

The Anthropomorphic and Therapeutic Dialectics of Nature in Alembong's *Green Call*

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Abstract

This paper examines Alembong's poetry collection entitled Green Call (2017) as an instance, in poetic practice, of demonstrating the many shaded dimensions of intersections of traditions and cultural diversity of the therapeutic and anthropomorphic permutations of nature in Africa to establish the extent to which man and nature cohabit across all cultures as far as history can record. While green is a universal metaphor for lush, vegetation and preservation of nature in its pristine form and all whatnots; the notion of green in this collection is far more encompassing. Through a green reading of selected poems in the collection, the paper demonstrates that nature (herein green) defines the poet's sense of identity, as well as means of interpreting life and a therapeutic balm for soul and spirit. It is also an ideological means of navigating the vicissitude of life and travails of existence across space and time. The study, in this guise, establishes that even though this paper is not a comparative study, the poet has subtly debunked the much-taunted Eurocentric hype that nature in tropical region (as Africa) is inimical and incapable of inspiring compared to its pantheistic relevance in temperate region (as Europe).

Keywords: *therapeutic, anthromorphic, identity, green reading, pantheistic*

Introduction

Alembong in *Green Call* explores, in clear poetic terms, the many moral, ethical and spiritual dimensions of nature to the human kind in Africa to demonstrate how 'the aesthetic beauty of nature in all its forms is a source of spiritual and cultural inspiration as well as emotional sustenance' Carolyn (1997:407). The poetry collection equally establishes how nature forms part and parcel of the cosmic conscience and being of the Africans. This is in line with the fact that 'African traditional belief regarded all natural resources as sacred and held in common and in trust both for those in living and those yet to be born' Moshoeshoe(2000:529).As such, his, is a clear case of an intervention on the discourses on the interface of

nature, culture, indigenous philosophy and African Literature. In its scopes as ecoculture, environmentalism, deep ecology, Green Belt, Biosphere and many more, Eurocentric critics as Huxley see nature as the exclusive preserve of those at the temperate region as West in terms of its therapeutic and anthropomorphic abilities. Alembong seems to contest this extreme position. His strident poetic lines couched in concrete nature metaphors, as would be gleaned from the interpretations below; illustrate that that distinct African notion of cyclic universe and communal complementarities draws its analogy and holistic psyche from the Green world. In his attempt to essentialize the place of myth as ritual archetype in apprehending African Literature, as well as establish that there exists unique African world of humanist literature, Soyinka (1973); places man within the 'comprehensive world of myth, history and mores' and submits that it is in 'such a total context, the African world, like any other 'world' is unique'. This uniqueness, it seems so obvious, Alembong's *Green Call* recreates in poetic terms drawing from the tutelary power of nature.

The notion of anthropomorphism, as adopted in this paper, refers to the analogy of the humanising role the green world plays in defining the moral, ethical, cosmic and cultural world of the poet persona and by extension to that of Africa at large. It also extends to how the poet blends the Africa's traditional religious sacred bond between the biosphere and the human sphere to contrive his ideological forte of African identity. The argument is embedded in the philosophy inherent in the African traditional cosmology that 'there exists an analogy between the behaviour of matter and that of human society ...(as) the world is seen as a duality of matter and spirit both in the person and in the natural environment...' Moshoeshoe (2000:530) further captures the essence of this argument in his seminal essay *Harmony with Nature and Indigenous African Culture* thus:

Indigenous African religion has always believed in one god whose many aspects are reflected in the many aspects of nature. God is both within and without creation present in all things as one all-pervading life force.... {it is} a kind of pantheism where nature is seen as an essential part of a system of vital forces, which exist in equilibrium and which continually nourish nature.

The embedded authorial ideology of the collection, as mentioned somewhere above, is enshrined in the argument above and is to be distilled from the perspective

of how the poet ingeniously integrated the Africa's traditional belief system as his poetic credo in defining the unique mien of Africa's harmonious cohabitation with nature. The duality of matter and spirit presented in the collection should however, not be mistaken for animism but a pantheistic and therapeutic spiritual agency of transpersonal deep ecology that defines Africa's consciousness and attitude towards nature.

Alempong's *Green Call* is both a subtle repudiation of the notion of nature-especially, in my view, in relation to the inadequacy of such metaphysics of Enlightenment leftovers as the 'universal subject' the 'subject of humanism' and 'the traditional conception of self' - so imminent in the western cultural milieu, and an embodiment of its anthropomorphic peculiarities in the African context. While across cultural spaces and time nature plays significant therapeutic, anthropomorphic as well as spiritual roles; however, the cadences of such roles significantly differ according to the levels of such signifiers as cosmology, ethics and morality among others, discrete to each culture. This is what manifests in *Green Call* however, in clear poetic terms.

Alembong, is a Professor of African Literature and Civilisations and former Dean of the Faculty of Arts at the Buea University, Cameroon. In 2023 he was appointed the Vice Chancellor of the FOMIC Polytechnic University, a position he currently occupies. His area of teaching and research includes African Oral Literature, Oral Traditions, Cultural Studies and African religious belief. He has so far published three poetry collections namely *The Passing Wind* (1991), *Forest Echoes* (2010) and *Green Call* (2017.) According to Elgezeery (2013), Alembong belongs to the second-generation group of poets who were profoundly disturbed by the socio-political conditions of their country in the 1990s. Going by the thematic focus of his poetry collections, one could also argue that Alembong is convinced about the potency of the use of poetic medium to counter the global politics of the nature/culture debate as well as cultural essentialism.

The Green Grin of the poet Troubadour

The collection is conceived in five (5) distinct sections namely 'Preludes', 'Exhortations', 'The Greens', 'The Un-Green' and 'The Quest'. Forty poems, meanwhile, are unevenly distributed across the five sections. *Green Call* seems to be the poet's modest intervention in the global debate on the place and future of environment amidst what seems to be a collective collaboration to destroy the natural environment and what it stands for. It is a known fact the celestial and

terrestrial biosphere, more than ever before, is threatened and targeted for complete despoliation and extinction by the capitalist merchants of industries. However, beyond the mantra of advocacy for preservation, conservation and protection of the biosphere and all what it entails, nature in the collection, is venerated as an alternative faith. The poet subtly weaves and defines his pantheistic interface with nature in terms more spiritual than mundane. Nature, to the poet, going by the number of poems examined, is a means of interpreting life, source of providence and sustenance and philosophical contemplation.

The first poem of the collection, under the Prelude subtitle, is entitled ‘Dry winds’ p3. The placement of the poem at the beginning of the collection seems deliberate. Dry wind, as the title implies, contrasts sharply with green-the most cherished part of nature which connotes vegetation, farm produce and sustenance. To the persona, the first agent of destruction and threat to nature is the dry wind which comes *Each year//spitting out fire like flying dragons/ Clattering, raging, ranting* p3. The coming of dry winds every year, as the persona intones, is an ominous harbinger of a sort as consequent upon the visit:

Homes become hearths
Corn on cobs become gravel
Coffee beans are nipped in the bud
And spring sources give up their ferns p4

In vivid images of destruction of homesteads, farm produce and water bodies; dry wind is contrived above as agent of destruction of all the means of livelihood available to man. It is a case of complete destruction of nature by nature. In the overall habitat of ecosphere, dry winds seemed to be the cursed prodigals in the manner ‘...they burn and bugger the greeny//...bake and break the earth// and... driving fishes to their early graves’ p4. The prelude poem inaugurates the poet’s unsparing resolve and determination to descend on the agents of despoliation of nature even if the agent is within.

The next poem in the collection, ‘Full Many a Beautiful colour Have I seen’ p. 5, thematizes the poet’s ideological conviction on the choice of green as preferred colour amongst the spectrum of colours available. Green, as the poet-persona insinuates, is not just a colour, but also an embodiment of morality, peace and history. Thus, the expression of the poet’s sentimental attachment to the colour green (and all what it entails) from the onset of the collection is logical in two ways. One, it serves as the poetic manifesto of the collection and secondly as the

programmatic metaphor of authorial ideological articulation. Green, according to the persona, is the most 'eloquent' and the most 'expressive' and candid of colours. It is also a teacher of wisdom and inanities of life in the manner it '*...teaches us that one does not use a sword to kill a snail'... /that peace is costly but it is worth the expense*'p. 5. All this too well sums up the many expressive dimensions of green and what it metaphorically stands for. The next poem entitled 'What is Green like?'p. 6 adumbrates in many dimensions and instances, from the realm of deep ecology, what green stands for. It stands for symbiotic and commensally relationships existing in an eco-centric habitat. The overall entity of living in the ideal ecosphere is a communal ecological fraternity where '*...nectar...gives delight to hungry bees//...elephant...fells tree/For some to build and own houses/(and) the hunting dog/...swifts out the mole/For its master's soup pot* p7. The idea of green herein suggests a complete way of life beneficial to all and sundry. It is a craving of a sort of harnessing the anthropocentric notion of life held in high esteem by the human world. The poem reawakens the need that serene and habitable world could only be realized by integrating the totality of the biosphere.

The poem is a clamour for a return to the idyllic and pastoral life hitherto enjoyed by man as against the despoliation and destruction attitude of man consequent upon modern and urban life. Not surprisingly in the next poem 'My Hope is Built on Green'p8 the poet seems to suggest that the future of the world ultimately relies on green wisdom derivable from nature. Green here is a metaphor of wisdom and inspiration as the persona is optimistic that it is only through the return to nature that one can navigate this deceptive and treacherous world as well as make fortune out of it. Using the metaphor of nature to teach the morals of treading softly on the worldly traps and how to trust people with caution, Green '*teaches...that still water/Does not mean the absence of crocodiles* p. 8. That the tendency of committing crimes among humans is directly proportional to where one is at a particular point in time; because '*...all cats are leopards/whenever darkness veils the earth* p. 8. On the same note, one should be wary of deceptive smile in place of hospitality just like the instance of mouse laughing at cats. The moral caution is also extended to the religious realm where in the name of religion; religious leaders feed fat on the gullible congregation just as the carnivorous fox feeds on gullible goats: *My hope is built on Green/For it teaches me that when the fox preaches/I should look to my goats* p9. The veiled reference to 'fox' preachers in our midst is here so obvious.

The poet's obvious spiritual affinity with nature as his solace is strikingly portrayed in yet another poem with a defining title 'Green, in you I take Refuge' p10. It is a clear case of the persona's (re)discovery of spiritual refuge in nature as against the transcendental sources found in doctrinal grand narratives. As a means of shelter, the persona avers that the mutual cohabitation of plants and animals should not be addressed as jungle with its entire negative connotation, but as a green life. For the fact that green symbolically provides shelter for the persona, it should henceforth be addressed and venerated as forest with its connotation of lush, vegetation and shelter. The persona resolves never to call Green a jungle '*I shall never call you a jungle//For you are the fresh brand*'. Perhaps, because a jungle connotes lawlessness and survival of the fittest in the way the strong feeds fat on the weak; the persona cautions its indiscriminate use. The poem embeds the poet's outright evocation of the sustenance of the prevailing theme of the immediate preceding poem in the collection: My Hope is built on Green. One of the themes is that of nurturing green as a form of shelter. On the whole, the three-stanza poem is compact as much as it is symbolic and precise in addressing its thematic undertone of nature's protection.

The eponymous poem of the collection 'Green Call' p.15 is the first poem under the second subsection of the collection entitled 'Exhortations'. The poem opens up with a subtle interface of paradox of man and green opening up a space, in the process, for appreciating the horizontal symbiotic relationship between man and biotic environment. The lines open with a dictum: '*The forest is green when man is green*' suggesting that only when man appreciates and understands the corporate existential imperative of preserving nature that forest will retain its green lush as well as its aesthetic aura. It is thus, pertinent to state that only when man possesses green vision (herein preservation of the pristine nature) that the environment will be safe for all. The poem is a clarion call of a sort for all to embrace the biosphere as a veritable vista of life, sustenance and providence. The poet clearly reminds the reader of the repeated last line of each alternate stanza of the fact that '*Traffic flows when lights are green*' to indicate the inevitable necessity of nature in the sustenance and regulation of human life. In the parlance of traffic laws guiding the road users, movement halts until the beaming of the green light.

It is however, in stanza seven that we notice the complete configuration of the centrality of the theme of the Green Call. The stanza is worth quoting in full:

Greens make houses green

Greens make man green
Greens make life green
Greens make vision green p.16

In both the literal and metaphoric undertones, green is used here as a colour of life, beauty, sustenance, vision and providence. In the first line, the poet revises the popular collocation of the greenhouse -a phrase denoting preservation of the flora and fauna in the manner the greenhouse absorbs radiation from the sun to insulate the earth. 'Green house' in this context is also a metaphor for abundant harvest. And logically when houses are green, human beings, the occupants, become green (or is it grin?) with happiness. The last line however plays on the dual layer of meaning associated with green. Opticians recommend the therapy of watching and appreciating green plants and vegetation as they strengthen vision. The metaphoric embedding implies that key visionary leadership begins with the recognition of cohabitation with the ecosystem. Like the watermelon, whatever is ensconced in the green is sweet and beautiful to the eyes: '*Melon is sweet when green*' p. 17. The poet embeds the poetic lines with a repetition of one word line in descending order indicating the all-encompassing idea that implores the establishment to embrace and acknowledge the privileging of the mutual cohabitation of the biosphere as a golden rule to success and creativity. The poem reads:

Green
Rule
Ensures
Everlasting
Newness p. 17

The poet uses the mnemonic of letters of green above, forming the first letter of each word accordingly, to fossilize the everlasting and enduring significance of nature to the corporate existence of man. The 'everlasting newness' here presupposes the unending significance of the providence of nature as well as its freshness of inspiration and spiritual rebirth for all and sundry across space and time.

All glories, according to the major religions, are given to God for His protection, sustenance, and bounties among many others of His mercies. But the defiant persona in the titled poem 'Glory be to Green p. 19' clearly shifts his spiritual allegiance of faith to Green, acknowledging the godly capacity of nature and humanity in general. The poem is an unwavering declaration of the

anthropomorphic inanities of the poet persona and nature in general. The opening stanza plays down one of the articles of faith that Christianity and Islam hold in high esteem: the ever presence of God at the beginning and the end of time. The first stanza reads:

Glory be to Green
For all it stands for
As it was in the beginning
And ever shall be
Till the end of time. p.19

That nature is the source of creation and was at the beginning of all creations and will surpass all forms of creations till the end of time, seems to be the focus of this stanza. Since Green is given all the godly transcendental attributes, it is to be venerated as source of spiritual guide. In such a context, all prayers and supplications should be channelled to Green. This eco-centric veneration of nature as a deity defines the spiritual dimension of the persona as well as the aesthetic and authorial ideology of the poet and explains the programmatic use of the green metaphor in virtually all the poems.

Having established Green as his alternative faith, in the subsequent stanzas, the persona prays for the therapeutic delivery from nature to confront his socio-cultural challenges. The poet's subtle message in the poem is that the discerning mind could always turn to nature to learn more about life challenges. *'Like the sun that is radiant in a clear blue-sky/Green/(will) Teach us to live in the light of your radiance'* p. 19. Thus, we could learn *how...to give freely//Like the moon that is generous with its light*. We could also learn virtually all about moderation and saving for the future from the analogy of the *'...ants that eat little and carry the rest back to their home'* p19. From *'...the chameleon that looks in all directions/before taking a step'* we could learn the virtue of prudence and caution. In subsequent poetic lines, the poet ingeniously contrives how a discerning mind could learn about the virtue of goodness, kindness, gentility, love and similar virtues, from the godly presence in the flora and fauna of the biosphere. The persona seems to suggest that the insights of deep ecology provide one with the capacity to read nature beyond the surface.

"Eat Green" i and ii pp. 28-32 draw on the health benefits derivable from eating green vegetables. The persona however extends the health benefits to include

wisdom, strength, vitality and many more. From eating green, one will be as strong as the bamboo, as straight as eucalyptus so that '*You will not be crooked when you are dry*'. This implies that even at old age (herein 'dry'), one will retain their vertical posture. From eating green, the persona continues, one will be very productive in terms of procreation as one '*...will fill the field with pumpkin seeds*' just as one will be '*...as agile/As a monkey...as swift/As a hare/And ...as bright/As a lark*' p30.

Two other poems: "Think Green" p. 32, and "Behave Green" p. 34 weave virtually the same thematic focus on how one can tailor their thinking as well as behaviour through deep interpretation of the analogy of the intricate, yet symbiotic relationship between man and the biosphere. This indicates that nature has not left out anything for man to learn from pertaining the mundane affairs. The two poems seem to be a continuation of the rendition of the many virtues one stands to gain from deep interpretation of the nuances of the lesson of life which nature provides. The poetic lines emphasize more on self-reflection, self-assessment and deep green reflection. The key words in deep reflection of nature are caution, prudence, commitment and dedicated introspection. For instance, only through caution and assessment of the consequences of certain actions that the persona implores us not to '*...think you can fight a lion/If you are not one yourself*' p32. The underlining moral of which is that one should right-size oneself in all endeavours. Much as right-sizing is self-appraisal; it should be done not only through actions, but utterances as well. Utterances should be well measured as they carry with them inflicting consequences. The persona cautions:

Think Green,
Don't think you can call one wolf
Without inviting the pack p32

Before calling shots, caution should always be the watch word as is the case of the imminent danger of reprisal attacks of pack of wolves when one of them is attacked. The wisdom of caution and modesty is re-echoed and sustained in 'Behave Green' p.34. The first stanza of the poem cautions us not to be ostentatious in life. Successful people are virtually modest in their outlook and actions. The analogy of laying low and humility is drawn from the Turtle and Hen analogy in the poem. The stanza reads:

Behave green
Like the turtle, not like the hen,
For it lays thousands of eggs without anyone knowing
But when the hen lays an egg, the whole country is informed p34

The egg-laying nature of turtle may not be well-known. The fact is because it does not make noise about it, but essentially it is because it is not a domestic animal like hen. But the egg laying story of hen is always palpable. The hen will secretly find a secure location to lay its eggs only for it to come out to announce to whoever cares to listen. The noise about the egg laying is however worrisome as apart from notifying the owner, it may also draw the attention of nearby petty thieves. The poet subsequently cites instances on how one can learn a lot of lesson from the analogy of different plant and animal species. By this, the underlying message is that, man alone is not the custodian of knowledge and wisdom. For instance, to learn how to be brothers' keepers one should learn from camel not chimpanzee. Unlike '*...Chimpanzees (who) laugh at the redness of each other's arse/...no camel makes fun of another camel's lump* p34. To equally learn the etiquette of gratitude, the lesson is to be drawn from the behaviour of the dog not the donkey. '*For the dog wags its tail for you after its meal of bones/But the donkey expresses gratitude by giving you a bunch of kicks*' p.34

The analogy of lessons and virtues to learn from the eco-world include selflessness and the spirit of imbibing self-help. From the attitude of hyena with her cubs who '*... does not consume all the available food*' but take some to the cubs we learn the virtue of caring and selflessness. In the same vein, unlike swallows '*...baboons run their hands and teeth through each other's hair*' p55, signifying an emollient concern of brotherhood and sense of communalism and caring, basically lacking in the society. The overall message of the poem, meanwhile, is deduced from the last stanza. The stanza sums up the need for return to the much-cherished communal values of self-help and caring, common in African societies as far as history can record. This contrasts sharply against the Western value of individualism. The stanza runs:

Behaving green
Is grooming each other;
It is removing dirt and parasites from each other's hair;
It is living for one another p36

The two poems namely 'Think Green' and 'Behave Green' encoded the dual quality of sane humans: ability to think and that of rightful actions. Some of the messages learnt from Think Green, are that we should not be too reckless as to bear the risk of bargaining for fish '*Which are still in water*'; we should equally not judge issues at face value like judging books from their cover as to assume that '*there are no crocodiles/Because the water is calm* p32. And that most actions are motivated by the doer's self-interest, so that '*cats catch mice*' not '*To please the owner of the house* but for its own personal interest. It also teaches the moral that in life one must be focused or else if *...you will stop each time a dog barks(then)...your road will never end*' p33. The lessons, dauntless, are enormous.

While the titles 'Think About Green' p.26 and 'Think Green'p.32 are almost similar, they however differ in terms of thematic focus. While 'Think Green', as examined above, is essentially about the moral and ethical lessons derivable from the green world; 'Think About Green' is a wishful prayer and craving for an ideal green republic with its underlying motto of '*... the best of humankind is the gardener*'p26. It is an advocacy, of a sort, for a green revolution for sustained economic growth, development and health benefits. Apart from its beauty for the blissful onlooker, a green environment, the poem implores, is of health benefits, shelter, food and nutrients for the growth of the body.

The section entitled 'The Greens' on the other hand consists of tribute poems dedicated to those the poet holds dear. In this context, they are called 'the Greens' because they are green fertile with knowledge and wisdom in their own capacity as well as remain fresh in his mind. The beauty of the tribute poems however, lies on how the poet contrives them using the metaphor of nature. One striking tribute in this section is that of Prof Bole Butake who the poet considers as mentor and friend. It is obvious that the late Professor has had a productive career in the academia where he served as a touchstone to the career progression of many a colleague and students. The opening lines read:

Prof
Do you know the number of seedlings you nurture
Till your last days?
Do you know the amount of iron you smelted to form
Shapes of all sorts?
You cannot know and should not bother. p. 59

Using the seedling metaphor that implies reproduction, procreation and growth, the poet here depicts the late Professor as a fountain of knowledge who mentored and nurtured younger colleagues and students into full grown academics of repute whose numbers are so many that he cannot account. While the metaphor of seedlings here connotes production and nurturing the younger ones in their folds, perhaps at sub-degree and undergraduates levels; the metaphor of iron implies those the Professor helped to smelt at their terminal degrees and professors alike. The Prof, according to the persona, who is the poet himself, had been instrumental in the shaping of mature intellectuals in their areas of specialization herein 'shapes of all sorts'. The Prof was both a 'farmer' who specialized in planting and nurturing academics and a 'blacksmith' who specialized in forging them ahead in their professional career.

The late Prof was not only a teacher and a mentor but a role model, *a dragon fly '... (who) let the blind see/the depth of ponds*. Thus, all about the Prof's life, the persona intones, is about teaching, inspiring, mentoring and serving as a role model. He is a well-read Professor acknowledged across disciplines. He is a '*...rainbow who taught style to many a 'colour blind world'*'p60. The last stanza, meanwhile, is a reflection of the poet's interpretation of the worldly life and the one hereafter. Aware that death is inevitable to all, the persona remarks that '*I shall see tomorrow as well*'.

The fourth section of the collection entitled 'Un-green', meanwhile, hammers on the other side of the green. It talks about the destructive side of nature indicating that like all aspects of life, nature has its own good and bad sides. As Carolyn (1997:407) rightly observes: 'The powerful forces of nature are also the harbingers of destruction and death. A less benevolent nature brings the drought, floods, fires, hurricane and earthquakes against which humanity is virtually powerless. The curious poet persona records this other side of nature to illustrate the many-sided dimensions of life identifiable with the natural world. The first poem in the section entitled 'Renegades'p79 clearly stands out in encapsulating the thematic oeuvre of the section. The poem's overarching message is that there are other carnivorous creatures in the ecosphere that, though sometimes out of necessity, violate the serene communal fraternity enjoyed in the forest. These creatures trample and feast on the lesser animals in what is 'notoriously' known as the jungle justice of survival. It is the case of '*some suck to live, not to kill; others suck to kill, not to live* p.80. The animals that partake in this survival-of-the-fittest syndrome are allegorised here as renegades who somewhat un-green the communal green world.

The opening stanza of the poem wraps up what could be termed as a unique scenario that involves the king of the jungle regaling on a set-up trap to devour his fateful victims (1997:79) “Jackals stormed the tree-nest as the lion sat in royal elegance Waiting in all majesty and canine desire, for the harvest report, For whoever rides on a lion’s back or play with. The flea around it Will surely end up in the lion’s stomach, like kernels in nuts.

While jackals are also carnivorous with ‘canine desire’ like the king of the forest, they are however targeted prey for the lion as they ‘*Will surely end up in the lion’s stomach, like kernels in nuts*’ if they dare ...*ride(s) on a lion’s back or play with/The flea around it*’. The fate of ‘...*fleeing chicks whose mother’s cackle signals the presence of a hawk*’ is decided either by their ability to camouflage to escape the hawk’s claws, herein learning ‘*lessons on colours*’ from the ‘*chameleon’s empire*’ or ‘*walk into a snake pit*’ to be devoured by the venomous reptiles. While it is obvious that stronger carnivorous animals preyed on the weaker ones, the animals in the forest still survive the eco-system by devising means of averting the perennial attacks. The underlining moral herein is for one to devise means of surviving adverse socio-political and economic situations as well as attacks from enemies of one’s progress.

Conclusion

The paper thus far examined the interface of the harmonious coexistence between man and the ecosphere in poetic terms to illustrate how germane the natural world is, to not only the survival of the human species, but as means of encoding cultural identity in an assumed uni-polar digitalised global world of the West versus others. This is primarily essential to the colonised nations as Africa who suffered the impact of deliberate colonial policies of disrupting and severing their cultural heritage. This concern is particularly the authorial vision of the poet in the collection. Like the Romantic poets of the 18th to 19th century Europe who found nature as veritable platform for the articulation of both their poetic ideology and socialist vision, Alembong in the *Green Call* has succeeded in drawing immensely from the nature metaphors to stamp his authorial vision and cultural identity as a subtle means of countering the spectrum of global cultural hyper-real. But there is more to what Alembong achieves with the collection. Alembong has succeeded in establishing the fact that ‘Spiritual principles and teachings’ in the words of Carolyn (1997), ‘provide personal inspiration and guidance for those seeking

ecologically sustainable life styles. The collection, as mentioned somewhere in this paper, equally examines the destructive angle of nature to illustrate that nature, like the real world of human interactions, has its other side.

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