

Christian Religion and Post-Colonial Dynamics in selected works of Ernest Veyu Lukong and John Ngong Kum Ngong



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ABSTRACT

In a constant struggle against vaulting ambition and philistinism orchestrated during the Postcolonial era, writers pen down their horrendous experiences with the aim to suggest alteration. Colonial legacy till date betrays that, the colonized are still in an ongoing process of decolonization because they are at ill at ease with their current social, political and economic condition. It is at the backdrop of this colonial legacy that the selected works of Ernest Veyu Lukong and John Ngong kum Ngong are examined, with the hope to suggest socio-politico and economic freedom. This paper, from this premise, aims at analyzing the importance of Christian religion in highlighting human plight. For more insight into the reading of

the chosen texts, New Historicism as a literary theory would be relevant in underscoring Veyu and Ngong Kum John's selected poems within the postcolonial biosphere, specifically Cameroon. As such, Christian religion permits the reading of Veyu and Ngong Kum's poems with a broader perspective, wishing for a utopia society.

KEYWORDS

Christian Religion, Post-colonialism, Decolonization, Historical Change, Colonized, colonizer, Dystopia and Utopia.



RESEARCH PAPER

Introduction:

Grounding our attention on colonial predilections, it is evident that writers manipulate historical realities as springboard to seek for socio-political and economic change. As a noteworthy thematic framework, post-colonial realities affect the authors who criticize the ongoing socio-political and economic holdups in their world. Analyzing the works of Veyu alongside John Ngong Kum, a wider understanding of human suffering is revealed. The struggle to deconstruct the practice of inhumanity in postcolonial settings has been a continuous, and engaging process initiated by writers. For past decades, poetry as a literary genre has been acting as a medium for poets to evaluate their societies. Centering our interest on the intrinsic and extrinsic qualities in Veyu and Ngong Kum's selected poems, their inner thoughts and perceptions about society, their search for socio-political and economic liberation is buttressed. By using verse to convey feelings and beliefs in disguised forms, the influence of colonialism is visible in the poems underselection. The poets use this medium to express the dilemma in their society during the aftermath of colonialism.

The multidimensional undertones in Veyu's poetry, alongside other erudite Cameroon writers, notably, John Ngong Kum expose the predicaments that characterize the postcolonial setting. These poets, versatile in nature, not only emblemized by the interplay of form, hypothesize the significance of Christian religion as a vehicle to redefine their postcolonial world. By discussing Veyu's poems with John Ngong Kum's, it is evident that the poets highlight present-day disposition, and suggest the way forward, by evoking Christian religion as a salient motif for satire. These scholarly Cameroonian Postcolonial writers do not only limit at reflecting "the anxiety of influence" (Harold Bloom), but by way of synergy, they disclose the interdisciplinary nature of literature. Underscoring the importance of Christian religion in this paper, other contemporary concerns such as politics, race, utopia, dystopia, inhumanity, and a host of others are exposed, revealing the need for change.

Historical change inevitably predicts the outcome of the passage of time, with particular interest on the impact of colonialism on the colonized. Veyu's poems, replete with a variation of elements of style, give contour and acumen to understand the philistinism and vaulting ambition plaguing their postcolonial world. Mindful of the role played by writers in their societies, Veyu's poetic relevance stretches beyond, paving the way for a new social, political, economic, cultural and religious order. Studying Ernest Lukong Veyu's *Fragments, A Basket of Ripe Fruit, Woman and Aching Souls* in line with John Ngong Kum's *Walls of Agony*, the realities of the postcolonial society are uncovered. Considering the contextual significance of Veyu and Ngong Kum's writings, the New Historicist theory is indispensable in evaluating the works of the authors, with close consideration on elements of history that influence writers, and at the same time shape their visionary perspective. By implication, these authors use Christian religion as a means to lambast the visible ills, thereby revealing the discomfort expressed by the colonized. By adopting this



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theoretical framework that draws meaning by extending to other components of history such as politics, marginalization, oppression, social inequalities, the need for a utopian society is reiterated.

Definition: Christian Religion

As working definition in this paper, Christian religion is simply, “A monotheistic system of beliefs and practices based on the Old Testament and the teachings of Jesus as embodied in the New Testament and emphasizing the role of Jesus as savior.” By insinuation, the authors’ constant use of biblical names like “God”, “sin”, “mercy” and others, suggests their intentional appeal to God as the Almighty who assuages victims of interminable pain, resulting from socio- politico, economic and cultural holdups. By alluding to God for help, the poets present a situation of total vulnerability and dependency on God as final resort.

Christian Religion: A New Perspective in selected works of Ernest Veyu Lukong

Veyu’s *Aching Souls* symbolically presents the poet’s visionary perspective in an austere world. The title of the poem emblematically represents a soul that suffers greatly. The symbolic pattern derivative from the titles of the poems, to the poet’s successful use of literary devices in poems like “To An Unknown Place”, “I do Not Know”, “Ishmael”, “Still Waiting And Praying”, “The Dream” and “What If Some Day” depicts the correlation between religion and history to be quite enhancing. The thematic preoccupations evoked in the poems exemplify a number of contemporary issues, indicating the effect of colonial hegemony on the poets. The interplay of style in *Aching Souls* betrays the whole notion of conflict, resulting from lack of faith. The poet discusses the dynamism in Christian religion by the emblematic meaning of titles such as “Ishmael” and “Still Waiting and Praying”. In “Ishmael” for instance, the persona alludes to biblical names such as “Egypt”, “Saraï”, “God”, “Abram”, “Jesus”, “Pharoah” and “angel” to appeal to the theme of religion, highlighting other fundamental contemporary concerns such as conflict, faith, reproduction, hostility and a host of others.

In “To An Unknown Place”, the persona laments in deep regret for migrating endlessly in search for settlement. The whole idea of struggle for existence is enhanced as the narrator exposes elements of nature such as “the stars” and “the moon”. The persona’s psyche is affected by the uncertainties of the past which no doubt cause fear. At this juncture, the role that history plays in shaping society through writers is underscored. Franz Fanon in *The Wretched of the Earth* highlights:

The colonized artist who writes for his people ought to use the past with the intention of opening the future, as any invitation to action and as a base for hope [...] this type of literature is literature of combat, because it moulds the national consciousness giving it form and contours and flinging open before it, new and boundless horizons assuming responsibility and demonstrating the will to liberty expressed in terms of time and space. (187)



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Fanon stresses the importance of writers in modeling their respective societies. The past provokes writers to indict for social, political and economic change. The chosen poems serve as medium to revoke misconstrued ideas that were postulated by colonial masters. Still, in “To An Unknown Place”, Veyu decries the pains of migrating from one place to another, probably for survival. He attempts a description of the persona’s thoughts by uttering, “Those hours between; neither day nor night. It did not rain; it drizzled” (99). Imagery highlights severe living conditions expressed by the persona in his struggle for survival. The poem can be compared to the forty years journey undertaken by the children of Israel in the wilderness on their way to the promise land. Veyu alludes to the past as a means to betray the usual practices in his society, and as a vehicle to advocate for change. The narrator’s agony is further buttressed when he vividly describes, and condemns appalling movements. In another poem entitled, “I Do Not Know”, the poet reiterates the degree of uncertainty since it fits within the context of present day disposition. This two stanza poem of unequal lines defines the anguish and frustration caused by human beings. To attest the degree to which suffering is felt, the persona recounts, “Will I be alive in a moment’s time? For, within I feel heated, dry heated. My being is really exhausted within” (100). The poet richly implores rhetorical questions to deeply underscore the extent to which he has been subjected to discomfort, reason why his mind can no longer contain, or accept his deplorable state. The persona’s skepticism is evidence that pathetic events in history lead to psychological nuisance. Via repetition, the persona laments, “...I feel heated, dry-heated” to betray the level of interminable aching due to societal inequalities. By implication, the historical reality of the speaker is a microcosm of what happens in author’s society. To further support the persona’s acrimonious state of mind, he articulates, “I am cheated.” This statement suggests the poet’s preoccupation in conveying collective concerns, and at the same time in underlining inequality as a major thematic concern among others which define the post-colonial biosphere. Paying a keen attention to the thematic concerns highlighted by Veyu, there is no doubt that he expresses some mutual preoccupations peculiar to postcolonial writers. As defined by Sarah Anyang Agbor, poetry plays a vital role in describing the society from where an author originates. In *An Introduction to Commonwealth Literature*, Sarah Anyang Agbor defines poetry:

a literary genre characterized by tense imaginative and emotional language in verse or free verse. Poetry can be defined as a piece of work by a poet’s influenced creative imagination describing an experience. (82)

Anyang underscores the prominence of inventive works, by linking readers to real life situations. Veyu’s selected poems give hint that the author is subjected by social, political, economic and cultural aspects shaping his society. By revealing the theme of religion, which is perceived through imaginative and creative language, the narrator’s dependency on God is recaptured when he posits, “But my heart isn’t worried, or beating within. My Lord, what means this transition of state, But in Christ am secure, that indeed I know” (100). Reliance on God is clue that Christian religion plays a key role in shaping the authors’ visionary perspective, and acts as a means for escapism and avoidance. As a postcolonial writer, Christian religion for Veyu is a powerful weapon to deconstruct the whole idea of vulnerability to human predicament. Veyu additionally examines God as the solution to most present-day problems. As a “helper”, the first stanza discloses a state of defenselessness from the persona who outpours, “O God, come Thou Down to help. If you do not come down, my God, and lead me...” (11). By referring to “God”, the



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speaker celebrates God's supremacy and sagacity amidst hardship. Christian religion in a way exposes the ills of the past, and at the same time, suggests that God uniquely can assuage the interminable pain experienced by the victimized duo to his social, political and economic stand.

Furthermore, Veyu's "My Sin" metaphorically describes societies that exercise evil, pointing out the need for sanctity in such dissipation. Sin is displayed as the speaker expresses the essential for mercy when he says, "Pardon and deliver, or am spent. Mercy Lord, mercy Lord" (13). The use of contrast explicitly discloses the vice and virtue operating in societies in general. Some writers advance that, "There is brevity of words in poetry. That is why language is often intense and emphasis is placed on these words to convey meaning" (Anyang, 83). The subject matter of the poem reveals the Christian undertones that shape the author, conditioning him to use it as a weapon to castigate the wrong pathway undertaken by leaders in the postcolonial world. The poet's reminiscence in "God's Promises", "My Lord", "Take Lord, It Is Yours", "Something Tells Me", "Before the Judge", "I Will Obey", "Gospel Responsibility", "I Will Obey", "Always Pray", "Call Sin Satan", "All Things Mundane", "Come Lord", "Yes, He Saves", "Turn To Christ", "Grace, Grace", "Christ Never Fails", "Breathe Your Last", "Before your Lord" and "The Cross" exquisitely presents his setting as one that is affected by agony, evil, marginalization, the quest for freedom and redefinition of the self, Christian religion, alongside many others. Like puritan writers, Veyu's poems give the opportunity to question the society, thereby envisaging a change through reliance on God.

"Sin Has A Pen" highlights the speaker's extremity for sin; hell. Consequently, the image of "hell" reminds sinners of the impact of evil in contemporary settings, allegorically representing postcolonial scenes. The use of hyperbole and personification in the statement, "Sin Has a pen, well inked" exposes the practice of dystopia, characterized by ungodly deeds. Notwithstanding, in *A Basket of Ripe Fruit*, the poet suggests the need for a utopian society; the contrast of dystopia. In "Christ Never Fails", the speaker articulates, "The way may be tortured and crooked...But trust ever in Christ, who never fails". This contrast paints an atmosphere of consternation because of hardship as opposed to hope that is found in Christ. The use of metaphor, "Christ" depicts the Savior as a form of solace.

In *Fragments*, a collection of sixty-one poems, Veyu unveils the undeniable importance of Christian religion, by condemning social vice. Titles such as, "Queer World", "God and the World", "Antipathy", "God Has Done it Again", "Father and Son", "God Forbid", "Shame", "The Seventh Day", "In Him I Prevailed", "Up and Down", "To Aatsa", "I Do not Know" and "Strange Fact" are highly appealing and forecasting. *Fragments*, symbolically epitomizes a fragmented society and its end result. In "Shame", the poet lampoons, or frowns at examination malpractice which is the new order in contemporary reality. Via the third person point of view, the speaker exposes habitual misdemeanors or wrongdoings like fraud and a host of others when he says, "she had done it well written, and had kept it well hidden. In the exam room she dug it out and the examiner found her out" (3). There is proof that the poet laments the degree at which decadence influences the contemporary world. For more exemplification, hypocrisy is fully elucidated as the persona ridicules those who live in falsehood, but give a different picture of themselves. A similar situation of falsehood is highlighted in Berinyuy Jude's *The Return* when Pa Lawan as a Catechist gives reason for stealing five thousand francs from offertory basket merely



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because the church does not support him financially (23-24). Consequently, stealing which has become the new order, or considered as a means for survival is satirized. In “Shame”, the persona lampoons the practice of sin when he ironically exposes the need for sanctity in a defiling world. The speaker renders vivid, “There she was, my spirit! The shame of her Christ, the shame of His flock...” (3). In celebrating God’s grandiloquence, Veyu questions societal malpractices, suggesting a change of mind which is prerequisite for the new society to develop. According to the speaker, the society can only attain utopia via a deep passion for God, and rejection for sin.

Furthermore, the poet’s affection for Christian religion is visualized in “Lord, Come to My Aid.” The first line depicts desperation as the persona elucidates, “Lord, come to my aid, I am desperate and weary” (10). This plainly unveils the horrendous experiences undergone by the speaker, who symbolically represents victimized. By juxtaposing the words, “desperate” and “weary”, the degree of agony that is lived by the persona is profoundly felt. In “Haste to My Aid”, the poet depicts reliance on God as imperative for existence. The speaker says, “I need you, Lord, I can’t do without you, Haste, haste to my aid, haste to my aid” (11). Veyu uses imagery and repetition to disclose contemporary happenings at the time. Some writers advance, “Poems are written in such a way as to pique our senses...” (Anyang, 103). In “God and the World”, the use of contrast exposes the extent to which human beings are vulnerable to sin, and propose the belief in God as final judge as the way out. The contrast, “God and the world are distinct and different. The two stand diametrically opposed to each other”(46) elaborates the disparity between God and man. God, as the savior of mankind is out to save, while man intentionally plots for destruction. Veyu’s visionary perspective about his society is clearly seen in the above poems since through them, he exposes the vice in his society, by suggesting for a utopian society. Similarly, Bole Butake’s “The Writer as Visionary” corroborates:

The writer has moral lesson to steer members of his society along a course that ensures the truth and justice for all ... the writer must have a contribution to make to the moral, spiritual cultural, social, economic and political development of his society. (23)

Butake highlights the importance that writers play in modeling their respective societies. Similar to Fanon and Butake who underscore the role of writers in their respective societies, Veyu’s Aching Souls on its part recapitulates the poet’s quest for political, social and economic change in an inhuman society controlled by vaulting ambition, tyranny, power and greed, dictatorship, post-independence and a host of other Machiavellian practices. These same ideas are common amongst other Postcolonial writers like Chinua Achebe, John Nkemngong Nkengasong, Bole Butake, Berinyuy Jude and many others. The intrinsic qualities in Veyu’s selected poems demonstrate that there are severe treatments employed by the victimizers. These treatments suggest the wind of change announced by the colonial masters, whose presence is a form of cruelty to the victimized. The use of contrast further emphasizes the discrepancy between the colonized and the colonizers, making dystopian traces visible, and indicating that society functions on margins.



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Additionally, symbolism is highly significant as the author exposes the impact of colonialism, thereby highlighting the existence of margins in a society that should accept everyone irrespective of race. This is reason why, the “albino” skin is symbiotic of what makes the blacks shrink. The persona alludes to hypothesize blacks as “fire-wood cooked”, suggesting the degree of their resistance. The works of the authors reveal that the theme of Christian religion serves as a way to lampoon existing colonial principles that are meant to frustrate individuals. All in all, by alluding to God for help, the persona is hopeful.

Representatively, *Aching Souls* epitomizes an assaulted heart that regrets the outcome of colonialism. By geographically alluding to “Ngoa-Ekele”, there is no misgiving that the poet is inspired by the political, social and economic realities of Cameroon. By insinuation, the university milieu negatively transforms individuals, with far reaching effects. Ngoa Ekele becomes a microcosm of university misdeeds. John Nkemngong Nkengasong’s *Across The Mongolo* illustrates similar realities where the protagonist (Ngwe) reaches the University of Besaadi, but feels unsafe because of the injustices orchestrated therein. Ironically, the university setting within the postcolonial context is a place where deviance is frequent, rather than academic achievement. In “Old Carmichael”, Veyu reiterates the meaning of the self through a close look at the inner thoughts of a psychologically battered individual, nearly torn apart by the atrocious realities of his present time. The persona cannot come to terms with the pain of isolation and suffering. Thus, by making use of flashback, Veyu’s poems, replete with other poetic elements remind the need for a utopian environment as propounded by Sir Thomas More. The poem suggests bitterness, memory, torture, alienation and abandonment. Still in the poem, the significance of the past is underscored when the persona, in his discomfort narrates, “He might have been a popular sage, But was ruined by error and bad marriage. Once a man of humour, promise and life” (98). The word, “sage” infers to the person as “wise”, “sagacious”, “learned”, “clever”, “perceptive”, “erudite” and “astute”. From all indication, the new structure transforms him into a worthless man, full of hollow and hopelessness. The poet’s heightened use of contrast highlights the change affecting the victim in present-day reality.

Christian Religion: A New Perspective in selected works of John Ngong Kum Ngong

Similar to the discussion centering on Ernest Veyu’s selected poems, John Ngong Kum Ngong’s *Walls of Agony* equally describes his world as a vicious one, characterized by human suffering, and proposes dependence on God as cardinal for change. In “Help Me Help them”, John Ngong Kum Ngong explicitly highlights how essential it is to depend on God for survival. *Battle For Survival* which is one of the author’s postcolonial works, the author equally pinpoints that though the protagonist is frustrated at all angles, he resorts to leaning on God for survival. In “Take Heart”, “Walls of Agony”, “Let Me in”, “Harassment”, “Powerless”, “Trying Moments”, “Where Art Thou?”, “Bandage Our Wounds”, “Help Me Help Them” and a host of other enthralling poems, the poet presents the actualities of the postcolonial world, and suggests possible solutions. In “Help Me Help them”, the speaker in the first stanza laments his state in a hopeless environment. This lost nature is further justified when the speaker declares, “The emotions and terror digging deep into my bones, threatening to aggravate.” To show dependence



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on God after all upheavals, the speaker admits, “I have come immutable father” (21). The use of vivid description indicates the degree to which the speaker has been subjected, to the point where only God can come to his rescue. The metaphor, “immutable father” suggests God’s unchanging nature in his inexhaustible love for his flock. The persona’s credence in God is further reiterated, “You know I wholesomely seek so I have come great Kezeh to understand how to disinfect and bandage stinking lacerations” (21). The image of Kezeh is highly significant because it appeals to the “Creator”, or better still, the “Supreme Being”. “Invitation” equally gives this idea of reliance on the Almighty in the face of hardship. In a world that is predominantly dominated by inequalities, the poet declares solace in God as way forward when he says, “To solicit power from Kezeh”(31). “Kezeh”, highlights trust in God no matter all odds. In “Powerless”, the speaker refers to “Kezeh” as a helper by saying, “Power I know is Kezeh’s possession...Power I know emanates from Kezeh” (31). The victimized acknowledges his vulnerability in the phase of difficulties when he articulates, “I know I am powerless and as useless as the dust” (31). This state shows that human torture leads to psychological imbalance. By insinuation, post-colonial history plays a navigating role in shaping the works of authors.

John Ngong Kum is influenced by historical realities since he uses familiar words common to the Esu community, specifically in Menchum Division of the North West Region of Cameroon to communicate. In the mist of torment, the speaker displays bitterness which results from marginalization. The first person perspective, “I know I am powerless and fragile like a dry gourd” (31) underscores the degree of susceptibility vis-à-vis the poet’s society.

Ngong Kum Ngong’s Walls of Agony, alongside Veyu’s Aching Souls, Fragments, A Basket of Ripe Fruit and Woman share familiar representation, not by coincidence, probably because they originate from similar settings marked by appalling happenings. Murfin Ross and Syprya M. Ray in The Bedford Glossary of Critical and Literary Terms explain the importance of history in textual relevance:

A type of literary criticism that developed during the 1980s largely in reaction to the text-only approach pursued by formalist new critics who challenged the new criticism in the 1970s. New Historicists, like formalists and the critics acknowledge the importance of the literary text, but they also analyze the text with an eye to history. In this respect, the new historicism is not “new”, the majority of critics between 1920 and 1950 focused on a work’s historical context and based their interpretations on the interplay between text and historical contexts. (238-9)

New Historicists, like formalist critics admit the necessity of focusing the analysis of works of art on form, but underscoring the relevance of historical events in reading texts. Extrinsic qualities are important in understanding a literary work, or the reasons behind a poet’s motivation. The history of poets gives clue for meaningful interpretation of literary works. With this in mind, Veyu and John Ngong Kum are influenced by social, political, economic, cultural and religious orders that shape their society. In “Help Me Help Them”, the speaker exposes



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the dreadful nature of social realities, and his dependence on God is imperative for survival. The persona is triggered when he advances, "I have come, immutable father, Help me help them invincible warrior" (21). From the poem, we can insinuate that in the mist of ache, we can be assuaged by appealing to God for help in a society that is influenced by interminable inhumanity.

In "Predicament", "Bandage My Wounds", "Harrasment" and many others, the theme of religion is clearly portrayed as Ngong Kum uses it as a motif to deplore the extremity of human predicament. In this collection, Ngong Kum uses the image of "Kezeh" as a metaphor representing a refuge for the disheartened. In "Where Art Art Thou"; a poem illustrating frustration that results from torture, the poet underscores the need to cling to the Almighty for solace. In the first stanza, the persona exposes his frustration by reiterating, "Where art thou my Kezeh, Where art thou my Fountain, My patient potent Judge?"(19) These rhetorical questions display the degree to which the persona has been subjected to ceaseless anguish. The first stanza intensely describes the troubles and longings of the speaker in this imaginary setting, symbolically representing the postcolonial world. The poet additionally describes extremely unpleasant moments by saying, "moments loathsome, moments ruinous" to uncover repugnant and loathsome practices. In effect, the diction employed by the poet elucidates the theme of subjection in this imaginary setting. In the second stanza, the speaker appears truncated by his historical realities, reason why he highlights the monstrous practices undergone in his imaginary world, epitomizing dystopian realities. For a deeper understanding of dystopian truth, Ross Murfin and Supryia Ray in *A Glossary of Critical and Literary Terms* discuss:

Writers presenting dystopia want to alert readers of potential pitfall and dangers of a course society might conceivably take one day. Accounts of dystopia inevitably conclude by depicting unpleasant, disastrous or otherwise terrifying consequences for the protagonist as well as for humanity as a whole. (97-8)

Dystopia is relevant in the writings of postcolonial writers since it focuses on societies that are patterned by inequalities and squalor. Pain becomes a highly significant motif used to describe the unbearable living conditions of victims. Attesting this suffering, the persona laments, "moments murky multiply and like arrows from a bow unleashed pierce and choke in me ambition." Of course, the impression we gather of the speaker is that the degree of pain is throbbing, and can no longer be tolerated by the victim because of their awareness. In like manner, the third stanza reminds us the importance of Christian religion through the constant use of familial Christian words like, "Almighty". The persona goes further to lament by saying, "Where Art Thou my Creator, where art thou my father, my omniscient flawless masters?"(19)

By alluding to the Creator as "father" and "omniscient flawless master", the poet contrasts earthly leaders to God. By comparing man to God, the poet tells the state at which man has turned faithless and wicked. No doubt, Christian religion as a thematic in the poems of Ngong Kum plays an undeniable rule since, by satirizing the ills in postcolonial settings, the author is attempting to reconstruct its fabrics, by provoking change.



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Conclusion:

As a new perspective in abhorring the ills of colonial hegemony, postcolonial writers seek to castigate the inhumanity obtained from the past, with the hope to undo the habitual injustices operating societies, thereby causing change. Displaying this, John Ngong Kum Ngong and Lucong Ernest Veyu adopt similar thematic approaches to debunk colonial ills, and its repercussions. The theme of Christian religion is thus, adopted as principal in this paper to satirize fiendish practices peculiar in postcolonial settings. Veyu's poems, together with Ngong Kum Ngong's expose ongoing mischief in the society, rendering the poets as social critics who seek to rebuild their nation. Should we insinuate that the poets use Christian religion as a mark of resistance? From our analysis, this question triggers resistance on the part of the personas who find solace in God as resort for a new existence. Veyu and Ngong Kum in these selected poems explore the inner thoughts and perceptions of their speakers or personas, and present how actions occur in the mind due to unremitting trauma springing from the influence of history. Centrally, both poets examine how postcolonial settings experience different degrees of inhumanity leading to socio-politico and economic disruptions. Via the theme of Christian religion, both writers expose the appealing nature of human suffering, and the ample need for change.



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