



Research Article

Volume-04|Issue-12|2023

The Decline of Patriotism: A Stylistic Analysis of Selected Poems by Mohamed Eno

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Article History

Received: 02.12.2023

Accepted: 20.12.2023

Published: 30.12.2023

Citation

AGUESSY, Y. AYEDON, A. & N'TCHA, N. (2023). The Decline of Patriotism: A Stylistic Analysis of Selected Poems by Mohamed Eno. *Indiana Journal of Arts & Literature*, 4(12), 11-17

Abstract: This study presents a stylistic analysis of two poems by the Somalian poet Mohamed Eno. It discusses the decline of patriotic fervor in "Nation-Building: An Irony" and "The Nation: Eaters vs. Builders". The emphasis is laid on the poetic devices and the factors of the decline of patriotism in the poems. Through post-colonialism that advocates the study of how colonialism affected the cultural as well as political ambience of Africa, the study has revealed that the decline of the patriotic fervor in the African societies has been caused by the failure of political leadership to secure justice, equity and peace where patriotic acts multiply.

Keywords: Decline, patriotism, political leadership, post-colonialism.

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INTRODUCTION

A great majority of English dictionaries, soft as well as hard copies, admit that patriotism is "love of country". Ordinarily and simply put, this definition is all about what patriotism means even on a larger scale because of the concept of "love" it includes. The previous definition perfectly agrees with the etymology of the term. Etymologically, patriotism derives from the Middle French *patriote*, from the Late Latin *patriota* meaning "father land" and from the Greek words *pater* meaning "father" and *patris* which means "land". Together with the suffix "-ism" brings about patriotism to mean "the love of or the affection to the fatherland" (Bandu *et al.*, 2015). As a confirmation of this etymological meaning of patriotism, (Kos *et al.*, 2016, p.116) opined that patriotism has always been identified with the love of own homeland, respect and devotion to its culture and heritage, as well as attention to its interests and the sense of relationship with the past. Further, trying to have a more deepened conception of patriotism, S. Nathanson (1989) comes to a four-dimensional definition. According to him an acceptable definition of patriotism should involve:

- Special affection for one's own country
- A sense of personal identification with the country
- Special concern for the well-being of the country
- Willingness to sacrifice to promote the country's good (Nathanson, 1989)

We cannot agree more with him. Nevertheless, his definition does not include another important virtue of a patriot: devotion to the welfare of one's compatriots.

In fact, actions that can be qualified as patriotic are getting rarer and rarer. Through history, Africans learn how their ancestors such as Samory Touré, Béhanzin, Bio Guerra, Thomas Sankara, Nelson Mandela, and so on, engage in fierce battles with courage, ardor, and full of joy to defend their fatherland and protect the community members. They fought for the well-being of their respective communities against African as well as external captors. At the cost of their blood, some heroes got the supposed independence, as it is not fully granted, for their nations from the bondage of the settlers. Then, it can be said that Africans are accustomed to patriotic attitudes. Though such attitudes still exist, they have become very scarce. This study then has found its impetus from this state of things. It is an analysis of the factors of such a decline of patriotism in order to prevent its disappearance from African societies which is the global objective of this study.

Hence, the peculiarity of this study is the fact that the analysis is based on poetry. Though not often invited nor called upon in the long-lasting literary fight against societal ills and evils, poetry remains an extremely remedial, corrective, and needed weapon in this fight. It is generally accepted that there is no static definition for poetry. Nevertheless, it cannot be asserted that there is no available and acceptable conception of poetry. In fact, for K. Bennett and L. Christopher, "Poetry can be thought of as a verbal, written art form that uses a heightened sense

of language to convey experience, feeling, or modes of consciousness” (Bennett & Christopher, 2011). To N. Irmawati (2014), “Poetry is literary work in metrical form or patterned language. It can also be said as the art of rhythmical composition, written or spoken, designed to produce pleasure through beautiful, elevated, imaginative, or profound thoughts” (Irmawati, 2014, p.35). This rhythmical composition includes figurative language such as hyperbole, metaphor, simile... and sound devices such as alliteration that is analyzed in this work. Two poems of the Somalian Mohamed Eno have been analyzed: “Nation-Building: An Irony” (Eno, 2013); it is referred to as Poem 1 in this article and “The Nation: Eaters vs. Builders” (Eno, 2013,) referred to as Poem 2. We based the analysis on post-colonialism which deals with the aftermaths of the colonial encounter Africa had with Europe.

In doing this research, we use a qualitative research method disguised in two other kinds of methods; namely intrinsic method and library research. Poetry is the most distinctive literary genre when compared to others like the novel and drama. It has several uncertain terms; therefore, it takes more than one or two reading to completely comprehend what it means. Because of this, we employ the intrinsic technique to evaluate the poetry's literary components. The second technique is known as library research which is a technique for learning about an area of interest by gathering data from books in libraries, the internet, and any other source. This methodology has helped to answer the following questions: Through which language style has the poet convey his message to the readers? Why and how has Eno depicted the sense of the decline of patriotic fervor in the poems? Have political leaders got anything to do with this? What are the factors of the decline of patriotism?

Inventory of the Poetic Devices in the Poems

The poems understudy overflow with poetic devices and beautiful uses of language. This section exclusively presents the poems that are analyzed throughout the article and deals with the stylistic devices they include. In other words, here, we have just pointed out the poetic devices and illustrated them with lines from the poems. For ease of reference, there has been a copy of each poem to be analyzed with lines numbered.

“Nation Building: An Irony”

1. In a faded dusty wear
2. Tattered with holes like fishnet
3. Bunde returns home hungry
4. Dominating the atmosphere
5. With heavy stench of cement and lime
6. A symbol of his nation-building;
7. He drops down in a squeaky stool
8. To betray the daunting fatigue
9. Of a delirious day-long duty
10. Before a husky voice familiar
11. From the waves of the wireless

12. Proudly praised the latest projects
13. And progress made in the nation.
14. An air of suspicion and disgust
15. Got Bunde embellished
16. Agitating his eons-old anger:
17. Is the incumbent out of his mind?
18. Ever since he entered office
19. I wake up earlier than everyone
20. Ending my activity later than all
21. In the dark gloomy evening
22. Eating once a day a meal meager
23. Unable to afford a pair of slippers
24. Or an attire to change this old outfit! (Eno, 2013)

As stated in the title “Nation-Building: An Irony”, this poem is indeed ironic throughout to the end. Its ironic articulation has been shown through the manual worker. He wakes up early to go and build the nation but he is rewarded so little that he cannot afford to eat two meals a day, cannot afford a pair of slippers and new clothes for nearly or over a decade. Meanwhile, some other people, well-paid people who come very late to their office claiming they are also building the nation.

Symbolism: The speaker has used symbolic language to show how devoted Bunde is as a real patriot. This verse “With heavy stench of cement and lime” (line 5) combined with the title of the poem “Nation-Building” makes one think of a real physical building one can touch. Probably, the poet is referring to the act of patriotism by saying, “Nation-Building”. Cement and lime are the appropriate materials for building an edifice and the most noticeable materials on a bricklayer at first sight. These symbolize patriotic actions, commitment, devotion, honesty, faithfulness, hardworking. In a nutshell, they connote every good *material* that patriotism required.

Imagery: (1) Visual Imagery: “In a faded dusty wear/Tattered with holes like fishnet/Bunde returns home hungry” (Lines 1-3). This creates a mental image of Bunde in the mind of the reader. Using the comparative connector ‘like’ by relating Bunde’s ‘wear’ to ‘fishnet’, the speaker has intended to describe the miserable life conditions undergone by Bunde. The diction of (faded, dusty, hole, fishnet, hungry etc.), expresses an extreme poverty. The second use of visual imagery is seen when Bunde reveals the kind of evening he usually gets: “Ending my activity later than all/In the dark gloomy evening” (Lines 20-21). This picturizes the evening. (2) **Auditory Imagery:** “a husky voice familiar/Proudly praised the latest projects” (lines 10 & 12) creates auditory imagery especially with the beauty of the voice and the articulation of the sounds the reader forms in his/her mind based on the verb to praise. (3) **Olfactory Imagery:** “heavy stench of cement and lime” (line 5). The poet makes the reader smell the odor; makes him or her try to distinguish the scent of cement and lime and finds it unpleasant.

Hyperbole: Line 2: “Tattered with holes like fishnet” In this hyperbolic noun phrase, the poet wants to show how hard work and self-sacrifice are paramount in the process of building a nation.

Simile: “In a faded dusty wear/Tattered with holes like fishnet” (Lines 1 and 2). In these lines, the attire of Bunde has been compared to a fishnet.

Pathetic Fallacy: It is clearly utilized in some verses “the daunting fatigue/. . . /An air of suspicion and disgust/. . . /the dark gloomy evening.” (Lines 8, 14, 21). Through this device, Eno is attributing human emotions and feelings to abstraction.

Tautology: There is a clear overuse of words in line 21 of the poem. The poet writes, “In the dark gloomy evening”. Dark means the absence of light or illumination; gloomy is also defined as nearly dark, and evening is the period of decreasing daylight, so it cannot be bright or shiny. The repetition of the aforementioned symbolic diction leads the researchers to conclude that to construct a nation one has to work continuously without paying attention to the moment, weather or time.

Alliteration: By using “Proudly, praised, the latest projects and progress” the writer makes the poem arty and enjoyable to read and more melodious and pleasurable for ears to hear. He is in this regard, magnifying any work that can lead the building of the nation.

Tone: The speaker in this poem is sad and angry, in the sense that not everybody is at work of the construction of the nation. Without contributing hard work, some parasites of the nation are enjoying the fruit of the work of the others. Can the nation reach its goal in this regard? The preceding analysis proves the sadness and anger of the speaker.

(The Nation: Eaters vs. Builders)

The engine of my obsolete companion
 Struggles to rumble in its unhealthy condition

1. Both of us weary and fatigue-ridden
2. In a hot day’s duty of late ’80s Mogadishu.
3. I stop for a glass of water to refresh myself
4. And a gallon to refill my *Dibille* tipper aged
5. At shacks of kiosks in the vicinity of Hotel Taleh
6. After taking two or three soothing sips
7. A colleague cries out to cut short my repose:
8. “Keep yourself up in quelling your dryness
9. The couple of us sitting to quench our thirst
10. May diminish the pillars holding a nation of
11. Crippled crocodiles caged in this
12. Glamorous hotel to consume on our sweat.”
13. As I looked at the hotel side I discovered
14. Cute cars parked clean in every corner
15. Crowds of army men, courses of functionaries

16. Consciously committed in fruitless conversation
17. Over kettles of *caffé nero*, *caffé latte*, and *cappuccino*
18. Compromising the conscience of work ethics. (Eno, 2013)

The persona of the poem is likely to be a civil servant working as a tipper driver who is on duty working to build the nation.

Stylistic Devices

The author uses some devices to express the beauty of this poem, the chief cornerstone of which is alliteration.

Alliteration: The third stanza of this poem, an unrhyming sestet, has been dedicated to alliteration. “As I looked at the hotel side I discovered / Cute cars parked clean in every corner / Crowds of army men, courses of functionaries / Consciously committed in fruitless conversation / Over kettles of caffé nero, caffé latte, and cappuccino / Compromising the conscience of work ethics”

Rhyme: This is shown in Lines 18 and 19 of the poem. The poet used internal but slant rhyme in “Consciously committed in fruitless conversation” and “Over kettles of *caffé nero*, *caffé latte*, and *cappuccino*”. Secondly, another trace of rhyme is found in the title. “Eaters, Builders”. This rhyming scheme and position give pleasure and enjoyment to the reader because of its melodious sound; especially when the poem is read out loud. Hence, they make the reader or the listener of the poem pay attention to it due to the resonating sound in their ears.

Irony: This poem has an ironic title: The nation: Eaters Vs. Builders which means in the nation the reader is about to discover in the poem, some individuals are busy building the nation while some are busy eating it.

Personification: The persona of the poem personifies his tipper in the first line of the poem when he says, “The engine of my obsolete companion”. The word companion here is used in reference to the tipper he drives. He also personifies the tipper by referring to its faultiness as “its unhealthy condition” line 2 etc.

Onomatopoeia: the poet used a word that imitates the sound produces by the tipper: “Struggles to rumble” (line 2). “Rumble” is an onomatopoeia describing a rumbling noise.

Metaphor: There is the use of metaphor in the following portion: “The couple of us sitting to quench our thirst / May diminish the pillars holding a nation of / Crippled crocodiles caged” (Lines 11-13)

Imagery: Another dominant figurative language in the poem apart from the sound device alliteration is imagery. To demonstrate his artistic imagination and creativity, the poet makes plain use of imagery in its various forms. (1) **Kinesthetic Imagery:** the poet shows this in the second line “Struggles to rumble” as if one can actually stand and observe the tipper struggling to stop. (2) **Visual Imagery:** This is presented in several lines. For instance, in Lines 1-2 “The engine... struggles to rumble in its unhealthy condition”; “the pillars holding a nation” line 12; “Crippled crocodiles caged...” line 13; “Cute cars packed clean in every corner / Crowds of army men, courses of functionaries, etc. in lines 16 and 17 create a visual scene in the mind of the reader as well as the audience when performed.

The next section is dedicated to the analysis of the manifestation of patriotic fervor or feelings throughout the poems through a critical analysis of the elements of poetry pointed out above.

Sense of Patriotic fervor of the Citizens

This is a critical analysis of “Nation-Building: An Irony” and “The Nation: Eaters vs. Builders”. The poet has chosen words and expressions such as “nation”, “nation-building”, “duty”, “pillars holding a nation” and “work ethics” in his poems. He repeated “nation” four times in both poems. The choice of such words shows that the subject matter in these poems is patriotism, which is a strong love for one’s nation or country. The poet succeeded in presenting the patriotic fervor of some citizens through the use of several elements of poetry. In “Nation-Building: An Irony”, the description of Bunde in the first stanza shows him as a citizen working towards the development of his country.

- In a faded dusty wear
- Tattered with holes like fishnet
- Bunde returns home hungry
- Dominating the atmosphere
- With heavy stench of cement and lime
- A symbol of his nation-building;

The speaker is supposedly trying to show Bunde as a loyal nation-builder. To begin with, in the first six lines of this poem, the writer exudes the subject matter of the poem which is patriotism and “patriotism is important in shaping the society in a country” (Bandu *et al.*, 2015). Bunde is presented as a dirty and hungry being to show that he has been working tirelessly; he spares no effort and did not conserve his strength. The hyperbolic language and the comparison the poet makes in “Tattered with holes like fishnet” (line 2) creates visual imagery of Bunde. The reader can succeed in forming an image of him and see him giving all he can to build his nation. In this connection, Lines 8 and 9 read, “To betray the daunting fatigue/Of a delirious day-long duty”. The pathetic fallacy (attributing human feeling – daunting – to fatigue) used by the poet joins the sense of Bunde’s patriotic fervor, the poet is probably personifying his

fatigue to show how he uses up a lot of energy and spends all his time working for the national interest.

Similarly, in “The Nation: Eaters vs. Builders” the persona also shows himself weary and exhausted but devoted to his nation-building task. In the first stanza (the equivalent of paragraph in prose) of the poem: “The engine of my obsolete companion / Struggles to rumble in its unhealthy condition / Both of us weary and fatigue-ridden / In a hot day’s duty of late ’80s Mogadishu” (stanza 1), the persona is showing himself as a committed man to task. Just like Bunde, he is going through the fatigue from his hard work of the day.

In particular, in this poem, the poet makes use of uncertainty in the narration of the persona to underline physical and mental fatigue. He says: “after taking two or three soothing sips” (line 8). Here, there is a lack of precision in the statement. This shows that the persona is sure of only one thing; he has drunk water. But, he is not sure of the number of sips he took. Actually, he is sure of having drunk water because his body has previously been in a dire need of water i.e., he is terribly thirsty. Then, he suddenly notices that the dehydration gets a kind of quenched but not totally; this gives him the conscience that he has drunk a bit even though he cannot figure out how much due to the exhaustion. At this level, one can think that the poet is pointing out the uncertainty of a peaceful nation where patriotic acts multiply.

Further, by the use of the aforementioned pathetic fallacy – daunting fatigue – the poet might be emphasizing the consciousness of Bunde about the task he is performing. This might be the case since an abstraction cannot be conscious; only human beings are conscious of their actions. So, personifying Bunde’s fatigue may be to show that he is conscious of the necessity of the task he performs to build the nation. Not only that the choice of diction in both poems is also saying a lot about consciousness. There is an intra-textual use of the lexical item “duty”. In both poems 1 and 2 respectively, the poet writes “long-day duty” (line 9) and “hot day’s duty” (line 4). Instead of using the item “duty” in “long-day” duty, the speaker might have ideally used “task”, “work”, “job” or even “chore”. It would be logical to claim that the choice of duty out of this group is not at random. Duty is related to consciousness. A duty gives a sense of moral obligation; a moral debt. According to *Oxford Advanced Learner’s Dictionary*, the first definition suggested about duty is “something that you feel you have to do because it is your moral or legal responsibility” (Hornby, 1995). W. Dubbink agreed that “In daily speech, duty is often conceptualized as a requirement that a person must fulfill. It is typical of the everyday conception that duty is thought of as opposed to acting on the basis of a desire or a passion” (Dubbink, 2018, p.1). So, it is believed that Bunde and the persona of Poem 2 are conscious that they are paying a debt they morally and legally owe the country. And accordingly, they work tirelessly all day long with all their strength

and more importantly without complaining until they get extremely hungry and thirsty.

In addition, there is an outright exaggeration in saying that Bunde's wear is tattered and with holes. Starting from the lexical item "tattered". When used as an adjective as it is the case here (qualifying the wear), it means old and torn; in bad condition i.e., rag clothing (Hornby, 1995). It also suggests the idea of tinniness. Then, adding the prepositional phrase "with holes", it might be deducted that Bunde is over-motivated. Through the choice of this hyperbole, the poet is probably emphasizing the degree of commitment and enthusiasm of the nation-builder.

Moreover, the symbol of cement and lime also reveals Bunde as a patriot. As said above, the speaker has used these lexical items combined with the title of the poem "Nation-Building" to make one think of a real physical building one can touch. Doubtless, the poet is referring to the act of patriotism by saying "Nation-Building". Cement and lime are the appropriate materials for building an edifice and the most noticeable materials on a bricklayer at first sight. These symbolize patriotic actions, commitment, devotion, honesty, faithfulness, hardworking. In a nutshell, they connote every good material that patriotism required.

Finally, the olfactory imagery used by the poet is also pointing to the unreserved devotion of Bunde to building the nation. "Heavy stench of cement..." coming from somebody means that the person does not care about his wear and his body but cares only about what he is using the cement for. The poet succeeds in creating emotion and arousing the feelings of the reader through the use of symbolism and this imagery which makes the reader see like in a film the description of the writer. As a matter of fact, the idea of patriotic fervor is foregrounded in this poem.

Factors of the Decline of Patriotism as seen in the Poems

The poet presents his main characters as actual patriots as demonstrated in the previous section. Under this section, it is going to be a question of the facts and the actors that are working towards the disappearance of patriotism; the little foxes which are spoiling the vines of patriotism that have tender grapes of a peaceful nation.

These two poems show one main factor of the deterioration of patriotic fervor which is man's exploitation of man. But this factor can appear in various forms. Consequently, it includes other factors like oppression, injustice, inequality, discrimination, and so on. This impeccable poet uses a wide range of poetic devices to prove all of these. Starting from the character of Bunde in Poem 1, it appears clear that he is a typical illustration of an oppressed patriot. This man works early shifts at a construction site but receives meager pay. His worn-out clothes and the fact that he comes home

famished are clear indicators of this. The first mark of the incredibility of this poet lies in his ability to use different poetic devices in the same line to mean something and to arouse feelings about what he meant. Line 2 of Poem 1 reads: "Tattered with holes like fishnet". This line on its own comprises three figurative languages: hyperbole, simile, and visual imagery. Through the hyperbole, the poet is probably pointing out the magnitude of poverty i.e., the misery in which such a committed and hardworking man is living. Comparing his get-up to a fishnet might also be proving that he really does not have the means to dress up well. And through this simile, Eno successfully creates a picture of a sad and miserable man and arouses the feeling of the reader to mentally experience this pathetic living condition. It is obvious that there is nothing to gain in oppressing the citizens and especially those who are building the nation. In fact, this conception of oppression by *The social work dictionary* is worth reading:

Oppression: the social act of placing severe restrictions on an individual group, or institution. Typically, a government or political organization in power places restrictions formally or covertly on oppressed groups so they may be exploited and less able to compete with other social groups. The oppressed individual or group is devalued, exploited, and deprived of privileges by the individual or group who has more power (Barker, 2003).

This definition is suggesting important issues of devaluation and exploitation. Citizens of specific classes are devaluated and exploited by the powerholders. This category of devaluated and exploited people includes Bunde and the persona of poem 2. These are some of the factors that are deteriorating patriotism in the societies.

In addition, the first stanza of Poem 2 also shows a driver with his working material which is a tipper. It is said that the tipper is obsolete: it is no more in use; too old and too faulty to be used to build a nation. This is what the political leaders give that patriot to use as a tool to build the nation: a tool that consumes all his energy under the heat of the day until he gets overwhelmed by weariness and exhaustion. Despite this, he does not have enough money to sit at a convenient place to eat or drink to regain energy. The description of these two characters is the depiction of injustice. The poet has made stylistic devices available to show this. The expectation of everybody is that he who works hard should have means at his disposal to satisfy his basic needs. Surprisingly, this is not the case with these characters. The opposite is what one can see. Those who are not bothering themselves with the idea of building the nation shamelessly consume on the sweat of the real patriot.

The first indicator of injustice here comes from this alliteration in Poem 1. Alliteration is the use of the same consonant at the beginning of each stressed syllable in a line of verse. "**P**roudly, **p**raised, the latest **p**rojects / And **p**rogress made in the nation" Line 12. Alliteration

has a primary task that is to make the poem attractive and more pleasant. But here, it is used in a line that shows fake pride. The leaders are boasting about other people's achievements and unfortunately, they do not care about the hands that have performed the task. They just stick to proudly saying the progress, boasting about it neglecting the committed workers who lead the country to such an achievement. They are oppressed as much as they are hardworking. Let us admit that patriotism is not a gift; it is not innate nor inborn. It is not natural; neither can it be bought at the marketplace. It is a virtue that is acquired in a favorable environment. If the environment is not appropriate for its acquisition it will get scarce. Political leaders ought to devote themselves to the culture of this virtue.

Likewise, so as to improve patriotic feelings in the citizens, African political leaders would rather learn how to give honor to whom honor is due. Here, honor is due to Bunde and the persona of Poem 2. It is high time national powerholders started recognizing, praising, and rewarding the excellency, loyalty, and integrity of the younger generations in the country. In our opinion, failure to do this undoubtedly creates a spirit of revolt and frustration which eventually leads to disengagement and non-commitment to voluntarily work for the national interest. In Poem 1, the fact that the political leaders do not recognize the effort of Bunde but boast only about the progress in the country gets the reader irritated. "An air of suspicion and disgust / Got Bunde embellished / Agitating his eons-old anger: / Is the incumbent out of his mind?" (Lines 14-17). He has been nurturing a fit of old anger against the incumbent. This is normal since anger is instigated by a violation of norms and values (Mees 1993) as cited in (Salisch & Saarni 2010.) and we should not forget that "anger initiates or strengthens antagonism as an internal disposition for becoming aggressive, and the last function is that anger experiences contribute to learning how to discriminate an event as an intentional provocation rather than as something that is merely frustrating" (Salisch & Saarni, 2010). Bunde feels obliged to show that he is suffering from psychological torture as a result of the anger he has nurtured against the leaders for long.

Besides, African political leaders had better find a way to integrate recognition and celebration of loyalty, integrity, excellence, and any other patriotic actions in their leadership program and plan so that Africans will not experience a total disappearance of patriotism. It will secure an environment for patriotism and concomitantly instigate citizens to work for the benefit of all. It is an important thing to ask young people to sacrifice themselves for the country but these individuals need assurance that their effort will not be destroyed by politics and political bacteria and viruses such as injustice, discrimination, oppression, theft, embezzlement, corruption and so on. They also need to be sure that a minority of people will not take the glory of the sacrifices they make; that this minority will not sit

back and just be busy consuming while the majority is busy building. If such an assurance does not exist, African societies one day will turn into every man for himself.

Furthermore, it is noticed that in the same country some are builders while some are eaters as the title of Poem 2 ironically shows it. In the following alliteration from Poem 2, the idea is clear. "As I looked at the hotel side I discovered / Cute cars parked clean in every corner / Crowds of army men, courses of functionaries / Consciously committed in fruitless conversation / Over kettles of caffé nero, caffé latte, and cappuccino / Compromising the conscience of work ethics" (Lines 15-20). The highest instance of exploitation and injustice is hidden in this passage. Those who are really working have not succeeded in satisfying their basic needs while those who bother less are enjoying the fruit of the labor of the real patriots. They drive cute cars while the tippers used to generate the cute cars continue rumbling and are even obsolete. Although they are obsolete, they are still being used. This situation of things is not advisable. The best attitude as far as common sense is concerned would be to provide the workers with appropriate and up-to-date tools. Such hardworking people who produce satisfactory results for the benefit of all despite being using obsolete tools are to be encouraged by two important things: best tools of all time and a better living condition. If these two conditions are met, the authors of this article think that they will generate more income to make their country a better living place.

To show the absurdity in the governance of African political leaders, Eno uses foregrounding based on sentence structure. He creates a disorder in two noun phrases in Poem 1. The correct English order of any noun phrase is that the noun comes after the adjective as in "a tall boy". But in "voice familiar" (Line 10) and "meal meager" (Line 22) he uses noun + adjective which is grammatically incorrect. The correct form would be "familiar voice" and "meager meal". It is not believed that this has come randomly in the poems of a poet like M. Eno. Probably this choice is deliberate and it intends to reinforce the idea that the political leadership as shown in these poems is contrary to the norms. Instances of this abnormality are the fact that Bunde and the persona of Poem 2 who are every day busy building the nation cannot afford two meals a day. They live in chronic misery; they are surrounded by only old things including their outfits, slippers, and even their working tools. More, political leaders sing the praise of the progress in the country while the workforce behind those national achievements spends about a decade without changing a pair of slippers. They are the pillars that hold the economy the leaders are dilapidating. "The couple of us sitting to quench our thirst / May diminish the pillars holding a nation of / Crippled crocodiles caged in this / Glamorous hotel to consume on our sweat" as read in Poem 1 (Lines 11-14). The workforce does not enjoy the fruit of its labor.

More interestingly, Eno claims that the display of ambition of building the nation from political leaders is just an irony. From the title of both poems, the sense of irony can be deduced. Poem 1 is titled "Nation-Building: An Irony" and Poem 2's title is "The Nation: Eaters vs. Builders". Why and how is this an irony? The poet also shows the ironic aspect shown on the manual worker. He wakes up early to go and build the nation but he is rewarded so little that he cannot afford to eat two meals a day, cannot afford a pair of slippers and new clothes for nearly or over a decade. It is also ironic because the claim is to build the nation while some are busy building but some are busy eating the nation. The following metaphor from Poem 2 portrays them excellently well: "Crippled crocodiles caged in this" (Line 23). A crocodile is known for its voraciousness. It is an excessively greedy animal. Eno is showing the similarities between these political leaders, power holders, and directors or national institutions who, just like a crocodile, always want more; they want to take more, eat more, and possess more.

Following this rotative situation of building-eating, the nation can never stand. And this is what Eno is showing in this tautology: "In the dark gloomy evening" line 21 of Poem1. It has been previously explained that dark means the absence of light or illumination; gloomy is also defined as nearly dark, and evening is the period of decreasing daylight, so it cannot be bright or shiny. It can be said that this tautology is portraying the future of Africa. It is not bright at all if political leaders do not change. This might also be the representation of the decline of patriotism. Patriotism is on the way of disappearance just like daytime is fading away in the poem. There is no light in a dark evening so there is no hope for patriotism to resist for ages if Africans fold their hands.

CONCLUSION

These two poems are admirable. The poet successfully uses poetic devices like metaphor, hyperbole, simile... to express his feeling and emotion. He also succeeds in arousing the reader's attention and emotion to feel some situations as in real life, especially through his usage of imagery, and makes his poems much more pleasant with the usage of alliteration. He has

an excellent foregrounding style playing on figurative language and sound devices. After this analysis, it is concluded that actual patriots still exist. But the fear is that political leaders are creating an atmosphere of rebellion, disengagement, and non-commitment through injustice, oppression, exploitation, and inequity. In addition, this contributes to a deterioration or total disappearance of patriotic fervor. The future of patriotism in Africa depends on its political power holders.

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