

**Socio-Political Disenchantment in Odia Ofeimun's Collection of Poems:  
*The Poet Lied***

**Obi, Gladys Nwakaego**

Department of English  
Chukwuemeka Odumegwu Ojukwu University  
Igbariam Campus, Anambra State  
Phone: 08035522897  
Email: nwakaegoobi@yahoo.com

**Abstract**

This study reflects on poetry as a tool for remolding and reformation. It portrays how poetry as one of the genres of literature can be used as a major tool for tackling social issues and by extension the relevance of poetry in the society. The main focus is on the works of this poet: Odia Ofeimun and his use of satire . Satire is the act of criticism, ridiculing and mocking with the sole aim of instructing and correcting. This African poet used his poetry to offer realistic solutions to the problems facing his society. Also, this research mirrors the society the poet found himself in, and he points fingers at the root cause of his society's problems and what could be done in order to arrive at a well reformed society. The researcher uses both primary and secondary sources: textbooks, journals, internet, etc. The researcher explored the theoretical frame work using Marxist and Sociological theories. The study selected Odia Ofeimun's *The Poet Lied*. Here, the depiction of class struggle, poverty, and socio-political disenchantment in our society is observed. The study also pointed out the importance of poetry in the society, and the extent poetry can go in remolding, educating and reforming the society to get rid of the evils in the society.

**Keywords:** Poetry, Reformation, Problems, Society, Satire.

## Introduction

In every contemporary society, literature is always a means of social criticism, reconciliation and re-direction. It has the ability to mirror life in any given society by pointing out the fundamental problems that disturb the society. The crucial role of literature as a medium of life interpretation has placed it in a more benefitting position and writers across the world have embraced literature to express the social, political, economic, religious and cultural milieu of their people. In the words of Wole Soyinka, “the writer possesses an inner thought not available to the masses and it is his duty to use this inspirational insight to guide his society towards a beautiful future (7)”

Literature has therefore, occupied its place in the center of human existence and has become one of the major instrument of change and reformation. Writers have expressed in so many works, their cultural values, norms attitudes, tradition, beliefs and

dignity. This fact is obviously glaring in the works of many writers from former colonial empires. Africa is one of such empires and the writings of many African writers are to a greater percentage engineered by the need for socio-political remolding and reformation and the need for self-expression. Literature starts its journey of creation from the society and ends its journey in the society. It does not exist in abstraction or isolation. Ngugi strongly expressed his view on the relationship between literature and society in his *Home Coming*. He emphasizes that:

Literature does not grow or develop in a vacuum. It is given impetus, shape, direction and even area of concern by social, political and economic forces in a particular society. The relationship between literature and those forces

cannot be ignored, especially in Africa, where modern literature has grown against the gory background of European imperialism and its changing manifestation (16).

Poetry as a genre of literature possesses a social value and relevance beyond its artistic beauty. The most important function of poetry is its ability to criticize and expose the negative practices by man. According to Echezona, Ifejirika poems are meant for criticism. As he posits:

Poems apart from their Aesthetic beauty, often achieved through the application of

Figures of sound and speech has the capacity of criticize, satirize, and expose man in the

Society. The essence of the criticism and exposure is not just to mock but to correct and reconcile him with the

environment, his fellow man and creator or Ancestor (185).

The lines above show that poetry corrects man in the society and at the same time acts like a social criticism. Apart from the above functions of poetry, it also soothes the bereaved. This is rampant in African societies. They are those songs that are sung in the burial ceremony of any deceased. Their theme is to encourage the bereaved to live a good life because death is inevitable. Another function of poetry is that it helps the reader to develop philosophical mind and a critical sense. Again, poetry as part of literary genre gets its raw material from the society and helps to reveal the major events of an age. Ifejirika opines that, “poetry helps to illuminate the achievement, failure, conviction and confusion of an age” (193). It is seen that poetry helps in understanding the happenings in the society.

Poetry is the earliest genre of literature known to man. It is as old as man himself,

even drama took its bearing from poetry, while prose was developed much later. Poetry has its antecedent in the beginnings of Ancient Greek practices, a tool with which they used to project their world view and understanding of themselves better. People find it difficult to define poetry, who a poet is, and what makes him a poet. Experience has shown that any attempts to define poetry might prove abortive because the concept of poetry differs from person to person. Poetry has to do with the inner most feeling of an individual. Poetry comes from the body, soul, and mind of the poet. Poetry involves an expression of one's feelings, thoughts, emotions, ideas and philosophies about almost everything on the surface of the earth.

Over the years, many poets, scholars, and critics have tried to define poetry, despite their tireless efforts, none of their views of poetry can be said to be comprehensive and complete in itself. This is because poetry

defys definition due to its nature, poetry can be felt and may not be outrightly defined or described. These critics and poets were only defining poetry from their individual perspectives and point of views as poetry tend to be cumbersome and variegated in nature. J.O.J Nwachukwu Agbada being fully aware of the fact that defining poetry would be a hard nut to crack opines that:

The question remains one of the most difficult to encounter. The reason is that poetry has been put to various use so that if one was asked to define it, one would have to do so from a specific stand point, which at any rate never carter for all the dimensions of its signification. The truth is that some people have considered poetry from the point of view of rhythmic articulation i.e its musical properties, some from the angle of feeling of emotion, some from its philosophical, and ideational

content while others have focused on poetry as experimentation in linguistically possibility. Thus, when Osundare defines poetry as “man meaning to man” he chose to relate poetry from the stand point of social praxis. Similarly, we have often heard that William Wordsworth, the English Romantic poet defines poetry as “the birth and finer spirit of all knowledge...” (5)

Agbada still progresses to giving various definitions of poetry by well renowned poets, scholars, and critics. The likes of Samuel Coleridge, P.B Shelly, W.B Yeats, even down to our native poets and scholars like Romanus Egudu, Obi Maduakor, Luke Eyoh among the host of others. Observably, in all the various definitions Agbada highlighted in his writings on poetry, one could see the tough task of producing a general and forceful statement that will confidently define poetry. To this end, it is

plausible to say that it is easier to say what one thinks poetry is, owing to poetry multifaceted nature.

Poetry is the genre of literature that connects the soul of the writer to that of the reader. Poetry comes from the body, soul, and mind of the poet. Poetry involves an expression of ones feelings, thoughts, emotions, ideas, theories, philosophies, and moods, about almost everything on the surface of the earth.

Poetry is versatile, meaning that poetry is broad and cannot be limited to a certain space. Poets write based on their feelings and their views. Poetry can be about man and his environment, God and all his creations, events, incidents, famine, earthquake, politics, economy and religion, etc. poets are the most sensitive of other literary artists and their sensitivity is always expressed in their poems.

## **Theoretical Framework**

This is a lens in which a work of art should be viewed from. Theory is solely dependent on what scholars under each school of thought feel literature should be used for. Various critics and scholars decide to evaluate or approach to criticize literature from their various perspectives. The various perspectives are also referred to as approaches of literature; hence the words theories and approaches are synonymously used. The theories to be used in this work are known as Marxist and the Sociological theories. Karl Marx and Engels have identified class struggle as the driving force behind history and anticipated that it would lead to a revolution in which workers would overturn capitalists and take control of economic production and abolish private property by turning it over to the government to be distributed fairly. Marxist approach looks at literature from the point of view of class struggle, the

exploitation of the lower class, the class of peasants and workers by the upper class, the class of the bourgeois. The sociological approach on the other hand is rooted in the idea that literature is a product of the society. This approach looks at literature from the point of view of social issues and its relevance in the society. Of course, the poems of Odia Ofeimun feature these theories.

The poets in the society have found themselves enslaved with the task of purging their society through the weapons of poetry. The poets are held in a cross road of expressing several nuances of injustices, evil and corruption around them, even at the cost of their freedom or deny themselves entirely as poets.

Poetry advances the causes of a society and tries to obtain a balance and a measure of peace for the said society. Thus, this is part

of the role of poets and poetry in society.

Ngozi Udeh also opines that:

If poetry does not tell the truth, it is perhaps strange that the idea that the poetic imagination may reveal profound truths of its own was nothing new of startling to man in a very primitive state of civilization advanced this awareness disappeared and had to rediscover by the conscious effort of critics (16).

It is from this dimension that we search for the truth about human existence and the realities of life in the guise of critical analysis in the selected poems of Odia Ofeimun .Odia Ofeimun belongs to the third generation of tyrian poets.

Odia Ofeimun as a poet has received the critical attention he deserves. Several critics and scholars have extensively studied the

works of Odia Ofeimun from various viewpoints and critical perspectives and that could account for the bulk of information on the poet. This study shall only consider few of them. As Ismail Bala puts it:

Among the younger generation of Nigerian poets Odia Ofeimun may well have been that real embodiment of some realized hopes; not because he is still alive, unlike Okigbo, but because Ofeimun exerts a tremendous influence in contemporary Nigerian poetry, birth through his own poetry and his political journalism. In Ofeimun eminent capacity as both an elder write who, when other noted Nigerian writers, intellectuals and academics were forced into exile, remained in the country

even during the height of military dictatorship; also in his capacity as a consummate critic on whom most of the younger poets depend for critical evaluation of their works in terms of critical reviews, forewords and introductions... (143).

Thus Odia Ofeimun is a poet of vision, who believes in the powers of poetry to change and reform his society. He is a patriotic poet who even at the threat of his life cannot abandon the task of using poetry to page his society. According to Asika Ikechukwu:

Odia Ofeimun is one of the leading poets in Nigeria who believes so much in what poetry can do and has used his poetic ingenuity and craft to create poetry which agitates and fights for the oppressed and

marginalized people of his society. Odia Ofeimun belongs to the new generation of African poets. He is one of the alternative poets who believe that poetry should be used as a weapon of social criticism, a weapon for violence and destruction; a tool with which the people will see the gross mismanagement, exploitation and injustice around them and together with unified and collective action they will pull down to shred, all the foundations of bad government, exploitation, injustice, looting, plundering and economic bunkering which affect the masses and impoverish them (192).



Asika Ikechukwu carried out a study on some collections of Odia Ofeimun and from his analysis in his published paper he was able to showcase and highlight some of the critical perspectives in the poems of Odia Ofeimun and raising some general phenomenon and tendencies in the poems of Ofeimun. In his study Asika posits that:

Odia Ofeimun sees poetry as nothing more than a weapon to attack the military, bad political leaders as well as the insensitive masses who allow themselves to be used in the 'game of vulture' orchestrated and perpetuated in the 'corridor of power' by selfish

politicians of our days. All his collections, ranging from *The Poet Lied*, *Go Tell the General*, *Dream at Work*, *A Boiling Carcass*, and *I Will Ask Question with stones If they Take my Voice*, among few others exist as tools, weapon of criticism that attack the government and the gullible masses who stand silent in the face of tyranny, oppression and poverty. Even when he never intended to do this, his vision and patriotism

always propel him to the direction of social crusading and militancy using words (194).

Of all the collections of Odi Ofeimun, our concern in this study is his first collection of poem entitled *The Poet Lied*. It was the poem that caused him his freedom and was banned for years. Ismail Bala writes about the collection thus:

Ofeimun's highly controversial debut collection, *The Poet Lied* (1980) not only as Amuta would want us to believe, establish a fresh departure in modern poetry from a stylistic point of view, when it uses poetry to criticize poetry, or mock poetry; but also because, starting with it, Ofeimun's lean but important oeuvre

became a testing ground for what Gareth Griffith calls in a memorable phrase "the dispute between the generations" of Nigerian writers. For such critic like Funso Anyaejina *The Poet Lied* best illustrated the relationship between the artist and his/her society (144).

Nigerian poets posit thus:

Ofeimun's poetry is characterized by a heightened level of lyricism and structural unity and an ever urgent tone which not only reiterates the collective apportioning of blame for the political and economic failure of the Nigerian state which according to him is "a country without anthems or boundaries/a native land where homelessness is bliss", but, as it were, it re-energizes the close-knit

relationship between politics and poetry. The younger poets, the few remaining broom sticks that try to sweep the nasty rubbish mounds that Nigeria represents are taking a cue from Ofeimun... (156).

The above statement is an evidence that Odia as poet has carved a niche for himself as one of the Prominent poets as far as Nigeria is concerned. His ability to always touch all the facets of the problems the masses are facing without mincing words is a credit to his works.

### **Socio-Political Disenchantment in selected poems of Odia Ofeimun's *The Poet Lied***

In our society today, most of the poets base their poems on the things that happen in the society which depict the true state of the society. Odia Ofeimun is not different from those poets and so he sees poetry as a weapon to combat vices and decry bad ethical values, exploitation and mismanagement in his society. He sees

poetry as a weapon of change and uses it to combat the politicians, government and our bad leaders who would want to continue to loot, plunder and amass the people's wealth at the expense of their existence and survival as individuals in a nation. Odia Ofeimun employs satire as a technique to mock, condemn and criticize; but in the end, he teaches and corrects. Satire is the act of criticism, ridiculing and mocking with the sole aim of instructing and correcting. It is a literary device under which umbrella poets and writers alike hide to expose human follies, laugh and ridicule human vices and attitudes, in such an ironic tone but with the purpose of correcting these vices in order to ensure cohesive and unified growth of the society.

In the words of Lalage Brown:

In Odia Ofeimun's poetry, the attack on hypocrisy is there, the outspoken castigation of amoral soldier-

rulers, of dull bureaucrats, of academics 'in the snug bunker of scientific excuses; the search for personal integrity is also there ... also disgust at himself and his fellow writers ... But there is throughout his work a kind of sparkle, an almost reluctant sense of hope and the poems in this book are arranged in order which leads from civil and military rule towards poems which convey some tenuous optimism (102).

Odia Ofeimun belongs to the new generation of African poets. He is one of the alternative poets who believe that poetry should be used as a weapon of social criticism, a weapon of violence and destruction to pull down to shreds all the foundations of bad government, exploitation, injustice,

oppression, self-denial, human denigration its affect the masses of his people.

*The Poet Lied* is a living social satire, a literary weapon of criticism with which the poet tries to mock and condemn the actions of those who left what was expected of them to do otherwise, even his fellow poets and writers alike.

*The Poet Lied* is a story to his people, and for his people, a story with which he hopes to sing their songs and address their issues. Like many of the fire side raconteurs of Africa storytelling, he too came to the fireside to sing for his people to tell their stories and fight for the cause of their freedom and emancipation irrespective of the fact that it might cost him his own freedom. He sings in the prologue of the collection:

I have come down  
to tell my story  
by the same fireside

around which my people are gathered

I have come to feel and

for ears and hearts and hands to rise with me

when I say the words of my mouth

And I must tell my story

to nudge and awaken them

that sleep

among my people (1).

Odia Ofeimun was first touched and deeply moved by the level of social decay and environmental degradation in his society. He was demoralized by the ugly scenario, injustice poverty and intimidations around him that for once he was tempted to remain silent not to sing, but for the feeling of the masses, the agony of his people, his land, his country, he has to overcome his own personal sorrow and sing for the masses of his people. This he expressed in the first title in his volume *“How can I Sing?”*:

I cannot blind myself to putrefying carcasses in the market place

pulling giant vultures

from the sky ...

And how can I sing

when they stuff cobwebs in my mouth

spit the rheum of their blank sense of direction in my eyes

who will open the portals of my hope in this desultory walk?

Yet I cannot blunt my feelers to cheapen my ingrained sorrow

I cannot refuse to drink from the gourd you hold to my lips ... (2).

Thus, for the love of his people who lack the needed sense of direction and have degenerated as a result of much oppression suffering poverty and injustice around them, he felt the need to scream. In *“I Feel the Need to Scream”* he sings:

I feel the need to scream on paper.

The decadence in the air

grates of the iron petal/my will to survival ... (3)

In the first group of poems titled *“The New Brooms”* Odia Ofeimun turns his attention to the political leaders and their

insensitiveness of the plight of the suffering masses. He satirizes the inability to make any visible change and ameliorate the problems of the poor masses. He condemns the tyranny and highhanded dictatorial nature of our military leaders and ridicules how their sole aim and interest in politics is not to better the nation but to amass the massive wealth of the people through violence, intimidation, killing and suppression.

In “*A Footnote*” he satirizes the democratic practice these leaders pretend to parade as he pictures thus:

In our model democracy  
the magic promises of yesterday  
lie cold like mounds of dead cattle  
along caravans that lead nowhere ...

In our model democracy  
dementia of a many-petal-ed lust  
guides a concourse of swagger-sticks

in the dogged search of swagger-sticks  
to fence up human flowers  
in gardens of processed lies  
the magic promises of yesterday  
lie cold like mounds of dead cattle  
along caravans that lead nowhere (5).

In the above poem, Odia satirizes the political leaders that have betrayed the people. He ridicules how ‘the magic promises of yesterday’ all the promises they made before they were elected into power became a mirage. What was obtainable is the search by these vicious leaders ‘magic formulas’ to fence up human being. These leaders perceive of the masses as ‘human flowers’ They are flowers that germinate fruit, wealth and labour for them and must be fenced and confined in the ‘gardens of processed lies’ and thus all the promises to better the lots of the people ‘lie cold like mounds of dead cattle’. The promises are

dead and forgotten and the people continued to suffer.

In ‘*The New Brooms*’ Odia recalls how the street was littered with garbage and dirt, and these new leaders came with new brooms to sweep away the environment and make it clean again:

The streets were clogged with garbage

the rank smell of swollen gutters

claimed the peace of our lives ...

Then, they brought in the bayonets

to define the horizons of our days

to keep the r

they brought in new brooms ...

But today listen today

if you c un-swept

they will enjoy you to HOLD IT:

to have new brooms, that’s something.

And if you want tender rank garbage

under the weight of decay, of might-soil

Symbolically, this very poem refers to the political leaders, the new leaders who came to replace the old ones that have been made weak and incapacitated as a result of excess corruption and lack of vision. The poem is directed at the military leaders that usurp the powers of the civilians in the corridors of power.

They promise to ‘sweep away’ the evils of the past administration but these new leaders ended up destroying the political terrain and littering the streets with power, they laugh and scorn the masses. If you dare to ask why the streets are littered with dirt and frits they would show you an already made calendar and time-table of event where “corruption” is in the next list but in fairness they will never get there, leaving the nation more deplorable than they met it.

In “*The Messiahs*” it is so difficult for Odia Ofeimum to hide his resentment and hatred for the style of leadership orchestrated by

the military leaders. In a subtle and comical manner, he praises these military leaders. By so doing he brings their follies to the limelight and in the end it was obvious that he was satirizing and condemning their reign of terror, tyranny and dictatorship which reduced the masses to the level of mere spectators and puppets under the binding powers of their military over cold. He sings:

They are not doing a bad job  
The messiahs  
are still riding high  
on the fervid winged horses

of their triumphant entry.

The christ's are still performing miracles  
in the market places  
heroding the masses with imperatives  
feeding the hungry  
with 21-gun salutes

for victories that are yet to be one (10).

The military sees themselves as 'messiahs' that came to rescue the nation about to sink in a cesspool of vices in the hands of the civilians. Odia ironically mocks them that

they are not doing badly. Even when they are 'heroding the masses with imperatives' feeding the hungry, not with food but with 21 – gun salutes. Odia ironically still believes that they are not doing well. The use of 'Baar Jesuses' all speaks of the betraying and evil-minded hearts of the military.

Their harvest reports  
manure the earth

with hawking question marks  
as if they were answers  
as if we were born  
to feed on only harvest reports

on horse back  
they issue the word: we dance

when our Sunday bests become rings  
we spread palm fronds on the roads

for their motor cades (10).

The masses have no choice but to feed on harvest reports that do not provide food or shelter for them. They are like puppets and for fear of violence and destruction, they must all come and in mass and sheer the



‘military junta’ in the guise of leaders, on their Sunday best that have become rags:

And we must hire praise singers  
talking drummers. Be happy  
and why must we be sad  
when the messiahs are with us  
to hound us and butt-gun us  
into greater tomorrows (11).

Odia Ofeimum in *‘National Cakes’* turns his satirical voice on the leaders and as well as the people, who now through a collection and collaborative action pull down the very foundation of the great nation. The poet puts it thus:

Vultures do not bake their national cakes  
They just swoop on the ripe carcass  
of, may be, human cattle  
We, too, hate to be bakers,  
And do, we despoil the sunrise we seek (13).

Obviously, these leaders are the vultures and it is obvious that they are a set of exploiters

and opportunists who swoop on already baked national cakes to amass the wealth and economy of the nation. But it is with sadness that Odia captures and satirizes how the actions of these leaders were fast distilling into the hearts of the citizens, that they too, ‘hate to be bakers’ to toil and to work, rather to swoop on an already made carcass like their leaders, to loot and plunder the remnants of his beloved nation. And if that continues to be case, Odia was optimistic that we shall not behold the sunrise we seek, rather we only ‘despoil the sunrise we seek’, and the better and greater tomorrow we clamor for.

In *‘Another Editor Detained’* Odia persists in attacking the military leaders who hate nothing more than they hate the truth about their existence, outlook and perception to live, and so writers and editors became their target. They chase them round the corner hunting them like rats and squirrels. The

moment they are caught, they are detained  
without trials in their endless prison walls,  
so that they will speak no more for:

When a parrot learns to tell

on the public morality

of the mistress of the house

it's remembered for a backstreet  
cage ... (14).

And thus these writers and editors for fear of  
detention or possible death, seal up their  
mouths and the nation decays under the  
oppressive leadership of these hydra-headed  
military monsters. Oda expresses with  
sadness thus:

Until the slits

in the monolith of days

become gaping yawns

somebody is saved some pain

while the world festers

in a mush of processed lies (14).

In "*Their Excellencies*" he celebrates these  
vicious military leaders. As he celebrates  
them, he exposes their follies and  
imperfection for the public to see and make  
judgment; he mocks them with high sense of  
humour which is one of the unique  
characteristics of satire:

They move in their merry-go-rounds!

Satiated, they have little stomach for  
reflection;  
though cups of misery over-brim ...

They have little stomach for  
reflections,

Though the faces of those they love  
may swim  
in the cry that is bleated out

by the million lives numbered by  
want  
overawed by hunger ...(16).

In "*Sleep of Innocence*" Oda recalls his  
experience on being shaken to the roots by  
the drone of a Jet-bomber in Benin, in 1960.  
It was such a painful and disheartening  
experience to him that he cries:

Mooning love, do not wake

In this filthied hour of soot;

don't star  
to share in the burdening swoop

of insomnia raping my being;  
let me alone in my choking helpless  
rage  
Weep my LAND (32).

A typical era of bloodshed and terror that  
Odia envied the dead in their death state.  
They are better than the people alive.  
Imagine the comparison as seen in the title  
'*The Dead*' he expressed his feelings thus:

The dead do not complain  
They are content with mass-graves  
once the convenience of the living  
comes into the matter.  
The dead do not scream  
for rehabilitation like us.  
They are rehabilitated (41).

Odia goes on to satirize many areas and  
sectors of human affair with the conviction  
that the military gruesome era of leadership  
will one day come to an end and the land  
will witness a new (rebirth. Odia Ofeimum  
has demonstrated that poetry is a great  
satiric weapon which ought to be harnessed  
and cultivated at all time for the ground of  
the society and nation at large.

## Conclusion

Poems are pregnant with meaning: this  
indicates the uniqueness of poetry as one of  
the genres of literature, what makes it so is  
because of the poet's free license to achieve  
his effective desire in his poem. Hence, the  
poems of Odia Ofeimum have successfully  
depicted how the poet reflects the various  
social issues around him. This in the end  
will establish the idea that a poet is a person  
of conscience, and agent of reformation,  
remolding as well as a critic irrespective of  
his society, class, gender and race. This  
work has exposed us to some poems on  
socio-political disenchantment and poems  
acting as social reformer by creating  
awareness regarding the ills of the society.  
The poet believes that the society is not  
beyond change no matter the level of corrupt  
practices and vices going on. In Odia  
Ofeimum's *The Poet Lied*, we are exposed to  
several issues which satirizes not just the  
politicians and military leaders but also the

gullible masses who often times join hands with these leaders to amass the wealth and plunder the Nation.

This study has successfully reflected on how poetry has been used as a genuine tool for social criticism and in the hands of patriotic poets, it becomes like sharp arrows pointing towards the hearts of the targeted victims. It looks at poetry and satire as weapon of social reformation, remolding, rebranding, transformation, rejuvenation, rehabilitation and emancipation, which is seen as one of the important roles of literature

### Works Cited

- Abrahms, M.H *Glossary of Literature* Terms, New York: Holt Rinehart and Winston Inc, 1957
- Asika, Ikechukwu. *Literary Appreciation (A practical Demonstrative)*. Awka: SCOA Heritage NIG. LTD, 2015
- . *New Perspective in Poetry*. Awka: SCOA Heritage Nig. Ltd, 2014.
- . Poetry and Militancy: Niger-Delta Crisis and Environmental concerns in Odia Ofeimun's "Go Tell The Generals" and Peter Onwudinjo's "Camp Fire Song". Published in Ansu Journal of integrated knowledge. Vol. 1. September 2011
- Asika, Ikechukwu and Akabuike, Ifeoma. "Poetry Can; The Place of the Poet in National Consciousness – Book of Proceeding from the 1<sup>st</sup> international Conference of the Department of English, ANSU, Igbariam, 2012.
- Bala, Ismail. "The Broom Take Flight": Odia Ofeimun and the New Nigerian Literature Today, *A Journal of Contemporary Nigerian Writing*. No1, March, 2010.
- Chuma Udeh, Ngozi: *Trends and Issues in Nigerian poetry*. Onitsha: base 5 press LTD 2007.

Ifejirka, Echezona. *Understanding Poetry: A Practical Approach*. Awka, Mabcom

System, 2011.

Nwachukwu Agbada JOJ: *A hand book on creative writing*. Enugu: John Jacob's

Classic Publishers LTD. 2011.

Nwoga, Donatus Ibe "*West African Verse*".

London: Longman, 1967.

Odia Ofeimun. *The Poet Lied*. Longman

Group Limited, UK, 1980.

Okachukwu Onuah Wosu: *ANSU Journal of English and literary Studies (AJLLS)*  
Volume 2, No 2, 2021.

.