



FIGURES OF REALITY: VISION AND IMAGERY IN NIYI OSUNDARE'S POETRY

Etta Julius Ndifon (Ph.D)

Centre for General Studies, Cross River University of Technology, Calabar, Nigeria.

E-mail: ettajndifon@gmail.com; Phone: +2348033843853

Cite this article:

Etta Julius Ndifon (2022),
Figures of Reality: Vision and
Imagery in Niyi Osundare's
Poetry . African Journal of
Social Sciences and
Humanities Research 5(5),
139-152. DOI:
10.52589/AJSSHR-
420LQDD4

Manuscript History

Received: 13 Oct 2022

Accepted: 14 Nov 2022

Published: 28 Dec 2022

Copyright © 2022 The Author(s).

This is an Open Access article
distributed under the terms of
Creative Commons Attribution-
NonCommercial-NoDerivatives
4.0 International (CC BY-NC-ND
4.0), which permits anyone to
share, use, reproduce and
redistribute in any medium,
provided the original author and
source are credited.

ABSTRACT: *The international stature and renown of Niyi Osundare as a poet is due in part to the fact that his restless creative impetus is engaged with the existential predicament of the common man, and partly also because of his reliance on imagery as a veritable artistic form for the definition and exploration of his themes. This paper examines Osundare's poetic imagery from the standpoint of its imaginative and thematic values. It argues that Osundare's imagery not only embodies the poet's vision of his society, but is also central to his technique. The paper also examines the themes that have generally exercised Osundare's image-making faculty, and how he uses imagery to amplify or illustrate those themes.*

KEYWORDS: Imagery, Social Vision, Political Reality, Nigerian Poetry.



INTRODUCTION

In the eighth chapter of his treatise “On the Sublime”, Longinus argues that the sources of great and impressive poetry are, first, an innate imaginative capacity that enables the poet not only to form grand conceptions, but also to profoundly ponder situations; and second, the technical virtuosity that leads to a felicitous expression of thoughts and conceptions and give poetry that elevation of style which lifts literature above the ordinary and commonplace to the realm of artistic excellence. Technical virtuosity or art involves “the proper handling of figures” which further includes “figures of thought, and figures of diction” (57). In the “*Biographia Literaria*”, S. T. Coleridge lists imagery among those qualities “which may be deemed promises and symptoms of poetic power” (310). And the eighteenth-century critic, Joseph Addison, argues that the influence that one man has over the fancy and imagination of another derives basically from the talent of using a variety of striking imagery and allusions. Where this talent shines in an eminent degree, argues Addison, “it has preserved several poems for many ages that have nothing else to recommend them” (402).

The importance of imagery in poetry is its emphasis on the concrete and its appeal to the senses, resulting in the wonted intensity and concentration of poetic expression. The poet is not content with literal statements and abstract ideas, but aims at embodying his experience in images which will serve as some veritable shorthand or transcript for his ideas, feelings, and vision. Donald Stauffer has written that poetry is necessarily concrete because “moral statements, abstract speculations, convictions, hopes, and tenuous emotions are all set forth to walk in images,” and that “the typical poet thinks in images” (524).

The Socio-political Vision in Niyi Osundare’s Poetry

The immediate impetus of second-generation Nigerian poets is a reaction against the Euro-modernist tradition of poetry as practised on the African literary space. Against the self-reflexivity, self-consciousness and lethargic individualism of their predecessors, this generation of poets aspire towards a public poetry rooted in the oral tradition of the African people. To this end, their subjects range broadly to include political oppression, military despotism, intellectual elitism, class divisions, resource mismanagement, social, political and economic marginalisation, the miscarriage of public institutions, and the incompetence and ineptitude of public officers. According to Sule Egya, contemporary creative writing in Nigeria generally belongs to “the domain of protest literature” which “shouts, barks, screams, cries, curses, swears and prays in dire resignation, with the intent, most often, to awaken the consciousness of its audience, and to challenge, even if ineffectively, the regime of oppression silencing the society” (14). As poets committed to a general overhaul of the socio-political system and to the enthronement of humanistic and egalitarian values, these poets, as Isidore Diala maintains, assume the role and responsibilities of visionaries “with the implication that the poet is not only committed to imaging contemporary issues in his or her poetry, but does so as a prophet—that is, envisions present events and their future consequences in images that appear to have been invoked from dreams” (382).

Bestriding this tradition of Nigerian poetry is Niyi Osundare, whose “poetic vision is to emancipate the suffering masses” (Ayodeji, 7). As a poet of the masses, Ayodeji further argues, “Osundare sources his poetic material from the oral traditions of his native Yoruba tribe in a bid to make his poetry easily comprehensible to the ordinary people. Osundare employs traditional images which the ordinary people in the society are familiar with” (7), and which,



accordingly, “strengthens the relevance of Osundare in the literary scene of post-independence Nigeria” (8). Cecilia Kato has observed that Osundare’s use of imagery is part of the poet’s manipulation of poetic form to raise social consciousness. According to her:

Osundare is a burdened poet, a poet of engagement and also a revolutionary. His use of language is therefore revolutionary agit-prop. His constant portrayal of the images of hunger and starvation contrasted with millionaires in the same country shows a poet whose attention is focused on every facet of society. The metaphors, proverbs and aphorisms coupled with the generally accessible language effectively satirize or hold up society to ridicule (132).

Biodun Jeyifo has identified two prominent features in Osundare’s poetry: the first is that the poet writes within the new tradition of poetic transparency and accessibility; and the second is that he experiments with images and words in the way a painter delights in and experiments with his colours and a sculptor with his medium, with the result that he keeps “his metaphoric and semantic range copiously and manifoldly wide” (316). Niyi Osundare’s poetry has consistently queried the political system that sanctions social injustice. From *Songs of the Marketplace*, which is his very first collection of poems, Osundare has continuously confronted his readers with literal and figurative images which publicise the stark realities of contemporary society. Two major themes resonate in his poetry: the theme of poverty and its attendant desolation, and that of despotism or oppression. For Biodun Jeyifo, Osundare’s concern with the theme of desolate poverty is diagnostic of his “solidarity with the oppressed, the downtrodden and the dispossessed” (xi), while his exposition of despotism demonstrates the poet’s concern with “the scourge and terror of the oppressors” (xii).

Imagery as Figures of Reality in Osundare’s Poetry

In the very first poem in *Songs of the Marketplace*, Osundare’s concern with the plight of the masses is evident in his imagery. In the poem appropriately titled “Excursions”, the reader is taken on an excursion, a guided tour around the filthy slums of the society. The poem begins with a catalogue of literal and descriptive images which detail the predicament of the masses:

We meet eyes in sunken sockets

Teeth bereft of gum

Skins scaly like iguanas

Feet swollen like watermelon

We meet babies with chronic hydrocephalus

Squeezing spongy breasts

On mothers’ bony chests

Shrivelled

We see village boys’ kwashiorkor bellies



Hairless heads impaled on pin necks

And ribs baring the benevolence

of the body politic . . .

beggars line the route

running sores of broken humanity

they line the route

crippling metaphors of our disabled conscience

(Songs of the Marketplace, 10).

Sunken eyes, gumless teeth, scaly skin, swollen feet, women's shrivelled breasts and bony chests—these are all images freighted with significance, symptomatic of a famished and diseased people. The beggars that line the route are described as “running sores of broken humanity,” an image that embodies the poet's vision of society in terms of decay and purulence. For the poet, these realities that confront us in our cross-country drive are but pointers to a far worse malaise—“crippling metaphors of our disabled conscience”—a “disabled” and therefore dead and dysfunctional conscience. The contemporary socio-political and economic realities are simply manifestations of the moral and spiritual barrenness of the rulers.

In “Siren”, the poet further explores the theme of dereliction and desolation:

Siren Siren Siren

Kwashiorkored children

Waving tattered flags

In the baking sun

(they forfeited the day's meal

To cheer their Excellencies) *(Songs of the Marketplace, 21).*

Malnourished children are standing in the searing sun, waving “tattered flags” to welcome “their Excellencies” who drive along in siren-blowing cars. The politicians, self-seeking and self-aggrandizing, are here shown to be mindless neither of the predicament of the masses nor of the nation's welfare. The “tattered flags” are a metaphor for a failed nation and the poverty and desolation that the society is witness of. The nation is in tatters, just as the flag-wavers are



malnourished. Images of poverty and neglect foil the pageantry and fanfare of their Excellencies, because they underscore the irony and contradictions of the existential situation.

The poem continues with this remorseless portraiture:

Siren Siren Siren

Even in the highways where potholes snail the jaguar

They manage not to see

a land debowelled by erosion

cornfields withering

and yam tendrils yellowing

on tubers smaller than a palm kernel

blind are they

to the seeds of tomorrow's famine (*Songs of the Marketplace*, 22).

The overall picture of desolation and famine is here enforced by images of an erosion-ravaged land, withering cornfields, and pale yam tendrils. It is remarkable that every passage in this poem begins with the auditory image of deafening car-sirens, and then proceeds with visual images of desolation and poverty. The effect of this is that the visual belies the auditory—what we see contradicts what we hear, and we are thus led to the conclusion that the power-mongers are merely putting up a façade that cannot be supported by the hard realities confronting us. The contradiction between the auditory and visual images sets up tensions that demand resolution and, indeed, positive resolutions.

The poems in *Village Voices* further explore the theme of desolation in the midst of opulence and grandeur. Here again, imagery is the dominant artistic device used to highlight the contradiction, as in the poem "To a Passing Year." This poem commemorates the passing out of an old year and the birthing of a new one; but this turning of the year provides the poet an occasion for stock-taking, for examining and evaluating the human condition at this critical point in time. As the sun of the old year sets and the moon of the new year rises, the poet observes that:

Leaves have begun the thirsty retreat

to the back of the trees' head

the grass is dead now

awaiting the brittle birth of April (*Village Voices*, 34).



A network of nature imagery evokes a situation of ageing, aridity, and barrenness. The images of this poem suggest, ostensibly, a passive observation of nature at a period of drought, but the poet is actually concerned with the problems of hunger and poverty that are bedeviling contemporary society. The images of baldness and aridity are actually metaphors for the general poverty and desolation that are the result of misgovernment. With the onset of the new year, the custodians of the national treasury have become richer while the common man becomes correspondingly poorer, as a subsequent passage indicates:

The baobab of the market place has added
the fatness of another year
its fruits farther still
from our kwashiorkor hands
ribs have snapped reaching out
for the fringes of pendulous branches (*Village Voices*, 34).

“The baobab of the market place” is symbolic of communal ownership, or the public treasury. This tree has grown more fruitful, but its tantalising fruits are beyond the reach of the poor and hungry, who risk snapping their ribs in reaching out for the mere “fringes” of the branches. The imagery surrounding the baobab tree symbol suggests a situation in which the masses are alienated from the fruits of their labour. The managers and controllers of public coffers are not giving the masses their rightful share of the nation’s wealth, thus subjecting them to the arid and barren situation evoked in the preceding passage. In “Unequal Fingers”, the persona regrets the “years of unnatural famine” and promises that

Soon
we shall know
how your farms stay so lush
in our season of drought (*Village Voices*, 60).

It is imagery like this that led Funso Aiyejina to remark that however obsessed with political themes Osundare might be, he introduces these themes subtly “through nature metaphors and imagery” (24).

Horses of Memory is largely a critique of the disastrous effects of despotism and capitalism on the socio-political life of the nation. “Memory Street” in particular is a nostalgic contemplation of those human and moral values that bonded traditional African society until the lust for wealth



and power eroded and shattered them. This unbridled materialism and lust for power, often associated here with military dictatorships and capitalism, is what the poet calls the “juggernaut” that has “broken the teeth of the street”:

The juggernaut has broken the teeth
of the street
ancient molars litter the lanes
of our bleeding memory (*Horses of Memory*, 29).

The “ancient molars” that “litter the lanes” are the lost traditional values, dissipated by capitalist dictatorships.

The juggernaut has broken the teeth
of the street
...
The market rose with the sun
captured the blue centre of the sky
then plunged with the skeletal shadows
of deserted stalls (*Horses of Memory*, 30).

Attending this loss of humanistic values is material poverty; the once-teeming and flourishing “market” has become scanty and deserted. The image of “skeletal shadows” suggests death and a lack of substance; “deserted stalls” suggests dearth; it tells us how impoverished and desolate the economy and the people have become.

“Echoes of a Forgotten City” also concerns itself with the disruption and destruction of traditional humanistic values by perpetual military incursions, which the poet symbolises as heavy rainfalls:

Several rains have come and gone
the markets’ yester joy
is a skeleton of grating skulls (*Horses of Memory*, 73).



The “skeleton of grating skulls”, that is, the aftermath of “several rains”, compares with the “skeletal shadows of deserted stalls” in “Echoes of a Forgotten City”. In both images is the suggestion of waste, emptiness, death, and dearth.

In *Moonsongs*, the moon, a paradoxical symbol of permanence and mutability, of eternity and change, is called upon to bear witness to the changes of fortune that have befallen our society in its short history. In Part IV of “Phases”, socio-political reality is symbolised as a “robe” or “garb” that has degenerated from majestic splendour to a beggarly outfit; these changes in the society’s fortunes are borne out by the imagery. “Oh moon Oh moon”, the poet invokes, and then continues his petition:

Behold our garb
Behold our robe
Behold the generous hole
Which bares our backs for laughing winds
Behold the tired seams
Behold the absent buttons
Behold the threads which grin
Like missing teeth in the crotch of our trousers
But tell us, oh moon,
Was our wardrobe so weatherworn
When last you came our way? (*Moonsongs*, 8).

The society’s symbolic garb is described in imagery of wear and tear, of disuse and misuse. The “generous hole” in the garb makes it an object of ridicule to “laughing winds,” which themselves are symbolic of vicissitudes. The garb is also said to have “tired seams”, “absent buttons”, and loose threads—all of which images paint a picture of undignified poverty and wretchedness. The communal “wardrobe” has been too soon “weatherworn”.

In Part IX of *Moonsongs*, Nature is shown to grow, to toil, to age and decay without being appreciated.

The tendril plies the seasons
And reaps the sponge (18).



After toiling hard through the seasons, the “tendrils” reap only a “sponge”, which is something frustratingly worthless. The tendrils that plies selflessly epitomises the workers, whose reward for ceaseless toil is poverty and frustrated dreams.

As the title suggests, *Waiting Laughters* explores the meaning and dimensions of waiting: waiting for jobs, waiting for food, and waiting for an end to tyranny. In Part One, the poet further portrays the living conditions of the masses in images of poverty:

Their bread is stone
their dessert garnished sand from the kitchen
of hearthless seasons (22).

The metaphor of “hearthless seasons” is aptly suggestive of a period when there are no cooking fires because there is no food to cook in the kitchens. The people are served stones instead of bread, and for their dessert they are served “garnished sand”.

It has been remarked that in Niyi Osundare’s poetry, the theme of poverty rides tandem with that of despotism and oppression. To perpetuate their regime and dominance, the ruling classes, especially the military class, systematically subjugate and victimise the masses and the intellectuals who, sympathising with the downtrodden, condemn the selfishness of the oppressors. In portraying the extent to which the lust for power and wealth has bestialised and depraved humanity, Osundare deploys imagery of brutalisation, cannibalisation, and predation. Thus in “Excursions”:

Fortressed kings
Ruling by boot and butt,
sirens kniving through
the turbid squalor
of slums like the butcher’s saw
dancing through the abdomen
of a coughing cow
they put a price on wit
stocking dissident throats
with bullets from foreign friends
Rabid amnesiacs,



history slips through their claws,
galloping Jehus who see nothing in
the rear mirror of time (*Songs of the Marketplace*, 14).

The image of “fortressed kings” reminds us of monarchs living in fortified castles, of the bastions of power; but the collocation of boots, butts, bullets and sirens is distinctly military. The bestiality of the despots is instanced by their association with knives and butchery, and by the fact that they are endowed with “claws” and described as “rabid”. They are also referred to as “galloping Jehus”, an allusion to Jehu, the Biblical King of Israel renowned for his furious chariot-driving: “And the driving is like the driving of Jehu the son of Nimshi; for he drives furiously” (2 Kings 9:20). The fact that these rough-riding despots “see nothing in the rear-mirror of time” exploits the rear-mirror metaphor that J.P. Clark had used in his poem “To my Academic Friends”, in which he exhorted the similarly reckless drivers of his time to be mindful of the aftermath of their present actions:

You who will drive forward
But look to the rear mirror
Look to the crashes and
Casualties holding up traffic
To the market (*A Decade of tongues*, 94).

In Niyi Osundare’s piece, the “galloping Jehus” have dispensed with the “rear mirror”. Concerned only with present and future personal benefits, they lose their sense of history, and fail to look back at the casualties that are the result of their recklessness.

In Phase IV of *Moonsongs*, imagery is also used to evoke the torture, pain, and suffering that despotic governments inflict on the masses:

When swagger sticks twine into
Blustering vipers in the trembling squares
Of our gathering fears
...
The general is up, up, up
The general is up



There is a beltful of scars

In the furrows of our sweating backs (33).

The passage is an evocation of the ominousness of military power in contemporary society. The swagger sticks, which are a symbol of military authority and power metamorphose into “blustering vipers”, a symbol of venom, deceit and death. The poem suggests that when this happens, it is a sign that the General is up and about, working his mischief, and we can expect “a beltful of scars” on “our sweating backs”.

While *Midlife* affirms a wholesome and just society, it negates all the forces that threaten to subvert the humanistic values of contemporary Nigerian society. The poet believes that natural providence has so abundantly endowed the society that humankind should neither starve nor thirst, except for the greed and rapacity of the power-mongers who, in “What the River Said”, “want to swallow the earth” and to “behead the world” (25). In “Human in Every Sense”, the poet declares himself at war with everything that undermines or contradicts a fulfilling human existence:

I am the spirit of the making mind . . .

At war with wills which say yes

To the blood-stained accent of unmaning edicts . . .

At war with the crocodile who swallows the minnows (40).

The creative spirit here pits itself against the tyrannous decrees which aim at emasculating and dehumanising the populace—“unmanning edicts”. It is remarkable that such edicts are expressed in “blood-stained accent”, which underscores the bloodlust of the despot who is appropriately and metaphorically compared to “the crocodile who swallows the minnows”. The predator-prey relationship between the crocodile and the hapless minnows is analogous to the relationship between the tyrant and the masses. The crocodile images the avaricious, predatory, and cannibalistic power-wielder.

In “Breaking Walls”, the army and their Generals are further portrayed as insensitive, inhuman, and blood-thirsty. Again the images are theme-laden:

And enter the generals

in crunching boots

and monologues

of talkative triggers



Their whiskers are iron
their lips stone slabs
of crimson edicts;
their gait is gore, stairs

Creak under their breaths;
Sandhurst in their lungs
empire in their dreams (66-67).

In the Generals' "crunching boots" is an onomatopoeic image, in which the crunching sound suggests the sense of breaking bones. "Talkative triggers" is another image whose sound suggests the rat-a-tat of machine guns. The metaphors that compare the Generals' whiskers to iron and their unsmiling lips to "stone slabs" cast them in a statuesque mould, with the implication of callousness and insensitivity. The Generals have the physical semblance but not the moral and affective essence of human beings, and for this reason, their edicts as well as their entire gait portend carnage and mayhem for mankind. It is also for this reason that they are said to have "Sandhurst in their lungs". Sandhurst refers to the Royal Military Academy for senior officers, but here it is also an imaginative pun on the sand and dust which supposedly fill up the Generals' lungs. This sand-dust pun and metaphor suggests the moral and spiritual barrenness of the graduates from Sandhurst; it also recalls a similar image in Wordsworth's "Excursion":

The good die first
And they whose hearts are dry as summer's dust
Burn to the socket.

This idea of a military despot as a reckless horseman or charioteer is further developed in "The Horseman Cometh", a title which insinuates both the archaism and anachronism of the "horseman" in a modern society. The images attending the arrival of the horseman are those of death: "A horseman gallops to power" and "torture chambers multiply apace/and the noose thickens, descending" (45). The horseman is further imaged as a conquistador, a subjugator:



A new horseman
with guns in the saddle
one for dissidents at home
another for maddening rivals

A new horseman
with trust in might
he will build arsenals
in place of barns
and prod the poor
to gorge on bullets (45).

In the horseman's atavistic consciousness, arsenals are more important than barns of food. Nwachukwu-Agbada has observed that Osundare's use of such archaisms as "horseman" and "cometh" is "for the sole purpose of creating original humour" (77). The medieval image of an egotistical horseman is ridiculously out of place in a modern society. The image of the military class, especially its leadership, as a cannibalistic, brutal, exploitative and generally insensitive lot, recurs in the works of second generation Nigerian poets. We can instance, among others, Joe Ushie's *Eclipse in Rwanda* (2004) and *A Reign of Locusts* (2004), Nnimmo Bassey's *Poems on the Run* (1995), and Tanure Ojaide's *Fate of Vultures and other Poems* (1990).

CONCLUSION

Niyi Osundare has been shown to be both insistent and consistent in his castigation of social injustice, corruption, maladministration, and despotism. While he shares the same thematic concerns as the older generation of Nigerian poets before him, his choice of traditional oral poetics—vernacular idiom, simple diction, lucid language, and traditional imagery—make his poetry easily accessible to the non-specialist and non-erudite reader. This is as much to say that his concern with social and political themes as well as the accessibility of his style and technique puts his writings directly in the domain of public poetry.

This study has examined Osundare's use of imagery as one of the techniques he uses to convey and amplify his dominant themes. It has discovered that Osundare's use of imagery, besides enriching his poetry with semantic and interpretative nuances, also results in creative allusions, puns, paradox, contrast, and irony. Furthermore, his choice and use of traditional imagery rather than exotic and outlandish images create a feeling familiarity among his readers, and the attendant sense community between the poet and his audience that has been Osundare's poetic ambition from the beginning.



REFERENCES

- Addison, Joseph. "The Pleasures of the Imagination". *Selections from The Tatler and the Spectator of Steele and Addison*. Ed. Angus Ross. Middlesex: Penguin Books, 1982. 364-406.
- Aiyejina, Funso. "Recent Nigerian Poetry in English: An Alternative Tradition". *Perspectives on Nigerian Literature: 1700 to the Present 1*. Ed. Yemi Ogunbiyi. Lagos: Guardian Books, 1988. 112-28.
- Ayodeji, Adewuji A. "Gauging the Masses's Mess: Suffering and Smiling: The Poetics of Self-Annihilation in the Poetry of Niyi Osundare." *International Council of English and Literature Journal (ICEL)* 1(1) 2021. 6-14.
- Basse, Nnimmo. *Poems on the Run*. Ibadan: Kraft Books, 1995.
- Clark, John Pepper. *A Decade of Tongues*. London: Longman, 1981.
- Coleridge, Samuel Taylor. "Biographia Literaria". *Criticism: Twenty Major Statements*. Ed. Charles Kaplan. Scranton: Chandler, no date. 303-25.
- Diala, Isidore. "Burden of the Visionary Artist: Niyi Osundare's Poetry." *Contemporary Literature* 57.3. 379-409.
- Egya, Sule. *Poetics of Rage: A Reading of Remi Raji's Poetry*. Ibadan: Kraft Books, 2011.
- Jeyifo, Biodun. "Niyi Osundare". *Perspectives on Nigerian Literature: 1700 to the Present 2*. Ed. Yemi Ogunbiyi. Lagos: Guardian Books, 1988. 314-20.
- Kato, Cecilia D. "Form as an Instrument of Social Consciousness in the Poetry of Niyi Osundare". *The Poetry and Poetics of Niyi Osundare*. Ed. Emma Ngumoha. Enugu: Jemezie Associates, 2003. 128-140.
- Longinus. "On the Sublime". *Criticism: Twenty Major Statements*. Ed. Charles Kaplan. Scranton: Chandler, no date. 52-90.
- Nwachukwu-Agbada, J. O. J. "Lore and Other in Niyi Osundare's Poetry". *New Trends and Generations in African Literature*. Ed. Eldred Durosimi Jones. New Jersey: African world Press, no date. 73-86.
- Ojaide, Tanure. *Fate of Vultures and Other Poems*. Lagos, 1990.
- Osundare, Niyi. *Horses of Memory*. Ibadan: Heinemann, 1998.
- . *Midlife*. Ibadan: Heinemann, 1993.
- . *Moonsongs*. Ibadan: Spectrum Books, 1988.
- . *Songs of the Marketplace*. Ibadan: New Horn Press, 1983.
- . *Village Voices*. Ibadan: Evans Brothers, 1984.
- . *Waiting Laughters*. Lagos: Malthouse Press, 1990.
- Stauffer, Donald. "The Nature of poetry". *Literary Types and Themes*. Eds. Maurice McNamee, James E. C. and Joseph A. R. New York: Holt, Rinehart and Winston, 1966. 521-26.
- Ushie, Joe. *A Reign of Locusts*. Ibadan: Kraft Books, 2004.
- . *Eclipse in Rwanda*. Ibadan: Kraft books, 2004.
- Wordsworth, William. "Excursion". *Poetical Works*. Ed. Thomas Hutchinson. London: Oxford University Press, 1969.