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Poetry as Migration: Orbiting Through Nigeria and America in Segun Adekoya's *Here and There*

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Abstract

In this paper, I explore the ways in which Segun Adekoya in his poetry collection, *Here and There*, charts a migratory persona's experiences in Nigeria and America. I leverage the flâneurial adventure possible with poetry in the conceptual frame of orbiting, which I borrow from molecular ideas in chemistry and physics, to highlight how Adekoya structures experiences into schemes of movement across spaces beginning from home in Nigeria to America, and in between both as a cyclic reflection. With the term, orbiting, developed here as a conceptual prism catering to the collection's internal structure of poetic movements across places, I connect with Mathias Iroro Orhero's critical terminology, transpatiality. Thus, orbiting recurs as the scheme of a persona's movement, assuming a different concept yet a related deployment away from the regular Afrodiasporic reimagination of multiple spaces and times, with attendant social crises of/in homeland. This orbiting as a poetics fits Adekoya's literary mapping, as it does not in this sense track diasporic subjects familiar with multispatialities. However, Adekoya appropriates a hybrid form of poetic-scape and critical eyes, by the constitutive colonial and postcolonial details of lives in Nigeria and America. In adapting the adverbials of migration as a structural scheme for close reading of Adekoya's *Here and There*, I highlight the textually generative orbital structures undersigned by adverbs: "Here," which essentially evokes the poeticisation of Nigerian life; "There" that refracts the life outside Nigeria in America, as might also reverberate in other foreign climes; "Here and There," the third and final orbital scheme, burrows mainly into similarities and differences in both worlds.

Keywords: **Orbiting, Segun Adekoya, Here and There, Transpatiality, Nigerian Poetry**

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Introduction

The sense of poetry as migration suggests how critical awareness belies movement, which allows real or vicarious experiences as well as both aspects of reading engagements with places. Poetry about space, in this migration sense, often presents a moving persona that conducts the reader through literary mapping in places and times. This gesturing towards the poetics of spatiotemporalities, which forms a structural fulcrum for poetry writing, is the motivation for this paper. The essay, therefore, tracks how the intrinsic, structural compass of poetry, which details shifting scapes of movement, can assume a method of reading for migration. Following the flanerial persona along the internal markers of places and the reading process that poetry enables, I propose "orbiting" as a conceptual framework. I deploy orbiting as an analytical strategy for close reading of Segun Adekoya's poetry, tracking signs and structures of movement along with themes the movement brings. In this article, I posit that Adekoya's poetry enacts the migritude consciousness that maps spatial scales as an organising trope. Thus, in reading the flâneurial adventure that Adekoya undertakes in *Here and There*, I invoke orbiting as a term derived from Orbital Molecular Theory in Chemistry and Physics, and reconfigure this concept for a discursive engagement of poems in this paper.

Orbiting, as formulated in this essay, is the conceptual scaffolding for the scheme of movement in poetry of time and space. It is indexed in a transpatial imagination and critical unpacking of this poetic structure. Orbiting is taken to mean the praxis or structure, which finds its roots in the phenomenon and behaviour of molecules, and it develops from the understanding of pieces of chemical substances as atoms, ions, and matter. Molecules relate in chemistry as a broad subject consisting of elements and compounds. These compounds define the world, and hence embed a range of earth matters such as atoms, chemical bonding, nuclei rings, and movement (Kota Iwata *et al*, 2015, 1-3; Theodore Brown et al 2003, 38). Molecules commonly concern the exploration of chemical substances that form or disperse (Ebbin Darrell 1990, 41-42). Taken into the migration context of poetry, therefore, orbiting hints at some migrant ideas that might be useful in the description of the poetics of movement in poetry, tied to adverbial signs such as here, there, and here and there. The orbiting is in the cyclic movements through places in the textual planes that ramify migration through time and places in the world.

Thus, I suggest that there is a diametrical relation between orbital elements in the sciences and the structure of poetic process and writing. Generally, in the natural sciences, the concept of molecules is typified in molecular chemistry or molecular physics. The bifurcation here depends on the specific discursive domain, whether it centres on the subject of physics or chemistry. Molecular chemistry aptly concerns itself with the laws governing the interaction between molecules that make for the production and disintegration of chemical bonds, as molecular physics relates the laws governing their

structure and properties. As molecular chemistry reifies schemes in chemical elements and bonds, the latter notion of molecular physics frames the conceptual notion of orbiting, which, taking into its literary sense here, as an organising trope for theme and structure that fosters the migratory schemes of poetry and praxis.

Orbiting, in my specific context, relates to the scenic mediation and poetic accounts the poet renders, and it forms comprehensive, minute and significant experiences across the historical, colonial, postcolonial and planetary descriptions and comparisons of times and places that are evident in the poetic text indexed in migration. Orbiting, thus, suggests a poetic deployment of movement between the poet and the space he traverses, mediating through scenic metaphors that ground the persona's articulation of shifting locales of experiences and themes. This entanglement between the poetic persona and the spaces reifies orbiting, as both a quantum idea of movement and navigational process in literary map-making.

By literary map-making, I suggest the significance of the inherent poetic-scapes – Here, There, and Here and There – for the reader to make sense of its relationality with orbiting as a frame of cyclic movement and poetic path-marking iterations. I note that Adekoya uses the formal spatial adverbs: "Here" and "There" as orbital schemes to negotiate the colonial and postcolonial matters he details in his poetry. Orbiting, by its connection with literary transmigration, finds its import particularly with how the poet mediates textually his structure of movements through poetry, which touches on what Mathias Iroro Orhero has described as "transpatiality." Orbiting relates to "transpatiality," a term Orhero (2025, p.3) uses to critique the long poetic form of Amatoritsero Ede, the Nigerian Canadian poet, scholar, essayist, and publisher. As Orhero puts it, "'transpatiality' describes how Ede's poetry "negotiates and represents the complex and multiple time-spaces new African diasporic writers like himself inhabit" (Orhero 2025, p. 3). Unlike the focus of Orhero's transpatiality on Ede's work as a diasporic poet, orbiting, as a conceptual category does not refigure Adekoya as an African diasporic writer. However, poetry spatiality: here and there, recalls the sort of atomic and molecular descriptions of possible diasporic experiences.

Another point of departure between orbiting and transpatiality is in the stylistic emphasis that Orhero makes of Ede's poetry. In his reflection on his concept, "transpatiality" Orhero posits:

> I ground this transpatiality in the long poem form and position both as concceptual and formal ways through which we can think about Ede's poetry, Afropolitan writing, and new African diasporic writing. This positioning goes beyond exploring the ideas of home, place, and belonging that are central to current theorizations of diasporic subjectivity and deepens our understanding of the long poem form, especially in the context of the poetics of an important Nigerian-Canadian poet like Ede (2025, p.3).

Orbiting and transpatiality converge in what Orhero considers in reading African diasporic poetry, which in the context of Ede's poetry, highlights "The importance of the long poem in the way poets spatially and temporally represent and reorganize the world" (Orhero 2025, p. 7). Quoting Benzi Zhang (2004), Orhero (2025, p. 7) reads Ede within his globetrobbing diasporic discourse, to reflect in the context of Asian diasporic writing in Canada as "a constant re-homing process in which various elements of foreignness and otherness are reconfigured and repositioned in relation to new cultural dwellings and in dwellings."

In the kind of movement that Adekoya navigates, the African experience meets the form of African poetics of movement, inhered in postcolonial imagination but resounds in a different sense of migration only tangentially related to Orhero's theorisation in the mold of Ede's poetry. Adekoya's diasporic musing is different from previous studies centered on diasporic movements in Nigerian poetry. In Orhero's instance, while Ede focalises multiple migration impulses that bear witnesses to places he has lived as a migrant for more than three decades away from Nigeria, I claim that Adekoya is not necessarily a migrant in the mold of Ede. Adekoya's poetry shines light on impulses of migration, and it is different from the idea of most double critiques of migration in crisis of home and identity. The difference is in the way he assumes the agency of an itinerant persona to report his journeys unlike how a typical diasporic subject who is entangled in homeland and diaspora would.

So, Adekoya's persona is not like the diasporic subject that Iain Chambers ((1994, p.4) describes as "wandering without a fixed home, dwelling at the crossroads of the world, bearing on a sense of being and difference, is no longer the expression of a unique tradition or history, even if it pretends to carry a single name." Perhaps, Adekoya even in his traversing poetic imagination has no suggestive trails of multiple place evocation in his poetry as might be compared to the witness-bearing and graspable, multiple spaces and crisis of home and diaspora in Ede's poetry. Orhero's transpatiality as a diasporic framework fits Ede's long form of poetry within Ede's movement through multispatialities of Europe and North America. Orbiting might apply to Ede's poetry, but it must echo in the way that forms a logical symmetry between the internal structure of the work and the conceptual enunciation of orbiting. Orbiting as a conceptual approach aligns with text-to-theory reading of movements in diasporic poetry or texts internally modulated by poetic arcs, constitutive of such adverbials of time and place.

Following the background explication of orbiting and its theoretical connection to Orhero's transpatiality, I lay out the concept of orbiting. This is in order to note how society and poetry frame functional relations and how the much-contested notion of periodisation highlights epistemic movement in Nigerian poetic discourse. I then turn to the critical receptions of Adekoya's poetry,

which mostly concern linguistic and literary matters and less refigured in the theory of migration, opening up poetry to a theoretical reading along the schemes of orbiting.

Also, while extensively engaging in the schematised close reading of *Here and There*, I foreground these schemes of orbiting as a structural framework of poetic movement in Adekoya's poetry, relating the postcolonial imagination and social matters that constitute each orbiting segment.

Orbiting through Nigerian Poetry

Nigerian poetry, within its creative and kinetic province, captures the temper and temperature that are of quotidian essence to any society to which the poet casts his poetic glance. The sphere of the creative imagination reacts to social consciousness, for this is what makes Onyinyechi Anyalenkeya (2024, p. 68) to intimate us of the plural imagination in which many Nigeria writers articulate their thoughts. Anyalenkeya argues that "the complexities of human consciousness belie the notion of a singular realm of perception" (p.68). While poetry might be the site of the realm of perception, it melds several realms: the physical and the metaphysical. Anyalenkeya suggests further that, "the imaginations, and dreams, metaphysical/trancelike experiences are all different possible permutations of the consciousness" (p.68). The sphere of consciousness, which Anyalenkenya maps, suggests a complex aesthetic imbrication. This complex formation of space relates between the Nigerian space and orbital refraction in poetry, which galvanises life and imagination.

However, it is important to sound a cautionary note that more than mere aesthetic flavour, poetry in Nigeria and Africa, is both functionally mimetic and structurally meaningful in the way it relates life to creative imagination and imagination to life. It is, hence, atypical of modern African poetry to fixate on the beauties of an absent Wordsworthian idealistic notion, which does not form the social conditions of its heterogeneous societies. Thus, it is important to note that modern African poetry has incorporated the obvious socio-political countenance of the African people to its poetic space. It is against this background that Romanus Egudu (1978, p.1) posits that "African poetry therefore is intimately linked with the African people in the African society, with their life in various ramifications cultural social, intellectual and political" (p.1). African poets, at some point in time and/or through ages, have produced orbital schemes of their poetry in the light of their various societies. These reflections may be regional, but they often point to near or parallel predicaments in other so-called saner climes.

Nigerian poetry has always reflected the acute awareness of politics that hinders the growth of the country. There is a recurrent thematisation of Nigerian social challenges across several generations of Nigerian poetry, which have been fiercely debated in terms of the oft-cited less compelling timeline mapping, thematic relations, and aesthetic continuities. However, there is the concern for Nigerian life

in the throes of politics and manifested poetics across phases and faces of Nigerian poetry. In the diverse articulations of periodisation lie the continuities of themes and style in Nigerian poetry.

The subject of periodisation of Nigerian poetry is yet resolved owing to the fact that it has not developed along the distinct trajectory of temporal mapping, even though thematic differentials can be discerned. The reasons for such contestations around periodisation are obvious. One, most of the poets categorised still write till today. Two, there is a shared trajectory of unconscious thematic and aesthetic flows in Nigerian poetry. However, Biodun Jeyifo (2006, pp. 24-25) has traced the phases in the development of modern African Literature and has provided the logic of five distinct generations. Odimegwu Onwumere (2010, n.p.) on the other hand, has schematised four generations of Nigerian poets: the pre-colonial; colonial; post-colonial and contemporary. Onwumere's periodisation mapping seems to re-echo Jeyifo's (2006, p. 25) emphasis on the socio-historical conditionings that galvanised and fostered the aesthetic and thematic features of Nigerian poetry.

The pioneer generation poets relate the Nigerian politics in the early and late colonial years with socialist impulses against colonial masters. Also, the first generation, the Euromodernist poets marked by private esotericism, also commented on the political conflicts in Nigeria, which became more trenchant in the writings of the second-generation poets identified by Funsho Aiyejina (1988, pp. 112-28), as writing in the tradition of alter/native poetics, by their deployment of language of public consciousness, which circled on social themes of politics and disillusionment. Moreover, the third generation, whose poetry possessed the imprints of the second generation, engages aggressively the military intervention in Nigerian governance. Describing the third-generation poets, Pius Adesanmi and Chris Dunton (2025, p.8) argue that,

> Poets such as Afam Akeh, Amatoritsero Ede,Nike Adesuyi, Kemi Atanda Ilori, Chiedu Ezeanah, Remi Raji, Kunle George, Onookome Okome, Sanya Osha, Nduka Otiono and Sola Olorunyomi were at various times key members of the third generation poetry group in Ibadan, gathering in poetry café platforms inspired by the catalytic presence of second generation poets like Harry Gamba, Niyi Osundare, and Odia Ofeimum.

Olosunle, as a way of marking off the temporalisation of phases between the second generation and the third-generation poets, remarks that, the debut works of the third generation of writers, "the Ahmads, Irobis, Akehs, Ndukas, Atanda-Iloris and Usman Shehus were all published in 1988 Sesan Ajayi's *A Burst of Fireflies* and Olu Oguibe's *A Gathering Fear* (both released in 1991), were not berthed until after almost two decades, following the second generation" (Olosunle, p. 405).

The question might be: which generation does Segun Adekoya belong? Perhaps by the timeline of his writing he might fit into the third generation, but his aesthetics are not as such driven by the

performative tenor observed in say, the poetry of Remi Raji, who appears as one of the flagship poets of the generation. Although Adekoya's poetry thrives on stylistic reiteration, punning, and defamiliarisation, the language takes the muscular metaphors of the Euromodernist poets and the playful alliterative tonality of popular poetry. The much-vaunted notion of periodisation applies to situate a poet in a range of Nigerian poetry, even though Harry Garuba, in the thick of debates about periodisation, has sounded a cautionary bell:

> For a body of writing as young as Nigerian poetry in English, to suggest over-categorical demarcations at this point in time would be foolhardy [. . .] The ambiguity heightens when writers said to belong to one generation are still active and producing work two or three generations after the one to which they are said to belong (Garuba, 2005, pp. 51-52).

It might then be safe to argue that Segun Adekoya occupies a liminal point between the poet invested in obscurantist writings (Chinweizu *et al*. 1980, p. 165) and those poets, whose writing deal with social or Marxist ideology. Moreover, considering his exploration of social issues in his poetry, I find it also fitting to suggest a provisional plank on to which to locate Adekoya's poetry in the liminal point between the postcolonial and contemporary periods.

Studies on Segun Adekoya's Poetry

Adekoya has enjoyed critical reception directed at both the linguistic and literary dimensions of his oeuvre. Adebesin Ibraheem (2014) approached Segun Adekoya's *Here and There* through a linguistic angle that factors in its critical scrutiny, the three features: context, form, and structure of the text. Specifically, Adebesin read selected poems in *Here and There* through M.A.K. Halliday's Systemic Functional Linguistics, emphasising Leech and Shorts' reconstitutions of Halliday's model in light of the four levels language description: syntax, semantics, phonology and graphology. Adebesin(2014), following the set stylistic patterns, analysed the poems, showing the phonological, graphological, lexico-semantic and syntactic features seen in the selected poems, and then unpacks how each of these features has been used by the poet to convey some stylistic meanings. Adebesin details how Segun Adekoya utilises his poetry along with his sociological poetic vision, to ground certain stylistic particulars: phonological foregrounding, graphological deviation, linguistic parallelism, iconic supplements, paradigmatic and syntagmatic signposts, figurative language, normative syntactic constructions, and several other rhetorical pivots.

By unravelling the stylistic currents in Adekoya's poetry, Adebesin (2014) reveals a range of themes that the poems point to, and they include: ridiculously sluggish pace of growth in Africa, the terribly ugly conditions of living in Nigeria, the proud cultural heritage of the poet, the agonies of misgovernment, the saddening reverberations of the Nigerian civil war and the disillusioning truths

about the much-hyped, technologically advanced, United States of America. In this critical foray into Adekoya's poetry, Adebesin (2014) relies on a linguistic approach to illustrate his stylistic foregounds of *Here and There*, and has not considered the undercurrents of movement in the collection. Even as Adebesin (2014) recognizes the features of migration in the collection within his stylistic reading, he has not accounted for schemes of movement that becomes the focus of the present study, which introduces a structural poetics of movement to Adekoya's poetry.

Similarly, along the linguistics but a slightly different thematic focus**,** Ayomiitan E. Bankole and Moses O. Ayeomoni (2024, pp. 21-22) carried out a critical stylistic reading of Adekoya's poetry to highlight naming, the descriptions of events and actions, which characterise the main engagement with a critical stylistic reception. The authors adopted Adekoya's *Under the Bridge* to account for the schemes of names and naming, the frequencies of transitivity features in their relations to contexts. The study uncovers the deployments of head nouns, the pre- and post-modifiers in the nominal groups, which reify the location and points to the setting that reveals the layered ideology that frames Adekoya's poetry. The literary focus touches on how he engages hybrid poetic styles enabled by Euromodernism and Yoruba orality, however, it has little bearing on the movement as poetics, which is the central idea of my research**.** Moving away from linguistic approaches in stylistics, the literary perspective becomes the focus of Chris Anyokwu's critical reception of *Here and There*.

In a paper that enacts the interactions of tradition and paradox, Anyokwu (2016, p.81) focalised Adekoya's poetic grammar and structure. Anyokwu's exploration of Adekoya's poetry highlights its literary qualities, paying attention to key poetic techniques that produce his key argument on Adekoya's relationality with talent and traditions. Anyokwu emphasised the creative and poetic lineage, individuation, and aesthetic character that manifest in the poetry of Adekoya. For Anyokwu, the Yoruba unconscious and literary influences Adekoya draws from orality and modernist poets, metaphysical poets and Euromodernist African poets such as T.S. Eliot, Andrew Marvell and Wole Soyinka, are profound. Making particular critical claims to Adekoya's literary offering, Anyokwu (2016) reveals that Adekoya deploys extended metaphors and paradoxes, while he addresses old-ranged questions reinforced by ambiguity, tension, obscurity, and the many linguistic contestations of poetic features that scholars foreground in African literature (2016, pp. 81-83).

The existing studies on Adekoya's *Here and There* have emphasised both the collection's stylistic and literary peculiarities. Linguistic approaches reified in stylistics and critical stylistics guide the studies by Adebesin Ibraheem, Ayomiitan and Ayeomoni, while Anyokwu's critical reading of Adekoya's poetry has highlighted literary layers of tradition and paradoxes. The various readings so far have not examined Adekoya's poetry within the structure and scheme of migration. These are important scholarly intimations of Adekoya's poetry but they diverge from the current work, which considers a

reading of Adekoya's poetry from its aesthetic criteria of Orbiting as the form and structure of poetic writing. This is the intrinsic orbiting framework that is mapped by the three-pronged structures: "Here", "There", and "Here and There." In other words, the focus with the orbiting scheme harnesses theory as a structure of movement. This suggests that *Here and There* becomes a literary map-making material for discursive orbital readings. This poetics of structure is (re)negotiated within a quick close reading of poems along the logic of orbiting as movement schemas that constitute a practical illustration of text-to-theory reception. I turn to the exploration of orbiting as a new conceptual lens of form delineating the poetry of movement.

Orbiting as a framework for Poetic Structure of Movement

Orbiting specifically evokes Molecular Orbital Theory (MO theory or MOT), which was primarily developed by Friedrich Hund and Robert S. Mulliken, while numerous other scientists have advanced the theory. Proposed in the early 20th century, molecular orbital theory in Chemistry becomes a method with which scientists explain the structure of electrons of molecules by the deployment of quantum mechanics. In molecular orbital theory, electrons have not been assigned to individual chemical bond strings strewn between atoms; they are rather described as acting within the compulsion of the atomic nuclei in the entire molecule John Daintith, (2008, pp. 388-389). The Editors of Britannica (2016, n.p.) relating to the subject of Chemical Association, view molecules within a chemical association and aggregation. The relationality between chemical association and structures of poetic movement contrives the praxis of migration in poetry described in this paper as orbiting. Now, how does orbiting, as constituted in literary close reading of poems, reflect the specific behaviour of plot movement in poetry that details migration? It thus relates the idea of orbiting as constituting a molecular structure of poetry entirely, in which movement is schematized and assigned with coherent structure, praxis of themes, and techniques, styles, or logical frames. The logical frame that orbiting maps, comes as the guide for the reader who orchestrates a critical reading through measured contexts or free run on structure that poetry collections of migration offer.

Orbiting as the concept that guides the discussion of movements in this essay broadly enacts some invaluable ideas from mobility studies. Space and time figure in the theorisation of migration and mobility studies. Orbiting, for instance, bears some relation with Michel Foucault's iteration of spaces somewhat theorised as "Other" in the spaces of disruption and anomie. In particular, heterotopia charts the spatiality of chaos and disability in worlds entwined in a world; that is connected to familiar settings and distant from them (Foucault, 1967, pp. 3-4). It offers orbiting some conceptual ties with regard to Adekoya's poetics of space – Nigeria and America and time – postcolonial modernity that contrasts the primordial African world untainted by colonial ruptures. Foucault's framing of

heterotopia relies on existing meanings of utopia as an unreal and illusive place although framed as an ideal society. This sense of utopia is in contradiction with dystopia, a crisis-ridden, unpleasant place.

Examining heterotopia in Foucault's sense is a place of utopia, but also breathing with difference in that it is marked by a site of crisis of reality with little similarities and pronounced differences.

Heterotopia constitutes places where groups and ideas constitute an uncanny mélange, which finds little cohesion, or no connection. Heterotopia also surmises as spaces which foreground deep layers of intimations or resemblances or reality to other places than what might be physically comprehensible. In some sense describing a heterotopia, in its ties with utopia, relates to representation of a physical space that illuminates the auguries of social institutions like prison that simultaneously evokes and complicates lived and imagined spaces. With the reflexive object of the mirror, Foucault draws a paradoxical connection between utopia and heterotopia. Mirror, according to Foucault's illustration, is "a placeless place" (Foucault 1967, p. 4), which is an elusively vicarious approximation of place that offers one's visibility to one in a contested real space within a complex and unstable construction of reality.

The contested space supports the logic which frames Foucault's thinking that the mirror enacts a place with its surrounding people and material, but it is unreal because the image it highlights is unreal and virtual. How then does orbiting relate to heterotopia? Orbiting relates to the structure of movement in poetry, thus it situates in the representation of place, which heterotopia theorises as illusive and unreal. While orbiting tracks place structures in poetry of movement such as Adekoya's, heterotopia destabilises any coherent meaning of place in a different conceptual fashion. The connection relating to Adekoya's poetry that is forged between Foucault's theory of space and orbiting is in the heterotopic imagination of places figuratively unreal in Adekoya's mind and construction of places which he ideates as Nigeria and America. Hence, the idea of Nigeria and America simultaneously marks real lived spaces and illusively virtual place-making. Unlike Foucault's heterotopia which takes on the complicated theorisation of place, orbiting examines plot and structural indexing of places in poetry of movement and transpatiality.

To delineate specific frames for a literary framework for poetry which emphasises transpatiality, it might then be relevant to highlight two forms of orbiting for close reading of relevant poems. I identify two major prisms of orbiting – exploratory orbiting and schematised orbiting – and both are centred on structures of grasping with close-readings of texts, which emphasise the migratory maps of place and time. Each type explains the constitutive structure of movements and the open-ended plot of movement in poetry. Based on the poetry's internal textual arrangements and form of poetic techniques either of these types of orbiting can suffice. Also, both can be used to frame simultaneously its structure and complex iterations of fused style and theme in multiple spatial poetry

scales. This third non-major type, which tracks the symmetry of movements and matters of migration in poetry, can be recognised as a complex transpatial orbiting. In reading Adekoya's poetry, I foreground the first, which is the schematised orbiting, while negotiating and making sense of the colonial and postcolonial enactments contained in each plot segment that opens us to the scapes of poetic heterotopic spaces of Nigeria and America.

Orbiting Nigeria and America in Segun Adekoya's *Here and There*

Orbiting through Adekoya's poetry suggests the notion that poetry usually recoups from within the parameters of its critical reception. In other words, it fosters a text-to-theory approach in the reception of poetry, none the least, Nigerian poetry. The evidence of parity or near parity of realities in Africa and some perceived utopia of western abodes constitutes the orbital schemes of Adekoya's *Here and There.* In his poetry, Adekoya produces the poetry that not only iterates the realities that are retrievable from a typical African society, he also engages with clarity of poetic panorama, the life that assumes the schematic binary pair of *here*, which is *there* in a layered or submerged distillation of both home in Nigeria and beyond it. In reading the poems, which are attentive to poetic structural maps indicated in Orbiting schemes, I reuse Adekoya's formal breaks deployed in the sections of the collection. This is a way to highlight the orbiting scheme of the movement in my analysis; The adverbial highlights in bold are highlights indicative of the regenerative style of reading in the way a signboard shows points of stops, continuity, and flows within the migratory affordances of not just the movement inscribed in the collection, but also the literary map-making process of reading *Here and There*.

From the cover page, it is discernible that Sango's axe and Statue of liberty give orbital semiotic suggestions to the world that the poet tries to recreate. Adekoya's *Here and there* has been aptly framed into three causal segments to mediate the experiences of time and space in each of the atomic orbits. In the first segment, "Here", apart from the first poem which is of eighteen poems, is a picturesque reflection of Nigeria as the socio-political landscape. The poems mirror aptly institutionalised decadent milieu in which the people exist. Thus, the flâneurial details of here signify life in Nigeria.

"There" presents parallels of the problems that a foreign country is steeped in. This section takes America as an orbital reflection of life outside the shores of Nigeria. The writer's curiosity makes him place his country against "America" most importantly, perhaps, to examine points of convergence and those of divergence. With twenty-five poems, the poet catalogues the socio-political and geographical experiences in America. These orbiting prismatic frames of "Here and There" become a common structural platform from which counter comparison is made of Nigerian, here, and the abroad, there. This section has sixteen poems that give the common experiences in both worlds. Although these

experiences have slight differences, the poet's orbital depiction of two worlds yoked in similar oddities will become evident in this analysis.

Markedly, the orbiting sign of the transcendental imagination is palpable in the collection. "Big Building Blocks" in such a defamiliarisingly historiographical opening acts as the layering signifier to the poems in the collection. The poem takes account of God's creation, where, for instance, Adekoya tries to recreate the good but imperfect state of things in the world. The poem evinces the material creatures that constitute the earth, in a run of images that circles around the creation story: "A second best star/A crescent crying for completion, /A bow drawn without an arrow…" (*Here and There*, p.1). In almost its allegorical fashion, "Big Building Blocks" is indicative of a world that is evolving and would ultimately need energetic and committed hands to make it perfect. The undercurrent heterotopic meaning is that man ought to be a useful partner who should constantly recreate to completeness these imperfect, yet potentially educable, creatures or creations. The poet paints a lucid picture of the world at its infantry stage. This perhaps, artistically, is suggestive of man's orbital struggles through frailty and incomplete beginnings which ought to further yield to a process of refining, probably by a curious process of growth.

Here, the first scheme of orbiting, "Here", with the antithetically and epigrammatically garbed title, "Hope in Growth, Grow in Hope" sequels the previous opening poem, "Big Building Blocks." "Hope in Growth" the first part of this double-decked title captures the long-anticipated growth, as the poet perhaps thought about and also heard from people. "Hope in Growth" which indexes a latent movement between depression and anticipation, dissected and rejoined, would be a certain optimism that situations will change and become better in Nigeria. "Grow in Hope", on the other hand, is suggestive of the long-stretched hope which possibly has no end or any end not visualized, but a hope still living no matter how old. The poem aptly portrays Africa in her fixated state:

> Africa,
> A slumberer
> Starts, sta sta miners
> Sca sca-sca t-t-t-t-t-t-ers
> Her luckless let-let-let-let-ters (*Here and There*, p. 5).

The stuttering lines indicate the dragging progress Africa is broadly making, and within this stuttering progress, Nigeria must be the specific point of reference, in which the persona charts an orbital movement from stuttering to full speech. The poet persona bears the hope that it will soon arrive at its point of breakthrough: b-b-b-b-u-t-s-s-soon-ner-or la-la-la-la-ter will-will-will-will-will ut-ut-ut-ut-ter "Baba" (*Here and There*, p.7). Baba in this line is a metaphor for breakthrough. The lines are synonymous with tercets but for the seventh line which is a deviation from the consistent rhyming nature of the poem. The word, Baba in line 7, rhymes with abba in line 13. This poem is crafted in the shape of the English sonnet tradition but shows a marked departure from it. The mimetic influence of

English sonnet explains the orbital scheme of form bequeathed to African writers who freely adapt European styles in their writing. This is also one of the ways in which Western culture exerts its influence on African intellectuals and poets.

The poem "Another Wasteland" comes after "Hope in Growth and Grow in Hope." This title is reminiscent of T.S. Elliot's *Wasteland*, and it is immersed in social satire as a veritable tool for societal awakening and regeneration from "slumber" as corruption and corruptive tendencies. The poem, which exemplifies postcolonial orbiting through social vices, captures the horrid state of Nigeria. Anyokwu (2016, p.83) reads Adekoya's "Another Wasteland" within the Euromodernist context, echoing its Hobbesian character. For this, the persona piteously says: "Nigeria walks on her head/Dyes her eyes ice red" (p. 2). The lines here evince the gloom and lingering danger of extinction of the Nigerian state. Charles Nnolim's denunciation of the ill-ridden space in Nigeria affirms Adekoya's poetic focalisation of the country's anomie and heterotropic rendering of space. It is telling that Adekoya's poetry accords with the view of Nnolim that,

> Nigerian literature, depicts a society adrift and a people lost in the imbecilities of futile optimism, hoping that materialism and the pursuit of dirty lucre will compensate for the loss of the nation's soul; for the Nigeria we encounter in its contemporary fiction is a nation without a soul, without direction, without a national ethos – it is a rudderless ship a-sail amidst the jetsam and flotsam of a directionless voyage to nowhere (p. 5).

Nnolim's description of Nigerian literature suggests the truism in the semblance or difference of the image of society reflected in its literary texts. As seen, in Adekoya's poetry, the rudderless walk to Africa's progressive governance is articulated, which in turn, finds its echoes in the critical intervention of Nnolim's refractive lens of Nigerian literature to society it portrays. This rendition of false optimism, which Adekoya writes about, and that Nigeria struggles with, is in the image of "a blood shot eyes." Blood shot eyes cannot peer into the future as the vision is blurred. This is further suggestive of the precarity in orbital depiction of directionless life Nigeria is headed. The poem hints at its immediate temporal setting as the historical orbit of Nigeria's post-independence period of the 1990s when the political climate was really charged: "A flood of blood in a bottomless pit/ A new nation is laid prostrate" (p. 2). The orbiting scheme of an era vividly captured here is between civilian and military leaderships in Nigeria. The poet persona rests his satiric axe on military leaders whose intention is to totally run the country down by sustained theft of the country's fortune. Adekoya bemoans a country "…bled dry like a stale stockfish by loot lovers, too senseless and selfish" (p.6). Adekoya is not alone in his poetic reflection of military tyranny. Poets like Tanure Ojaide, Odia Ofeimum, Femi Fatoba, amongst many prominent Nigerian poetry practitioners, have taken on themselves the critical burden for redirecting leadership in Nigeria. This military intervention has also been captured in several critical works. For instance, Oyeniyi Okunoye (2011, p. 80), posits that,

> the experience with the military created chaos, stasis and frustrations, all of which provoked angry responses and made fighters out of poets. This may suggest that the poets were engaged in an unending war with a people bent on terminating the Nigerian dream.

The frequent interventions of soldiers into politics with the "claim" to restore order and ensure development of Nigeria are captured in: "The soldiers are trying to soldier matters, /Patterned, like dismembered parts, into a maze/They maim the people and blame the craze/ on love…" (p. 6). This poem takes an orbiting account of thirty-six years after independence when "the masquerades flee fast/past the magic tree that would cure our vast colonial fast." (p. 6). The poet recounts that the years have been holocaust years as they (leaders) overtime have mismanaged the nation's funds: "Longings, they work to waste the seeds /of harvest on which the nation feeds" (p. 6).

The poem reveals military dispensation that is ridden in avarice and high-level corruption. Sit-tight syndrome, especially from Sani Abacha (former Military Head of State from 1993 and 1998). The poem, hinged on political memory in orbiting, also reflects on the infamous General Badamosi Babangida's role in the annulment of the widely acclaimed freest and most credible presidential election of 1993 in which Chief Moshood Abiola convincingly won. This mention of the historical crisis and the role of General Babangida, who was the Military President are captured in this line: "Mr President becomes a fiend to end/sans heart sans souls, the political dream/ sown in his dear, very dear friend" (p. 7). Adekoya, here, seems to enact Achille Mbembe's description of the postcolony in what he calls "lusty sovereigns" which he uses in "the aesthetics of vulgarity" to critique the skewed politics that is prevalent in Africa. This might fit into the critique of political trajectory which foists repression on the citizenry.

The poem, moreover, takes almost an inexhaustive poetic commentary on almost all the evils of military tyranny in Nigeria. He feels the leaders are bereft of ideas. They are senseless to him and really malevolent. The poet's persona is enraged at a catalogue of evil deeds and he says: "the season is ceased with unreason:/dogs that bark are seized for treason/papers that refuse to publish their rubbish/Are sealed or censored till they become sheepish" (p. 8). The poem also chronicles the situation that often greeted the dawn of a new military regime after the previous had been overthrown. This view resonates in:

> A swoon sends their sentry away from his post/ An uneasy calm settles quietly upon the land /As the players leave the stage for another bank/ "A new broom sweeps clean: we are clean,/ And shall clean up the mess we've seen… (p. 13).

Every new military junta that ruled Nigeria often pretended at first to be better than the previous one, but as they settle briefly into the regime, they soon reveled their true colour as they almost always

possessed different shades of the same ruthless mindset: "If we appear as part of the old mess/It is only in name, not in spirit nevertheless." In the midst of the oddities x-rayed by the persona, he goes irate because of these chains of rot and misdeeds. He does not see his effort as a purposeless one but "To know, to sew, the whole of our holes" (p.14). The poet digs through history to talk about the chaotic effect of the amalgamation of ethnic elements to form a country expected to be unified in its diversity. He asserts: "This country is/not a country" (p. 15). To him, the nation has been haphazardly brought into questionable oneness. Upon saying that the country is not a country he gives a picture of what it is:

> Just a jagged part
> of the jumbled cast
> by a crazy tropical rainstorm.
> Capricious like God of the Jews. . . (p. 15).

Here, the persona scoops historical details that brought about the existence of the country. He captures the key players and particularly the historical Mungo Park's sordid activities in and around the Niger. The poet also alludes to Joyce's Ireland who harmed herself by acts that are considered unpleasant. The orbiting persona, in the midst of all these, wonders if the nation can ever learn from the mistakes of the past. The persona rhetorically asks: "will she ever learn, our bitch,/ the duty of the duck and/ the logic of the ampersand?" (p. 16). Still, in this poem, the persona discusses the crookedness of politicians. He conveys in totality their train of immoral acts:

> politicians who spiel
> and caress people's ears
> with wonder-working words till
> their magic maims men
> hulls women to swoon (*Here and There*, p. 16).

He uses several metaphors to highlight the fact that the nation is not a nation. These metaphors and images include "toppling rill" "thews and sinews." The poem, like most in this segment, is replete with alliteration, pun and assonance. These lines, as the mediation of the persona's orbiting, are fast paced and reveal at a glance the rage that the poet feels for the country. The poet aptly recounts a list of reasons to refute the claim that Nigeria is a nation. He asserts that "the country is/not concrete nor real,/ just a band of ethereal dust/flowing out of a hole of illusion;" (p. 20).

"Masks" is another poem from this orbiting segment, which also reinforces the deceitfulness and malevolence rooted in leadership. The persona presents a king as a prototype of the nation's leadership. Dishonesty, pretence, lies, and larceny are all to him the orbital aggregate vices that inhere in the leadership of Nigeria. The leadership of the country is pictured like this:

> Our king wears a big crown
> To hide the huge hole in his head.
> Dark goggles shade an evil eye
> Shield the dissembler from shame (*Here and There*, p. 21).

The persona throws a series of rhetorical questions, one of which to the leader he addresses: "O King! what do you hope to see/when you drop your stained glasses /And lie down to drink of the sea/while the moon washes her menses?" (p. 21). Leaders possess, according to the poet, different ways to cause harm to the masses. For the present king's forebear, the persona says: "Your predecessor killed with nice smiles/ And possessed completely the country's pariah/He placed her best brains in steel files" (p.22). The subtle way in which the one-time Military President of Nigeria, General Babangida, seduces his targets and finishes them off is hinted. Through his malevolent Structural Adjustment Programme, an economic programme of the World Bank, poverty almost stifled the whole country especially the intelligentsia in Nigeria. This led to brain drain within this period in the late 1980s.

The poet persona forecasts that a day will come when the king realises this and by that day it would have been too late. The persona warns the king through the instance made by his predecessor. Finally, persona rings damnation for the bad king: "Your infamous reign will fail and pass away" (p. 23). The phrases: "Reign will fall" and "pass away" evince euphemisms of a fatal end to the king whose disastrous end the persona predicts. "A train of wailings will trail your way," (p. 22) equally envisages triumph over bad leadership; A sort of good riddance to bad rubbish dismissal is apparent: "Though we groan in throes under your throne, / our will quench your stench, O cold clone!" (p. 23).

In "Divine Poetics," the poet persona hinges his satirical weapon on the call made by Chief Nnamdi Azikiwe about the need to pray for peace in Nigeria. In the poet's critical stance, he expresses and anticipates natural justice for the tyrant. The persona finds a parallel between his conviction in realizing justice and the biblical assertion which supports his conviction. Hence, the persona articulates the firm determination of the military leader to continue in his evil ways and such biblical account of the eventual destruction of the wicked: "He thinks his power is willed/But the word must be fulfilled/In the life of a man as well" (p. 24). The persona restates his belief with scriptural backing, alluding that the scripture tells us through the poet of old, like he did to Pharaoh before destroying him. "The devil takes a man and makes him bold" (p. 24). The above Biblical allusion assumes a heightened meaning, perhaps contriving King Pharaoh's fatal end in the Nigerian context. The satiric jab sums up what the poet states in the subsequent lines of the poem. He considers the suffering of the people under this tyrant as a test to prepare them for their breakthrough and a fatal fall for the task master.

Although the poet persona, Chief Nnamdi Azikiwe, believes in the call for the prayer which is for cleansing from vices, he expresses a certainty in "Divine Poetics" which will make the people triumph over this ruthless king. The poet is critical of those sceptics who think the nation will be annihilated. He infuses belief in the eventual poetic judgment for the evil leader, supposedly Major Gen Sani Abacha, the former military head of state that, as prophesied, died on June 8, 1998. "The

Border Within" tells of the ordeal of the poet-persona with other participating contingents at a conference in the College of Education, Sokoto. The downpour tried in vain to deter them until they set about their journey; however, they experienced a breakdown of their vehicle acts. They met several other obstacles. In the midst of the problems encountered: "We played and prayed on the altar of stone/ Land by a pious pilgrim or a poor herdsman" (p. 27). In spite of all these, they triumphed over disunity and attained their goals: "We raged at our destination against the reign/ of disunity in our land and damned all borders" (*Here and There*, p. 27).

The orbital shift this time reflects problems of electricity in Nigeria. The perennial power outage and epileptic power supply is the central idea in "Nepa Night", whereby "NEPA" stands for the acronym for National Electric Power Authority, which was a public corporation for power generation. It has now been privatised and re-named Power Holding Company of Nigeria (PHCN). The frequent and regular power outage becomes manifest in this: "Nepa writes it might/Strikes, edits out its light" (p.28). As a result frequent power cuts, hurricane lamps or another type of lantern is commonly seen in homes. Now, many homes of the rich and mid-income people, also because of this lingering power problem, now have generators of various sizes the commonest being "I better pass my neighbour" (so loosely called and considered the cheapest and smallest type of generator). For this perennial electricity problem, the poet persona blames nobody. He traces the root of our misery and frustration to "The building blocks of our story" which is a pointer to our different ethnic configurations. This is considered the genesis of our predicament, for which he urges that the reader should "learn again to love my land" (p. 30).

"November Rain" comes to the reader in a fast-paced orbital wave, just as much as its surprising act, the poet-persona draws a comparison of this short-lived rain and the leaders: "The demons that damn all those who dare/Their play reign, for their balls rise to fall, /Like this rain through the gulf into the gutter/Slicing their might into slivers of slight" (pp. 31-32). The tension between rain and the attitude of leaders reifies the tenor and context of awkward acts in Nigeria. The persona, contemplating this awkwardness, predicts that ruin and shame will be for the leaders.

While still retaining this quiet rage in his poetry, the sensual appears to level up with the leaders' rascality. This iteration of the banal or sensual ensues. "To the Woman Who Wanted to be Warm" is crafted on the backdrop of filth and indeed the deception with which women parade themselves, to seek outlets for pleasure with some unsuspecting men, whose fingers could be burnt. The poet-persona recalls the warmth offer made by this woman. He asks: "How much warmth was held without pelf!" He adds in regret "I wish I had been sun bold" (p. 35). The poet soon discovers himself later as supposedly a voice of morality. For this reason, he makes this vow: I raise this fire pen as a knife/To rip the veil of vain morality (p. 35). Dedicated to Fela Anikulapa/Kuti, the famous Afro Musician of

Nigeria, the poem, "this bitch of a life" is premised on celebrating (Fela's life) as Afro Music maestro and his impactful talent on the persona. "A dream" "in the Gutter" all relay in their various capacities, the wraths and man's animalistic instincts that are commonly exhibited in our society.

"Under the Bridge" has a metaphorical title and it reflects the clustered houses under the bridge in Lagos. The poem accounts for postcolonial shacks, which were an eyesore in Lagos of the period. The poem talks about other worlds of hate, anguish, tragedy and comedy alike. The poet describes this bridge as "where there is neither love nor hate" (p. 45) and where life is thriving. In the poem, "Iyowun," the poet features the Yoruba pantheon, Ogun, who he compares to Iyowun (a village masquerade who takes money from women returning from the market). Iyowun, as depicted, relates to Adekoya's attempt to index Yoruba mythology in his poetry which foregrounds his hybrid formation, which Anyokwu has noted in his reading of Adekoya's poetry. The hypothetical epigram, "Man proposes, God disposes" (p. 54) comes as a reminder of human limits as we make decisions only sanctioned by God. The last poem in the segment "Here" tells of how we can come to the answers of things:

> Salvation thaws out-an illusion,
> Inner reflections reveal
> Life word is death word
> Stealing souls, fixing stones
> Petrifying the life ground. . .? (p. 58).

There, the second orbiting signifier begins on a historical excavation of America's history. From the title, a reader fully acquainted with America's historical background, would easily find out about the English a seaman, Christopher Columbus, who historically was credited with the discovery of America in 1492. The pervading orbital contemplative mood of the late fifteenth century marked by renaissance (rebirth of culture) and its revolutionary effect is manifest in: "The voyage bears a new age that begins to lengthen the sprint strength of mortal sins" (*Here and There*, p. 61).

Indeed, the Renaissance period was a time the world witnessed intriguing arts as there was a shift and reordering between elements of Nature. Being the age of humanism, man was placed at the centre of everything, and religion, which was the back foot in the medieval period, became less significant as scientific knowledge gained prominence. This period marked advancement in virtually all aspects of man. The renaissance period began in Italy and spread through Germany and in the later sixteenth century came to England. The poem, "A Cross on the Atlantic Columbus Discovered," is a moving orbital reflection of the nightmarish ordeals of the voyager, Columbus, in his mission to discover a new world, which is America. The poem reflects upon his conquest as he refuels his determination despite the frustrating circumstances: "And before the body of my bad bark is burst/I'll land my band shipshape, thought, cursed" (p. 64). The Englishness of Adekoya's poetic style reifies its rhyme and rhythm. The poem, "A Cross on the Atlantic Columbus Discovered," travels in poetic time to recall

the English pre-modernist mimicry of rhyme lines of couplet, only that the poet deploys it outside the sonnet convention. The poem exhibits instances of moving lyricality of consonance and the two obvious end rhymed lines "flag" and "bag" as clearly pointed in " The sails wail on like a tattered *flag*/flapped by a flying wind or bellowing *bag*." (Emphasis added p.64). The orbiting augury of his sojourn is further depicted in "The sail wail on like a tattered flag flapped by a flying wind or billowing bag, /cruel currents carry Columbus to the sinking Sun/Black, Red, Yellow and White, like a burnt bun" (p. 64). The so-called discovery of America echoes in: The wonder work, the bright, the bright New World, done,/ the dream slowly dissolves to a dull dun" (*Here and There*, p. 65).

The heterogeneity of American people becomes the thematic flâneurial account of the poem, "The Gorgeous Mosaic." The orbiting persona relays many races of the American people and society: "They came from all corners of the Old World/Planters, Picaroons, Slaves, mariners merchants, servants/pilgrims fleeing from persecution of the new Word/To build, and burnish the bridge of bricolage" (p. 66). The poet persona tracks the determination and the labour of all to the nation-building of America. In this regard, America and Nigeria share a common history of being disparate ethnic elements brought together as one. Only that diversity might have strengthened the American dream more than it did that of Nigeria's. In human societies, personal interests often dwarf the collective labour, and this seems to be the thematic thrust of the poet persona: "Yet hope burned in their hearts/And faith felled their enterprise/But greed dethroned their great God/ and the poor natives paid the price" (*Here and There*, pp. 67-68).

In "Exodus", noting the Biblical allusion this suggests in its title, Adekoya chronicles the mass movement that ensued as "the commonness is lost now that the mother key is lost forever/And the law of death lowers the love of life" (p. 69). The poet makes it clear that one who wishes to progress should not perverse the things of God. The strife quite vividly cast in the orbiting structure of the word as a kinetic element in this poem is occasioned by the attitude of the inhabitants to God as the "Word" (Bible) warned: "Holy is my throne/And only the holy and the just shall know it;/ To trust in me is to treasure my law, my love." (pp. 69-70). It becomes clear that the persona suggests that suffering and frustration manifested in the inhabitants of America in this poem came as a result of their perverse ways as God detests sins. The import so re-enacted here, is that one should live in fear of God to enjoy the splendour of His grace and mercy.

Similarly, "Divided City" in its sub-orbital scheme, reinforces the loss of the common string of togetherness and oneness as well: "The brother that loses its hood in burnt woods/ Bereft of the bond of love," (p. 71). This poem also catalogues the ills that are common in America from politicians to ordinary citizens. A reader who muses diasporic consciousness might differ from the experience of America or diasporas in general because, as Avtar Brah puts it, diasporas constitute

"sites of hope and new beginnings" (1996, p. 190). The racist nature of the country is also vividly captured in this misdemeanor: "A blast! And the thrill of the rub freezes/Another nigger dead; another dog gone./ Broken beauty stands empty amidst blasts/ of siren,.." (p.73). An the restive context of America impels that the sirens blast, '"screaming": what next will the street stir up!"(p.73). In "Exile", "Penance", "City Angels", "The American Dream" and "New York Dolls Bale Bake Boredom Cakes" are poems in the section (There) that aptly amplify the poet's negative view of America. The persona, here, finds it less of the ideal place that he may have anticipated before experiencing the many sides of its city and rural life. However, there is a way without living in the US longer than he lived in Nigeria, the possibility that the reader also, in thinking of the diasporic pain and memories of diaspora, fits into what Brah describes as: "Contested cultural and political terrains where individual and collective memories collide, reassemble and reconfigure" (1996, p. 190).

"AIDS" comes as a poem of reflection of the drift towards immorality. The poet tells of the restraining influence of a life-threatening disease, Acquired Immune Deficiency Syndrome (AIDS) over the raw human and amorous instincts of people. He thinks of the disease as "Though dreadful, its lore of death lays low, our love of lust and slows down our hide ride Howls of ecstasy dismount a mournful oooh!" (p. 75). In a nutshell, he sees its pandemic devastation as a wise call for abandoning lustful acts. The poet extends his satiric axe on doctors who do not live up to what society expects of them. The dismay and disillusionment about bad doctors are vivid in "Homage to Dr Hofrat." The satire extends to Christians who live vain lives and, on the surface, uphold their Christian identity. This idea is explored in "Hypocrisy", "Twilight" and "Flight Freight", which are other poems that inscribe the poet's angst on moral breakdown, corruption and his "Flight" characterised by fear, excitement, and physical separation from friends too. In "Gather Gold Grains" the orbiting persona in its scheme of poetic movement meditates on the acquisition of wealth that outlives one. The persona bemoans a quick lane walk, "All souls hurrying on a sidewalk to work" (p.118). He also cautions that in spite of their keen sense for grabbing: ". . . quirks and smirks end in a solemn kirk" (p.118). The persona suggests in that line that the overriding idea is the futility of material possession.

In the third schema of orbiting, **Here and There**, the poet returns to the "strawless," as he says, "fallen Nigeria" (p. 125). Adekoya, by his migrant lens, figuratively returns after the foreign journey he considers "the fatal fete." The persona by its orbital flights through spaces becomes transformed by the experience of his travel on his return to Nigeria. In the second stanza of this poem, the persona expresses hope that Nigeria will know bounty again. He hopes and waits upon this distant, yet illusive time. This anticipation of a utopic future is thematised in "Watching and Praying", the first poem in the section.

"The riddle in the Apple" is a poem woven around the Biblical allusion to the fruit Eve gave Adam. Here, the poet says that "the same desire that brings us to sin will also plague us" (p. 128). The paradox of sin and desire strengthens the overall reach of the orbiting schema, which intimates a quest, the adventure towards any desire, the creative or others, negative or positive. Sin compels might also be viewed as opportunistic, as it feeds on human frailties. There is the clear equivocation of human frailties in "We wear fragile virtues like veritable amour war" (p. 129). The poet reserves praise for people who, in spite of some constraints, try to make a lasting impression in life so that they deserve worthy commendations. He views different shades of life as sharing a common history (heaven), a common heritage and restating that orbital summation: all will go back to God in judgment.

Another poem, 'Transition," gives the orbiting notion that change alters one's worldview and never leaves one the same in terms of behavioural adjustment, although the self is still the same. "Loss II" viewed critically, projects an absurdist thought of a world descent into a web of meaninglessness. The atmosphere of the poem is that of grave loss of cohesion and decorum in the scheme of things. "Who", another poem in this section, tells of a "maiden" who, perhaps, have had several sexual escapades. What is thematised here is a condemnation of prostitution as discussed in some poems in this collection. The poet orbits through whoredom and the questions addressed to the maid in the poem are laced with the danger in such vain life's path.

Within the third orbital scheme is a raft of poetic movements of tributes and reflections. The poem "Peace" is a tributary poem for the iconic Reggae musician, Bob Marley. The persona in this poem pours encomiums on him, and the persona makes an orbital filial connection with the legendary musical maestro, Marley. In "Vanity", the poet reminds that in all human achievements lie the certainties of eventual demise and silence. This is unmindful of the fact that "He's painted in Spain, highly rated in Portugal, His GROUNDNUT Bacon's baked HUMANITY/Garners great curious crowds/As crazy clouds gather for rain/ Grows: Horror in a German city" (p. 139). In the poem are such words like "groundnut," "humanity," "Horror," 'Fish,' 'Pied pieta,' and 'A village' which reinforce the futility and vanity in human ways or acts.

African belief in the supernatural, witchcraft's malevolence orbiting through the temporality of the night is evident here. The poet captures the pervading notion and feeling that everything that breaks the quietness of the night, like if a bird sings, is attributed to witchcraft activities. This belief is what the poet is critical of when he muses: "A torrent of imprecations trails the flight. /The wick of witchcraft now burns bright, but the malediction/ fails to fell a feather. And the dove hovers still in fair weather" (p. 143). The poet considers misconstruing harmless actions of things of nature and human beings as queer. "Free Spirit" is written on the background of revolution and a call for activism:

"Let fall the fly that flew the flu of influences/Neck revenge: coddle the rippling rod that wrecks God, His litany of laws and multitude of morals" (p. 144).

In "Here and There", the titular poem, the persona having painstakingly observed little difference between life *here*-Nigeria and life *there*-America, relates the structure of comparison with his double lens of poetic bifurcation and schematic orbiting. Noting the detail, he says: "Here as elsewhere/ the sun is fun/ Its rays make gay the day;/ the moon is a boon,/ its light mellows the night" (p. 149). He, however, concedes that the West does not always experience power outage like in Nigeria. He tries to project the deeply affected cities "despite the deceptive glow of advertiser's neon light" (p. 149). This view, it would seem, points to misleading opinions about life in the Western world. He debunks the feeling that it is all rosy over there. In this poem, he x-rays the natural disaster- "Tsunami", "Tornado" and "Katrina" the western worlds are faced with "Katrina Canes New Orleans, Land of live jazz quails lean" (p. 150). By invoking Katrina, he makes an orbital reference to the catastrophic disaster that brought untold misery to inhabitants of New Orleans in August 2005, which also deeply affected Niyi Osundare, a notable Nigerian poet and scholar. The experience of Katrina's devastating effect on Osundare finds its orbital mediation in his collection, *City without People.* The collection is marked by grief and evocation of triumph which Osundare attributes to a divine supplication his mother makes to Osun, the Yoruba water goddess.

The schematic circle marks a round trip in spatial orbiting, and in nowhere is this clearly so demonstrated than in the poem that enacts the title. "Here and there", which is the longest poem in this collection, and relays various aspects of the scenic orbits of the world that I alternatively construe in the complex orbital phrase I describe as: within, without, and within-out. The poet tells of all the associated problems and paradoxes that life throws up in Nigeria and America. Orhero explores the conceptual node that Basia Sliwinska's theorises in the frame of the transnational motif of "edge habitat, which as Orhero argues, "transcends national borders" (p.6). Edge habitat summons "fluidity and a re-configuration and reconstruction of identities and marginalised otherness" (Sliwinska quoted in Orhero 2025, p.6). The theorization of orbiting as it relates to border mapping schematized in Adekoya's poetry within, without, and within-out grounds the similarity of transpatial markers of "here and there and in-between" (Sliwinska 2015, 309, quoted in Orhero 2025, p.5).

In shining light on America and Nigeria, Adekoya, in this in-betweeness marked by the orbital scheme, probes philosophical realms of existential thoughts to distill the crises that bedevil life. It is also striking that the poet infuses into this poem the residue of fluid resources of orality as a great feature of contemporary Nigerian poetry in spite of the collection's dominant western, Anglo-Saxonic rhyming style or ones with heavy alliteration that the poet profoundly adopts in almost the collection. The cosmogonic elements and pantheons also have their orbiting signatures in this poetry collection.

Proverb, from the Yoruba epistemology rooted in the oral tradition, is featured in the English transliteration of the poem: "The hunter's rabid dog doesn't hear the rapid blowing hunter's whistle." In Yoruba, the proverb is *Aja to ba ma so nu ko ni gbo fere olode*. The poet persona is dominant with the paradoxical statement: "We receive what we give/ We give what we receive/Our quick brief turns to grief/ The bliss that beams its appearance" (p. 164). The above are copious examples among others which foreground the complex nature of life, and they project the essential truths that may lay hidden about life.

"Prayer" is the last poem in this third section, and it is built on trenchant orbital supplication. He prays that God shields and upholds the nation in His love and purge her of many grievous sins. His wishes are encapsulated in these lines: "Lord, lift us up with your cord/of Love and let us get on board/or, pray, slay the lie that sucks/ In life and lets us die like bucks" (p. 168). Adekoya, in his navigation and literary map-making, evident by his persona's schemes of orbiting in the structure of the collection under study, aspires to the nation's greatness and eventual triumph over myriads of problems and as seen in the poetic supplication he makes in "Prayers." This spurt of optimism very often draws him into the same class of third and second-generation Nigerian poets, most notably Remi Raji and Niyi Osundare, who have such stubborn hope in Nigeria's chances of greatness.

The last poem in the postscript section is a celebration of Ken Saro Wiwa, whose death was said to have been sanctioned by the Nigerian military leader, Gen. Sani Abacha in 1995. The poem tells of oil richness of Nigeria and her abuse of this great gift. This poem like others in the collection, by quick scenic close readings, provides the orbits of Nigeria and elsewhere, in a specific sense America, but it has ramifications both in the comparisons charted by Adekoya between life in Nigeria and elsewhere. Many of the poems, although built on some musical note, may not fully lend themselves as true songs. The flow of his song-like poems connects with his structural orbiting and themes contained in them. Also, Adekoya's poetry is in its schematic fashion, satiric and Nigeria and the global society as reflective of America feature prominently as his poetic laboratory on which his artistic efforts hinge.

Conclusion

From the analysis so far, it is pertinent to assert that poetry can recur as migration. This is corroborated by the orbiting frame that marks Adekoya's mediation of Nigeria and America, which enlarges his poetry's scenic structure of movement and map-making. This notion of map-making tied to the poetics of migration is as recalled in the discursive movement structure in this essay. It tracks the persona's poetic orbiting through all social matters that he structures by adverbials of "here", there, and "here" and "there." Form and theme, in the poems, gesture through the orbiting frames in the way

scenic mappings tie with their corresponding tropes of movement, both internally contrived and externally refractive of movements across places and times.

On a critical note in this orbital discourse, Segun Adekoya's *Here and There* is reminiscent of Old English poetic form that is heavily alliterative, and it is illustrative of his epistemic digestion of foreign styles in his foray into Euromodernist readings. Being a poet that has picked on the poetic-scape of his African unconscious, the musicality in most of the poems marks Adekoya out as a song-conscious writer. To this end, his orbital schematic rendering of *Here and There* has forged a poetic work that combines both Yoruba cosmological energies (although with marginal reflection in the current work) and the English poetic influences drawn from English writers, which inscribe his conscious, quixotic accounts of Nigerian society and beyond.

A keen attention to poetics of movement in the collection reveals African migratory and traumatic memory that can be construed from many poems, which pick on life elsewhere. Further studies on Nigerian poetry can examine Adekoya's *Here and There,* or other Nigerian poetry collections, which might be indexed by the orbiting praxis, schematics and explorative types. Critical studies on orbiting can include such works as: tosin gbogi's *locomotifs,* Tade Ipadeola's *The Sahara Testament,* Olajide Salawu's *Preface for Leaving Homeland,* and Romeo Oriogun's *Nomad.* These poetry collections prove that Nigerian poetry increasingly finds conceptual relations with depictions of journeys and transpatiality. Thus, it might be the case that recent Nigerian poetry can be read as orbiting in diasporic consciousness and African traumatic memories in the colonial and postcolonial era. Adekoya, in *Here and There* has, on the whole in its migrant universe, provided the scheme of movement in which the reading of his poems charts a discursive literary mapping deeply implicated in its text-to-theory approach in contemporary Nigerian poetry.

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