

POEMS OF SAME TITLE IN SELECTED ANTHOLOGIES OF IGBO POETRY: A COMPARATIVE STUDY OF THEMES AND STYLES

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Abstract

This study was embarked on in order to carry out a comparative study of themes and styles in selected same title poems from selected Anthologies of Igbo poems. Same title poems from selected Anthologies of Igbo poems are two or more poems that have the same title and written by two or more poets, and are collected in the same or different work(s) edited by one or more poets. It also sought to find out how far a poet's style and theme affect the quality of work he/she produces in relation to works done by other poets who wrote on the same title. The researcher used the Survey research method whereby relevant works done by different poets and scholars were used for data collection. Also a review of related literature of previous works done by earlier researchers was carried out. Out of twenty titles written by fifty-six poets selected from four different Anthologies of Igbo poems, the researcher employed a Simple Random Sampling method to select the poems that were used for this work. The Theories of Formalism, Feminism and Mythology were adopted for this work. This study x-rayed the selected poems along the lines of the themes and styles employed by the poets which proved that no two writers are ever the same. It is hoped that this work would inspire other researchers to carry out further research on same title poems, spreading to more poems done by many more poets or focusing on other factors apart from themes and styles.

Keywords: poem, themes, styles

1.0 Introduction

Every society or community has a specific way or method of teaching, sharing, or transferring its beliefs, norms, values and so on, from one generation to another. This is done through oral tradition. At the end of the orthography dispute which slowed down the pace of Igbo literary development, creative artists went into action by documenting most of the Igbo oral poetry. This gave rise to the writing of poems by different poets.

Definitely, no two writers ever have the same pattern of presentation; neither do they have the same philosophy. A writer employs his personal style when creating any work of art. This leads to the individual differences that exist among creative writers. In spite of this, they have some factors in common. They may write on the same topic or title but their themes will differ as well as their choice of words and employment of literary devices.

The above observations and other factors have necessitated the researcher's zeal to embark on this work in order to assess the different poems with same titles so as to carry out a comparative study of the themes and styles employed by the different poets.

The researcher used the survey research method whereby relevant works done by different poets and scholars were used for data collection. Also a review of related literature of previous works done by earlier researchers was carried out.

2.0 Literature Review

Theoretical Framework

The language of poetry has to do with aesthetics although very difficult to understand. For this reason, this study fits well into Formalism being a school of criticism developed by the Formalists. Apart from this theory, others are Feminism, and Mythology.

Formalism looks at a work of art from its intrinsic perspective. It views poetry primarily as a specialized use of language. One thing with formalism is that it does

not afford one the opportunity to understand fast. It does not focus on the meaning rather it dwells on the beauty exhibited by the choice of words. It does not concern itself with the obedience to the rules of grammar as is found in Structuralism. In Formalism, literary language sounds strange and each time, gets unfamiliar thus eluding habitual perception. In fact, it intrigues the mind. Reading over as many times as possible to enable one decode the real message removes the strangeness. It awakens the reader to new experiences and understandings, making him to see the piece before him as if just for the first time. Formalism is more concerned with the artistic devices in a write-up than in the message. Expressing their views on the term Formalism, Rice and Waugh, (2001:43), observe that, the interest of the formalists lies in the fact that they believed in the systematic method for the analysis, appreciation, examination or evaluation of any literary work with their central focus on the literariness of the work of art rather than literature itself. Again, the unique attributes of literary work or literary devices were their main concern and not the content.

To drive this home further, Lawrence, (1955:262), in his idea of literary criticism drawn from the principles of formalism, says that they judge a work of art by its effect on their sincere and vital emotion and not reason. They are concerned with value.

In her own view, Dobie, (2012:33), opines that, “Formalism’s sustained popularity among readers comes primarily from the fact that it provides them with a way to understand and enjoy a work for its own inherent value as a piece of literary art. Emphasizing close reading of work itself, formalism puts the focus on the text as literature... formalism makes those who apply its principles and follow its processes better, more discerning readers”. Contributing, Eagleton, (2008:3), observes that, Formalism is more interested in the ability of the writer to twist words, use expressions, play with words, and use every literary device at his disposal to fascinate the reader. It even puts one’s brain in a spin through repetitive words and rhymes and so on, just to make one appreciate the literariness of the write-up, than the actual message it conveys.

Feminism is the next theory to be used for analysis in this study. Looking at the historical background, Dobie, (2012:103), traces the feminist movement back to the nineteenth century, though the modern attempt to look at literature through the

feminist lens began to develop and operated on the assumption that women were inferior creatures. On his own part, Eagleton, (2008:194), says:

Feminist theory, however, was itself by no means unaffected by the general downturn in radical politics which the late 1970s and early 1980s were to witness. As the women's movement was rebuffed by a traditionalist, family-centred, puritanical new right, it suffered a series of political setbacks which left their imprint on the theorizing itself. The heyday of feminist theory occurred in the 1970s...

From the two records above it could be observed that feminism started a little later than mid twentieth century and the women's movement was not favored, they were viewed from the negative perspective.

According to Dobie,(2012:102), "Feminist criticism...is difficult to define because it has not yet been codified into a single critical perspective. Instead, its several shapes and directions vary from one country to another, even from one critic to another... The premise that unites feminist critics is the assumption that Western culture is fundamentally patriarchal, creating an imbalance of power that marginalizes women and their work."Eagleton, (2008:142), in discussing psychoanalysis of which Sigmund Freud is its greatest propounder reflects on feminism thus:

One belief which has apparently not varied... is the assumption that girls and women are inferior to boys and men... Since it is a prejudice with deep roots in our early sexual and familial development, psychoanalysis has become of major importance to some feminists. One Freudian theorist to whom such feminists have had recourse for the purpose is the French psychoanalyst Jacques Lacan. It is not that Lacan is a pro-feminist thinker: on the contrary, his attitudes to the women's movement are the main arrogant and contemptuous. But Lacan's work is a strikingly original attempt to "rewrite" Freudianism in ways relevant to all those concerned with the question of human subject...

Lacan's theory is of interest to literary theorists, hence the assertion on (p. 165). "The woman is both "inside" and "outside" male society, both romantically idealized member of it and a victimized outcast. She is sometimes what stands between man and chaos, and sometimes the embodiment of chaos itself... Women represented within male-governed society, fixed by sign, image, meaning, yet because they are also the "negative" of that social order there is always in them something which is left over..."

Eagleton goes on to explain that the feminist critic is not studying representation of gender simply because she believes that this will further her political ends. She believes that gender and sexuality are central themes in literature and other sorts of discourse, and that any critical account which suppresses them is seriously defective. Also contributing, Ogene, (2010:37), says, that "The emphasis of feminist approach to criticism is on the question of gender equality in literature. Outside its concern with the place of female writers in the main stream of event, this approach has its strong bone on the area of criticism or attacks on culture that enthroned patriarchy." In their own opinion, Rice and Waugh, (2001:143), observe:

...feminism is rooted in the political discourses of modernity, inheriting but also challenging its ideas of sovereignty, equality, liberty, rights, and rationality. Feminism begins as an Enlightenment discourse founded in the Kantian idea of an autonomous and rational self who is free to choose; in the liberal concept of rights and ownership...

Also, Ogene, (2010:37), says that the emphasis of feminist approach to criticism is on the question of gender equality in literature... this approach has its strong bone on the area of criticism or attacks on culture that enthroned patriarchy.

Mythology is the next theory to be used for this study. Before looking at the historical background of mythology it is pertinent to explain the term Myth. Myths are symbolic tales of the distant past that talk about the origin and nature of the world and connect to the belief systems or rituals of a people. They are the traditional stories that are told to explain some natural events or to describe the exploits of immortal beings as well as the early or ancient history of a people. They could also be described as traditional narratives of stories told by unknown people

and are handed down from generation to generation. Myths explain the origin of natural events and things like: gods, people, plants, places, animals and so on. These stories generally believed by many people may not exist; they are therefore taken to be false. For instance, the story of the moon and the sun is a myth.

Once upon a time, the sun and the moon had a serious disagreement; this caused a big row that led to a fight between them. In the course of the fight, the moon used a broom to smash the sun therefore defacing the sun. The resultant effect is the appearance of the rays of the sun. The sun, in retaliation, used an axe to cut the moon into two halves. This action is the reason why at a certain time one half of the moon will appear and later, the full moon. It is believed that at full moon, the sun is seen inside the moon with the raised axe.

Mythology could then be said to be the study of ancient myths of a people, culture, and society in general. It is the collection of mythical stories. Mythology is seen as having emanated from Greece as the historical development of mythology cannot be traced without Greece being mentioned. To this end, an unnamed author, (June 4, 2014), explaining what mythology is on the internet, says:

Mythology was at the heart of everyday life in Ancient Greece. Greeks regarded mythology as part of their history. They used myth to explain natural phenomena, cultural varieties, traditional enmities and friendships. It was a source of pride to be able to trace one's leaders' descent from a mythological hero or a god.... After the rise of philosophy, history, prose and rationalism in the 5th century BC, the fate of myth became uncertain, and mythological genealogies gave place to a conception of history which tried to exclude the supernatural...

The internet author goes ahead to talk about Roman Mythology which derived from Greek Mythology. He observed that in Ancient Roman times, a new Roman Mythology was born through syncretization of numerous Greek and other foreign gods. This occurred because the Romans had little mythology of their own and inheritance of the Greek mythological tradition caused the major Roman gods to adopt characteristics of Greek equivalent. In addition to the combination of the two

mythological traditions, the association of the Romans with eastern religions led to further syncretization.

Greek myth attempts to explain the origins of the world, and details the lives and adventures of a wide variety of gods, goddesses, heroes, heroines and mythological creatures. These accounts initially were disseminated in an oral-poetic tradition; today Greek myths are known from Greek literature. Also contributing, another internet author, Dr. Joe Kiff, (August 15, 2012), states as follows:

The word Mythology... is a story or legend that literally means the retelling of myths – stories that a particular culture believes to be true and that use supernatural events or characters to explain the nature of the universe and humanity. In modern usage Mythology is either the body of myths from a particular culture or religion (as in Greek Mythology, Egyptian Mythology or Norse Mythology) or the branch of knowledge dealing with the collection, study and interpretation of myths... In common usage, myth means falsehood – a story which many believe but which is not true...

Ogene, (2010:35), discusses mythology and archetype together as being broadly linked to symbolic criticism because they both exploit the use of images and create enduring efforts on readers to make their universal impacts. He goes on to state that the primary concern of the critics of this approach is to discover how myths are brought into the work of literature and their effects on the readers. Also contributing, Kennedy and Gioia, (2007:1520), state:

Mythological Criticism is an interdisciplinary approach that combines the insights of anthropology, psychology, history, and comparative religion. If psychological criticism examines the artist as an individual, mythological criticism explores the artist's common humanity by tracing how the individual imagination uses symbols and situations – in ways that transcend its own historical milieu and resemble the mythology of other cultures or epochs.

Supporting the above citation, an unnamed author equally comes up on the internet with further explanation that the key concept in mythological criticism is the

archetype described as a symbol, character, situation, or image that evokes a deep universal response which entered literary criticism from Swiss Psychologist Carl Jung. He says that according to Jung, all individuals share a “collective unconscious, a set of primal memories common to the human race, existing below each person’s conscious mind”... He equally brings in another critic, Northrop Frye, who defined archetypes in a more limited way as “ a symbol usually an image, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole.”

A website account of Myth criticism last modified on 11th July 2014 at 20.41pm explains thus: Mythic criticism can show the writer where his imagery comes from and suggest reasons for its power. Deep thought and reading may turn up further materials which usefulness can only be made manifest by testing it in the poem. Some of the founding proponents of mythology see mythology variously thus: For Karl Kerényi, mythology is a body of materials contained in tales about gods and god-like beings, heroic battles and journeys to the underworld. According to Jung, “myth forming structural elements must be present in the unconscious psyché”. He considers the identification of archetypes merely the first step in the interpretation of a myth. Jung tries to understand the psychology behind world myths. He asserts that all humans share certain innate unconscious psychological forces, which he called archetypes. He believes that the similarities between the myths from different cultures reveal the existence of these universal archetypes. Campbell simply identifies the archetype in the myth. He believes that there were two different orders of mythology: myths that “are metaphorical of spiritual potentiality in the human being” and myths “that have to do with specific societies” Max Müller applied the new science of comparative mythology to the study of myth. Then Sigmund Freud introduced a transhistorical and biological conception of man and a view of myth as expression of repressed ideas.

The raw material used in this study is poetry. Poetry is the oldest of all the modes of literature and it is the most difficult aspect. It is not easy to put together; the language is difficult to understand; it is not easily analyzed or appreciated; the words or its expressions are carefully chosen. Then during its appreciation, the critic goes the extra mile in order to put things in the right perspective and in order. Various authors have different or peculiar definitions of poetry. To this end, Ezugu, (1998:136), defines poetry thus:

Poetry as a genre relies most on the power of words and their manifold suggestiveness. Poetry is the most literary of all the branches of literature because it makes the most use of the raw material of literature which is words. Poetry is written in verses and arranged in stanzas. It approximates to the speaking voice and it is said to be the first literary genre to evolve. Poetry has been variously defined in terms of emotion, perfection or its instructiveness. It is highly spontaneous, creative, imaginative, and teaches by pleasing us.

Poetry is the most literary of all the aspects of literature because it uses words beautifully. It uses words to create beauty through the imaginative expression of thoughts, feelings, and experiences which are produced rhythmically when the poet or a reader delivers the piece very well. Poetry involves emotional expression of thought usually compressed into beautifully selected and arranged words that appear in stanzas and verses. A poem is arranged in lines which may have regular or irregular rhythms as well as rhymes. Poetry uses words that are alluring, captivating, and encapsulating. Poetry, just like any other genre, does not exist in a vacuum. The poet makes use of the existing entities and life experiences when writing. He/she is normally inspired before he/she puts pen to paper.

Matterson and Jones, (2011:56), quote Wordsworth's definition of poetry thus: "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility". Wordsworth's definition sees poetry as an expression of one's emotion that is triggered off on the spur of the moment. It flows as the thought comes on or as the imagination builds up. Awoonor, (1974:17), sees poetry from another angle and observes, "Poetry among the Ewe comes to life around the drums. In the mood and cadences of the drums, and in the structure of songs, we come face to face with the form and content of original poetry". Some instruments evoke emotions and make the morale of all concerned to heighten. The gradual undulating movements of the drums send messages to the psyche of the audience or even the player. For example, the talking drums or the flutes have special effects on both the player and the audience. They even spur the oral poet into unpredictable actions. "Ima Mbem" falls within the ambit of poetry. Any dancer who listens as this is done, whether prepared or not, moves into action spontaneously. It works on the emotions of the individuals.

Still writing on poetry, Nwachukwu-Agbada, (2009:6), asserts that, “Poetry is an attempt by a committed individual to articulate a vision of the world via compressed use of language in a manner which engage the senses and liberates the soul for a unique perception of life.”

The nature of poetry is such that it makes use of imagery, symbolism, metaphor, and other poetic devices. Rhymes and rhythms are special devices or features in poetry introduced in order to achieve effects. Poets enjoy poetic licence which helps them to carve a niche for themselves, thereby creating their own style.

Whether written or oral, a piece of poetry remains and maintains its existence somewhere in that state until it is verbalized, actualized or performed. It is not just enough to read out a piece of literary work and expect it to have an impact on the audience. It has to combine with some body movement, undulating movement of tone, accompanied with background music from the drums. All these will draw the audience into participation. The deep meanings of poems are understood better especially when they are verbalized or sung. These beautiful imaginative, emotion-packed expressions made by the poet inspire or move the listener or the reader into actions that are either positive or negative.

3.0 Comparative Analysis

The poems analyzed are “Nwaanyi” by Emenanjo; the message of this poem is that the woman is seen as evil, deceitful and not dependable. “Nwaanyi” by Nwaozuzu; this has many messages like: a married woman as an ambassador to her husband’s ensures peaceful co-existence and cordial relationship among her husband’s people; where there is no woman procreation ceases; and feeding is ensured and assured when she is there. “Chineke” by Okediadi; the message of this poem is “The Almightyness of God of creation. Then “Chineke” by Onuoha which has as its theme, God is God to everyone although in times of adversity, some tend to question God’s power and potency. Also the poet loves God dearly because God knows her in and out. Having x-rayed the individual poems by the different poets, the researcher brings out the areas of similarities and differences in the presentation.

NWAANYI

Nwaanyi is presented by two poets – Nolue Emenanjo and G.I. Nwaozuzu.

There is a marked difference between “Nwaanyi” by Emenanjo and “Nwaanyi” by Nwaozuzu. While Emenanjo presents a one-verse-poem, Nwaozuzu comes up with 6 verses. Emenanjo presents a satire through which he runs down the woman while Nwaozuzu sees the woman as an indispensable part of a man’s life. She eulogizes the woman all through; the woman enjoys dual citizenship. Emenanjo uses derogatory expressions to describe the woman and says that the woman causes problem and anger which bring about enstrangement. But Nwaozuzu eulogizes the woman all through, seeing her as a peace maker, as she gives her a second name “PEACE” because any home or family that lacks a woman lacks peace. This she freely gives so that whoever needs it will grab it. Nwaozuzu describes the woman as the strength and light of the nation.

Both poems are didactic. Emenanjo writes that every woman is expected to have sense of decorum; mind how she talks; and the circle around which she moves. The researcher notes that with Emenanjo’s commentary not portraying the womenfolk in good light, they must strive hard to change this impression about them so as to be seen in better light. Nwaozuzu on the other hand, writes on everything good about the woman: how she is naturally endowed with God-given gifts, how she is a home-builder, peace-maker, nation-builder, care-giver, bridge, linking two nations, and how in spite of her delicate-looking-nature God created her to be strong in order to weather all storms.

Feminist criticism would be viewed from two sides. One as it concerns those women who read male produced literature and the other dwells on the women writers. To this end, analyzing Hardy’s “The Mayor of Casterbridge”, Howe, (1968:84), exhibits a lot of negativism and bias against womanhood. Henchard’s wife, Susan, may have been quiet and passive (judging from the role she was expected to play), but not the way Howe described her as drooping and complaining in this excerpt:

To shake loose from one’s wife; to discard the drooping rag of a woman, with her mute complaints and maddening passivity, to escape not by slinking abandonment but through the public sale of her body to a stranger, as horses are sold at a fair; and thus to wrest, through sheer amoral willfulness, a second chance of life...

In the above critique, it is very clear that Howe portrayed the woman negatively just in the same way some African or precisely Nigerian authors play down the powerful roles of women only to portray them in a negative light.

From the above it could be observed that Emenanjo employs a Feminist theory – Patriarchy as well as Essentialism to describe the woman. In his work, Emenanjo focuses on Androcentrism whereby he assumes that male norms should operate throughout all social institutions thereby upholding the saying that ladies should not be heard but seen.

Looking at feminism and myth as they affect women writers, and posted on the internet by Mary Magoulick, she states as follows:

Many feminists latch hopefully onto motifs in ancient myths that seem to indicate a possible past in which women had more agency, perhaps even a central role in society. These so-called “Matriarchal myths” give women hope that they need not be condemned to permanent status as second class citizens, for such was not always the case. For instance some people interpret overthrow of female deities in some myths as evidence of a time in which people worshipped goddesses, or at least considered female deities the equals of male deities. Some people also interpret prehistoric statuettes of apparently pregnant women as evidence that women must have occupied a more important role in those societies – otherwise why would artists devote so much time to sculpting them...

Nwaozuzu used *Ecriture Feminine* which states that a literary women’s writing is a philosophy that promotes women’s experiences and feelings to the point that it strengthens the work. Therefore she eulogizes the woman and even creates very good impression about her.

CHINEKE

Chineke is presented by Nkechi Okediadi and Joy Onuoha.

Both poems are philosophical, full of praises for God Almighty. They are both based on nature from creation. Although Okediadi uses her poem to worship God, Onuoha brings in sarcasm, satirizing the thieves who call on God before they go out to rob others as well as others who indulge in other forms of evil deeds.

While Chineke by Okediadi is made up of seven verses with 5 lines each, Onuoha's has 9 verses with lines 1,2,3,4,5 and 8 having 4 lines each, verses 6 & 7 have 5 lines each and verse 9, 6 lines. Okediadi's lines are short and rhythmic while Onuoha's lines are mixed. Okediadi's verses start each with a praise name for God but Onuoha's verses do not have such beginnings.

Okediadi employs lots of Biblical expressions, personification, as well as symbolism and imagery while Onuoha uses metaphor, personification. In Okediadi's Chineke, the tone is prayerful with encomiums and praises showered on the Almighty God. Chineke by Onuoha has a tone of praise laced with sarcasm.

Both poems focus on the benevolence of God, but while Okediadi portrays God as the great healer and provider of solution to our diverse problems, Onuoha sees God as kind and merciful God who forgives our sins.

Igbo mythology talks about Igbo peoples' perception of God; and looking at Kennedy and Gioia, (2010), posted on the internet by Michelle Foster on June 2 2011, they say that Carl Jung – a major proponent of Mythological criticism states that it is about the symbolic meaning, the undertones of the archetypes: the moon that looms large on the horizon is different from the moon that sits quietly unnoticed in the heavens – each has a different undertone of the archetype of the moon. While they share certain qualities they also vary in certain qualities and meanings.

Analyzing the poem "Chineke" from the point of view of Mythological theory, one will observe that both poets exhibited religious inclination. While different versions of these mythical poems exist side by side, what remain fixed are the poem's narrative basic patterns. The two poems on "Chineke" are reflections on the belief system of the Igbo. Chineke talks about Igbo peoples' perception of Chukwu (God).

Okediadi's poem exhibited lots of symbolic meanings, using allegory to ascribe to God so many praise names. It is true that the concept of God as used by the Christians is alien to the Igbo traditional belief system; they still believe that there is that supernatural being they worship. This is mainly seen represented in the artwork of the Igbo which the traditionalists use as representative of deities – gods and goddesses. These are symbols or images, some representing their supposed ancestors. It is these symbols, images, characters, themes, and motives that Jung called archetypes. Some of the mythological poems are “Chukwu Okike”, “Chukwu Hapu Uwa Gbagoo Elu Igwe”, “Onwu”, by Philip Okoye; “Onwu” is a title written by eight other poets; “Omumu” by Ogonnaya Onuoha, “Oji” by Tony Ubesie and Emeka Ikedimma, “Chi” by Tagbo Nzeako and “Ogbanje” by I.E. Akoma

4.0 Findings and Recommendation

At the end of the detailed study of these two titles by four poets, the researcher observed that two or more poets may write on the same title from different perspectives, and what constitutes style for poet ‘A’ may not necessarily constitute style for poet ‘B’. To this end, the following findings were made:

- i. “Nwaanyi” by Emenanjo was characterized by everything negative about the woman – he used derogatory expression to describe the woman. Therefore it could be said that he portrayed the woman as evil, deceitful and nondependable, and so, he does not have a likeness for women.
- ii. Nwaozuzu eulogized the woman all through – she ascribed beautiful and positive characters to the woman to the extent that it seemed that she covered anything adverse in the life of the woman.
- iii. Okediadi, through the poem “Chineke” showered encomiums and praises on God Almighty.
- iv. Okediadi's “Chineke” dwelt on the Almightyness of God as well as different praise names by which man yearns to reach God, thus portraying her religious inclination.
- v. Although Onuoha praised God and portrayed Him as merciful and kind, she laced all these with sarcasm. She made efforts to bring to light the fact that in spite of the goodness of God, some evil ones still profane the name of God cunningly.

- vi. The mindset and philosophy of the different poets could easily be read from their works

It is a fact that no two writers ever write the same way, poets inclusive. This work was able to establish that while there were marked differences in terms of themes and styles among the works of poets, there were equally some similarities. For instance, the meeting point of Emenanjo's and Nwaozuzu's works is the fact that they are both didactic and have the same title "Nwaanyi".

Furthermore, Okediadi and Onuoha shared the same title "Chineke". Both of them worshipped and praised God. They equally focused on the benevolence of God. They are both philosophical and are based on nature from creation. The two poets addressed God directly as a second person singular.

This researcher therefore recommends that further research should be carried out more extensively on related research topic.

5.0 Conclusion

It takes deep reasoning and over reading to understand poetry. Equally, it takes special art and creativity to come up with a beautiful poem. Poetry is the most difficult aspect of literature. Its language is difficult in nature. A good poet must have a good command of the language in use. The choice of words and manner of presentation matter a lot. To this end, as have been stated earlier, no two writers ever have the same pattern of presentation; neither do they have the same philosophy. This was very evident in the poems x-rayed. The mindset of most poets could easily be read from their works. Be that as it may, the two titles presented by four poets have come to confirm that the style adopted by any poet and the central thought portrayed all lead to individual differences that exist among creative writers. Every poet carves a niche for himself or herself.

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