

Broken Monody: Sounds as Presages of War in Christopher Okigbo's *Labyrinths*

Sola Ogunbayo*

Abstract

Poetry is closely knit to music and as such it remains the prince of the genres despite the comparatively more recent arrival of the realist novel on the popular scene. Critical commentary continues to revisit Christopher Okigbo's *Labyrinths* in part because of the union of music and poetry in this fascinating collection of lyrical lines. Okigbo was as a person a talented musical instrumentalist, hence the almost magical hold of his poetry on the listener/reader. There is also the rich suggestiveness in his lyrical composition that is a product of sound, olfactory and visual imagery, for example, as well as an unmistakable ear for ominous signals reaching out to the present from the future. Also, the poetry illustrates the age-old designation of a poet as a prophet, a visionary. This essay examines some of the ways in which *Labyrinths* speaks eloquently to the past, present and futuristic trajectories of Nigeria's experience as a postcolony.

Keywords: labyrinths; lyrical composition; imagery; music; postcolony

Introduction

Christopher Okigbo, poet, soldier, and sportsman, has a penchant for unexpected correspondences among apparently disparate cultural references. A jazz player on the clarinet and a voracious reader, Okigbo reconciles his Catholicism with his role as a hereditary priest of a traditional Igbo village deity called "Mother Idoto" as poeticized in his work, *Labyrinths* (1971). His priesthood is subsumed in his function as a modern Nigerian poet, open to the influences from the Classics, the Bible, Catholic liturgy and poets like Hopkins and TS Eliot. This eclectic background enriches his myths and makes them more suggestive, especially as symbolic references to the future. In Okigbo's poetics, we are reminded of Samuel Johnson's description of the metaphysical poets in whose works "...the most heterogeneous ideas are yoked by violence together; nature and art are ransacked for illustrations, comparisons, and allusions..." (Johnson 1999:86). The "conflicting" images he borrows from various sources are from African religion as well as western religion. His love for music influences his poetry. He calls himself a "town-crier" (Okigbo 1971:67) someone who, through songs and chants, warns the society, from the perspective of the imagination. For instance, the materials in *Labyrinths* "Heavensgate" (Okigbo 1962) and "Limits" (Okigbo 1964) are structured like musical compositions. The poet often uses repetition, with the rhythm of the poetry becoming songlike, and the words flowing melodiously, as if the poet were listening and interpreting distant sounds. Okigbo has a keen ear for military sounds, captured in the heavily accented lyrical lines. The cacophonous sounds of grenades and gunshots are replicated in the poetry in a way that prognostic of approaching danger and emphatic about the imminence of war.

According to Mukarovsky (1990:23), "Sound components are not only a mere sensory perceptible vehicle of meaning but also have a semantic nature themselves". This view is reminiscent of Helene's *The Archetype Unveiled: A Study of the Sound Patterns Formed by the Creative World* (1972) and exemplified in Edward's *Sound, Sense and Rhythm: Listening to Greek and Latin Poetry*

* Sola Ogunbayo, Department of English, University of Lagos, Akoka, Lagos E-mail:solaogunbayo@hotmail.com

(2002) with the latter offering penetrating insights into the messages from the metrical patterns of classical poetry. Similarly, in African traditional societies, meanings and messages are attached to the sounds made by owls, vultures, eagles, hawks as well as in visions and dreams. Therefore, in *Labyrinths*, the “cry of wolf”, “Hornbill” “cymbal” “thunder” “slit-drum” “split-tongue”, and “tongue full of fire” (Okigbo 1971:60,68&69) are sounds which do not only serve as harbingers of political danger and social uncertainty, but also as tools to, in Okigbo’s words, “explore the possibilities of poetic metaphor” through the medium of “music” (*Labyrinths* xii). The clash of consonants and the harsh rhythm of these phrases are also indicative of the widespread disharmony in Nigeria that was to trigger political crises and end in civil conflict. The sounds used by Okigbo foreground archetypal concerns such as fear, danger, rebirth and revolution, all of which have significances in the political, psychological and social lives of their societies.

The sounds used as prophecy by Okigbo operate at what this study describes as “micro” and “macro” levels of archetypal sounds. Both levels are derived from the intellectual moorings of the poet in *Labyrinths*. The recurrence of the micro and macro levels of sound are indicators of struggle, estrangement, unrest, birth, death, rebirth and other human archetypes. Cirlot (2000:300) attests to the use of sounds as indicators of events, “The pre-Hellenic maternal goddesses are depicted holdinglyre,... There are other traditional doctrines which hold that sound was the first of all things to be created, and that which gave rise to all others, commencing with light, or, alternatively, with air and fire”.

Okigbo affirms the possibility of deploying sounds at the micro level when he says *Labyrinths* is replete with “a series of related airs from sources as diverse as Malcolm Cowley, Raja Ratnam, Stephane Mallarme, Rabindranath Tagore, Garcia Lorca...enable...to evoke, quite often...consonant tunes in life and letters” (*Labyrinths* xii). At the micro level, we can identify figures of sounds, or what Okigbo describes as “consonant tunes of life”, such as alliteration, assonance, consonance as having predictive capabilities, because the sounds made from the reading of such lines are indicative of varying experiences such as fear, war, passion, revolution and so forth.

At the macro level, sounds made by humans, nature, objects, animals and supernatural elements can be analyzed as having predictive purposes. Hence, we can decipher that the range of sounds from the slit drums and break of thunder in Okigbo are artistically arranged in the mythic narrative of the poet to show the recurrences of certain experiences. For Okigbo, the usage of the macro level of sound as a means of understanding the past, knowing the present and foreshadowing the future, hinges on his mythic affirmation in “Watermaid”, a sub-section of *Labyrinths*:

The stars have departed,
and I – where am I?
stretch, stretch, O antennae,
To clutch at this hour,
fulfilling each moment in a
broken monody (Okigbo 1971:13).

In the poet’s mythic system, “a broken monody” is a sound pattern by which an imaginative mind can “stretch” in order to know the way things are: past, present or future. Every “hour” can be understood, interpreted and foreshadowed on the basis of a series of broken monodies. The broken monody presupposes a run of sound archetypes which are reinforced to probe and to project the contradictions of history. Humans can understand the sound archetypes from a series of broken

monody because, according to Suresh Emre:

The sound archetypes are similar to sacred symbols.
The sound archetypes were imprinted by the shamanistic
rituals of chanting and dancing. We all carry remnants of these
imprints in our genes and in our collective minds (Okigbo 1971:17).

In using sounds as prophecy, Okigbo merges the micro and the macro levels. That is, the poet deploys figures of sounds (micro level) to express the intentions of archetypal characters/objects such as eagle, thunder, drums, flood, fire which operate at the macro level of sound. Poetic sounds are deployed by Okigbo to imitate characters and animals, whose presence or speeches carry predictive messages. The sound archetypes are part of the contents of Jung's "collective unconscious" because they belong to the collective mind of all human species. The rest of this discussion explores how the poet uses sounds at both levels of examination to predict danger, alienation, war and rebirth in his society.

Prophetic Sounds Through Archetypal Criticism: Models of Delineation

Archetypal criticism entails the interpretation of a literary work by addressing its recurring myths and archetypes. Archetype has its origin in the Greek word *archē*, or beginning, and *typos*, or imprint and refers to specific symbols, images, and character types that recur in works of literature. Critics such as Robert Graves, Francis Fergusson, Philip Wheelwright, Leslie Fielder, Northrop Frye, Maud Bodkin and Wilson Knight view archetypes as constructs, which manifest as images in dreams and fantasies that bear striking similarity to common motifs found in religion, legends and myths (Douglas 2006:17). Carl Jung(1968:57) defines archetypes as "primordial images", which are ingrained in the "collective unconscious" (inherited memory common to humanity). Primordial images are similar to what Carl Jung calls "archaic remnants" (Jung 1968:57). These images of Mother, Father, Witch, Shadow, Self, Darkness and Light, amongst others, are present in all cultures throughout history. They are the basic patterns of representation of similar experiences. The experiences assume diverse forms in different societies but still conform to discernible patterns within the historical development of humankind. Myths and archetypes are united because most of the archetypal patterns are found in myth.

The origin of the archetypal hypothesis dates as far back as Plato. Carl Jung compares archetypes to Platonic ideas of pure mental forms, imprinted in the soul before it was born into the world (Douglas 2006:19). This position is upheld by many non-Jungians or post-Jungians, such as Michael Fordham and Andrew Samuels (*Jung and the Post-Jungian* 1985), who are of the opinion that what Jung means by archetypes are innate ideas or what the human perception holds of an image. The view that archetypes are innate possibilities of ideas foregrounds the notion that archetypal sounds can be arranged in a way that shows possibilities of things to come. Okigbo deploys archetypal sounds in his mythic structures imaginatively to explain "innate possibilities of ideas" about the future. The poet uses archetypal sounds as formal, categorical and ideational potential that must be actualized experientially. The formal categorization of names and the appropriation of plots, to fit the possibilities of future occurrences, in a way that humanity will understand, are "innate ideas" associated with what Jung and post-Jungians mean by archetypes.

Archetypal criticism enables this study to examine the way Okigbo's archetypal sounds are reflective of recurrent human action and can thus help to properly classify plots, incidents, characters

and experiences in *Labyrinths*. These archetypal sounds, which we have identified as “micro” and “macro”, underscore recurring themes, ideas and motifs such as birth, rebirth, danger and war. Some of these sounds are deployed by Okigbo to imitate characters and animals whose presence or speeches carry predictive messages. The sound archetypes are part of the contents of Jung’s “collective unconscious” because they belong to the collective mind of all species. In view of this, the readers of Okigbo’s poetry can discern danger or warnings from the way the sounds are produced in the poems. The results derived from the mesh of micro and macro archetypal sounds are warning signals against certain inevitabilities such as revolution, civil disturbances, and war. The readers of Okigbo’s poems can recognize the “primordial images” from the micro and macro archetypes because the readers share the same “collective unconscious” memory with Okigbo. Using the pattern of sounds, the poet is drawing from the universal reservoir of common memory to warn readers of some possibilities in human existence. For Okigbo, the various existential crises before, during and after the Nigerian civil war are the themes of his archetypal sounds.

“Broken Monody”: Sounds as Presages in *Labyrinths*

Okigbo deploys sounds as mythic tools to foreshadow political, personal, religious and social events in *Labyrinths*. These sounds are arranged in a way that emphasizes the nexus between myth and music. Levi-Strauss in *The Raw and the Cooked* (1983) explains the significance of myth in music/sound pattern:

It can now be seen how music resembles myth, since the latter too overcomes the contradiction between historical, enacted time and a permanent constant. Like a musical work, myth operates on the basis of a twofold continuum: one part of it is external and is composed in the one instance of historical, or supposedly historical, events forming a theoretically infinite series from which each society extracts a limited number of relevant incidents with which to create its myths; and in the other instance the equally infinite series of physically producible sounds, from which each musical system selects its scale. The second aspect of the continuum is internal and is situated in the psychophysiological time of the listener, the elements of which are very complex: they involve the periodicity of cerebral waves and organic rhythms, the strength of the memory, and the power of the attention (Levi-Strauss 1983:16).

Okigbo uses archetypal sound patterns and music to foreshadow history. The interplay between sound and history is what Levi-Strauss (Levi-Strauss 1983:16) calls “event forming a theoretically infinite series from which each society extracts a limited number of relevant incidents”. The creation of meaning, through music and the sounds of myths, is one way by which Okigbo understands the past, comprehends the present and foretells the future in *his poetry*.

Starting with “The Passage”, Okigbo foresees a rebirth, in his religious life, when he makes Mother Idoto to realize the importance of sound pattern as a means of discerning his penitence:

out of the depths my cry
give ear and hearken (Okigbo 1971:3)

The use of “cry” as sound archetype recurs in the poem, finding amplification in the lines where Okigbo beseeches Mother Idoto to listen to the sounds from which the persona has prefigured religious experiences:

O Anna at the knobs of the panel oblong,
hear us at crossroads...
where the player of loft pipe organs
rehearse old lovely fragments, alone - ...
For we are listening in cornfields
among the windplayers,
listening to the wind leaning over
its loveliest fragment (Okigbo 1971:5).

At the macro level, “the player of loft pipe organs” and “the windplayers” are used by Okigbo (1971:5) to show the possibility of rebirth as the persona approaches the shrine of Mother Idoto. The “cry” (sound) of the persona generates responses from “the player of loft pipe organs” and the “windplayer” (Okigbo 1971:5). That is, one archetypal sound leads to another. The sound of “out of the depth my cry” catches the attention of Mother Idoto. The sound of penitence necessitates the sound of acceptance. With sound patterns, Okigbo posits that, to establish a rebirth or to guarantee cultural, religious and political rebuilding, it is imperative to “sound” it perpetually until all and sundry accept the sound of change. Mother Idoto will only “give hear” to a recurring “cry”. Mother Idoto is a mother archetype who listens to sounds of children and extends maternal care. The care of the future is assured on the basis of sounds made in the present time.

In “Watermaid,” Okigbo (1971:13) predicts psychological alienation by the use of certain sound patterns, described as “broken monody”:

The stars have departed,
and I – where am I?
stretch, stretch, O antennae,
To clutch at this hour,
fulfilling each moment in a
broken monody.

The word “monody” is from the Greek language. It means a lyrical song of lament by a single actor. The song is usually about someone’s death (Sadie 2013:8). The lyrical nature of “a broken monody” underlies that it is highly individualistic. It is therefore easy for Okigbo to use it as a sound of estrangement, the very reason the poet asks “where am I?”. It also foreshadows latter catastrophic events in *Labyrinths*, part of which is the death of the poet. Hence, as the poem progresses in “Lustra” we do not hear “a broken monody” again but “THUNDERING drums and cannons...long-drums and cannons” (Okigbo 1971:16). Okigbo reasons that a series of psychological estrangements, foretold by “broken monody”, can lead to general civil unrest foreshadowed by “thunder”, “drums” and “cannons”. At the micro level, the voiced sounds /d/ and /k/ in “broken”, “monody”, “thunder”, “drums” and “canons” emphasize personal and general apprehension foreseen by Okigbo (1971:13 and 16).

In “Newcomer”, Okigbo (1971:17) offers a religious prediction, with sound patterns, borrowed from biblical myth:

Softly sing the bells of exile,
The angelus,
Softly sings my guardian angel.

The song of the angel shows the inevitability of exile, as Okigbo's mythic world gravitates towards religious alienation. The prediction of religious instability is also discerned in the sounds made by "water" and "incense" in:

I AM standing above the noontide,
Above the bridgehead;
Listening to the laughter of waters
That do not know why:
Listening to incense (Okigbo 1971:19).

At the macro level, the sounds made by "my guardian angel", "the laughter of waters" (Okigbo 1971:17 and 19) suggest a reality of scorn, alienation and indecision. This is an example of psychological prediction, borne out of the poet's understanding of archetypal figures that can make suggestive sounds. The poet, borrowing extensively from biblical myths, is "listening" to the sound patterns made by these archetypes so that he can decipher psychological happenings, such as estrangement and confusion.

Okigbo's predictions continue in "Fragments out of the Deluge", where "bird", "dog" and "Eunice" make sound patterns which foreshadow the varying religious, social and political fragmentations:

...small birds sing in shadows,
Wobbling under their bones...'
AND, squatting,
A blind dog howls at his godmother:
Eunice at the passageway,
Singing the moon to sleep over the hills(Okigbo 1971:31- 32).

The sound patterns of "howling" dog, "singing" birds and "singing" Eunice are emphasized in "Silences" where the avalanche of sound archetypes depict the various crises which characterized the socio-political setting of Nigeria and which eventually led to the coup of 1966. Using oral performance style of "chorus" and "crier", Okigbo (1971:40) deploys sounds, which show a communal understanding of how recurring rhythmical pattern can foreshadow religious, social and political upheavals:

Chorus: THIS SHADOW of carrion...
...in rhythms of silence
Urges us; gathers up our broken
Hidden feathers of flight,
To this anguished cry of Moloch:
...all forged into thunder of tanks;
And detonators cannoned into splintered flames,

Crier: They struck him in the ear they struck him in the eye;
Chorus: And there will be a continual going to the well,
 Until they smash their calabashes.
Crier: So, one dips one's tongue in ocean, and begins
 To cry to the mushroom of the sky.

At the macro level, “the rhythm of silence”, “the cry of Moloch”, “thunder of tanks” (Okigbo 1971:40) all add up with the howling dog and the singing bird to foreshadow the mournful condition that Okigbo's society is about to experience. At the micro level, /f/ in “feather-of-flight”, /d/ and /t/ in “thunder of tanks” and the sound of “smash” in “smash their calabashes” combine as archetypes which warn of danger because of the loud or harsh sounds which occur when these sounds are made. The pattern of sound, which warns of danger, recurs in this section. In fact, in one of the chorus parts, the poet says:

This is our swan song
This is our senses' stillness:
This is our swan song
This is the sigh of our spirits(Okigbo 1971:41).

Hence, we have “DUMB – BELLS”, “our silences,/Suffused in this fragrance of divers melodies:” , “shriek, the music of the firmament”, “I hear sounds.../A worshipper hears the flute” and “The music sounds so in the soul/ It can hear nothing else/ I hear painted harmonies/From the mushroom of the sky/ Silences are melodies/Heard in retrospect as archetypal sounds, arranged in verse form to show suspicion, fear and the inevitability of war as suggested by “And how does one say NO in thunder?” (Okigbo 1971:43).

Okigbo uses sound patterns of drumming as presages of war and civil disturbances because these events have been perpetually heralded by the recurrence of drums such as “Laments of the Drums” which has “hollow heads of long-drums”, (p.45), “AND THE DRUMS once more,” “Long-drums, we awake” (p.46), “Long-drums dis-/Jointed”, (p.49) and “The drums' lament” (Okigbo 1971:46, 49 and 50).

The unavoidability of war is further reinforced by disparate and disturbing patterns of sound in “Distances”. This section is replete with sound patterns, which attest to the bleak mythic atmosphere recreated by Okigbo. Best (2009:84) says:

The entire section of “Distances” resounds with conflicting Melodies. For example, there is the intrusive unnerving Laughter which breaks the introspective mood of “Distance1” Whilst “Distance 5” is a symphony of interchanges...The effect of such arrangements is to create verse whose mood borders on crazed hysteria...this technique evolves to re-emphasize emotional incoherence.

Seeing “redolent fountains bristling with signs”, Okigbo foresees “death...in that island” because of prevailing “voice” and “echo” which are amplified by:

anguish and solitude...
Smothered, my scattered

cry, ...
 Like split wood left to dry, the dismembered
 Joints of the ministrants piled high (Okigbo 1971:53, 54 and 55).

This is a political prediction because it shows that the art of governance and legislation by “ministrants” (p.55) have become “split wood” and “dismembered” as harbingered by “my scattered /cry”(Okigbo 1971:53). The cry precedes the splitting and dismemberment. Sounds of scattering and splitting are emphasized in “Distance 3” with the recurrence of “scattered line of pilgrims”(Okigbo 1971:56). The splitting of the society probably informs the inevitable emergence of “a hollow centre” in “Distance 4”(Okigbo 1971:57). Okigbo’s use of “hollow” at the “centre” is a function of scattering, dismemberment and splitting(Okigbo 1971:57). The sound made by “hollow” shows emptiness and void. It suggests that the Federal Government of Nigeria is heading for a “hollow” experience in its “centre” because of the impending secession of a scattering and splitting Biafra. Okigbo (1971:57) later refers to “hollow” as “yawning shutterless” and “the intangible void”. The word “hollow” is an appropriate mythic expression which attests to helplessness, intangibility, formlessness, and hopelessness in relation to the future political situation in Nigeria.

While the sound archetype of “scattering” is perpetual in “Distance 3”, we have “laughter” and “silence”, as recurring forms of sound in “Distance 5” and “Distance 6”. In “Distance 5”, we have “the water in the tunnel its effervescent laughter”, “open laughter of the grape”, “time’s stillness”, “brothers to silence and the wandering rocks”, and “the stillness of the kiss...” (Okigbo 1971:58). In “Distance 6”, we have “the tuberoses of my putrescent laughter” (Okigbo 1971:60). These contradictory sounds of laughter and silence are what Okigbo (1971:59) draws the reader’s attention to in:

Come into my cavern,
 Shake the mildew from your hair;
 Let your ear listen:
 My mouth calls from a cavern.

Okigbo’s persona equally beckons all and sundry to listen to certain archetypal sounds of laughter and stillness because he foresees “...blood that flows”, “...labyrinths of violence”, and “...delineated anguish” (Okigbo 1971:59-60), all of which are signs of social and political instabilities.

In the section “Path of Thunder” Okigbo demonstrates how sound patterns produced by “Thunder”, “Wind”, and “Drum” can show the day. Hence, he says:

This day belongs to a miracle of thunder;
 Iron has carried the forum
 With token gestures. Thunder has spoken (Okigbo 1971:63).

The sounds, produced by the breaking and speaking thunder, are signs of events, which have personal, social and political significances. For instance, the breaking thunder warns of certain danger at the personal or moral level:

Thunder can break – Earth, bind me fast –
 Obduracy, the disease of elephants (Okigbo 1971:63)

The poet deploys the sound of thunder as a tool for moral persuasion. That is, if obduracy remains perpetual in one's experience, there is likely to be moral degeneration. If the warning provided by the sound of thunder is ignored, it gives room for a total breakdown of moral codes. This also has a social dimension. Hence, in "Come Thunder", Okigbo (1971:66) reminds the reader of the past warnings of the break of thunder:

NOW THAT the triumphant march has entered the last street
Corners,
Remember, O dancers, the thunder among the clouds.

The use of "street corners" in the foregoing lines shows that the warning of the sound of thunder has gone beyond personal/individual level to the social level.

In "Elegy of the Wind", Okigbo (1971:64) deploys the sound patterns of wind to show the direction of history:

I will follow the wind to the clearing,
And with muffled steps seemingly out of breath break
the silence the myth of her gate.

The sound of the wind is for "clearing" historical reality, alongside with the persona's "muted tones" and "eunuch-horn of seven valves" (Okigbo 1971:64). The sound of wind as a means of knowing the things to come is amplified in "O wind, swell my sails; and my banner run/ the course of wider water" (Okigbo 1971:65).

In "Elegy for the Slit-drum" and "Elegy for Alto", the poet foreshadows unfathomable crises through the sounds produced by drum. With copious references to organs and objects of sound and bird such as "our swollen lips", "our split-tongue of the slit-drum", "the Egret", "the Hornbill", "Jungle tanks blast", "our bruised lips of the drum", "the air howling goodbye", "the horn paw the air howling goodbye", "the blare of sirened afternoons", "the echoing highways", "our dissonant airs", and "our crumbling towers" Okigbo (1971-68-72) foresees the rebirth of a nation, which will inevitably go through series of heart-wrenching turbulence.

Okigbo's penchant for sound pattern is recorded in history as noted by Nwakama (2010:238):

Okigbo was also writing frequently, experimenting with new forms, listening for echoes that might be incorporated into his poetry. Achebe recalled the day Okigbo had hurried to his home to invite him to listen to some Ikwerre griots. Okigbo was apparently experimenting with the traditional nuances of Igbo poetic forms. He had specially invited the Ikwerre griots, who had come to record one day at the Eastern Nigerian Broadcasting service, to his room at the Catering Rest House to perform. He was so excited by his discovery that he wanted Achebe to listen and see for himself. At the end of the performance Okigbo had declared both in wonder and admiration to Achebe "We are just wasting our time. These are the real poets!" What new kind of poetry would Okigbo's fascination and experiments with the rhythm of traditional Ikwerre poetry have grown into? How deeply might it have affected his own writing? We cannot be certain, although it was quite clear from *Path of Thunder* that he was taking a new turn.

Okigbo listens “for echoes that might be incorporated into his poetry” (Nwakama (2010:238) so as to foreshadow the history of his nation and humankind.

Conclusion

This paper discussion has revealed how recurring archetypal sounds can serve as prophecy. It has also contributed to the universal discourse on the invaluable use of poetry. The study has extended the debate beyond the editorial brilliance of Stanley Sandi & John Tyrrell in *The New Grove Dictionary of Music and Musicians* (2001); the engaging polemics of Marjorie Perloff and Craig Dworkin in *The Sound of Poetry and the Poetry of Sound* (2009) as well as the communicative ethos of poetic sound in Sean Streets’s *The Poetry of Radio: The Colour of Sounds* (2013). While these iconic critics are concerned with the formal, historical, communicative and thematic structures of sounds in poetry and music, this study has contributed to the debate from the archetypal perspective.

It has been established that sound patterns in the selected poems of Christopher Okigbo have predictive qualities which have significances at the personal, social, religious and political levels of experiences. The poet deploys sound patterns to elicit meanings beyond the conventional usages because of the way he makes those sounds recur in his selected poems. In Okigbo’s Labyrinths the sounds in certain orders or patterns can serve as harbingers or indicators of common quotidian experiences. The sound patterns explored appeal to the universal understanding of the readers of the selected poems.

The study shows how Okigbo successfully synchronizes the micro and the macro levels of sound archetypes as recurring elements, which help to explain the past, understand the present and foreshadow the future. These identified sound patterns are part of the “primordial images” in the collective memory of humans. In the poetry discussed, they serve an explanatory function that is at once historic, current and futuristic.

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