

A large, ornate decorative frame in shades of brown and gold, featuring intricate scrollwork and floral patterns that enclose the central text.

Tradition and Globalization
in the Poetry of Kofi Anyidoho (b.1947)

Mahmoud Mahdi, M.A

Assistant Lecturer

Department of English Language and Literature

Faculty of Arts, Beni-Suef University, Egypt





المستخلص

يتناول هذا البحث عرض ودراسة العلاقة بين التقليد والعولمة، في أشعار مختارة للشاعر الغاني المعاصر "كوفي آند هو"، الذي وُلد في غانا، في عام ألف وتسعمائة وسبع وأربعين، فقد اتسمت كتاباته بالطابع الثوري ضد الاحتلال بكل صوره وأنماطه التي يظهر على أثرها، مدافعاً على ثقافته، وموروثه، و تراثه، الغاني مع إضفاء الطابع العالمي على نتاجه الشعري، ومن ثم فمن يقرأ موسوعة الشعرية الموسومة ب "حصاد أحلامنا ورياء الثورة" يجده يحاول المحافظة على ثقافته، وهذا من خلال توظيفه لتراثه الغاني "Ewe Tradition". ومن خلال عرض ودراسة الموروث الشعري لآند هو، نجده استمد أفكاره من الماضي والتقليد، وقد مكنه هذا من أن يضع قدميه على أرض صلبة لنشر ثقافته الغانية، وتحقيق شهرة عالمية.

الكلمات المفتاحية:

التقليد -العولمة - كوفي آند هو - "رياء الثورة" - الموروث الشعري - الثقافة - المواطنة - الانتماء

Abstract:

The present study is an attempt to show how the balance is maintained between tradition and globalization in the poetry of Kofi Anyidoho. Some of the poems reveal Anyidoho as a marginalized individual expressing his opinions from beyond the mainstream of his community through eternally engaged with issues central to communal life. These issues are incarnated in his rebellion against the oppressors of their culture and land or condemning their Ewe tradition. Thus, by reading Anyidoho's poetry collection titled *A Harvest of Our Dreams*; with, *Elegy for the Revolution*, Kofi is presented as a revolutionary and an activist who seeks to save his nation, land, and culture against all public decays. Within the body of this collection, Anyidoho answers a very important question; how poetry is giving marginalized communities including individuals a voice?

Keywords:

Globalization- Kofi Anyidoho- Tradition- Kofi Anyidoho- Culture- Land- Blood- Revolution- Marginalization



Kofi Anyidoho (b.1947) is a leading Ghanaian poet and a cultural activist. He is considered a major figure among African poets who is noted for his ability to retain a distinctly African voice in his poetry that is “deeply influenced by the traditions and culture of the Ewe people of Ghana. His major themes are public, political, and social concerns” (Killam39). Anyidoho draws on the Ewe tradition as a source of the cultural and political expression of his own African community. He is classified as belonging to the second generation of the contemporary Ghanaian poets whose poetry is meant to be chanted, or performed, and much of his early poetry in particular has its roots in the Ewe oral poetic tradition to which he is introduced as a child

Like many Ghanaian poets, Kofi Anyidoho confesses that “the primary source of influence and interest...has been the Ewe Oral tradition” and he ‘had a fairly extensive exposure overall’ and his life as ‘a child to various forms of Ewe Oral poetry’ (Qtd in Wilkinson 8). This notion is amplified by Anyidoho and other Ghanaian poets like Kofi Awoonor and others. In this respect, deeply rooted in the tradition and culture of the Ewe people, Anyidoho’s later efforts have been turned toward the Pan-African movement to stress the value and universality of his poetry. Anyidoho stresses and concludes that the world would be a peaceful place if we get rid of all racist and imperial tendencies .hoping to set all the basics of a happy and sane world

Being a leading Ghanaian activist, Anyidoho’s love of his ‘Ewe heritage and his passion for creating metaphors are coupled

with an intellectual keenness and a skill with words' (Bruner 508).
:The poem entitled "Nostalgia", for instance, ends thus

Above all I shall forever

Lament the wisdom

of those many many

Friends who disinherited their souls

.And chose the misery of alien joys

(5-1)

Anyidoho depicts how many people chose to go on exile or forced into exile. Those people may leave their homeland physically, but their souls remain there; they stick and adhere to their home. So, he laments those persons who disinherited their souls for loving their homeland. They only choose misery rather than freedom and independency. Most importantly, African writers including Kofi Anyidoho affirms their faith in their native culture to defend it against alien encroachment and prejudices. ((Ojaide 46

It is generally accepted that tradition and past are important sources of inspiration for Kofi Anyidoho. Both of them are a solid land for Anyidoho in order to achieve an international fame, share his identity and enhance his culture. Sticking to the past means a good understanding of one's culture to design his/her



identity all over the world. Ketevan Sulava asserts that ‘traditional stories passed down through generations in a community or country act as a device of self-disclosure. So, the storytelling we practice is strongly related to the sense of our .(collective identity’ (14

Most importantly, Kofi is a singer of the dirges of his nation, and people. In all sense of words, the word singer has a special significance for Anyidoho. The idea is that the man who has the gift of words and of song is afraid of nobody, and often demonstrates his power with fantastic hyperboles designed to leave both his adversary and his audience gasping (Anyidoho and James 219). A comparison between Anyidoho and a bird is :drawn as follows

Do not give too much of your love to me

I am the bird with the voice of dreams

I bring the brief glory of wings
upon the rays

Long ago I chose the rainbow
...upon my soul

Do not give too much of your love to)
(me 1-4

Anyidoho employs the Ewe dirge and poetic tradition in this poem to approve that he is gifted songs and words; he feels free to take adventures all over the world to communicate his words



of power through which he achieves his dreams and frees the world from all public decays the Ghanaian people suffer from. But a price must be paid on behalf of Anyidoho; he is scorned by his people as a man of hopes and dreams

For Anyidoho, tradition is a normative value of home and freedom in terms of exploring the issues of dirge in many of his poems. David Burner maintains that Anyidoho's poetic statements are at least genuine and often expressed in freshly designed metaphors. In *Elegy for The Revolution*, Kofi makes a unified commentary on the failures of the 'revolution' and how his country struggles for independence, better government, a better life and new conditions. There is a faith that the revolution will renew itself; it is designed to be (336). Consequently, we find that love of homeland enhances love of one's belonging which asserts a very powerful attachment to one's culture and tradition geographically or environmentally. By this layer of attachment and belonging, the individual's power and ethnicity cross all borders all over the world

Linn Miller identifies belonging in relation to three senses of connections: the sense of belonging that refers to social connections like a community of people; the sense of belonging that refers to historical connections, such as past or tradition; and the sense of belonging referring to physical connections like a particular identity or dwelling place (14). All these types and layers of connections are adopted in Kofi Anyidoho's poetry. For social connections, Anyidoho adheres to his ethnic group and community. Connection to certain group or a family makes the individual safe and has an identity. This is what Anyidoho does his best to achieve in his poems. He is rooted to his Ewe people



including their beliefs, motifs, language, and culture. In other words, for Anyidoho, belonging is so important as it is the only way to connect and share a common identity with his people. So, belonging 'as a social designation defines who not only who we are in a collective or individual sense, but who we are human .(beings per se' (Miller 96

For many exiled people at their homelands or exiled outside their homes -where identities are lost and barriers are constructed- a barrier can be created because of an internal feeling of loss; a loss of culture, nation, blood and language. This attitude is adopted by a number of exiled writers; they start to feel sorry of their life and wander at streets because they are mentally oppressed by imperial colonizers. Kofi felt loss of his identity by his exclusion out of Ghana and with a feeling of loss and deconstruction of tradition and identity, Kofi starts to affirm his identity and tradition against all colonizers as a sense of :belonging and attachment to his forefather's land. Kofi states

We'll sleep and roll in the sand
 watch the conversion of our pains
 to hot desires of pardon for
 Priests who sold the mysteries of the
 shrines
 to strangers stocked with false
 .diamonds

 (IV:5-9. p57)


Not only those in regime are blamed by Kofi in his poems, but also those priests who always seek to achieve their imperial .ambitious in return of false diamonds

Vaclav Havel in his letters to his wife shows to what extreme identity is forged into versions depending on the place of settlement. He writes ‘I exist... as the tension between all my ‘versions’, for that tension, too (and perhaps above all), is me’ (255). Respectively, belonging is a sense of connectedness and relatedness which is one of the fundamental human needs of survival in a social sense (Qtd in Sulava 14). Belonging is fundamental notion, important determinant of individual identity and this sense of belonging is very important and essential for the individual, family and community. With his belonging to his race and tradition, Kofi identifies his identity among his white :audience

They call for song and I sing the story
 of our wounds: the failures and betrayals
 the broken oaths of war leaders grown smooth
 with ease of civil joys

They laugh they clap they call for more
 For a change just a little change I sing
 your dirge about their land’s defeat in the beauty



of her dawn: the ghost of Harlem standing guard

across their bridge of mirth their launching pad of dream and
.myth

I sing also your long lament for Grand Geronimo

...Amerindian chieftain who opened his heart a bit too wide

Long Distance Runner)
(5-15

Anyidoho also tells us in subtlety that though the race be not fair, we need to run our race as well. No one wants to know the realities of their failures. Especially when they dream of ‘olive dreams’ only for it to crush. By reading these lines, it is clear that Kofi uses storytelling to speak for his nation of Ghana and the black race all over the world and how does it suffer at the hands of the oppressors. Per the audience request, Kofi is asked to tell more and more about their wounds; he speaks from the mind of a man who tells all the world the injustice that the Africans suffer from.

So, it is a race to civilization and it is not a fair one. The white race claims their civilization however they broke the game rule; all what they have to do is invent a reason. These unfair rules of the game are deeply rooted in their primal instincts. But at the very end of the poem, Anyidoho gives a piece of advice...But leave him alone to his/glory looming large above his olive dreams... (Lines 32-33). Indeed, the poem is a

reflection of Anyidoho's despair at the sad commentary that is bemoaned in this great poem

Most importantly, the researcher thinks that one of the ways to exclude a person is to force him into a psychiatric exile and alienation. Kofi thinks that all educated people are shattered separately into parts as they are only persons who can speak truth to power. Kofi thought that he is an outspoken of those poor people who cannot defend themselves against oppressors. Linn Miller asserts that for some individuals the sense of solitude is accompanied by a helplessness and despair that reaches pathological proportions. Studies of isolation show that long-term separation from others can have disturbing intellectual and social outcomes (97). In this respect, Kofi shows to what extreme :exile and alienation disturb the individuals' life

Think

My People

Think

.Think well before you laugh at those who walk in the rain

The gifts that bestows at birth

Some had some splendid things

?What was mine

.I sing. They laugh

Still I sell My Song



for those with ears to buy

My cloth is torn, I know

But I shall learn to wear it well

(My Song 20-26)

For the distinguished Ghanaian poet, exile is not a source of alienation or to be exiled abroad, but it is a feeling of imprisonment in your own homeland

In “Hero and Thief” Kofi draws a comparison between a real hero and thief of Ghana. Heroes are eager to protest against the current regime of Zombie under the reign of Robert Mugabe. Indeed, people are struggling for food and shelter however their land is congesting with different types of foods. From the eyes of Anyidoho, the government including Mugabe are thieves and mockers of the values and traditions of their homeland. In other words, those thieves are not belonging to their country and at the same time they deceive their people. Even intellectuals including poets are deceived and exiled per their actions and betrays of the poets. Kofi poses a very rhetorical question; is it enough and fair :for poets to be probed and pampered their dreams

He is in his quiet way spoke of how

A nervous government sits on the bankrupt stool

Wearing a gown of fantasy and hope



Telling tales of foreign aid and godmothers

....At Christmas time

Is it enough we search the private dreams of pets

When our land's nightmares give birth

To strange desires

And our children draw their wishes in quick sands

?Of this earth

Is it enough is it enough to we probe the pampered

(dreams of poets..... (Hero and Thief 8-15

By reading Anyidoho's poetry collection entitled *Earthchild* (1985), it is clear that Anyidoho is much interested in dealing with social and political issues of his nation. All his literary works derive their power and vitality from his dirge tradition. Dirge tradition deals with death, life, recession, devastation of his nation. In this respect, one of the layers of belonging in his poetry is his attachment to this dirge tradition. This collection, *Earthchild* (1985) as an example, is pregnant with both hope and sadness. He is sad as his nation is in its severe conditions and it suffers a lot from colonization, death, dictatorship.... etc. his hope for his land exceeds all expectations and limits. Simon J. Bronner defines tradition as

A source of basic learning, occurring even before formal education begins, and continuing through our lives. It is a font,



therefore, for drawing a sense of the self from a social world. That font, that wisdom, has a sense of being part of a sequence of generations that many view as desirable for a sense of belonging. Thus being in a tradition suggests being a link in a social chain (reaching well back in time. (10

Like many African poets, Kofi Anyidoho depicts the Ewe tradition in his poems by affirming his attachment to his nation culturally in spite of the failure of their political unity. He is a part of a sequence of generations that belong to each other culturally, traditionally, politically...etc. Professor Oyeniya Okunoye, a professor at Obafemi Awolowo University, Nigeria, notes that the Ewe people still maintain a reasonable measure of cultural unity in spite of the failure of their moves towards political unification. Their main unifying factors include a common language and shared beliefs and practices, especially in their traditions of poetry (91). In effect, the Ewe people shared a sense of belonging and attachment to their tradition culturally in the context of their poetry. Kofi is one of the poets who uses his poetry as a medium through which he can communicate and .attach to his roots internationally

Moreover, Anyidoho's poetry is traditionally based on "oral literature as most histories and stories were passed on by spoken word through song, poetry and folktales. Most of these stories are still accessible, and contemporary Ghanaian writers have found ingénue ways to channel new and traditional ways of telling stories into their books"(Adam Para.one). For this reason,



Anyidoho's works were met with applause for their insightful handle of home issues. So, he affirms that their language and culture are genuine one as well as they will never be abandoned. In his titled poem "Mythmaker", Anyidoho states that their 'children receive an education but at price of their traditions, their language, and tools necessary to appreciate their own :literature' (Rachel para.3). Kofi writes

The children are away

The children are away

The children

These children are away

away in schoolrooms where the world in book

distils daydreams into visions

burns memorials of the past

in bonfires of the soul

what shall we say to Mythmaker

?when and if he comes

.Nothing

He will come and find for himself

...How our history gathered discarded myths



(14-1)

Dissolving identities in Ghana and African literature is one of the obstacles on the poets' ways to appreciate their position in world literature. In 'Hero and Thief', Kofi succeeded in portraying how :their land is occupied by foreigners and colonizers. He asks

Is it enough we search the private dreams of
poets

when our land's nightmares give
birth

to strange desires

and our children draw their wishes in quick
sands

?of this Earth

.....

Is it enough is it enough we dream in foreign languages

and drink champagne in banquet halls of a proud people

?while out people crack palm kernels with their teeth

.....

Is it enough is it enough to dream the Moon and Stars

?When this Earth we own we can't possess

 (49-48/19-17/11-9)


The speaker here depicts the kind of life the Ghanaians live. A deeper meaning of ‘drink champagne in banquet halls’ suggests idleness and frustration. In the last two lines above, the idea of sadness and loss is clearly echoed. Obviously the joy of drinking champagne in banquet halls of proud people is ironic as on the other hand the speakers’ people brothers crack hardly the palm kernels with their teeth. Another important deep meaning these lines depict is that the Ghanaians are forced into exile in their own lands. The images evoked in these lines are those of severe environment and life

By his publication of *A Harvest of Our Dreams* (1985), Kofi ring in the new. He is noted for his political, social and public themes of the Ewe people. He asserts that they will gather and get revenge of those who are in power. Anyidoho affirms and celebrates hope when he states

We shall welcome you back home

We shall pour libation to our Gods

But there is little very little to give you

Your Grandfather left so long ago

his lands are now in other hands

But all the same you may come

we shall give you somewhere to start a new



we suffer here so much

But they say your case is worse

And you've fought with all your blood

Always fighting on the bleeding side

.... And you cannot go on like this

Come Brother Come

But I tell you all is not well at Home

(63-50)

Similarly, Ezenwa-Ohaeto in his article entitled "Survival Strategies and the New Life of Orality in Nigerian and Ghanaian Poetry: Osundare's Waiting Laughters and Anyidoho's Earth :Child writes

The poetry of Kofi Anyidoho there is the same conscious use of his Ewe traditions. Thus the Ewe dirge tradition is an intrinsic element of the poems. The dirge impulse proceeds beyond the fact of death, for it projects into what could be described as a synthesization of sadness and hope in terms of projecting beyond current sorrow into the future. The issues of sadness and hope in Anyidoho's collection of poems entitled Earthchild reminds us of the themes of Waiting and Laughters. But Anyidoho subsumes his own laughter within the ambiance of sorrow, thus making the hope connotative rather than (declamatory. (128



Anyidoho employs the Ewe tradition more directly in his poem
:“A Dirge for Our Birth”, in which he asks

?Who can tell where they are today

the old priestess

who read our future in a calabash

the unhappy poet

who composed a dirge for ceremony of
?our birth

Did we not twist their jaws and drive them

?Beyond the boundaries of our dreams

Now we ask our mothers to confirm

.the things our grandmothers say

.We beg our children to tell us who we were

(21-14)

Being a speaker of a variety of voices and strikes many poses, Anyidoho draws a comparison between himself and politicians. They are interested by their time while Kofi feels duty and responsibility towards his country. Thus, Anyidoho’s debt to the dirge tradition, has often been remarked; the difference, we are told between him and his ancestors who sing only for their



personal loss while Kofi sees fit to lament the fate of his country
.(Qtd in Anyidoho 224

Explicitly, Anyidoho reveals his belonging and attachment to Ghana and globalizes it in his poetry. In “The News From :Home”, Kofi writes

I have not come this far
only to sit by the roadside
and break into tears
I could have wept at home
without a journey of several thorns
I have not spread my wings
so wide only to be huddled into corners
(at the mere mention of storms. (1-8

By focusing on these few lines, Kofi quests constantly for his own identity at these foreign places; however, he is exiled or forced into exile. Thus, exile itself is identified in Kofi’s poems to reflect a sense of belonging. Although Kofi is a way from his



home, his mind is firmly haunted by his home issues. He starts to move from localism into globalism. Yet, he has not ‘come this far’ (line 1) only to weep at foreign roadsides, far away from his home. He could have stayed and ‘wept at home’ (line 4) instead of his ‘journey of several thorns’ (line 5). Thus, for Anyidoho, exile is considered a miserable journey. He did not have to ‘break into tears’ (line 3) on foreign shores. But what makes him cry! In fact, Anyidoho spent years away from Ghana studying first for an M.A.in Folklore Indiana University-Bloomington and a PhD in Comparative Literature at the University of Texas at Austin. It was from one of these places he may write this poem from far away, upon hearing the difficulty that is engulfing his country in .(1983 (Anyidoho, Par.5

In the second stanza, Kofi has ‘not spread his wings so wide’ (line 6-7). Here, Kofi compares himself to a caged bird in the sense that he is not free; he feels strangeness and loneliness. Although, Kofi is free in exile, but his mind is still haunted by his homeland. He is now out of the world ‘a world he thought is better than Ghana. He is huddled into the corners of darkness and famine and lost his spread wings because of the troubles from .Ghana

By using this motif of rebirth and hope, Anyidoho posits his attitude towards his nation. Being at the center and a voice of his nation, Ghana, Kofi tries to invent reasons to convince all readers of his poetry that Ghana in particular and Africa in general are a healthy place where he can implant all values in all human beings. Since he communicates his message to those who are interested in his poetry, message, all the world should listen to :his songs or what he recites



Here

on

this

public square

I stand

I sell My Song for those with ears to buy

.....

The things I have to say

I say them now

I shall stand aside

From those who care

To clear their throat and

...Dress their shame in lies

(10-5/2-1)

These words are very significant as they maintain appreciation and interest to buy his songs and poems. Now he defines his audience who have ‘those with ears to’ and sense all human beings possess ears they are compelled to listen to him. He forcefully posits his idea into the mind of the world (Agbozo 30).



There is a big difference between what he says, facts, and what are other liars tell in shame. So, the speaker here will be aside from those liars who always seek to defame their history or what .’he calls ‘the Ewe heritage

Spiritual exclusion is a bitter feeling for a lot of people. They feel foreigners at their own homeland. Some of those spiritually exiled individuals do not wish to return back to his homeland while others do yearn to meet his people, talk to them; so it is a longing for roots and traditions. Thus, one can define spiritual exile is being deprived from a sense of locality and belonging as well. Dislocation could cause psychiatric problems in identity of the individual in terms of being a way from his homeland too. “Brain Surgery” is a good example of spiritual :exile

:The Brain Surgery is performed

Nana Africana’s mind

they declare

is out of date

They say he has chronic

psychedislocation

and bums up his soul

in morbid melancholia

all because



Today would not be Yesterday

Their tools for brain transplant

are yet to come

Nana's mind cannot be be
...repaired, Die he must

(34-26)

A feeling of belonging is not only bond with Ghana as a homeland but it is based on a sense of closeness to a social network of friends, memories, languages, identities, religions, streets, and identities. Marije Braakman and Angela Schlenkhoff points out in their research paper entitled "Between Two Worlds: Feelings of Belonging While in Exile and the Question of Return" watan is thus not so much an actual place in the here and now to which one must return at all costs. The importance of the notion lies in the sense of identity and belonging it offers. It can serve to create a niche, a space of belonging, within another country (13). The word home does not mean an estrangement from the individual's place or homeland, it is an elastic word which means life, security, love, intimacy...etc. as the meaning of place- watan- is negotiated through time and memory. So it isn't fixed to a certain place or time. but when you are enforced to leave a place of your origin because of an going ethnic violence. To have an identity and you seek to achieve a position all over the world is an important element of the perception of home. Tradition and belonging are intimately linked, and the .home represents and offers power, security and freedom



The current study attempts to answer a very important question; is Anyidoho a world poet? As a leading poet of Ghana, Kofi proved his weight over the world literature. It estimates the debt of Kofi Anyidoho's debt as a Ghana poet to the Ewe tradition. Obviously Anyidoho's poetry is pregnant with ethnic Ghanaian poetic forms that drive their vitality from his tradition. Indeed, Kofi appropriates these traditional forms into his poetry to create and add life to his contemporary Ghanaian poetry. Even he is away from his home he loves his land. In one of his landmark poems, "The News from Home" Kofi writes

I have not come this far
 only to sit by the roadside
 and break into tears
 I could have wept at home
 without a journey of several thorns
 I have not spread my wings
 so wide only to be huddled into corners
 at the mere mention of storms
 (8-1)

It seems that Anyidoho is a way from his home; he is hearing such news about his home. He interweaves the background of his native Ghana and social and political events into the poem. Indeed, one of the references that show Anyidoho's attachment



to Ghana is his writing of this poem out of Africa; he fled from his country during one of the cruelest coup in the history of Ghana. From the early beginning of the poem, Kofi laments his journey outside Ghana “I have not come this far only to sit by the roadside” (The News from Home 1-2). Instead of crying outside Ghana he can cry alone at his home without his thornful journey (without a journey of several thorns) (5). However, he is a world bigger than Ghana, Anyidoho have not spread his wings so wide. This onomatopoeic line “I have not spread my wings so wide” indicates to extreme he is not free to express his opinion in a .world other than the Ghanaian one

For Anyidoho, crossing borders, in all senses of the word, means occupying a place in the contemporary global world where poetry goes beyond the printed medium to be published everywhere by using different types of technology methods. But the question how does Anyidoho achieve a global fame all over the world?! In his own article entitled ‘poetry as a Dramatic Performance: The Ghana Experience’, Kofi urges all African writers to explore the possibilities of using the technology of sound as the primary medium of poetic dialogue... (since) many of our people do not have eyes to witness the poetry of print but do have ears for the power of the sound and sense of words (Anyidoho 41). Respectively, the publication of written poetry into different mediums, whether they are written or oral, varied all sorts of communications globally and locally. Writers and poets overcame the communication gap that forced all poets into an often marginalized position as a contemporary artist. Linguistically, Kofi’s use of pauses, Ghanaian words originally oriented is to assert his nationalistic attitude in his writings as a



patriotic poet and writer. By the dramatic use of body language, voice, pause, tempo, gesture, and other paralinguistic techniques, the poetry is lifted from the cold print on a page and energized into a warm and living experience, an experience with which the .(audience identifies himself with (Anyidoho 44

With a reference to Anyidoho's universality and popularization of his poetry, a considerable number of African writers have drawn attention to the popularization of poetry in Ghana, especially since the 1970s, through the medium of public recitals as well as radio and television programs wholly or partly devoted to poetry in English and in Ghanaian languages (44). So recitation of poetry become one the main features of the .Ghanaian tradition; recitation is a public event

Tanure Ojaide indicates in his article entitled "Modern :African Literature and Cultural Identity" that

African writers, in affirming their faith in their native culture, defended it against alien encroachment and prejudice. The Negritude writers asserted their Africanity to fight against colonial prejudices. Even though at times the poets might have romanticized the African past, their exaggerated portal is a weapon against cultural annihilation. Every African writer is a (negritudnist in one way or another. (46

By reading this quote that African writers asserted and affirmed their belonging to their nation culturally and patriotically. They stressed their love their homeland whether they are exiled or not exiled outside African lands. Their attachment to their lands is a part of their own identity that is



presented in the precise of their literature including poetry. So, literature is used and adopted by African writers to affirm their cultural independence. By colonialism and its integrating with the African culture is not accepted by Africans as they have their own pure culture. They condemned the British colonialization of all sorts of colonialism in the sense African culture cannot go along with the British one. One example of this defense of pure and indigenous culture against the European cultures and motives is expressed in Kofi Anyidoho's poem "Barriers" which echoes :his authentic culture and Ewe tradition

Let us gather strength and snap the
cords

That tie us hard to selfish restraints of sick
society

Let us

Let

Let us turn their world down side Up

!That our love may grow towards the sun

(15-11)

In one of his poems, Kofi affirms a deep meaning of belonging. Belonging is a part of his inner being. Exile exists not only in geographical terms. In this respect, Kofi is in exile his :homeland; he is exiled psychologically and mentally



I have been struggling striving
running after a shadow
the shapeless restless ghost run
of a world to which I don't belong
a world to which I can't belong
I have run so fast and come so far
:I need a guide to take me home

.....

But I surely must be back
Spirits of our Land
Gods of our Clan
...Guide me safely Home

(The Lost Wanderer 1-13)

:In the next stanza, Kofi asks his parents to be hopeful. He writes
Don't forget to tell Papa
To be ready to welcome me
Tell him to repair my house



Tell him to reserve my land

Tell him to order my gun

And leave the grass to grow

If he doubts and gives up hope

Reassure him on my behalf

...I will surely come back home

(The Lost Wanderer 32-40)

These lines echo splashes of thoughts which is a wonder of thought within the mind of a revolutionary poet who does his best to transmit his nations' woes to the whole world. He implants hopes in his readers' mind and soul to save them from a totally destructive attitude supported by those who are in power. Poetry or African poetry is used as a medium through which he can transmit his woes to those listening ears. More interestingly, Kofi wishes all those who reach and articulate the inner struggle of mind, soul and body for their collective liberation and .continued success

What is really interesting about Anyidoho's poetry is that he globalizes his black identity in his poems. Kofi tells us in subtlety that though the race be not fair, we need to run our race also. Anyidoho's poem tackles a very important issue; it's high time Africans everywhere wake up from this nightmare. He :writes

They call for song and I sing the story

of our wounds: the failures and betrayals

the broken oaths of war leaders grown smooth

...with ease of civil joys

(Long Distance Runner 5-8)

But his poetry speaks for the entire nation of Ghana; the black race and the whole humanity. He speaks from the mind of a free man seeking answers to the injustices of the world. A major aspect of this layer of belonging is clearly depicted in this line verse; 'For a change just a little change I sing/your dirge about their land's defeat in the beauty" (Long Distance Runner 15-22). Construction of a sense of belonging to a place is related to a coherent and solid aspect of identity

To sum up, the current study offers an insight into the relationship between tradition and globalization in the poetry of Kofi Anyidoho. Anyidoho's major themes are public, political, and social concerns, and his poetry is influenced by the traditions and culture of the Ewe people of Ghana. The poetry is elegiac and uncovers the connections, in a traditional African ontological context, between tragedy and comedy, life and death, and sorrow



and joy. In his poetry Anyidoho reacts to the dehumanization and torture that characterizes the European colonization of Africa and its people, and to the lack of moral rectitude of many post-independence African leaders (Killam 39). The study also estimates the debt of Anyidoho to the Ghanaian oral poetic tradition. As a voice of the Ghanaian people, Kofi does his best to write about his nation and how colonizers devastate their tradition and culture

One can add that Kofi Anyidoho is a contemporary poet who seeks to globalize his poetry on unprecedented scale. In his collection titled *The Place We Call Home and Other Poems*, Anyidoho affirms that wars affect all persons because ‘we belong to one world and the cry of one human being is the cry of all’ (2011:92). So, sanitizing wars by all means is a crime against humanity and there is no justifiable reason for it. In other words, Anyidoho seeks to achieve universal harmony

By writing *A Harvest of Our Dreams*; with, *Elegy for The Revolution* (1984) *The Place We Call Home and Other Poems*, and *Earthchild with Brain Surgery* (1985), Anyidoho’s poetry crosses all borders beyond the African literature; his writings become a part of the African World Literature. His poetry is written to be read by all readers. Both the Ewe tradition and race are sources of inspiration for Kofi Anyidoho. By reading his poems, Anyidoho stresses that exile is a major part in his inner being. It is multicultural as it is major theme in his poetry, not simply a Ghanaian question. Consequently, exile, for Kofi Anyidoho, does not exist in geographical terms. The individual can be an exile in his home, country, family, room...etc



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