbs in these books namely: transitive phrasal verbs, intransitive phrasal verbs and separable phrasal verbs. In the *Hotel Mystery* books, there are 20 phrasal verbs, 12 transitive phrasal verbs and eight intransitive phrasal verbs. In the *Diamond Mystery*, there are 16 phrasal verbs; these consist of 10 transitive phrasal verbs, five intransitive phrasal verbs and one separable phrasal verbs. The last book is *Peebee Has A Wish*. In this book, there are 19 phrasal verbs, nine transitive phrasal verbs, eight intransitive phrasal verbs, and two separable phrasal verbs.

The studies reviewed above are related to the present study in one way or the other because they explored phrasal verbs. However, no existing study made a syntactic analysis of phrasal verbs in Amaka Azuike's *Violated.* Furthermore, all the texts, literary and non-literary, in the empirical review subjected to phrasal verb analysis were written outside the Nigerian context. As observed by Kollin (1982, p.12), phrasal verbs are common structures in English. By implication, native speakers of English are more likely to use them a lot in speaking and writing. It therefore becomes interesting to see how this common feature of English language structure is deployed to storytelling by a second language author in a non-native context. This academic gap underscores the significance of the present study.

Analytical Framework
The present study adopts Quirk et al.'s 1985 syntactic classification of phrasal verbs into two main categories: Transitive and intransitive verbs, as the framework of analysis According to Quirk and Greenbaum (1973, p.348) transitive phrasal verbs vary in the extent to which they form idiomatic combinations. For instance, the verb and particle in '*put out*' *the cat*, preserve their individual meanings in that combination and a wide range of combination, example *put + down/outside/away/aside: take/turn/bring/push/send/drag + out*. There are fewer alternative combinations that the verb and particle in '*turn ou*t the light' can enter (*turn on/off/down/up: switch + on*). In '*put off*' (postpone) the verb and particles are fused into a new idiomatic combination, which does not allow for contrasts in the individual elements.

One common type of multi-word verb is the intransitive phrasal verb consisting of a verb plus a particle, as exemplified in:

> The children are *sitting down*
> The prisoner finally *broke down.*
> *Drink up* quickly.

Normally, the particle cannot be separated from its verb (drink quickly up). A subtype of intransitive phrasal verb has a prepositional adverb as its particle, the particle acting as a preposition with some generalized ellipsis of its complement, examples:

He walked past (the object/place).
They ran across (the intervening space).

Phrasal verbs vary in the extent to which the combination preserves the individual meanings of verb and particle, examples: *give in* (surrender), *catch on* (understand) and *turn up* (appear). It is clear that the meaning of the combination cannot be predicted from the meanings of the verb and particle in isolation. However, Quirk et al. (1985) opine that intransitive phrasal verbs are always inseparable while transitive phrasal verbs can be separable and inseparable. These classifications will provide a practical means for describing and analyzing the phrasal verbs employed by Amaka Azuike in the collection of short stories – *Violated*. The model of analysis is displayed in figure 1 below:

Figure 1: The Syntactic Classification of Phrasal Verbs (Quirk et al, 1985, p.1152)
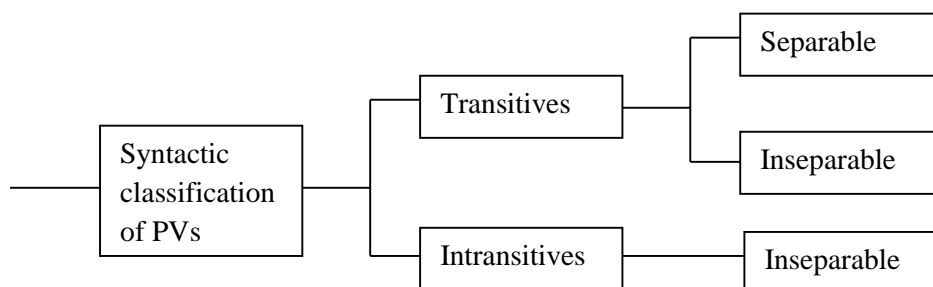
Methodology
Both quantitative and qualitative research designs were employed. The primary data for this study was Amaka Azuike's collection of short stories – *Violated*. The choice of Azuike's *Violated* as the primary data is hinged on the fact that since phrasal verbs are deemed to be ubiquitous in English native speakers' conversations it is therefore interesting to explore how Amaka Azuike, a non-native speaker of English, skillfully deploys different patterns of phrasal verbs to tell the story with natural and conversational appeal.

The sampling was purposive. To circumvent the bulkiness that will result if all the phrasal verbs in text were analyzed, only phrasal verbs that occurred more than once were selected for the study. Based on this, 9 phrasal verbs that occurred more than once were identified from the entire short stories of 118 pages. The 9 phrasal verbs together with their frequencies of occurrence gave rise to a total of 56 phrasal verbs. These 56 phrasal verbs were subjected to syntactic analysis using Quirk et al.'s (1985) model of syntactic classification. The analysis was presented in tables. The sentences bearing the phrasal verbs extracted for analysis were

numbered and page numbers included in the tables in order to give accuracy and easy cross-reference in the analysis.

Data Presentation and Analysis
In table 1 below, the phrasal verbs that occur in the text *Violated* are presented in their sentence contexts and analysed into transitive (separable and inseparable) and intransitive subcategories. The symbol √ is used to indicate the relevant subcategories.

Table 1: A Syntactic Analysis of Phrasal Verbs in the short stories titled *Violated*

S/N	Sentence Context	PVs	Types of PVs		
			Intransitive	Transitive	
				Separable	Inseparable
1.	He must be *put away* immediately (p. 5)	Put away		√ Passive	
2.	She looked ready to *put up* a fierce fight (p. 10)	Put up			Active √
3.	That notwithstanding, she *put on* her bathroom slippers (p. 89)	Put on		Active √	
4.	She combed her hair and *put on* her Sunday gown (p. 90)	Put on		Active √	
5.	She stopped when she sighted Roli and *put* him *down* (p 93)	Put down		Active √	
6.	Olamma *looked around* the courtroom (p. 7)	Looked around			Active √
7.	He *looked at* Isioma quizzically (p. 13)	Looked at			Active √
8.	Young men and women who after the day's occasion would go home with various degrees of the University sat, radiantly *looking on*	Looking on	Active √		
9.	She *looked up* and saw a young woman approaching her table (p. 52)	Looked up	Active √		
10.	The girl never *looked up* from the health Magazine she was reading (pg. 55)	Looked up	Active √		
11.	Just *look at* him, he is twice your age (p. 60)	Look at			Active √
12.	I *looked at* my wristwatch and politely declined. (p. 66)	Looked at			Active √

No.	Sentence	Phrase			
13.	She *looked at* her little son on the front seat (p. 71)	Looked at			Active √
14.	He *looked at* the focus and mimicked their exciting 'yayy! (p. 74)	Looked at			Active √
15.	The little boy on the front seat sat up like an agile monkey raised his head, lo*oked out* of the window and laughed too. (p. 74)	Looked out of			Active √
16.	He hardly *looked up* to notice her presence (p. 74)	Looked up	Active √		
17.	I saw hunger in his eyes when he *looked at* me. (p. 77)	Looked at			Active √
18.	She *looked back* and waved. (p. 91)	Looked back	Active √		
19.	Roli thanked the childless woman for *looking after* Gabriel and left. (pg. 93).	Looking after			Active √
20.	The landlord *looked up* and saw armed people approaching him (p. 100)	Looked up	Active √		
21.	He *turned to* the judge. (p. 8)	Turned to			Active √
22.	She *turned to* the defendant. (p. 9)	Turned to			Active √
23.	These claims are unwarranted, young lady! He *turned to* Isioma (p. 14)	Turned to			Active √
24.	In place of the once peaceful place, Tin city was *turned into* a haven for hired assassins etc. (p. 28)	Turned into		Passive √	
25.	When he didn't *turn up* for classes at his Department for two days, Olamma became frantic with worry. (p. 31)	Turn up	Active √		
26.	They would be *turned out* into the streets (p. 41)	Turned out		Passive √	
27.	He *turned up* two days after the chaos. (p. 64)	Turned up	Active √		
28.	…the lives of common Nigerians or to provide jobs	Turned out			Passive √

	to millions of young graduates *turned out* each year. (p. 72)				
29	The man ignored me and *turned* his back *on* me. (p. 107)	Turned on		Active √	
30.	The headlights were fully *turned o*n in broad daylight (p. 107)	Turned on		Passive √	
31.	It *turned out* that an alarm has been falsely raised. (p. 111)	Turned out			Active √
32.	The courtroom *went into* another thunderous bout of laughter. (p. 8)	Went into			Active √
33.	No one would allow sexual abuse to *go on* without reporting it. (p. 10)	Go on	Active √		
34.	You violated me for many years and *got away* with it. (p. 15)	Got away	Active √		
35.	*Get into* the vehicle all of you and stay quiet. (p. 45)	Get into			Active √
36.	*Get up* this minute and gather your things. (p. 70)	Get up	Active √		
37.	He *got up* and pulled up his trousers in readiness to leave. (p. 97)	Got up	Active √		
38.	*Get out* of my house! (p. 100)	Get out			Active √
39.	*Get out*! She screamed again. (p. 100)	Get out	Active √		
40.	She wished that her father and I would squash our differences and *get back* together. (p. 117)	Get back	Active √		
41.	She *picked up* the iron bucket, a soap dish and an old towel. (p. 90)	Picked up		Active √	
42.	When he didn't *pick up* immediately, I sent him a text. (p. 79)	Pick up		Active √	
43.	She *picked up* his launch box. (p. 69)	Picked up		Active √	

No.	Sentence	Phrasal Verb			
44.	I ran errands, kept his bed warm, cooked his meals and *picked up* the children from school. (p. 62)	Picked up		Active √	
45.	She *picked up* a kitchen knife one day and slashed her waist. (p. 19)	Picked up		Active √	
46.	Olamma *got up* and ran to her father's side and held him tightly. (p. 24).	Got up	Active √		
47.	He agreed to *take up* the rigorous task of journeying to the North. (p. 29)	Take up		Active √	
48.	The secretary came in and *took away* the tray of light refreshment. (p. 66)	Took away		Active √	
49.	She *took out* the shorts and pushed the carton back under the bed. (p. 95)	Took out		Active √	
50.	I *stayed for* a late lunch of rice and peppered chicken. (p. 111)	Stayed for			Active √
51.	I *stayed for* another night at palm tree hotel in Lekki. (p. 76)	Stayed for			Active √
52.	They had *stayed in* the hotel and drank champagne and had sex. (p. 65)	Stayed in			Active √
53.	Everyone was told to *stay off* the streets. (p. 63)	Stay off			Active √
54.	Next, Isioma was *called to* the stand. (p. 12)	Called to			Active √
55.	He was *picked up* at the entrance to his living quarters in Rayfield and was never seen again. (p. 109)	Picked up		Passive √	
56.	A month after the devastating strike was *called off*…. (p. 109)	Called off		Passive √	
	Total	**56**	**16**	**17**	**23**

Results and Analysis:

Table 2: The table below shows the syntactic types of phrasal verbs in *Violated*

S/No	Phrasal Verbs	Syntactic Types of PVs			Occurrence	%
			Transitive			
		Intransitive	Separable	Inseparable		
1.	Put + Particle	-	4	1	5	8.92
2	Look +Particle	6	-	9	15	26.78
3.	Turn + Particle	2	4	5	11	19.64
4.	Go + Particle	1	-	1	2	3.57
5.	Get + Particle	6	-	2	8	14.28
6.	Pick + Particle	1	5	-	6	10.75
7.	Take + Particle	-	3	-	3	5.35
8.	Stay + Particle	-	-	4	4	7.14
9.	Call + Particle	-	1	1	2	3.57
	Total	**16 (28.57)**	**17 (30.35)**	**23(41.08)**	**56**	**100**

Discussion of Findings

From the above data obtained, a total of 10 phrasal verbs that occurred more than twice was discovered from the entire short stories of 118 pages. The phrasal verbs include:

1. *Put + away/up/on/down.*
2. *Look + around/at/on/up/out of/back/after.*
3. *Turn + to/into/up/on/out.*
4. *Go + into/on.*
5. *Get + on/away/out/into/up/back.*
6. *Pick + up*
7. *Take + up/away/out*
8. *Stay +for/off/on/*
9. *Call + to/off.*

From the statistical analysis in Table 2 above, it is clear that the most common syntactic phrasal verbs in Amaka Azuike's *Violated* are: *Look* + particles which constituted 15 frequencies each out of a total of 56 phrasal verbs identified in the short stories, it recorded 26.78%. This is followed by Turn + particles which occurred 11 times and recorded 19.64%. *Get* + particles followed with the frequency of 8 and recorded 14. 38%. The phrasal verb *Pick* + particles occurred 6 times and with the percentage of 10.75%. *Put* + particles occurred 5 times with a percentage of 8.92%. The phrasal verb *Stay* + particles occurred 4 times and at a rate of 7.14% out of the total of 56 phrasal verbs. The lowest phrasal verbs used in *Violated* according to the

present study are *call* + particles and *Go* + particles each recorded a frequency of 2 and a percentage of 3.57% respectively.

Generally, the most common syntactic types of phrasal verbs in Amaka Azuike's *Violated* is transitive verbs in active voice which occurred 33 times out of a total of 56 phrasal verbs identified and constituted 58.92%. While passive transitive verbs occurred 7 times and constituted 12.5%. This transitive subcategory is further divided into two subtypes: separable phrasal verbs which has the frequency of 17 (30.35%) and inseparables having the frequency of 23 (41.08%). Intransitive PVs have 16 occurrences out of a total of 56 phrasal verbs with the percentage of 28.57%.

Conclusion

Based on the above findings, it can be deduced that phrasal verbs are very important in storytelling. When the preposition or the adverbs are added to the main verb to make phrasal verbs, the combinations are used to give a large number of different meanings as evident in the book under study. From the above findings also one can rightly affirm that Amaka Azuike made greater use of the transitive phrasal verbs as opposed to intransitive phrasal verbs in her collection of short stories—*Violated*. And this wide use of transitivity helps the reader to explore the world view of the writer as well as the personalities of her characters. It also facilitates the interpretation of language in action, in context and would undoubtedly portray the clause and its parts as potential sources of information. This covertly reflects the fact that Amaka Azuike's style of writing reflects expressiveness.

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