

Political Ontology and Postcolonial Poetry: A Study of Nol Alembong's *The Passing Wind* and Titus Moetsabi's *Fruits and Other Poems*.

Eric Nsuh Zuhmboshi

Abstract:

The re-introduction of political pluralism in the 1990s had a far-reaching effect on the ideological orientation of most African writers and their works. This is a literary normality because creativity does not find expression in an extraterrestrial hemisphere but within a socio-political and cultural context. Consequently, every political epoch produces its own art to serve as an interpretation of its activities and times. Many African writers, during this period, used their art to clamour for political liberalization which they hoped was going to transform their society from the dystopian state in which it was to that of socio-economic progress. Using Nol Alembong's *The Passing Wind* (1991) and Titus Moetsabi's *Fruits and Other Poems* (1992), this paper aims at analyzing the response of African poets to the re-introduction of political liberalism in Africa in the 1990s. In this guise, the paper posits that most African poets of the 1990 era are committed towards the political project of exposing anti-democratic political structures in their society. In their critique of these structures, the poets indirectly clamour for resistance against these structures and the strategies which are being used towards stifling the manifest democratic sentiments in their social context.

Keywords: political pluralism, political epoch, dystopian state, social context, resistance.