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Sociopolitical Realities in Contemporary Nigerian Poetry: A New Historicist Reading of *Village Voices* and *A Torrent of Terror*

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Abstract

Literature functions not only as artistic expression but also as a textual archive of historical experience, reflecting and shaping the sociopolitical realities from where it emerges. In contemporary Nigerian poetry, the influence between text and history is inseparable, as poets mediate national crises through their work. This paper examines the representation of sociopolitical realities in contemporary Nigerian poetry, through a comparative reading of Village *Voices* and *A Torrent of Terror.* While substantial scholarship has explored the protest tradition in Nigerian poetry, less attention has been given to how second generation poetic commitments are rearticulated by third generation poets within the changing historical contexts. Through the theoretical lens of New Historicism, the paper investigates the reciprocal relationship between poetic discourse and sociopolitical structures of power, ideology, and history. Using qualitative textual analysis and close reading of five selected poems from each collection, the paper interrogates themes of leadership failure, corruption, inequality, and insecurity. The findings indicate that Osundare's poetry critiques military authoritarianism and economic crisis of the early 1980s, whereas Aboh's work documents democratic

disillusionment and insurgency in the Fourth Republic. Despite generational differences, both poets function as cultural archivists and dissenting voices, preserving alternative historical narratives. The paper concludes that Nigerian poetry remains an active site of ideological contestation and historical archive.
Keywords: Sociopolitical, Realities, Contemporary, Nigerian Poetry, New Historicism.

Introduction

The ineluctable realities embedded in human relationship in the society can either be social, political or economic. Literature, across cultures and epochs, has always functioned as both a mirror and a lamp; a mirror in its capacity to reflect the realities of the society from which it emerges, and a lamp in its ability to illuminate new possibilities for social reform and transformation. This is to say that literature is not just a social construct that is rooted in mere ideas or imaginations about human societies; it is a social institution in the sense that it is a form of a long-lived tradition accepted as a vital part of a given society for a particular purpose. Literature is realistic as it aims to depict life as it is; either focusing on the social and political issues faced by the working class and marginalized groups, or focusing on the lived experience of a particular era. Poetry can be said to be protest-like in nature as seen in the classical works of Plato, Homer and Virgil that celebrated and critiqued the political and cultural values of their societies to the socially charged verses of poets like Pablo Neruda, Maya Angelou and Langston Hughes who spoke against injustice and oppression in their own contexts. Poetry has consistently proven to be one of the most enduring vehicles for articulating the human condition. Umeh (1991) observes that:

> The relationship between poetry and politics has never been a comfortable one since Plato's expulsion of some categories of poets from his ideal republic. There have always been suspicious on either side. It has been either that politics is interfering; ultra viras, with poetry, or that

> poetry is unwittingly intruding into the unfamiliar world of politics (p.45).

He further points at the political nature of poetry as government policies always provide context for poets, since these policies directly affect the common people. He equally posits that this major influence politics has on poetry "has not only supplied themes to poetry but has often influenced and informed the poets' treatment of these and non-political themes". Poetry, perhaps more than any other genre, distils the lived experiences of individuals and communities into forms that are aesthetic and political. It functions as a cultural archive, a reservoir of collective memory, and a tool of protest. In this sense, poetry is inseparable from the society that produces it, as it both shapes and is shaped by historical and sociopolitical forces.

In Africa, the literary landscape has functioned not merely as a passive mirror reflecting the national aspirations and subsequent disillusionment, but as a prophetic voice raised against corruption and misgovernance. As Obiechina (1975) rightly posited in his interview with Biodun Jeyifo that literature is a product of society and historical circumstances and therefore, we cannot realistically talk about it without taking those dimensions into account (p.42). He establishes that African writers, unlike some of their Western counterparts, are precluded from the luxury of an art for art's sake philosophy; "the truth is that a vast majority of our people are not articulate, they almost totally involved in just trying to live, to survive…" (Obiechina, 1975, p.53). They are, by their context, obligated to be functional, and socially engaged chroniclers. The first generation of African writers, including Chinua Achebe, Ngũgĩ wa Thiong'o, Wole Soyinka, and Okot p'Bitek, used literature to interrogate the tensions of colonialism, cultural dislocation, and the quest for postcolonial self-definition.

Poetry, in particular, became a crucial medium through which African voices engaged the complexities of decolonization and the challenges of independence. As Ngũgĩ (1986) asserts that African literature cannot be divorced from the material and historical realities of the people, for it is both an artistic creation and a weapon in the struggle for freedom. Thus, from its very inception, modern African poetry has carried the dual responsibility of aesthetic expression and sociopolitical engagement.

In Nigeria, poetry has become a formidable instrument for articulating the struggles, hopes, and disillusionment of a nation navigating the turbulent waters of postcolonial existence. Nigerian poets have long positioned themselves as witnesses, critics, and consciences of their society, using verse to interrogate corruption, bureaucracy, leadership failure, and the pervasive culture of silence and the epidemic of clapping committee. The Nigerian poetic landscape is therefore, inseparable from the historical forces that shape it. The critical assessment of Nigerian poetry typically delineates its trajectory into distinct generational movements, each responded to the sociopolitical flux of its time.

The First Generation of written Nigerian poetry is made up of verses from poets like J. P. Clark, Gabriel Okara, Christopher Okigbo, and Wole Soyinka. Their works laid a foundation by demonstrating the potential of Nigerian poetry to grapple with existential questions and national identity in the wake of independence. However, they were heavily influenced by Euro-modernist traditions, often employing dense, allusive, and highly symbolic styles. Their works, though profound, were sometimes criticized for their inaccessibility to the common reader. As Osundare (1986) observes, that their poetry often spoke from the "ivory tower" couched in cryptic language that alienated the common people (p.4). This stylistic chasm precipitated the necessary emergence of the Second Generation in the 1980s. Ogunyemi (2015) observes that this transition was "a determined

ideological and stylistic reaction against the perceived elitism and intellectual aridity of the pioneering poets, establishing a democratic poet space for the marginalized voices" (p.45).

The 1967 Nigerian civil war also left deep scars that contributed to the birth of this new, raw and unflinching wave of poets birthed the "alternative tradition." It was popularized by Funso Aiyejina in 1988 in his essay. He uses the term to highlight the "new" generation poets, who chose to engage with the "native" realities. This "new" poetics served as a response to the sociopolitical realities of the after war and the break from the styles of the first generation poets, as they began to challenge the elitism of the earlier tradition. Poets such as Ezenwa-Ohaeto, Ogaga Ifowodo, Odia Ofeimun, Tanure Ojaide, and Niyi Osundare are referred to as the "new generation" poets who write "lamentation poems" due to the peculiarities of their themes and their embrace of orality, simplicity, accessibility, and their drawing inspiration from indigenous traditions and the rhythms of everyday life. Rather than writing for an elite minority, these poets deliberately pitched their voices to the masses, using poetry as a medium of social commentary and protest. Osundare (1986) in *Songs of the Marketplace* asserts that poetry should be "man meaning to man" i.e. a tool to bring urgent issues closer to ordinary people (p. 1). For this generation, poetry captured the frustrations of the oppressed and articulated visions of justice, freedom, and collective transformation. The war caused sociopolitical realities like ethnic marginalization, famine, and systemic neglect became poetic fuel. The poets' vivid depictions of front line agony and searing commentary on its aftermath, like issues of inequality, bribery and corruption highlighted the trauma of a nation fractured by colonial legacies. They document not just pain, they as well demanded accountability.

Osundare's poetry, especially *Village Voices* is a landmark example of this socially committed tradition. Written during the

turbulent years of military dictatorship, the collection is a clarion call on behalf of the poor and dispossessed. Osundare gives voice to the rural majority, exposing the corruption, exploitation, and authoritarianism of the ruling elite. Employing satire, irony, and the resources of Yoruba oral performance, he crafts poems that are both accessible and politically charged. He is recognized as the "conscience of society" as noted by Egya, (2017) and an active, necessary historian documenting the hard realities of the age. He is a poet whose burden is to hold power accountable and to stand in solidarity with the voiceless. In this way, he uses his poetry to exemplify the power of poetry as both social witness and catalyst for reform (p.178).

However, the social, political and ethical maladies that informed Osundare's poetry in the 1980s and 1990s are corruption, environmental degradation, and leadership deficits and these have proved stubbornly enduring, mutating and intensifying in the contemporary sphere. The dawn of the 21st century inaugurated a new wave of poets, the Third Generation, who must now grapple with the intensified complexities of modern Nigeria: the frail resurgence of democracy, rising militancy, terrorism, and endemic corruption has become profoundly institutionalized. It is within this volatile contemporary milieu that Aboh's poetry asserts itself. Aboh's collection is a trenchant, unsparing critique of Nigeria's recent history which demonstrates the poet's vital role as social historian and moral police remains indispensable. His work directly engages the modern dimensions of sociopolitical failure. Thus serving as a cultural document, registering the historical shifts and resistance to power.

Aboh's poems reflect the anxieties of Nigerians living under the shadow of insecurity and poor governance. His poetry is particularly concerned with the human cost of Boko Haram insurgency and the failures of leadership to address the suffering of ordinary citizens. Although Aboh belongs to a younger generation

of Nigerian poets, his work resonates with the tradition established by Osundare, revealing the persistence of sociopolitical engagement as a defining feature of Nigerian poetry. As Egya (2017) observes, contemporary Nigerian poets continue to see themselves as participants in the nation's struggles, not as detached observers (p. xi). The continuity between Osundare and Aboh highlights the central role of poetry as a historical witness in Nigeria. While Osundare's *Village Voices* speaks from the context of the 1980s military regimes, Aboh's *A Torrent of Terror* arises from the democratic, yet insecure landscape of contemporary Nigeria. Both collections, however, converge in their commitment to amplifying the voice of the people, critiquing leadership, and advocating for justice. This inter-generational dialogue between these poets underscores the enduring sociopolitical function of Nigerian poetry.

Against this background, this paper seeks to comparatively examine the sociopolitical realities represented in the selected collections. To adequately structure an analysis of the symbiotic relationship between poetry and its socio-historical contexts, across both generational lines, this study adopts New Historicism as a theoretical framework.

Theoretical Framework

New Historicism emerged in the early 1980s as a reaction against both the formalist "New Criticism," which viewed the text as an isolated object, and the "Old (Traditional) Historicism," which viewed history as a mere background for literature. This theoretical framework posits that a literary work is a product of the time, place, and circumstances of its composition. Rather than viewing history as a series of fixed facts, New Historicists treat history as a "text" that must be interpreted just like a poem or a play. Greenblatt who coined the term, articulated his motivation in his essay (1988), in which he declares his "desire to speak with the dead". This "speaking" involves analysing the "social energy" that

flows between the artistic work and the social, political, and economic institutions surrounding it.

According to Myers (1989), the movement was a "home-grown" Anglo-American response to an institutional impasse. By the late 1970s, many scholars having "cut their teeth on the political slogans of the sixties" grew weary of teaching texts as "ethereal entities" floating above historical strife. This led to a method that seeks to 'assimilate literature to history, "rejecting the idea that a poem or a play is a self-contained "verbal icon" (Greenblatt, 1988). Myers (1989) identifies a core contention of the framework: that there is no "human nature transcends history." Instead, both the literary work and the human subject are viewed as social constructs irretrievably tied to their specific historical moments.

The methodology of New Historicism is often defined by the concept of "the historicity of texts and the textuality of history," a phrase popularized by Louis Montrose. He explains that we must acknowledge:

> The historicity of texts: the cultural specificity, the social embedment, of all modes of writing" as well as "the textuality of history: the acknowledgment that we have no access to a full and authentic past…unmediated by the surviving textual traces of the society in question (p.20).

This approach suggests that literature does not just reflect its context; it actively helps to shape the reality of its time through a reciprocal concern where literary and non-literary texts are given identical importance.

A defining feature of New Historicist writing is the use of the "anecdote" or "thick description" to bridge the gap between high art and everyday life. "Thick description" is a term coined by Geertz (1973) which influenced New Historicist's approach to

analysing texts in rich historical and cultural contexts; critics like Greenblatt borrowed from Geertz's ideas.

New Historicists hold the idea that a critic might begin an essay by describing a seemingly obscure historical document such as a legal dispute or a recorded dream and then demonstrate how that document's themes are central to a literary piece. Veeser (1989) identifies a core assumption: "that every expressive act is embedded in a network of material practices."

The framework is deeply influenced by the post-structuralist philosophy of Michel Foucault (1977), particularly his ideas regarding the pervasive nature of power. Foucault's concept that power is a pervasive, productive, and discursive force ("capillary") that defines "truth" and knowledge, which permeates every level of society, is a notion that Stephen Greenblatt refines into the dialectic of "subversion and containment." Rather than seeing literary works as independent masterpieces, Greenblatt (1988) argues that they are cultural products that often stage subversive elements (like social rebellion), only to contain and neutralize threats, particularly reinforcing the dominant power structure.

This "subversion-containment" approach aligns with Foucault's "microphysics of power," where, as Foucault (1977) suggests that "the prison, the school, the hospital, and the army are all within the same type of apparatus" of control. Thus, New Historicists view literature as a site of negotiation, where, as Greenblatt (1988) notes, "the subversive is the very product of that power and furthers its ends," mirroring the Foucauldian view that power is not only resisted but produced through discourse. Greenblatt (1980) adapted this Foucauldian view to power to argue that power structures are so dominant that they actually generate their own subversion as a way of testing their strength, particularly containing the resistance to reinforce existing authority. Thus, where Foucault analyses how discourse shapes subjective

experience, New Historicists like Greenblatt apply this by examining literature not just as a reflection of history, but as a site where subversive energy is produced and then ultimately contained or neutralized, thereby confirming the power it intended to undermine.

New Historicists often explore the "Subversion Containment" dialectic to examine how radical or rebellious ideas in literature might actually serve to reinforce the status quo. Greenblatt (1980) notes that "there is no such thing as a 'pure' literature that does not participate in the power relations of its era." This suggests that even when a text appears to be subversive; it may be functioning as a safety valve managed by the state to contain potential dissent.

While highly influential, the framework has faced significant critiques. Traditional historians often find the New Historicist focus on anecdotes to be unscientific and lacking in rigorous chronological proof, as Myers (1989) points that this practice often omits traditional academic openings in favour of a "dominating and dramatic anecdote," such as Montrose's use of a 1597 diary entry to analyse "A Midsummer Night's Dream."

Furthermore, some Marxist critics argue that the focus on "containment" is too pessimistic; suggesting that true political revolution is impossible as power is omnipresent. Despite these critiques, New Historicism remains a vital tool for understanding how literature functions as a site of cultural exchange, where the boundaries between art and life are constantly being negotiated.

Although Western in origin, New Historicism offers a uniquely relevant framework for African literary studies, given that much of African literature is fundamentally a literature of protest and social commitment born out of the struggle against colonialism and post-colonial authoritarianism: African literature frequently acts as a counter-discourse to colonial or oppressive national narratives,

seeking to recover and voice the experiences of the marginalized, the peasantry, the poor, and victims of violence. New Historicism supports this by focusing on the plurality of historical accounts and valuing texts that emerge from the peripheries of power. The theory as well provides the critical tools to dissect the political and economic ideologies that sustain post-colonial oppression (neo-colonialism, corruption, military despotism).

Therefore, New Historicism provides an appropriate lens for analysing Osundare's *Village Voices* and Aboh's *A Torrent of Terror* because both collections are deeply rooted in the sociopolitical realities of Nigeria. The theory enables the critic to situate these poems within their historical moments; the military dictatorship of the 1980s and the democratic disillusionment of the 21st century and to interpret them as sites of cultural negotiation and ideological struggle. It is particularly relevant to this research for several reasons.

Firstly, it provides a contextual approach to the study of poetry. Osundare's *Village Voices* cannot be fully understood outside the socioeconomic realities of 1980s Nigeria; military authoritarianism, rural poverty, and systemic corruption. The study would involve reading the poetry alongside non-literary accounts of political figures, economic austerity measures, and military pronouncements to illuminate how Osundare's language of poverty, power, and resistance directly engages with the ruling ideology of the time and Rome Aboh's *A Torrent of Terror* as a response to the contemporary Nigerian reality of extreme violence, particularly the rise of insurgency and terrorism in the North East. New Historicism compels the study to situate this collection within the specific archive of counter-terrorism narratives, internally displaced persons (IDP) reports, media accounts of atrocities, and government security policies; analysing how Aboh's poetry functions as a textual act of witnessing and protest, questioning whether the poetic text successfully subverts the dominant

narratives of security and state control or if its lamentation is ultimately contained within the existing political structure.

However, New Historicism ensures that the analysis of these collections move beyond thematic commentary to a profound exploration of their historicity, establishing them as vital sites where the Nigerian people's sociopolitical realities are documented, contested, and powerfully remembered. Thus by situating both texts within their historical contexts, the study reveals how the poets engage the discourses of their respective eras.

Secondly, New Historicism allows for the analysis of power and ideology within poetic discourse. Osundare's protest against oppression and Aboh's critique of leadership both expose how language can challenge or reinforce dominant narratives. The poets' voices become instruments of counter-discourse, offering alternative versions of truth that question state power.

Thirdly, the theory's intertextual method supports the comparative structure of this research. It encourages the reading of poetry alongside contemporaneous political texts, speeches, media reports, and other cultural documents in order to uncover the dialogic relationship between poetry and history. However, New Historicism emphasizes the textuality of history, which validates the use of poetry as historical evidence. Both Osundare and Aboh act as chroniclers who translate the pain and resilience of their society into poetic language. Through a New Historicist lens, their poems are not isolated artistic expressions but components of Nigeria's broader historical narrative.

Sociopolitical Realities in *Village Voices* and *A Torrent of Terror*

Scholarly engagement with Osundare's *Village Voices* (1984) has rightly recognized its social commitment. Bello (2017) through a sociological lens, conceptualized Osundare as a modern African

town crier. Bello (2017) argues that Osundare informs the populace of sociopolitical failures while warning leaders of the consequences of misrule. The study establishes the activist function of the collection but does not integrate historical contextualization of Nigeria's 1983 political and economic class. Nwoko (2016) employed linguopoetic principle to analyze foregrounded morphological and syntactic elements in the collection, demonstrating how linguistic strategies highlight the alienation between politicians and citizens. While stylistically rich, Nwoko's study does not situate these linguistic choices within specific historical and ideological pressures. Modu and Rufai (2023) and Modu and Ousmanou (2025) extend foregrounding and stylistics analysis, showing how lexical deviations convey cultural and sociopolitical meaning. Their studies affirm Osundare's stylistics ingenuity but fails to historically situate the collection within military era crises and electoral malpractice.

Similarly, Ndifon (2022) studied *A Torrent of Terror* through sociological and formalist approaches. He situates Aboh within the protest tradition, highlighting his critique of corruption and moral decay while advocating for systemic reform. However, Ndifon's work does not engage in historical discursive analysis or interrogate the circulation of power in 21st century Nigeria. Orhero (2017) examined Aboh alongside Ofeimun, arguing that contemporary Nigerian poetry reflects historical and political realities. While the study emphasizes history as thematic, it lacks theoretical grounding in New Historicism and does not examine text specific discourse formation.

While previous scholarship confirms the sociopolitical and stylistic significance of both collections, no study has conducted a sustained New Historicist analysis that compares second and third generation protest poetry within their respective historical crises, and explores the reciprocal relationship between poetic form and sociopolitical realities.

This paper addresses these gaps by situating selected poems from both collections within documented historical, political, and economic contexts.

In *Village Voices*, Osundare confronts the moral and economic fractures of early 1980s Nigeria through a communal poetic voice that refuses silence: archiving the military coup of 31st December 1983 that overthrew President Shehu Shagari, the Buhari led coup that cited corruption, economic mismanagement, and electoral malpractice as justification. Between 1981 and 1983, Nigeria experienced oil price collapse, external debt crisis, import licensing scandals, inflation, public fund embezzlement and the highly disputed August 1983 general elections. It is within these specific economic and political breakdowns that Osundare's poems are to be read.

In "The Land of Unease" Osundare asserts that:

"That land never knows peace
where a few have too much
and many none at all" (lines 1-3).

The early 1980s recession exposed Nigeria's overdependence on oil revenue. As oil prices declined in 1981-1982, government revenue fell, yet political spending remained high. Osundare notes in lines 4-5 that:

"the yam of this world
is enough for all mouths"

Here, he uses the metaphor "yam" to symbolically embed national wealth. Yet,

"men forge unequal knives
a few slashing the yam…"

This imagery corresponds with public discourse accusing political elites of mismanaging state resources during the tenure of

President Shehu Shagari's administration. In line 25, Osundare subverts the proverb that:

"…fingers are not equal"

Which the elites often use to rationalize disparity, exposing it as ideological justification for structural injustice. Thus, the poem participates in contemporary debates about social and economic justice that intensified before the 1983 coup.

The poem, "A Villager's Protest" indicts Nigerian politicians' fake promises during electoral campaign, as

"they come
armed with sweet words…
"inflated promises…"(lines 10-12).

The 1983 elections were widely condemned for vote buying and patronage politics. Their social and economic infrastructural promises are merely campaign rhetoric; typical of the Second Republic, when development promises formed the basis of electoral persuasion. Meanwhile, after victory, they forget their promises; living lavish lifestyle while the citizens who voted them languish in poverty. Then "our man becomes a locust seen but once in several seasons", Osundare uses the metaphor "locust" in line 41 to symbolize their seasonal presence and sustained absence of these elites. Thus the poem rearticulates historical disillusionment that preceded military intervention.

Similarly, in the poem, "Dying Another's Death", Osundare asserts that:

"Powermen…
manufacture wars to turn eyes away
from dunghills in the streets" (lines 5-6).

This highlights the lackadaisical attitudes of the elites towards the impoverished citizens; they rather device a means to shift attention

from them. In Nigeria's early 1980s crisis, official rhetoric frequently emphasized unity and national security while internal economic deterioration deepened. This poem resists and exposes manipulated nationalism; by demanding that leaders' children fight the wars they declare.

"The Politician's Two Mouths" is a poem that highlights the Second Republic public discourse about contradiction between campaign speech and governance. Osundare indicts the politician;

> "who sees a snake
> and hails an earthworm…" (lines 5-6).

The distortion of truth during this era reflects what Greenblatt (1988) describes as the strategic manipulation of language within power structures. The poem exposes how elites use political speech as an instrument of domination.

Also, the poem "Unequal Fingers" highlights the public infrastructure deficits before the military coup. He indicts political elites who embezzles "the funds for our community centre" (line 33) to build palace and the "funds of our rugged roads" (line 34) to buy car. These lines correspond with documented allegations of diversion of development funds during the Second Republic.

Therefore, Osundare's poetry must be read as a poetic intervention in the crisis that culminated in the December 1983 coup. In Aboh's *A Torrent of Terror*, the sociopolitical reality has darkened. The "village" is no longer just a site of carnage. His poetry reflects the fragmented psyche of a nation. As 21st century Nigeria is defined by intensified Boko Haram insurgency, Chibok girls' abduction, National Assembly mace scandal, and continued public discourse on godfatherism and corruption.

The poem, "…in our neighbourhood," indicts Nigeria's economic sector, judiciary, executive, and religious body. Each institution

fails as: ATM dispenses "torn and fake naira notes" (line 1), judge selling justice, lawyer who "is become a liar" (line 8), nurse trafficking babies and preacher commodifying faith. The repetition of "though" emphasizes structural decay. No sector is immune. Line 24: "propaganda the identity of our political ideology" condenses the critique. Ideology is reduced to propaganda, and governance to "godfatherism." Historically, godfather politics has shaped Nigerian electoral structures, particularly in state level contests. The poem, therefore functions as counter-ideological discourse.

Aboh portrays epistemological crisis in "the blind lead the sighted", he asserts that:

It is an impenetrable darkness:
a myopia of oblique tomorrows; (lines 1-2).

Blind leadership guiding sighted citizens reverses moral hierarchy. The irony: "We sweat…/they perspire from lifting Ghana-Must-Gos" (lines 8-9) invokes images of cash smuggling and corruption.

Similarly, in "these dark days," official political optimism is directly quoted:

"Our democracy remains robust, alive and well" (line 1).

Aboh satirizes and rejects this official state narrative:

Tufiakwa!
What they lack in intelligence,
they make up in fabricated tales (lines 2-4).

Here, the state discourse is quoted only to be dismantled. Thus, history becomes dialogic official claim versus lived experience. The poet seeks accountability using the rhetorical question: "Where do we go/ from these dark days?"

In "hour of truth" Aboh explicitly defines his poetic responsibility:

All I care is to
write not in beaded words;
but in words encrusted with bitter memories," (lines 18-20).

Aboh refuses aesthetic escapism, rejecting to write about "chirpy birds" and "blossoming roses." Rather, he will write of "joblessness and corruption," of "Maiduguri," "Karachi," and global violence. Here, poetry self-consciously becomes historical documentation.

Recommendations

Through the analysis of sociopolitical realities in of poems from the selected poetry collections, this paper recommends that a similar content analysis be carried out on news and poems on sociopolitical realities in Nigeria published online in social media blogs. This will provide a platform for comparison in the use of the vexed verse between conventional print poetry and digital protest verse. The paper also recommends that National and State libraries should recognize protest literature as primary document that offer significant counter-narratives to official government gazettes. The paper equally recommends that all politically motivated reports (propaganda) or false state narrative ("fabricated tales") given in favour or in order to impress the elite (which is common on social media these days) should be stopped, in order to help to create room for scrutinizing areas of shortcomings of all stakeholders in the society.

Additionally, the study recommends that further investigation be carried out by concerned government agencies and state security operatives on the involvement of political elites in the violence perpetrated by insurgents. Finally, this paper also recommends that media agencies should give adequate attention to contemporary poetry on issues that concern institutional deficiency. This effort should offer steps and suggestions on more proactive and

participatory measures toward quelling the national torrents of terror.

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