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Manifestations of Times and Seasons: Analysis of Images in a Selection of Nature Poems from Niyi Osundare's *Songs of the Marketplace*

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Abstract:

Songs of the Marketplace (1983) is Niyi Osundare's first volume of poetry. It marks his incursion into recognition as a literary artist and also gives an indication of his vision as a poet. Specifically, however, the section used for the analysis titled: "Songs of Dawn and Seasons" essentially examines nature, and its various states such as the seasons, dawn, and even eclipses. It also shows how such natural phenomena affect people's way of life and their livelihood. The poems specially considered from Songs of the Marketplace (1983) are the five nature poems from the section, "Songs of Dawn and Seasons" namely: "Dry Seasons", "Dawn I", "Sundown", "Autumn I" and "Autumn II." These poems were chosen because they are representative of the phenomena of dawn, sunset and the seasons. The titles of the poems point to the poet's focus on nature as a phenomenon. However, a discussion of each poem established a relationship between the phenomenon and other aspects of nature. The poems also portray the effect that the phenomena have had on the community, sometimes represented by the persona. The poet's deliberate choice of imagery was to humanise the phenomenon in order to bring a particular experience to our awareness. Altogether, the poems represent varying manifestations of time by exploring the relationship time has with nature and their collective effect on human beings. The poet's carefully chosen sensuous words successfully capture the images he wants to evoke, and thus makes the experience of nature come alive – forcing the reader to pay even closer attention to this phenomenon whose effect on the livelihood of human beings is usually unappreciated.

Keywords: Seasons, nature, sensuous, sensual, humanise

1. Introduction

*Songs of the Marketplace (1983) is Niyi Osundare's first volume of poetry. It marks his incursion into recognition as a literary artist and also gives an indication of his vision as a poet. With a Marxist orientation, Osundare eloquently exposes in *Songs of the Marketplace (1983)*, the poor social, economic and environmental conditions of the under-privileged masses of Africa. The collection, in its entirety, reveals the abuse of political power and uncovers the corruption of leaders to whom the well-being of the people has been entrusted.*

The volume is divided into four sections namely, "Opening," "Songs of Home and Around," "Songs of Dawn and Seasons" and "Closing." The section titled "Opening" contains a single poem, 'Poetry Is', in which the poet defines his conception of the nature and function of poetry. The next section, "Songs of Home and Around" considers issues of the abuse of political power, corruption, ignorance and injustice. "Songs of Dawn and Seasons" essentially examines nature, its various states such as the seasons, dawn, and even eclipses. It also shows how such natural phenomena affect people's way of life and their livelihood.

In the single poem "I Sing of Change", which is in the final section, the poet states his vision of a world free of oppression and free of the creation of artificial barriers.

The poems to be specially considered from *Songs of the Marketplace (1983)* are the five nature poems from the section, "Songs of Dawn and Seasons" namely: "Dry Seasons", "Dawn I", "Sundown", "Autumn I" and "Autumn II." These poems were chosen because they are representative of the phenomena of dawn, sunset and the seasons.

2. "Dry Seasons"

"Dry Seasons" explores the suffering and stifled growth that the condition of dryness brings, and shows a longing for the earth's regeneration by means of rain. The poet uses simple but carefully selected words to present the event.

The poem opens by presenting a description of the weather, whose sights and sounds promise rain:

The sun stands smothered
and clouds heavy exchange
groans of parturition (Lines 1-3).

In this opening stanza, the poet paints a vivid visual image of a darkening sky due to the clouds that are heavy with rain, and that have completely put out the sun's light. He achieves this by his choice of the word 'smothered' which is an effective way of showing how

completely the clouds enshroud the light emanating from the sun. The darkened sky seems to indicate that the clouds are on the verge of releasing the rains they carry.

In describing the expectation of rain, the poet humanizes nature by the use of the sexual metaphor of birthing: “and clouds *heavy* exchange / groans of parturition.” Here, the word “heavy” aptly evokes the image of an expectant woman due to deliver at any moment. “Groans of parturition”, which describe the cries that accompany the labour pains experienced by expectant mothers, is a metaphor that the poet employs to skilfully imitate the sound of thunder that usually precedes rain.

The poet’s interest in sound is seen in his use of alliteration. In the very first line: “the sun stands smothered,” we notice a deliberate use of alliteration seen in the repetition of the /s/ sound. This device makes the line rhythmical, flow smoothly, and sound pleasant to the ears.

In the second stanza, the poet reveals the reason why the rain’s absence is of such concern:

It’s a long time now
since we heard the
pattering cry of a new born (lines 4 – 6).

The phrase “pattering cry” is an onomatopoeic capture of the sound that the rain makes when it hits the earth. It is a welcome sound that indicates birth, and shows that the child is alive and healthy. Here, the poet’s presentation of the rains hitting the earth is captured through the metaphor of a new born baby’s cry of life – a humanization of nature in order to present the idea of birth. The rain is therefore a metaphor of the regeneration of the earth. The pattering cry of the new born is a metaphor of the earth’s regeneration by the rain described as “shafts of birth” (line 9).

The third stanza, like the first, is a visual description of the physical environment:

For some time
it’s been dry suffering
maize leaves toughening
into sisal, the tendril
collapsing on stakes,
heads turning sunburnt
and the earth hot like
molten steel (lines 10 – 17).

Clearly, the effect of the dryness and heat is suffering. The tender tendril is unable to survive this situation and is thus “collapsing on stakes.” One can picture the dying plant whose head has now become sunburnt from the intense heat: “and the earth hot like / molten steel”. The poet predicts sadly, perhaps from the experience of previous years’ harvests, that the year’s harvest will also be poor: “the cob this year / will *rustgrey tasselled* / the tuber *undersized*” (emphasis mine), (lines 18-20).

In the final stanza it is suggested that the villagers believe that they know the dry season is the work of the village rainmaker or the man ‘up there’ who fans the clouds away.

“Dry Seasons” therefore presents the condition of dryness and its related unpleasantness that pervades the dry season. The poet successfully brings this to our attention through his careful choice of images created through words that paint vivid pictures of sight and sound. The image presented is an enactment by the choice language to bring to our awareness this reality.

3. “Dawn I”

In “Dawn I”, Osundare attempts to depict the essence and significance of dawn through sensory awareness. The poet does this by showing that dawn encapsulates senses such as touch, taste, sound and sight. It is interesting to note that each stanzaic description of dawn is not limited to any one sense in particular but involves other senses – the poet’s attempts to demonstrate the multiple sense relations that he believes are embodied in this event.

For example, in the first stanza, the poet-persona first describes dawn as: “fresh / like godwine / *descending* from palmtop...” (line 1-3). Here, “fresh” together with “godwine” immediately arouse the sense of taste, suggesting that dawn tastes like strong, undiluted wine whose sweetness is fit for the gods. But Osundare’s description also paints a visual image of regal movements. His choice of the word “descending” instead of “flowing”, “pouring”, or “dripping” captures the image of a royal personage majestically descending from the throne to meet subjects.

He uses alliteration in “Dawn I” to positive effect as seen in his depiction of dawn: “here strong I stand untouched / by the water of a woken day” (line 5-6). In this instance, the persona uses a unique description to demonstrate the purity and independence of the event of dawn. The thrill in the boast is captured in the rhythmic flow of sound: “here strong I stand untouched” and “water of a woken day” (line 6).

In the second stanza, the persona describes dawn as “soothing / like blended serenade” (line 7-8). The adjectival “soothing” typically connotes a feeling of touch, but here the poet’s comparison of the sounds of dawn to a “blended serenade / of bird and insect” evokes a clear image of sounds made by birds and insects at the beginning of the day which the persona finds pleasant and agreeable. The poet’s choice of words enables us to get a sense of the reality presented – an association of a reality for which there is no other way of presenting.

The poet describes a typical scene at the beach where young girls go to have fun: “beach breezes / unmasking mini dressed Yemoja... / foretreading wavewashed sands” (line 12-14). The persona’s choice of the word “unmasking” to describe how the breeze blows up the skirts of the girls and reveals their nudity is very skilful.

The persona also represents dawn as a signified, describing it as a “spirit” that is “punctual” and “hospitable” for it is prompt and accommodates both light and darkness. It marks the end of darkness and the beginning of daylight. Dawn is therefore a very important period of transition. It signals the period of calm, of inactivity, of preparation before an activity. The poet suggests that dawn serves a spiritual function as purifier: clearing the path and paving the way for an activity to take place. It is a period that precedes the early morning, “foretreading wavewashed sands / before acolytes’ assorted toes / trooping in for a dip” (line 14-16). Dawn prepares the beaches for the majority of the people who want to have fun at the beach.

In the final stanza, the persona describes dawn as being “crisp / like a flower furred” (line 17-18). His choice of the word ‘crisp’ pertains to touch but in the context of the poem, the visual image of the flower that is “furred” is vividly portrayed. The choice of a furred flower to depict dawn is very appropriate, for a furred flower represents the beginning stage of the flower’s full expression of its beauty. Therefore, in the description of dawn in the third stanza, Osundare’s poetic choice of “crisp” embodies both senses of touch and sight, a means by which the reader is able to grasp the reality presented by the poet.

The poet portrays how complex dawn is by using the metaphor of a flower to describe it. Hence, in “I feel the secreting / of early juice in / the pistil of my knowing / cool wet like the lip of / earth” (line 19-23) which exemplify sexual imagery, emphasis is placed on the sense of touch, whereas in “folded budding” and “petal of earth’s preblossoming” we are presented with a metaphor of a beautiful flower which suggests that the earth is full of the promise of life and beauty, and also prefigures and emphasises the earth’s regenerative powers.

In this poem, Osundare’s technique of highlighting the sexuality and sensory representations of the environment and nature in general is intended to demonstrate that dawn is a tangible phenomenon or experience available to all, but the poet makes it accessible through his poetry.

4. “Sundown”

As a complement to “Dawn I” and “Dawn II,” periods that mark the beginning of the new day and its related activities, “Sundown” is a poem in which the setting sun, ironically, also serves as a signifier that marks the beginning of several activities. In ‘Sundown’, Niyi Osundare experiments with form, creating symmetry by placing a pair of couplets side by side in three movements or rounds. He does this in an attempt to capture, through sensory perceptions of sight and sound, the various activities that precede sunset which the poet states may end some activities but also signifies the beginning of others. Even if the day has ended, it does not mean that life has ended, for there is still a flurry of activities involving human beings and even nature during the night.

Osundare successfully captures the phenomenon of the setting sun through his careful selection of the present continuous form of active verbs to indicate that even at the close of the day, there are still bustling and lively activities that are ongoing, even at a time when darkness is falling and nature is supposedly settling for the night:

Rooster roosting	/	hearth sizzling	/	sun exiting
Nightbirds cooing	/	embers greying	/	orange valedicting

(line 1-2)

In the first couplet, emphasis is placed on sight and sounds. One can see the rooster climbing onto its perch in relative inactivity and quiet, but we see a contrast in the nightbird’s “cooing”, a soothing, low, soft call. The poet also captures two different activities involving fire: “hearth sizzling” is an onomatopoeic sound that indicates burning or frying and “embers greying” shows the ashes from wood that is burning out. The ‘sizzling’ of the hearth and the ‘greying’ of embers are very effective in creating mental pictures of the events depicted. The third movement of the first couplet is a visual description of the sun setting as the fiery gold colour is now dimmed to “orange”. The choice of the word “valedicting” suggests that the sun is purposefully signalling that he is retiring for the day, yet other activities are just about to begin. “orange valedicting” is an appropriate portrayal of the sun, which is orange, bowing out for the day.

In the second couplet, the poet skilfully shows that the horizon closes with the setting sun. His choice of “earthysky mating” (line 4) is a clever sexual description of how the earth and sky seem to unite in the distance. This description also shows the thriving relationship that exists between the sky and the earth; the earth and sky look fused or joined together. In African traditional society, the sky is believed to be masculine while the earth is considered feminine. Therefore, when the sky releases rain unto to earth, the sky is believed to be making a hitherto sterile earth, fertile. The poet also shows in the second movement sexual activities involving humans at this time: “coquettes kissing” (line 3) and “courter’s crooning” (line 4) to their intended. But these are activities and events that occur due to the setting sun providing the right mood for this human activity.

The third couplet presents the “winking” of the stars to show how they sparkle, and the “beaming” of the moon to indicate the inviting look of pleasure the light from the moon seems to exude. The choices of ‘winking’ and ‘beaming’ are deliberate – intended to humanize the stars and the moon. The second movement however presents a subtle picture of economic abuse. In “manager’s wining” and “labourers pining,” we see some form of exploitation as managers are seen to be extracting as much work and profit from the labourers while they in turn are left in penury, yearning for what they in all likelihood would never get. The extent of this brutal treatment becomes clearer when we realise that it is late in the day (sunset) yet the managers are bent on demanding more work from these labourers.

In the final couplet, the poet presents to us the reality of the activity of religious groups, which usually occur in the evening. He states that in a “Ramadan evening” one can find the “muezzin blasting”. The choice of the word “blasting” to describe the Muslim call to prayer betrays the poet’s dislike of the loudness of the sound emanating from the mosques which to him is probably noise. Nevertheless, the poet’s presentation is indeed a capture of the activity of the mosque. His description of the activities of Christians as

“brooding” is not complimentary either, as he notes that their activities, although in contrast with the sounds from the mosques, and the booming of the clubs, is low in pitch.

The poet goes further to point out the socio-economic conditions of two contrasting communities. By referring to Ikoyi as “glowing”, he invites us to immediately associate the place with wealth and developments as the settlement has adequate lights which suggest constant electricity supply for the inhabitants who can afford it. But we find the opposite living condition in Ajegunle, a locality which we are told is “smogging,” that is to say, the air is heavily polluted and therefore is unhealthy for human habitation.

“Sundown” therefore marks more than the activities that occur during and after the period that the sun sets. In “Sundown”, the setting of the sun sparks off a series of activities involving events in nature. Altogether, the poem suggests that not all ‘natural’ phenomena are in fact natural but are fused with man-made influences. It presents the secular and spiritual, the natural and artificial, the extravagant and the deprived. The poet’s presentation of this phenomenon and its effect on human activity is captured by the vivid images painted by his word choices.

5. “Autumn I”

“Autumn I” is a poem that captures the sights and sounds of the season. Through carefully selected words and images, the poet attempts to recreate his experience of the event to the reader.

At first glance, Niyi Osundare’s poem about the season of autumn might seem out of place. This is because autumn is a season that is alien to Africa and the poet usually talks about the African environment. However, we note that Niyi Osundare, even though “farmer born” and “peasant bred,” has also been influenced by Western Education and culture as explored by scholars such as Kofi Mensah in his essay, “Niyi Osundare As Nature Poet: A Simple Sentimentality.” By choosing to write about autumn, Osundare extends his poetic vision to embrace a universal audience.

In “Autumn I,” the poet-persona expresses his fascination with the sights and sounds of the Autumn season. The persona’s experience of autumn is mainly projected via visual and auditory imagery. In the first stanza, the poet’s presentation of the environment and events is viewed through carefully selected words – nouns, verbs and adjectives.

Cascades of
yellowing leaves caress
my crown my feet
cherish the rustle. (line 1-4)

The choice of “cascade” effectively portrays the image of tiers of leaves falling upon other leaves, and falling on his head gently as if they were caressing his head. “Yellowing leaves” (line 2) also describe the colour of the leaves. The poet admits to enjoying the sound the fallen leaves make as he steps on them: “my feet / cherish the rustle” (line 3, 4).

In the second stanza, the poet shows how sparse the leaves on the trees are by noting they “leak shards / of sunlight down the / roots” (line 6-8). Had the tree been dense with leaves, sunlight would not penetrate through to the roots. The poet’s intelligent description of the trees leaking sunlight truly captures the characteristics of Autumn.

Further, the loss of leaves is compared to the loss of human hair:

june’s heated
wig is receding longing
for april’s quick transplant (Lines 8-10).

Here we note that June is the period at the heart of summer and the sun is at its most intense during this time. The heat impacts on the leaves (“wig”) and makes them dry, therefore, making them prone to fall off their stalk. But April is a season marked by freshness and rejuvenation, where a “quick transplant” (line 10) can be done to alleviate the damage caused by the heat and restore the tree to its previous lushness – a freshness that is brought about by spring. The persona’s reference to “quick transplant” is effective in denoting how short the period lasts. It is interesting to note how the poet makes use of alternating identification by transferring the attribute of one item unto another and vice versa. For example, in stanza 1, the poet refers to his head as “my crown” where “crown” is a word that is often used to describe the shape of the top of trees. Conversely, in the second stanza, a wig which is a human item is given to the trees. This sharing of qualities serves to support Osundare’s technique of not only humanizing nature, but also showing that he, and by extension, man, shares similar traits with his environment.

The poet is unwilling to disturb the serenity and beauty of the fallen leaves on the ground. He describes his careful walk on the colourful leaves as he attempts to reach out to a tree:

I soft-tread a carpet
of gold seeking
just seeking a bark
to clutch. each carries
nature’s thorns or
thorns of parliament (Line 11-16).

The reference to “carpet of gold” projects a visual image of the beauty of the leaves that have been laid on the ground like a carpet. The phrase “thorns of parliament” is an attempt to capture the group of thorns that are on the tree’s bark.

The persona successfully presents the scenery of leaves falling and shows how he manages to peer through them to observe that the sun’s rays are rather weak or have reduced in intensity:

I look through
the window of falling

leaves the westering
 sun grudges feeble
 rays like a swansong. (Line 17-21)

The use of “window” helps to describe the spaces between the falling leaves. The phrase, “grudges feeble rays” is very effective in showing the reluctance or begrudging manner in which the sun lets minimal light through. Reference to the West in “westering / sun” is ambiguous, suggesting both the climate of the west, and also, the fact that when the day is over, the sun, stripped of its fiery and intense heat, rests in the west.

Osundare also employs multiple senses that are intertwined. The persona demonstrates how these senses interrelate:

nearby, I drink
 the sound of tunnelling
 stream tumbling into a weir (line 22 – 24)

The gustatory word “drink” together with the sound made by the stream as it tumbles into a weir aptly demonstrates the extent to which the persona is aware of his environment.. From the experience of drinking in the sounds of the stream, the persona’s hearing is drowned by the sounds created through the activity of the flowing stream: “my ear lost...” (Line 25) even as he appreciates the auditory imagery presented by activities in the stream by “fishes foam and pebble” (line 26-27).

In the final stanza, the persona states that he had been away and is now returning home:

Home, sojourner
 home now, with
 squirrels starting
 at your every step (line 28-31).

In the above stanza, the poet-persona reveals that he had travelled to a foreign land and had now returned to his native homeland. The word “sojourner” indicates that he had been away from home for quite a while. Even the squirrels “start” at his approach – a clever way, through sound, that the poet uses to demonstrate the surprise that his return evokes. Therefore, through carefully selected images and words, the poet successfully brings to our awareness reality of the autumn season.

6. “Autumn II”

If “Autumn I” is a presentation of the colours, sights and sounds, ‘Autumn II’ focuses on the harvesting activities of the season, capturing the sensuous and sensual qualities of the fruits, crops and produce.

In the first stanza, the imagery employed has the combined effect of playfulness and violence. The poet describes the harvesting of wheat but employs the adjectival “beheaded” to represent cutting. The image of violence is reinforced by the use of the dripping of sap which can be likened to blood seeping from a wound. The poet completes the image by stating that “combine guillotines” (line 3) (used in place of combine harvesters), tools and contraptions used in beheading men, that is, the ‘massacre’ are seen “humming triumph” (line 4), as if each machine was singing to itself. The tone of the poem is light, almost taunting portrayed in how the poet accurately shows the onomatopoeic sound of ‘humming’ made by the machine.

The second stanza is a pictorial presentation of the grains being bagged. The poet shows how the grain pours into the sacks by using the word “tumbling” (line 6); an unrestrained free flowing movement of grain being poured together with the chaff that would later be separated on “winnowing day” (line 8), a time when wholesome grain will be separated from chaff.

It is interesting to note that, as the poet continues to observe the harvest of the crops, he initially confirms the smell of a garden: “plummy aroma / of striated gardens” (line 9, 10) then ironically wonders, “is the aroma all plum?” (line 11, 12). This dilemma is probably based on the poet being assailed by several smells, perhaps due to the striated gardens which seem to suggest the presence of different kinds of plants but the dominant smell being a plummy aroma. The effect of this dilemma is to show the sheer arresting delights that nature affects.

The poet’s choice of “globular” (line 13) and “obese” (line 13) to describe the tomatoes in the garden, in the fourth stanza, provides an appropriate depiction of the tomato fruit as the fat tomatoes bend the tiny branches they hang on due to their weight so they “surrender on ridge brows / juice-soft” (line 14, 15). The freshness of the tomato fruit is captured in the choice of “squelching streamlets” (line 19), a description that evokes images of the tomato fruit squirting its fresh juice steadily and fluidly like a “streamlet”.

The poet also portrays the event of the wind blowing at the apple tree and making it swing; a wind that is so strong that a twig breaks off the tree and falls to the ground:

Lipteasing
 The apple rocks
 In the hammock of the wind
 Twig-crashing at
 Ripening hour
 To keep the tryst with earth (line 21-26)

By describing the apple as lipteasing, the poet arouses the sense of taste and also suggests how inviting the apple fruit looks. The apple basks in its status of prominence by swinging gracefully in the wind as it drops from the tree: “apple rocks / in the hammock of the wind / twig-crashing at / ripening hour” (line 22-25). By comparing the ripening hour to a tryst, the poet highlights the event of time which is an important aspect of nature. This choice shows the importance of time to growth and development in nature.

Also mature is the cabbage fruit which is described – accurately showing its physical characteristics. It is “close fist” and it also “conceals”. These word choices portray images of a closed fist concealing a valuable secret which in this case is a rather out-of-this-

world taste that is “hell-sweet” (line 31) that the cabbage plant coyly keeps away from the seeking eye. It has to be prised open with the sickle to eventually reveal “a leafy onion of surprise” (line 33), a fruit about which the poet paradoxically remarks: “green is ripe” (line 34), to indicate that when the fruit is green, then it is mature.

Indeed, we cannot miss the poet’s awareness and control of language borne out of his careful study of the environment. His choice of words is conscious and deliberate and their effect is striking and delightful.

In the final couplet, the poet poses an ironic but rhetorical question about the function of the sickle. This reinforces the earlier paradox of green being ripe as, in this case, the sickle is both sower, that is as a tool used to prune and shape the crop, and reaper, a tool used to harvest the crop. But apart from the factual statement he makes about the function of the sickle, it seems the poet, here, is being rather indulgent in his use of rhetoric.

‘Autumn II’ is therefore a presentation of a harvest of fruits and products reaped during the season of Autumn. Through sensuous language, the poet successfully portrays Autumn as a season where nature’s vegetation is seen at its liveliest and most productive. Autumn represents the season of a promise fulfilled. It is a surety that in spite of whatever might transpire in the other seasons during the course of the year, the autumn season marks a time to celebrate the best things that nature has to offer. The dominant theme in Autumn II, therefore, is nature’s ability to produce crops and fruits for the benefit of human beings.

7. Conclusion

Songs of the Marketplace, the earliest collection, portrays a melting point – presenting people from various backgrounds, as well as phenomena and environment. Specifically, the nature poems are made up of certain aspects – the flora and phenomena (events) such as clouds and sky – that constitute nature. What is striking in the collection is the limited presentation of the fauna which also constitute nature. The tone of the poem is generally ambivalent and searching.

The poems analysed were: “Dry Seasons”, “Dawn I”, “Sundown”, “Autumn I” and “Autumn II”. The titles of the poems point to the poet’s focus on nature as a phenomenon. However, a discussion of each poem established a relationship between the phenomenon and other aspects of nature. The poems also portray the effect that the phenomena have had on the community, sometimes represented by the persona.

Much of the presentation of nature is through visual, auditory and tactile imagery; suggesting that most of the realities portrayed by the poet are often not related to taste or smell. The poet’s presentation of phenomena is further reinforced by the use of carefully chosen active verbs, adjectives and adverbs which dramatise the reality that the persona presents in the poems.

The use of sensual imagery is spare, and where employed, it is to humanise the phenomenon in order to bring the experience to our awareness. For instance, in “Dry Seasons,” the poet employs the metaphor of being in labour to describe the state of clouds that promise rain. This proves to be most effective in presenting the image of dark clouds that look set to release rain amidst the sounds of thunder which the persona presents as “groans of parturition.”

It is interesting to note that Niyi Osundare first gives us an indication of his interest in climate change in “Dry Seasons”. However, Osundare presents the community’s awareness of their environment through the eyes of a villager who attributes the drought to supernatural causes. Also, “Autumn I” and “Autumn II” are poems that give the collection an exotic colouring. But even these poems about an alien season, are not out of place as we can deduce that they are also ‘songs’ not from home but from around. More importantly, the poems on Autumn reveal the influence of foreign culture on the poet.

Altogether, the poems represent varying manifestations of time by exploring the relationship time has with nature and their collective effect on human beings. The poet’s carefully chosen sensuous words successfully capture the images he wants to evoke, and thus makes the experience of nature come alive – forcing the reader to pay even closer attention to this phenomenon whose effect on the livelihood of human beings is usually unappreciated.

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