



**Revue Internationale de Langue,  
Littérature, Culture et Civilisation**

**Actes du colloque international**

**Vol. 2, N°2, 30 novembre 2021  
ISSN : 2709-5487**

# **Revue Internationale de Langue, Littérature, Culture et Civilisation**

**Actes du colloque international sur le thème :**

**« Justice créatrice, droits humains et responsabilité au service  
de la paix »**

***“Creative Justice, Human Rights and Responsibility as Passes to Peace”***

**Revue annuelle multilingue  
Multilingual Annual Journal**

**www.nyougam.com  
ISSN : 2709-5487  
E-ISSN : 2709-5495  
Lomé-TOGO**

## ***Revue Internationale de Langue, Littérature, Culture et Civilisation***

Directeur de publication : Professeur Ataféï PEWISSI

Directeur de rédaction : Professeur Essodina PERE-KEWEZIMA

Directeur adjoint de rédaction : Monsieur Mafobatchie NANTOB (MC).

### **Comité scientifique**

Professeur Komla Messan NUBUKPO, Université de Lomé,

Professeur Léonard KOUSSOUHON, Université Abomey-Calavi,

Professeur Issa TAKASSI, Université de Lomé,

Professeur Yaovi AKAKPO, Université de Lomé,

Professeur Koffi ANYIDOHO, University of Legon,

Professeur Augustin AINAMON, Université d'Abomey-Calavi,

Professeur Essoham ASSIMA-KPATCHA, Université de Lomé,

Professeur Abou NAPON, Université de Ouagadougou,

Professeur Martin Dossou GBENOUGA, Université de Lomé,

Professeur Serge GLITHO, Université de Lomé,

Professeur Kossi AFELI, Université de Lomé,

Professeur Kazaro TASSOU, Université de Lomé,

Professeur Méterwa A. OURSO, Université de Lomé.

### **Comité de lecture**

Professeur Ataféï PEWISSI, Université de Lomé,

Professeur Komlan Essowè ESSIZEWA, Université de Lomé,

Professeur Ameyo AWUKU, Université de Lomé,

Professeur Laure-Clémence CAPO-CHICHI, Université Abomey-Calavi,

Professeur Dotsè YIGBE, Université de Lomé,

Professeur Koutchoukalo TCHASSIM, Université de Lomé,

Professeur Minlipe Martin GANGUE, Université de Lomé,

Professeur Essohanam BATCHANA, Université de Lomé,

Professeur Didier AMELA, Université de Lomé,

Professeur Vamara KONE, Université Alassane Ouattara de Bouaké,

Professeur Akila AHOULI, Université de Lomé,

Professeur Gbati NAPO, Université de Lomé,

Monsieur Tchaa PALI, Maître de Conférences, Université de Kara,

Monsieur Komi KPATCHA, Maître de Conférences, Université de Kara,

Monsieur Innocent KOUTCHADE, Maître de Conférences, Université d'Abomey-Calavi,

Monsieur Ayaovi Xolali MOUMOUNI-AGBOKE, Maître de Conférences Université de Lomé,

Monsieur Damlègue LARE, Maître de Conférences Université de Lomé,

Monsieur Paméssou WALLA, Maître de Conférences Université de Lomé.

**Secrétariat**

Dr Komi BAFANA (MA), Dr Atsou MENSAH (MA), Dr Hodabalou ANATE (MA), Dr Akponi TARNO (A), Dr Eyanawa TCHEKI.

**Infographie & Montage**

Dr Aminou Idjadi KOUROUPARA

**Contacts :** (+228) 90284891/91643242/92411793

Email : [larellicca2017@gmail.com](mailto:larellicca2017@gmail.com)

© LaReLLiCCA, 30 novembre 2021

ISSN : 2709-5487

Tous droits réservés

### Editorial

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

RILLiCC met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

Professeur Ataféï PEWISSI,

Directeur du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA), Faculté des Lettres, Langues et Arts, Université de Lomé.  
Tél : (+228) 90284891, e-mail : sapewissi@yahoo.com

### ***Ligne éditoriale***

**Volume :** La taille du manuscrit est comprise entre 4500 et 6000 mots.

**Format:** papier A4, **Police:** Times New Roman, **Taille:** 11,5, **Interligne** 1,15.

### ***Ordre logique du texte***

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

- un titre en caractère d'imprimerie ; il doit être expressif et d'actualité, et ne doit pas excéder 24 mots ;
- un résumé en anglais-français, anglais-allemand, ou anglais-espagnol selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
- des mots clés en français, en anglais, en allemand et en espagnol : entre 5 et 7 mots clés ;
- une introduction (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres arabes ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- liste des références : par ordre alphabétique des noms de familles des auteurs cités.

### **Références**

Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir

plus, consultez ces normes sur Internet.

### **Présentation des notes référencées**

Le comité de rédaction exige APA (Auteur, année : page). L'utilisation des notes de bas de pages n'intervient qu'à des fins d'explication complémentaire. La présentation des références en style métissé est formellement interdite.

### **La gestion des citations :**

**Longues citations :** Les citations de plus de quarante (40) mots sont considérées comme longues ; elles doivent être mises en retrait dans le texte en interligne simple.

**Les citations courtes :** les citations d'un (1) à quarante (40) mots sont considérées comme courtes ; elles sont mises entre guillemets et intégrées au texte de l'auteur.

### **Résumé :**

- ✓ Pour Pewissi (2017), le Womanisme transcende les cloisons du genre.
- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

### **Résumé ou paraphrase :**

- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

### **Exemple de référence**

#### **Pour un livre**

Collin, H. P. (1988). *Dictionary of Government and Politics*. UK: Peter Collin Publishing.

#### **Pour un article tiré d'un ouvrage collectif**

Gill, W. (1998/1990). "Writing and Language: Making the Silence Speak." In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*. London: Mayfield Publishing Company, Fourth Edition. Pp. 151-176.

#### **Utilisation de Ibid., op. cit, sic entre autres**

**Ibidem (Ibid.)** intervient à partir de la deuxième note d'une référence source citée. Ibid. est suivi du numéro de page si elle est différente de

référence mère dont elle est consécutive. Exemple : *ibid.*, ou *ibidem*, p. x.

**Op. cit.** signifie ‘la source pré-citée’. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l’usage de *op. cit.* suivi de la page si cette dernière diffère de la précédente.

### **Typographie**

-La *Revue Internationale de Langue, Littérature, Culture et Civilisation* interdit tout soulignement et toute mise en gras des caractères ou des portions de textes.

-Les auteurs doivent respecter la typographie choisie concernant la ponctuation, les abréviations...

### **Tableaux, schémas et illustrations**

Pour les textes contenant les tableaux, il est demandé aux auteurs de les numérotter en chiffres romains selon l’ordre de leur apparition dans le texte. Chaque tableau devra comporter un titre précis et une source propre. Par contre, les schémas et illustrations devront être numérotés en chiffres arabes et dans l’ordre d’apparition dans le texte.

La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

### **Instruction et acceptation d’article**

A partir du volume 2 de la présente édition, les dates de réception et d’acceptation des textes sont marquées, au niveau de chaque article. Deux (02) à trois (03) instructions sont obligatoires pour plus d’assurance de qualité.

## Sommaire

|                                                                                                                                            |          |
|--------------------------------------------------------------------------------------------------------------------------------------------|----------|
| <b>Littérature .....</b>                                                                                                                   | <b>1</b> |
| De la guerre et de la paix dans le récit de l'enfant soldat : une lecture péjorative de <i>Sozaboy</i> de Ken Saro-Wiwa                    |          |
| Klohinlwélé KONE .....                                                                                                                     | 3        |
| Territorialité et paix dans <i>Le Lieutenant de Kouta</i> de Massa Makan Diabaté et <i>La vie et demie</i> de Sony Labou Tansi             |          |
| Eyanawa TCHEKI.....                                                                                                                        | 25       |
| La problématique du patriotisme dans <i>Le capitaine Alatriste</i> de Arturo Pérez-Reverte                                                 |          |
| Madéla Seyram BOUKARI.....                                                                                                                 | 43       |
| The Dent of Domestic Violence on Peace and Justice                                                                                         |          |
| Patchani Essosimna PATABADI.....                                                                                                           | 59       |
| Towards Humanising Individual Desires: From Iconoclastic to Allegorical Reading of the Epic <i>Gassire's Lute</i>                          |          |
| Kangnivi KODJOVI.....                                                                                                                      | 77       |
| The Rhetoric of Peace in McBagonluri's <i>Tears of a Rain Goddess</i> and Nyantakyi 's <i>Ancestral Sacrifice</i>                          |          |
| Idjadi Aminou KOUROUPARA.....                                                                                                              | 99       |
| Ethical Reading and Creative Justice in Covid Period: A Postmodern Perspective on Ngugi wa Thiong'o's "Dawn Of Darkness"                   |          |
| Damlègue LARE .....                                                                                                                        | 119      |
| Dramatic Devices: Effective Means for Socio-Political Transformation and Reformation in Frank Ogodo Ogbeche's <i>Harvest of Corruption</i> |          |
| Panaewazibiou DADJA-TIOU.....                                                                                                              | 135      |
| Breaking Adversity: A Literary Option for Constructing Peace in Anyidoho's <i>The Place We Call Home</i>                                   |          |
| Koffi Blèwussi KENAVOR .....                                                                                                               | 151      |
| Contrasting Two Ways of Maintaining Peace in <i>Tears of A Rain Goddess</i>                                                                |          |
| Djignéfa Ablam AGOUZE.....                                                                                                                 | 165      |
| Solving Gender Conflicts for Sustainable Peace in Suzan-Loris Parks's <i>Venus</i>                                                         |          |
| Afi Mawuko KECHIE .....                                                                                                                    | 185      |
| Les universités publiques et le projet national d'excellence et de paix                                                                    |          |
| Komi KPATCHA & Ataféï PEWISSI .....                                                                                                        | 209      |

|                                                                                                                                                                                             |            |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| Political Authority and Civil Disobedience in the United States of America: An Insight into the Conflict between the Needs of the State and the Right to Disobey Laws                       |            |
| Sènakpon Raoul AHOUEANGANSI .....                                                                                                                                                           | 225        |
| <b>Linguistique et Traduction .....</b>                                                                                                                                                     | <b>247</b> |
| “Fracture” discursive bipolarisée au Togo : recherche d’un new deal langagier pour la culture de la paix                                                                                    |            |
| Essodina Kokou PERE-KEWEZIMA .....                                                                                                                                                          | 249        |
| La langue au service de l’éducation pour la paix et la cohésion sociale                                                                                                                     |            |
| Essobozouwè AWIZOBA .....                                                                                                                                                                   | 267        |
| Investigating the Historical and Sociopolitical Lethal Effect of Language: A Semantic Study of the Causality Between the Hutu-Tutsi Otherness Discourse and the Genocide Outbreak in Rwanda |            |
| Cocou André DATONDJI .....                                                                                                                                                                  | 285        |
| Management of the Connection between Language Diversity and Social Peace                                                                                                                    |            |
| Ulrich Orlando Sèna HINDEME & Pédro Marius EGOUNLÉTI & Coffi Martinien ZOUNHIN TOBOULA .....                                                                                                | 299        |
| University Pedagogy: A Pathway to Development and Peace                                                                                                                                     |            |
| Akponi TARNO .....                                                                                                                                                                          | 319        |

## **LITTERATURE**

# **Breaking Adversity: A Literary Option for Constructing Peace in Anyidoho's *The Place We Call Home***

**Koffi Blèwussi KENAVOR**

Université de Lomé

[kenavorkoffi@gmail.com](mailto:kenavorkoffi@gmail.com)

Reçu le : 07/06/2021    Accepté le : 12/10/2021    Publié le : 15/11/2021

## **Abstract:**

This study examines the literary articulation of breaking the adversities engendered by European obsession of hegemony in Kofi Anyidoho's *The Place We Call Home*. From Hallidaian semiotics perspective and Womanist approach, the textual analysis of diction, tone, mood and themes in the poems reveals that the poems materialize a mediation between conflicting forces so as to achieve social peace, harmony and stability.

**Keywords:** Breaking, adversity, hegemony, mediation, social peace.

## **Résumé :**

Cette étude examine l'art de briser les adversités engendrées par l'obsession européenne de l'hégémonie dans *The Place We Call Home* de Kofi Anyidoho. Du point de vue de la sémiotique Hallidaïenne et de l'approche womaniste, l'analyse textuelle de la diction, du ton, de l'humeur et des thèmes des poèmes révèle que les poèmes matérialisent une médiation entre des forces opposées afin de parvenir à la paix, l'harmonie et la stabilité sociales.

**Mots clés :** Briser, adversité, hégémonie, médiation, paix sociale.

## **Introduction**

Anyidoho's genius and artistic endeavor are made remarkable in scholarly evaluations of his collections and particularly of his latest collection *The Place We Call Home*. Written out of his impatience with the historical, the political, the socio-cultural and ideological contexts of the dismembered African peoples, the poems in this latest collection, like the previous ones, are marked by the poet's intent to create in the hearts and minds of these peoples a new kind of consciousness, a new self-perception and new forces for their emancipation. For Kodjovi (2017), optimism and hope are key values Anyidoho reestablishes in continental

and diasporan African readers through the medium of his poems; values that constitute forces of survival, renewal and liberation in their history that is a record of 'fractures'. Besides this critical look of Kodjovi, it is important to say, as a reminder, that optimism and hope are concepts that primarily evoke in our mind a certain prevailing adversity to which they are remedies. The optimism the poems articulate is not for optimism sake, neither the hope for hope sake. It sounds, therefore, right that some ongoing antagonisms underlie the poems in the collection; and, optimism and hope are among the possible antidotes. There needs, thus, to go further and uncover other alternatives endowed in the poems, alternatives that militate for tranquility and harmony. Adika (2011), on his part, sheds light on how *The Place We Call Home* is Anyidoho's redefinition of the concept of African nation, a redefinition that transcends the colonial mandates and engages the poet in transnational adventures of kinship across the Atlantic. The urge to redefine the African nation or nations in the contemporary time suggests doubtlessly that the 'injuries' and 'offenses' of the African dismemberment continue to create unease and discomforts which demand 'healing'. If redefining the African nation or nations is to the effect of healing injuries, solving or preventing historical, political, cultural and ideological conflicts, Adika seems to have overlooked in his critical evaluation the prevailing antagonisms the poems articulate and which call for this redefinition. On this ground, it would be quite rewarding scrutinize these antagonisms so as to have insight into the transnational reconnections and the remedies they constitute.

The two scholarly evaluations let draw that no specific attention is paid to the atmosphere of adversities that underlies the poems; atmosphere to which the literary articulations of optimism, hope and nation redefinition stand as some of Anyidoho contributions to establishment of harmony and peace. The purpose of the current study is to prove through critical analysis of themes, diction, mood and tone that *The Place We Call Home* is both the artistic expression of Black peoples' adversities and ways to break them. Given the notice that African peoples and nations still have a long way to go in terms of establishing harmony, development and peace, this study would be a contribution the change of social outlook of at least

the readers from African background, edify their self-perception and esteem and consciousness towards their welfare and prosperity. It would as well let see how far they have contributed to the loss or establishment of harmony and peace.

To hit the target of this study, Semiotics from Halliday's stance and the Womanist approach will be used here and there to analyze diction, tone, structure and themes of the poems. My urge to use Semiotics is grounded in the argument that these literary ingredients manifest the contexts of their use or discussion (Halliday, 1985: 4). Since they manifest the contexts, they are bridges into in-depth meaning of the poems. Womanist approach is concerned with strategies of mediation in conflicting environment (Pewissi, 2017: 50-51). With its claims considered, this approach is quite helpful in scrutinizing Anyidoho's mediational strategies to establish peace. My study is structured around two titles. The first examines the Poetic Expression of the adversities in the enslaved, colonized and neo-colonized worlds. The second one discusses Anyidoho's poems as a mediational force to achieve peace.

### **1. Poetic Expression of Adversities**

Anyidoho's poems, woven with carefully designed and thought provoking style, constitute his imaginative representation of some human experiences. Addressing mostly the Black communities, the poems draw the readers' attention to the historical, cultural, political and emotional adversities that permeate the African countries; adversities that stand as stumbling blocks against the establishment of sound peace. The opening poem of the collection under focus here – appropriately titled "Prelude" – gives an overview of the antagonistic atmospheres of African countries.

In the poet's culture, the Ewe culture, the term "drum" is often used connotatively or as a symbol besides the musical instrument it indicates. In this opening poem, a poem enriched with imageries drawn from environmental happenings, cultural ingredients and dance rhythms, the adversities the African continent lives find their poetic articulation:

And The Drums  
The Drums guide our feet  
In this backwards-forwards dance  
    this forwards-backwards dance  
This *Husago* Dance  
This *Misego* Dance  
This Dance into a Future  
That ends in the Past.

Two steps forward  
to where Hopes  
rise like Rainbows.  
One step backward  
to where Sorrows  
fall like Tropical ThunderStorms (Anyidoho, 2011: 3).

In the foregoing lines, the term “Drums” bears a symbolic meaning rather than merely designating commonly known musical instruments. It symbolizes conflicts. Just as drums determine dances, conflicts determine people’s actions, thoughts and emotions. Considering this symbolic dimension of the term “drums” in Ewe culture and the socio-historical contexts the above lines speak of, the term “The Drums” actually stands for conflicting forces in the African countries: political misunderstandings, colonial and anti-colonial struggles, neocolonial and anti-neocolonial ideologies. It is this atmosphere of adversities – with African citizens in perpetual predicaments, the poet, in my view, announces in this opening poem. African countries are made unstable by the conflicting forces that animate their lives. Each qualitative leap or success of the national movements is made to fail by colonial or neocolonial forces. This atmosphere of instability finds its metaphorical expression in the rhythms of some Ewe dances. The forward and backward movements that spot national development projects in African countries find their artistic expression in “.. this forwards-backwards dance / this backwards-forwards dance / (...) Two steps forward / to where Hopes / rise like Rainbows / One step backward / to where Sorrows / fall like Tropical ThunderStorms”(Anyidoho, 2011: 4). Political crisis, civil wars, cultural and ideological clashes are the

“Storms” and the “Winds” against which Africa “leans” hopelessly and helplessly as a “Warrior tired from History’s Battle Fields”.

Slavery is one of the tangible issues of adversity addressed in *The Place We Call Home*. Anyidoho’s poetic articulation of the memories of this historical experience is of such poignancy that it triggers in the readers the feeling of re-living the adversity, this factual event of slavery represents. Apart from the shocks memories of dehumanization and heartlessness of slavery provoke, the unease and antagonism the poems ignite in the reader are as well in the same mood as that of the personas in the poems. An African reader’s awareness of where he or she belongs in this history and his or her awareness that this history and its fallouts have undeniably scarred his or her present life can but create the feeling of grudge within him or her against the Westerners.

I must begin with those countless millions  
who perished on our many fields of sorrow  
agony fields long grown to harvest point.  
They who died fighting the slave raiders  
And those who died on the shackled march to the Coast  
They who died in dark dungeons  
And those who died on the turbulent Middle Passage  
They who died on the countless auction blocks  
And those who died in endless chains gangs  
on the cotton fields in the sugar mills  
in the gold and silver mines  
and in boiling plants of urban jungles (Anyidoho, 2011: 11).

The foregoing lines are from “Ancestral Roll-Call”, a libation-invocatory poem. A reader who traces or can trace his ancestry to the victimized in these lines is undoubtedly expected to sympathize and abhor. The sympathy for the victimized is generated by the humanness in him or his belonging to the Black race or again his being a descendant of the victimized. The expected abhorrence would certainly result from his dismissal of the treatments, quite despicable, his race or ancestors underwent. These emotions the readers are made to re-live turn them against the victimizers like their “Peerless Ancestral Mothers / who led their children to war / against the arrogance of Alien Lords” or like “many other warriors / who broke the enslaver’s chains / and led their

people away into Freedomways / far from plantations of sorrow / into dangerous safety maroon worlds”. Still in the poem, factual historical figures who distinguished themselves by their resistance to slavery and by the assertion of the Black race are not only called back in the memory of the readers but also praised:

Of special mention we must recall  
Mythical Macandal the Black Messiah  
Legendary Toussant L’Ouverture and  
General Jean Jacques Dessalines – all of Haiti:  
you who beat Napoleon’s proud warriors  
converted them into peace party  
and on January 1, 1804 created Haiti  
the first true Black Republic  
of the Western Hemisphere.  
(...)  
I must invoke  
The Rev Dr Martin Luther King Jr.  
on his Memorial Freedom March  
Eternal Brother Malcolm X  
whose Voice and Spirit  
survived the bullets of betrayal and hate (Anyidoho, 2011:  
15-17).

This literary representation of slavery, a factual historical event, offers occasions not of mere commemorations to readers. The occasions are also to trigger in them the spirit of resistance by taking after the brave ancestors they commemorate when they “Stare our History in the Face” or “Shake Hands with our Deepest Fear”. Macandal, Toussant L’Ouverture, Dessalines, Marcus Garvey, Martin Luther King Jr. and Malcolm X are not only commemorated but also shown to readers as icons of adversity and resistance and role models. As long as contemporary Africans on the continent and in the Diaspora continue to undergo the fallouts of slavery, a reader whose history and life are shaped by this experience can’t help experiencing or living hatred for a little time against the perpetrators of this abhorable experience. Hatred is a manifestation of adversity. Although slavery is over, its memories of pain and dehumanization leave invisible and lively “Wounds” upon the hearts of continental and diasporan Africans. As long as the “wounds” are not

healed, each time of commemoration of this experience is a disguised re-living of the adversities it represents.

The poetic articulation of topical conflicts, obviously on the African continent, denotes Anyidoho's literary representation of African states as environments of antagonistic forces. The poem "Agor", designed with symbols that relate to leadership in Africa, gives a perceptible evidence of political or ideological antagonisms. In African cultures, the unusual potency of some elements of nature is of great admiration. As a matter of fact, one often comes across a transfer of the potency of some elements of nature to human being and social institutions in naming or nicknaming them. Naming or nicknaming using the name of some elements of nature or proverbial expressions translates the belief, the hope and the wish that the bearers of such names are or will be as undefeatable as these elements. In the poem titled "Agor", the terms 'complains', 'talks', 'proud', 'wails' and 'moans' express typically human skills and attitudes from 'Palm' - an element of nature. These human skills and attitudes that 'Palm' shows up, the 'he' and 'his' it is referred to throughout the poem tell much that the 'Palm' in the poem does not stand for a tree but is used as a symbol. Evidently, 'The Palm' symbolizes a political leader or party whose capacity to resist adversities is expressed though that of the palm. 'The Palm' is therefore in conflict with 'The Wind' that is as well a symbolic representation of the adversary of 'The Palm'. Both 'The Palm' and 'The Wind' are either political leaders or parties or again ideologies in conflict with each other. The use of simple present tense throughout the poem evidences the topicality of the conflict. It follows from these symbolic representations of conflicts that leadership in African states is spotted with permanent and 'eternal' conflicts and adversities. These conflicts and adversities are given specific address in other poems throughout the collection.

Moreover, Anyidoho's poetry showcases in subtle and vivid manners cultural adversities triggered by Western cultural domination in Africa. Any language and its use are channeled by the culture of people who speak it; so are the art forms produced with language and their aesthetic principles. This point finds supports from Ngugi (2013: 288) in these terms: "...from a word, a group of words, a sentence and even a name in

any African language, one can glean the social norms, attitudes and values of a people.” As a matter of fact, when it comes to a people, by accident or voluntarily, to leave its home language and to embrace the language of a foreign culture, it will not be a surprise to find culture-based adversities at rendez-vous. Both the home language and the home culture and art forms follow the people into the foreign language which is as well loaded with values. The language use in *The Place We Call Home*, the art forms and aesthetic principles display conflicts between African and Western cultural values.

Taflatse Taflatse Taflatse Seven Times.  
Mine is but a trembling infant Tongue  
a fledging voice that cannot presume  
to know or even faintly recall  
the full line-up of our illustrious ancestors.

Culture-based conflicts are at rendez-vous in the lines above. They are both art based and aesthetic based. One wonders why the poet, instead of finding adequate English art of expressing the thought in the first lines, prefers to transliterate. The transliteration that reads in “Taflatse Taflatse Taflatse Seven Times” raises burning issues of medium and authenticity in African literature. If Anyidoho, for certain reasons, has chosen to transliterate the Ewe art and aesthetic of showing reverence, this option denotes his subtle or open defiance of the imperial impact of English language on the aesthetic use of his home language, his awareness that trying to do otherwise is to sound more ‘English’ than African in his writing. The impulse to produce poetry that tastes African is generated by discourses that belittle apprentice literary productions in contemporary African literature, discourses that nourish the preservation of home linguistic, artistic and aesthetic values. In so writing, the Ghanaian poet is being authentic. It sounds therefore clear that, whatever the case, each quest of authenticity is imbedded in a form of adversity. Despite the poet’s vast knowledge of English language and abilities to twist it at will, there are challenges to answer: to sound African or give home traits to the poems; to sound peculiar in language use or give the poems a personal stamp. All these undertaking that permeate modern African poems from

Anyidoho tell, prove and enhance the view that different kinds and forms of adversities underlie some poems in *The Place We Call Home*.

The evidences that have been pointed out so far from the collection under focus and the comments provided in this study tell together and with no hesitation that Anyidoho's poems articulate some of the adversities the black race and the colonized African nations have been living with and which stifle self-esteem, the survival of cultural values and development. The poet, however, finds a language and alternatives of mediation in these atmospheres of challenges: a recourse which constitutes thresholds to mutual enrichment and establishment of peace.

## **2. The Mediative Flavour in *The Place We Call Home***

The preceding subtitle has discussed how Anyidoho's poetic articulations of the historical, political, cultural and social experiences in Africa are loaded with conflicts, conflicts activated on the one hand by the dispossessive and dehumanizing character of Western interference and on the other hand by the hatred and grudges African peoples have nourished against the West. However, the literariness with which the poems are woven puts the poet in the position of a mediator and torchbearer in the environments of conflicts the colonized world represents. The poems, with the richness they are endowed with, direct and channel the readers' perception and sensation towards new visions of life in the enslaved, colonized and neo-colonized world. The evidences are multiple and varied justifying the point that Anyidoho's focus is not to hang the readers around the adversities but to provide alternatives to break them and settle peace. It is with this outlook the poet has skillfully and wittily suggested ways to overcome adversities and for peace to blossom.

Love constitutes an inescapable force the Ghanaian poet promotes and with which he breaks the persistent hatred and grudges slavery and its memories nourished and continue to nourish within the Black race. Instances throughout some poems inspired by slavery suspect or rather prove love for the oppressors instead of seeking revenge. In response to the physical, cultural, emotional, psychological and spiritual harms the

Black people underwent in the contexts of slavery and racism, the poet proposes the following:

So raise your arms ..... Brother  
Stretch your hands ..... Sisters

Reach your hand to the BrotherMan from Birmingham in  
Alabama  
still Standing Tall with Wonder in his Eyes  
Stretch your arm to the Sister from SouthSide Chicago  
still standing Firm Against the Hostile Winds  
Stretch your eyes to that Tender Child from Harlem in  
NuYork  
wearing a Rainbow for her Hair  
Embrace that Grand Mama from San Salvador de Bahia  
And yes that Hell of a Guy from KingstonTown in Jamaica  
From George Town in Guyana and From Baranquija in  
Colombia (Anyidoho, 2011: 22).

Throughout the foregoing lines, one feels a ceaseless urge which is meant for the ears of the persona's people – the Black people: the urge to shake hands. Handshakes, when looked at from social Semiotics angle, mean more than a mere exchange of greetings in African communities. Handshakes symbolize union, intimacy, solidarity, reconciliation and love. It is rather these symbolic dimensions of handshaking Anyidoho promotes in these lines instead of seeking revenge by attacking the oppressors. Promoting these values in a historical context where the enslaved peoples commemorate their history of dispossession and dehumanization is a conscious resolve to break all forms of conflicts and grudges related to this history. Still in the quoted lines, Alabama, Chicago, NuYork and Jamaica bear other significance rather than designating simply some American states. The historical contexts of slavery and racism against which the lines are written make of these states symbols of sufferings and endurance for the Black race. They represent the places where the Black slaves and their descendants suffered under slave holders or from racial discrimination. The imperative tone that runs through the quoted lines above translates the urgency attached to the virtues handshakes symbolize. The inclusive pronoun 'we' used throughout the whole poem to voice reconciliatory

initiatives tells much of how the poet wishes all to feel concerned with this vision of his. It is therefore no exaggeration to state that Anyidoho himself is behind these exhortations whose prime goal is to achieve tranquility. Out of the “New Vision of Life” and “New Meaning of Hope” that love and forgiveness represent and that the persona opts for and promotes, the poet urges his African brothers and sisters to treat their enslavers and oppressors as they would treat their own brothers and sisters. Treating one’s ‘adversaries’ or ‘oppressors’ as suggested in the lines is indeed a “New Vision of Life” that aims at breaking all sorts of antagonisms – a turn that guarantees self-liberation and peace.

Written poems meant for stage performance is a poetic trend that permeates Anyidoho’s poetry and which causes the contrastive relations between the inherited print tradition from colonization and the oral African poetic traditions to collapse. The artistry of the inherited print tradition resides in the strict observation of its inherent principles and rules while oral poetry in Africa, on its part, distinguishes itself by its orality, stage performance and its accompaniment with musical instruments. Contrary to most African poetry in print which unfortunately narrows its readership to literate people in the African communities and excludes the majority with oral medium of communication, the new poetic experiment which consists of staging written poems has brought a new kind of revolution. It broadens the readership to people from different social backgrounds. In staging the written poems, literates and people with oral medium of communication are given the same chances to enjoy, participate and contribute to the literary and scholarly debate on their societies. The merits of this turn to staged poems or ‘dramatized poetry’ is that the artistry of the oral poetic traditions fuses with the print tradition from the West to give rise to a peculiar poetic tradition: “dramatized performance” of poetry. While oral poetic aesthetics pulls poetry in print on stage, the latter fixes oral artistry in books. This mutually enriching experiment in Anyidoho’s poetry and which deconstructs the artistic and aesthetic boundaries between oral and written poetry is powerfully illustrated in the following lines from *A Harvest of Our Dreams*, a former collection:

*Come back home Agbenoxevi come back home*

A week today at carnival time  
youngmen of the land will gather  
for the wrestling duel of song and dance,  
maidens will sharpen their tongues and  
carve praise images of dream lovers and  
I have a gourdful of praise names laid aside for you

*Come back home Agbenoxevi come back home*

The foregoing lines are both orality and print brought together. The lines as printed on page evoke and display some oral arts of expression and stage performance. When staged, the lines are co-performed by the poet and the audience since the refrain “Come back home Agbenoxevi come back home” is a provision to be repeated by the audience throughout the whole stage performance (Anyidoho, 2013: 387). Like the form of the poem as printed on page relates to African oral chants – often co-produced or performed in live by the poets and their audience, the art of expression that the lines above display tells as well of how the Ewe oral art of articulation is imbued in the print. The line “A week today at carnival time” and the repetitions that permeate the second stanza are some of the many examples that illustrate how oral art of articulation transpires Anyidoho’s poems. Actually, the phrase “A week today” is the way the Ewe people refer to a week time that has gone or that is yet to dawn. The future simple in the next line proves that reference is rather made to a time to come. The poet would write “The carnival is in a week time / young men of the land will gather” if he wished to sound ‘English’ in his expression. His preference of “A week today” meaning a coming week time and “youngmen” instead of ‘young men’ translates his inclination to give a print form to the Ewe oral art of expression since “youngmen” (as one word) in his home language appropriately expresses “dékakpuiwo”. The foregoing evidences substantiate the view that the Ghanaian poet uses his poetry as a mechanism to dialogize African oral medium of expression and the inherited print tradition. Contrary to some scholarly discourses that shed light on the distinctness of the two traditions, a distinctness that limits and weakens some of their social interests, their coming together in Anyidoho’s poetry hatches wonders:

the self and mutual enrichment and survival, the fresh and tasty poetic experiment that readers come across and enjoy, and the boundlessness that emerges in terms of readership. It is needless to repeat here how Anyidoho has implemented and or achieved the womanists' perception of human values in societies.

Significantly, the act of fusing the Ewe oral art of speech, the print and oral poetic traditions to produce the pleasant experience in the lines above suggests that the existing boundaries between these poetic traditions are cracking. Moreover, the limitations literacy is placing on oral poetry in African societies through the impacts of formal school education are being challenged as the new poetic turn turns a helping hand of survival by fixing oral poetry and its aesthetic forms in books.

## **Conclusion**

The current study, at its outset, aims at showing that Anyidoho's *The Place We Come Home* is endowed with adversity breaking agenda: an inescapable need in the search and restoration of peace. Through the Hallidaian Semiotics and the Womanist approaches to form and content of some poems, this study has found that the poems are basically Anyidoho's articulation of the socio-historical, political, cultural and ideological conflicts; conflicts which stand in the way to social tranquility and development in the once enslaved communities, the colonized and neo-colonized countries. Alongside the atmosphere of challenges represented in the poems, love, forgiveness, brotherhood, hope, cultural and artistic 'porosity' are promoted and shown as "PathWays" to the vital 'foodstuff' called peace. To this end, promoting these virtues and intercultural enrichment constitute a great point the poems uphold in peace making processes. All these considered, it sounds therefore pertinent and sustainable to argue that Anyidoho's poems crystallize a reconciliation of conflicting values; a recourse to which the poet invites readers for mutual enrichment, survival and development. The enchanting aspect about these poems is that form and content appropriately work out these adversities as well as of the mutual acceptance to achieve development and peace.

## References

- Abrams, M. H. and Harpham, G. G. (2005). *A Glossary of Literary Terms*. Boston-USA: Thomson Higher Education.
- Achebe, C. (2013). "The Truth of Fiction" In Tejumola Olaniyan and Ato Quayson eds., *African Literature: An Anthology of Criticism and Theory*. USA: Blackwell Publishing. Pp.107.
- Adika, Prince K. (2011). "Marking Transgressive Spaces And Bodies: A Review Of Contemporary Ghanaian Poetry" / 15-01-2020. Source internet et date d'accès.
- Anyidoho, K. (2011). *The Place We Call Home and Other Poems*. UK: Ayeibia Clarke Publishing Limited.
- Azasu, K. and Geraldo, P. (2004). *Aspects of African Poetry*. Accra: Yamens Printing Press Ltd.
- Halliday, M. A. K. and Ruqaiya, H. (1985). *Language, context, and text: aspects of language in a social-semiotic perspective*. Oxford New York Toronto: Oxford University Press.
- Kodjovi, K. (2017). "Kofi Anyidoho, a poet in a fractured world". In *Centre Béninois de la Recherche Scientifique et Technique*. N°11 Juin 2017. Cotonou- Bénin. Pp. 203-221.
- Pewissi, A. (2010). "La Fiction comme montage politique: une vision sémiotique de la société africaine chez quelques auteurs anglophones". In Imo-Iriri, La revue des Humanistes du Bénin, Faculté des Lettres, Arts et Sciences Humaines. Vol.2, N°1, Cotonou-Bénin. Pp.147-156.
- Pewissi, A. (2017). *Rethinking Womanism: When Difference Maps Chaos*. Ghana: Yamens Ltd.
- Smith, H. B. (1991). "Contingencies of Values". USA: Harvard University Press.