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FROM INTERTEXTUALITY TO EKPHRASIS: SEGUN ADEKOYA'S *GUINEA BITES AND SAHEL BLUES*, WOLE SOYINKA'S "IDANRE" AND THE QUESTIONS OF INFLUENCE

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ABSTRACT
In ekphrasis, scholarly attention has predominantly focused on the influence of visual artworks on literary texts, as exemplified by the relationships between John Keats's "Ode on a Grecian Urn" and the ancient urn that inspired the poem. Although Margaret Landwehr has expanded the scope of ekphrastic studies by examining intertextual connections between literary texts, her emphasis remains largely on the impact of visual representations on literary production. Comparatively little attention has been paid to intertextual relationships between literary texts themselves and the ways such relationships generate enargeia, or vividness, through allusion and textual resonance. This study argues that a significant intertextual relationship exists between Wole Soyinka's "Idanre" and selected poems from Segun Adekoya's Guinea Bites and Sahel Blues. Focusing on "Rain," "After Rain," "Deserted Village," and "Regeneration," the study examines points of convergence and divergence between Adekoya's poems and Soyinka's "Idanre." Particular attention is paid to the recurring motifs of rain, fertility, sexuality, and regeneration. Through close textual analysis, the study demonstrates how Adekoya appropriates, reworks, and reimagines thematic and symbolic elements found in Soyinka's poem. It contends that intertextuality enables one literary text to give voice to another through allusion and influence, thereby creating layers of meaning and enhancing textual vividness. Ultimately, the study posits that Guinea Bites and Sahel Blues foregrounds the enduring influence of "Idanre," reinforcing the bonds of literary inheritance and demonstrating the productive possibilities of intertextual engagement within African poetry.

Keywords: intertextuality, influence, ekphrasis, poetry, Idanre, Guinea Bites

Introduction

The study of literary influence and intertextuality has remained central to postmodern literary criticism as it explains how texts are connected across time, culture, and artistic traditions. Rather than existing as isolated creations, literary works derive meaning through their relationships with earlier texts and shared cultural traditions. This interconnectedness is particularly evident in contemporary African poetry, where poets engage with established literary traditions while simultaneously producing innovative works. The relationship between Adekoya's *Guinea Bites and Sahel Blues* and Wole Soyinka's "Idanre" exemplifies this process of literary continuity through shared themes, stylistic affinities and poetic influence.

Influence cannot be severed from literature. Every writer is a product of tradition. Wole Soyinka's poetry manifests poetic influence from the Modernist poets like Eliot, Lawrence, Yeats and Hopkins, to mention just a few (Ishaku 11). Harold Bloom lends credence to the fact that poets influence one another when he confirms that "poetic influence had been described as filial relationship (26)". The poems of Wole Soyinka, J.P. Clark and Christopher Okigbo are characterised as esoteric and obscurantist owing to their shared indebtedness to literary Modernism and the influence of Modernist poets (Chinweizu et al. 166).

Adekoya's poetic oeuvre is replete with paradox (Anyokwu 80). This statement holds true when one considers Adekoya's devotion to the poetry of Soyinka. A critic of Soyinka's poetry, Adekoya acknowledges the preponderance of paradox in Soyinka's "Idanre" as this is characteristic of Ogun, the protagonist of the poem: "the Ogun myth reveals the paradoxical essence of creativity as well as the complex relationship between arts and sciences" (5).

In furtherance of what unites one text and another, Barthes avers that "a text consists of multiple writings, proceeding from several cultures" (1258). What crystallises from the foregoing is that a poet alludes to several cultures in language, themes and techniques to drive home the point in his/her poetry. A proof of the fact that poetry derives from variegated cultures finds explanation in allusive titles such as "Chichidodoo" and "Nostradamus" in *Guinea Bites and Sahel Blues*, as well as "Piedade": a poetic title derived from Portuguese.

When discussing influence and intertextuality as appurtenances of postmodernist theory, ekphrasis finds a place in the discourse. Ekphrasis as an inter-art discipline has considered intermediality as a relationship that exists between visual art and literary art. Margarette Landwehr, a conspicuous figure in literary ekphrasis, lends voice to the claim that there exist areas of influence between literature and visual art. Landwehr acknowledges the fact that Keats' "Ode on a Grecian Urn" is influenced by an artistic urn or vase. Landwehr also avers that the poems of Sylvia Plath and John Keats "Ode on a Grecian Urn" are evidence of how visual art influences poetry (9). The paintings of Van Gogh, Gauguin, De Chirico and Pablo Picasso have been argued to have influenced the poems of Sylvia Plath (Zivley 35).

The argument on intertextuality in literary ekphrasis is that poetry gives voice to visual art and visual art influences poetry (Landwehr 9). Often times, this influence has been limited to poetry and visual art. Evidence also abounds that a poem could depict another poem or give voice to another poem. This is demonstrated in how Adekoya's *Guinea Bites and Sahel Blues* vividly portrays the ideas of rain, fertility and regeneration in Wole Soyinka's "Idanre" through shared influence.

Intertextuality, Influence and Ekphrasis

Postmodernist theorists have given prominence to the questions of intertextuality and influence. According to Gerard Genette, the concept of intertextuality has been explored by Julia Kristeva as an interconnectedness between one text and another (1). This idea is also elaborated

on by Gerard Genette who carves out a new concept in relation to Kristeva's intertextuality. Genette comes out with novelty by discussing the ideas of hypotext and hypertext. In Genette's words: "By hypertextuality I mean any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall of course, call it the hypotext upon which it was grafted" (5). Hypertextuality is a relationship between a precursor text and the text that derives from it. This idea has been used in relation to literary texts that share thematic boundaries and stylistic similitude. Genette's hypotext is the text upon which hypertext is grafted. An example is Homer's *Odyssey* upon which Virgil's *Aeneid* is grafted (6).

According to Landwehr, Genette's concept of intertextuality extends beyond the shared influence between one literary text and another to include how the same concept affects ekphrasis which is otherwise known as interarts relations (8). By this extension, the influence between poetry and visual art finds relevance when ekphrastic poems such as Niyi Osundare's "On Seeing a Benin Mask in a British Museum," Robert Browning's "My Last Duchess" and John Keat's "Ode on a Grecian Urn" are brought up for discussion.

Genette's concept of intertextuality gives voice to Roland Barthes' idea that "the text is a fabric of quotations, resulting from thousand sources of culture" (1257). This lends credence to the fact that no writing exists in isolation. Relationship between one text and another can be traced ad infinitum provided the idea is drawn from the same fount of tradition and culture. Poets of the same ilk maintain the same tradition: the uniting zeitgeist and the shared weltanschauung. This idea of tradition and thematic interconnectedness is what exists between Adekoya's *Guinea Bites and Sahel Blues* and Soyinka's "Idanre".

Considering the relationships between "Idanre" and *Guinea Bites and Sahel Blues* shows that the latter gives voice to the former. While Soyinka's "Idanre" can be considered as the hypotext in Genette's term (the text upon which *Guinea Bites and Sahel Blues* is grafted), *Guinea Bites and Sahel Blues* is the hypertext and it gives voice to Soyinka's "Idanre." Even the introductory poem "Paradox of Creation" in *Guinea Bites and Sahel Blues* alludes to the paradoxical nature of Ogun in the poem "Idanre".

The aim is to consider how selected poems "Rain," "After Rain," "Deserted Village" and "Regeneration" from Segun Adekoya's *Guinea Bites and Sahel Blues* reinvent the ideas of rain, fertility and regeneration in Wole Soyinka's "Idanre" through the rain motif. Wole Soyinka's "Idanre" is a poem in seven parts taken from the collection *Idanre and Other Poems*. The poem is subdivided into "deluge", "…and after", "pilgrimage", "the beginning", "the battle", "recessional", and "harvest", all the seven parts linked by mythic imagination. The poem has witnessed myriads of interpretations due to its significant equivocation and variegated meanings. Using the Ogunnian myth, Soyinka mythopoetically addresses the issues of spiritual search, revolution, science and technology and nature in "Idanre," to mention a few of its thematic concerns. Adekoya's *Guinea Bites and Sahel Blues* on the other hand is a collection of poems that record the poet's experiences ranging from travel, nature, the paradox of life, quest for change and appraisal of revolutionary figures. The poems such as "Rain", "After Rain", "Deserted Village" and "Regeneration" are carefully selected from *Guinea Bites and Sahel Blues* because they vividly portray the ideas of rain, fertility and regeneration in Wole Soyinka's "Idanre". Consciously or unconsciously, the motif of rain, hill, fertility and regeneration gains prominence creating hints on mythic imagination in "Idanre. The study observes that the selected poems allude to Wole Soyinka's "Idanre" through pastiche, parody and allusion.

***Guinea Bites and Sahel Blues*, "Idanre" and the Rain Motif**

It is a popular debate in African poetry that Soyinka's "Abiku" and J. P Clark's "Abiku" share thematic contiguity as the two poems address the Abiku phenomenon in African culture, although from different perspectives (Adekoya 67). When the two poems are juxtaposed, the Abiku phenomenon becomes more vivid and the two poems give voice to each other. In the same vein, a juxtaposition of selected poems in Segun Adekoya's *Guinea Bites and Sahel Blues* and Wole Soyinka's "Idanre" reflects the poets' perspectives about rain from metaphorical and literal perspectives.

Soyinka's idea of rain, fertility and regeneration in "Idanre" resonates in Segun Adekoya's "Rain", "After Rain", "Deserted Village" and "Regeneration". The first comparative analysis begins with Wole Soyinka's "deluge", the first subdivision of "Idanre", where he creates a pre-pluvial atmosphere. This idea is better articulated in Adekoya's "Rain". Soyinka's "Idanre" reads in part:

> Gone, and except for horsemen briefly
> Thawed, lit deep cloud mirrors, lost
> The skymen of Void's regenerate Waste
> Striding vast across
> My still inchoate earth...
> He catches Sango in his three-fingered hand
> And runs him down to earth. Safe shield my eaves
> This night, I have set the Iron One against
> All wayward bolts. Rumours rise on grey corrugations,
> The hearth is damped. (61)

In the first stanza of the poem "Rain" by Segun Adekoya, the poet also creates a vivid picture of rain thus:

> A slender stick that couples heaven and earth,
> A kiss that clips the claws of dearth and death,
> Your coming is heralded by thick clouds
> That wreathe the world in reeking indigo
> Pierced by bolts of lightning accompanied
> By swift rolls of royal Sango's *bata*,
> Bugles of thunder, wails of wounded winds.
> Fleet of feet, wings wimpling across the moon...(11)

One significant relationship between the two poems is mythic imagination. The reference to Sango establishes the two poets' belief system that the Sango deity is traditionally regarded as the divine agency responsible for the bestowal of rain. Couched in mythical parlance, Soyinka's "Idanre" contrasts the idea of rain in Segun Adekoya's "Rain." In the first subdivision of "Idanre," Soyinka records a duel between Ogun (the Iron One) and Sango the god of lightning. It seems Sango whose action is highly instrumental in the rain process has been reluctant in the act. It is the challenge from Ogun that forces the former out of his insouciance or reluctance. While in Adekoya's "Rain" the poet acknowledges the fact that Sango is the god of thunder and the supplier of rain, Soyinka evades this acknowledgement in "Idanre". The credit is given to Ogun who "catches Sango in his three-fingered hand/ And runs him down to earth (61)."

Although the supply of rain is attributed to Sango in Yoruba mythology, Soyinka's evasion of this established myth does not negate the narrative but rather to consolidate his belief in the rival deity, Ogun, the god of iron. By alluding to Sango in the poem "Rain", Adekoya gives voice to the mythic imagination in "Idanre". The two poems paint the picture of lightning, bolts, thunder and clouds that precede the rain. However, while Ogun becomes more prominent in Soyinka's "Idanre", it is Sango that is more pronounced in Adekoya's "Rain".

In "deluge", Soyinka represents dimensions of reality that remain inaccessible to ordinary perception, particularly the activities of the spiritual realm. Rainfall is not portrayed as a purely natural phenomenon but as the outcome of an interaction between natural and supernatural agencies. Whereas a scientific perspective explains rain through meteorological processes, a mythological worldview interprets it as the consequence of a cosmic contest between powerful deities.

It is also apt to say that Adekoya's "Rain" is a poetic demystification of Wole Soyinka's "deluge." While Soyinka's "deluge" is shrouded in esoterism, it is in Adekoya's "Rain" that the idea becomes more vivid. Also, while the atmosphere in "deluge" is turbulent, the atmosphere in "Rain" is depictive.

Another significant point of convergence between the two poems is their representation of the post-pluvial landscape, where rainfall functions not merely as a meteorological event but as a regenerative force that transforms the earth into a fertile and productive space. Both poets foreground the life-giving capacity of rain and represent it as the catalyst for renewal, growth, and abundance. This thematic concern is evident in Soyinka's "Idanre":

> And no one speaks of secrets in this land
> Only, that the skin be bared to welcome rain
> And roots take flesh within her, and men
> Wake naked into harvest-tide. (62)

A comparable vision is articulated in Adekoya's "Rain":

> As innumerable sticks pound our earth-mother
> To yield her pliant softness to parched plows
> Scraping and dredging, cutting and caping
> On a wide munificent counterpane. (11)

Both poems portray rainfall as the agency through which the earth is revitalised and rendered capable of sustaining life. While the literal meaning centres on agricultural fertility, the imagery simultaneously evokes a more complex symbolic discourse on human sexuality, conception and reproduction. The agricultural lexicon employed by both poets operates on dual semantic levels, inviting both denotative and connotative readings.

The metaphor of the softened earth is particularly significant in this regard. In Adekoya's poem, the expression "pliant softness" personifies the earth as a receptive female body; its tenderness mirrors conventional representations of femininity. Rain, by implication, assumes a complementary masculine role and symbolises the fertilising principle. Their interaction consequently becomes an extended metaphor for sexual union, in which the fertilisation of the soil parallels human conception, gestation and childbirth. Thus, agricultural productivity is imaginatively fused with biological reproduction. This reinforces the cyclical relationship between nature and human existence.

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Adekoya develops this eroticised imagery further:

On a wide munificent counterpane
Spread free, like a woman's timber thighs,
To receive again the sleeping stone seeds
To be bestirred to sunlight and read life. (11)

These lines intensify the metaphorical association between the earth and the female body. The earth is explicitly figured as a woman lying in readiness to receive the "sleeping stone seeds," an image that unmistakably suggests insemination and conception. The subsequent awakening of the seeds "to sunlight and real life" signifies not only germination but also birth, thereby extending the metaphor from fertilisation to the emergence of new life.

This symbolic framework closely parallels Soyinka's treatment of the same motif in "Idanre":

Only, that the skin be bared to welcome rain
And earth prepare, that seeds may swell
And roots take flesh within her, and men
Wake naked into harvest-tide. (62)

Although Soyinka's imagery is comparatively restrained and more suggestive than explicit, it similarly encodes the processes of sexual union and procreation within the language of agriculture. The injunction that "the skin be bared to welcome rain" metaphorically evokes the female body's openness to fertilisation, while the swelling of the seeds and the embodiment of roots within the earth signify conception and gestation. The culmination in "harvest-tide" extends the metaphor to encompass both agricultural abundance and the successful fruition of reproductive processes.

The principal distinction between the two poets lies in their stylistic execution rather than in their thematic orientation. Soyinka relies on subtle symbolism and layered metaphor, requiring careful interpretive engagement to uncover the sexual implications embedded within the imagery. Adekoya, by contrast, renders the metaphor more overt through unmistakably corporeal images such as "pliant softness" and "a woman's timber thighs." Despite these differences in poetic strategy, both texts establish a compelling analogy between rainfall and male generative power, and between the earth and the female body. Through this sustained metaphorical correspondence, the poets transform natural processes into profound meditations on sexuality, conception, fertility and harvest, demonstrating the inseparable relationship between ecological renewal and human reproduction.

In "Idanre", the next subdivision after "deluge" is "…and after". This pattern is repeated in Segun Adekoya's *Guinea Bites and Sahel Blues.* The next poem after "Rain" is "After Rain". Although the poem "Idanre" is an epic that records the sequence of Soyinka's experience in Idanre, Adekoya's *Guinea Bites and Sahel Blues* is a collection of poems that records the poet's multifarious experiences. Also, while the locations of events are different, the experiences are similar. The spatial setting of Soyinka's "Idanre" is the eponymous Idanre town while the spatial setting of Adekoya's "After Rain" is in the Sahel and reference is also made to Sanar (a village near Saint Louis in Senegal).

Adekoya's "After Rain" reads in part:

When after a deluge in Sahel
The tarred city streets have been white-sand washed,
Swollen clouds have gone into earth like ghosts,

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And thunder has broken farts like bellows
And hell of a heat descends on Sanar (12)

From the foregoing, the word "deluge" alludes to Soyinka's "deluge" in the poem "Idanre". The word "deluge" paints an ekphrastic picture as the repetition of deluge in the two poems makes the idea to come out more vividly. The event in the poem "After Rain" by Adekoya is an aftermath of a deluge in the Sahel which reinvents and contrasts the idea of deluge in Soyinka's "Idanre".

Soyinka's experience in "…and after" comes out thus:

He comes, who scrapes no earthdung from his feet
He comes again in Harvest, the first of reapers
Night is our tryst when sounds are clear
And silences ring pure tones as the pause
Of iron bells. (62)

By contrast, the reverse is the case in Adekoya's "After Rain":

And a hell of a heat descends on Sanar
And your brain is baked like pain in a pan
And mosquitoes seek, kiss, sing and sting all...
Craving a shower of cold water bath
To quench the embers glowing in the mouth,
Longing for fresh rainfall to fell bush fires...
In the foundry belly of the town whale
The rich man envies Lazarus' beggar's lot… (12)

While Soyinka's post-pluvial experience recorded in "…and after" is characterised by bumper harvest and ease, the post-pluvial experience recorded in "After Rain" by Adekoya is characterised by unease, unusual heat and hardship. Also, while the experience in "…and after" is pleasant, the one in "After Rain" is unpleasant. The experience is so unpleasant that one craves "a shower of cold water bath" and "the rich man envies Lazarus' beggar's lot" which means that the aftermath of the rain does not bring the desired result. It is ironical that the rain in "After Rain" is unsavoury and unsatisfactory. Rather than quelling the thirst, it exacerbates it. On the contrary, people long for "fresh rainfall" (12). It is also evident that the bumper harvest that accompanies rain in Soyinka's "…and after" is lacking in Adekoya's "After Rain". In synopsis, what comes across in Adekoya's "After Rain" is "the paradox of dry and wet" (13).

Also, by contrast, Soyinka's "Idanre" leverages mythical allusion which is found wanting in Adekoya's "After Rain". The reference to "the rich man envies Lazarus' beggar's lot" in the poem "After Rain" is a biblical allusion which is a deviation from what obtains in "Idanre." The allusion heightens the unpleasantness of the post-pluvial experience in the poem.

The rain motif continues to resonate in another poem of Adekoya, "Deserted Village". The poem documents the poet's experience which is analogous to Soyinka's experience in "Idanre." Adekoya's "Deserted Village" documents the poet's unpleasant experience in a village. It rains and the ground is wet; the persona and his family are stranded and there is none to help them with their trapped vehicle (Beetle).

The poem reads in part:

It was a raining day and my nose was running
Squelching like the pallid cunt of an old prostitute.

The Beetle worked hard that day, crawling and sizzling,
While I kept sneezing and snorting...
We passed the village slumbering on a high
Hill, her face turned upward watching God,
Her runnel running fast down her tired thigh (21).

While reiterating the fact that the poem records the poet's experience on a journey, attention should be paid to areas of contiguity. Both poets are on a journey or a retreat as the case may be. Soyinka's "Idanre" reads in part:

Low beneath rockshields, home of the Iron One
The sun had built a fire within
Earth's hearthstone. Flames in fever fits
Ran in rock fissures, and hill surfaces
Were all aglow with earth's transparency. (70)

Attention is paid to the recurrence of "hill" in the two poems. The recurrence of "hill" gives the phenomenon more prominence. Hill is vividly portrayed as a phenomenon that unites the experiences of the two poets in their journeys. To Soyinka, this hill is "the home of the Iron One" as it is believed in Yoruba mythology. The depiction of the hill in Adekoya's "Deserted Village" is different. To Adekoya, "Hill, her face turned upward watching God". The attention shifts from the "Iron One" to "God". Whereas Soyinka mirrors the hill in a pantheistic sense, Adekoya depicts the hill principally as a physical landscape that provides the spatial framework for the poem's event.

Besides, the poets' privileging of supernatural beings shows lines of differences in the two poems. Soyinka's depiction of Ogun as the inhabitant of the rock comes out vividly in the expression "Low beneath rockshields, home of the Iron One (70)." The line foregrounds Soyinka's mythic imagination and the subject of pantheism in the poem. Adekoya on the other hand acknowledges the divine God (Olodumare) in the expression: "Hill, her face turned upward watching God (21)". Hence, the Ogun phenomenon or god essence in Soyinka's "Idanre" is substituted with God (Olodumare) in Adekoya's "Deserted Village".

Also, comparing the two poems brings out the poets' worldview. While "Idanre" typifies Soyinka's mythical imagination, Adekoya's "Deserted Village" exemplifies the poet's belief in paradoxes. The village is deserted by the denizens who have possibly travelled to the city "where the ground is wet" to secure employment or live better lives. Ironically, the deserted village is wet enough for agriculture if it is cultivated: "Yet the ground here is wet today (21)". This shows the effect of rural-urban migration. Hence, the poem becomes a commentary on urban myth.

Segun Adekoya's "Regeneration" further echoes the recurrent motif of rain and simultaneously foregrounds the theme of renewal and rebirth. In the poem, rain functions as a transformative force that restores vitality to what has become lifeless. It also reinforces the cyclical processes of death and renewal inherent in nature. This regenerative symbolism is evident in the following lines:

The rain of love
Falls on dead petals,
Fills long furrows,
Turning mounds around. (38)

The image of "the rain of love" transcends its literal meaning to become a metaphor for restorative energy. Its descent upon "dead petals" suggests the reversal of decay through the infusion of new life, while the filling of "long furrows" evokes agricultural fertility and the promise of renewed productivity. Rain is therefore represented not merely as a natural phenomenon but as the life-sustaining principle through which regeneration is effected.

This conception resonates strongly with Soyinka's treatment of harvest in "Idanre", where the abundance of first fruits symbolises the culmination of nature's regenerative cycle:

The first fruits rose from subterranean hoards
First in our vision, our sheaves rose over hill
Long before the bearers, domes of eggs and flesh
Of palm fruits, red, oil black, froth flew in sun bubbles
Burst over throngs of golden gourds. (85)

Although the two poets employ different figurative frameworks, both articulate the same underlying philosophy of renewal. Adekoya foregrounds the regenerative agency of rain itself, whereas Soyinka emphasises its ultimate consequence in the abundance of harvest. Thus, the image of "the rain of love" falling upon "dead petals" metaphorically corresponds to Soyinka's "first fruits" emerging from "subterranean hoards." In both instances, life emerges from apparent dormancy or death, underscoring nature's capacity for continual renewal.

Furthermore, the imagery in both poems suggests that regeneration extends beyond physical rejuvenation to encompass spiritual and existential renewal. In Adekoya's poem, rain restores life to withered petals and revitalises the cultivated earth. It symbolises hope and the possibility of rebirth. Similarly, the luxuriant harvest in "Idanre" signifies the fruition of nature's regenerative processes, transforming the hidden potential of the earth into visible abundance. The emergence of palm fruits, with their rich associations of nourishment, economic value, and communal sustenance, reinforces the idea that regeneration culminates in prosperity and the continuity of life.

Consequently, both poets present rain as a potent symbol of renewal, albeit through different poetic strategies. While Adekoya foregrounds the immediate restorative power of rainfall, Soyinka celebrates its eventual manifestation in agricultural abundance. Together, the poems affirm the cyclical relationship between rainfall, fertility, regeneration, and harvest, presenting nature as an enduring source of renewal and continuity.

Conclusion

As argued earlier, ekphrasis has been limited and conditioned to the influences that the literary and the visual arts maintain over each other. It is however noteworthy that beyond the bounds of literary and visual arts interconnections, literary works of identical themes and forms stand to reinvent one another. This reinvention or articulation of a literary work by another serves an ekphrastic significance when one considers how the mythic imagination and the rain motif in Wole Soyinka's "Idanre" finds more explanation in the selected poems from *Guinea Bites and Sahel Blues* by Segun Adeloya. Adekoya's conscious efforts to replicate in a different parlance what was earlier raised in "Idanre" could be regarded as an attempt to repaint, rebrand or reinvent what is relatively lost in Soyinka's esoterism. Adekoya's limpid portrayal of what was raised in Soyinka's "Idanre" brings the subject much more anew and relevant.

Intertextuality in literary ekphrasis does not stagnate at the relationship between poetry and visual art. While it is believed that poetry gives voice to visual art, poetry also gives voice to poetry. The study has shown that the selected poems of Adekoya such as "Rain", "After Rain", "Deserted Village" and "Regeneration" reinvent the ideas of rain, fertility and regeneration in Wole Soyinka's "Idanre". The motif of rain, fertility and regeneration resonates in the selected poems and shows areas of similarities and nuances of differences in the experiences of the two poets.

The study contends that Adekoya's collection serves as an ekphrastic rearticulation of Soyinka's poetic imagination, demonstrating how later texts may recover, reinterpret and renew the symbolic possibilities of earlier ones. In so doing, it contributes to ongoing debates on literary influence, textual memory and the evolving theoretical intersections between intertextuality and ekphrasis. Rather than consigning them to the receptacle of irrelevance, it is suggested that old texts, like new texts, should be subjected to comparative analysis and should enjoy timeless significance. It is also suggested that comparative studies of texts bound by identical themes should be encouraged so as to further illuminate the treasure of comparative literature as a subgenre of literary studies.

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