

Review

EXPLORING AND BIBLIOGRAPHING THE NIGERIAN ONITSHA MARKET LITERATURE AS POPULAR FICTION

Stephen O. Solanke, PhD.

Department of History and Languages, Faculty of Humanities and Management Sciences, Elizade University,
Ilaramokin, Ondo State, Nigeria. Phone: +2348036661540. E-mail: myacada@gmail.com

Accepted 1 December 2014

The lack of local literature bedevilled African and Nigerian literatures for a long time. This contributed in no small measure to a few critics averring that Africa and Nigeria lack literature of any major type especially of the traditional form. The twentieth century Onitsha Market Literature in Nigeria which came in pamphlets, novellas, and chap-books is just an example to disprove this assertion. Within this traditional but regional literature is a compilation of oral literary sourced works and documented solutions to modern life issues. It is a potpourri of life experiences of Nigerians within the colonial and post-colonial life. This paper, through pedagogical and bibliographical modes, situates the development and effect of this onerous popular fictional phenomenon as a relevant precursor to the origin and development of not only present day Nigerian Literature but also to a large extent, to the Anglophone West African Literature.

Keywords: Popular Fiction, Onitsha Market Literature, Nigerian Literature, Pamphlets, Novellas, Pedagogical, Bibliographical

Cite This Article As: Solanke SO (2014). EXPLORING AND BIBLIOGRAPHING THE NIGERIAN ONITSHA MARKET LITERATURE AS POPULAR FICTION. *Inter. J. Eng. Lit. Cult.* 2(11): 277-290

INTRODUCTION

The literary phenomenon referred to as the Onitsha Market Literature, according to Larson (1978), could be traced to about twenty five years after the end of World War 11. This trend originated in Onitsha, a commercial city within the Igbo speaking region of South-East, Nigeria. It was also where the market so named was sited: it was (and still is to an extent) where one could purchase or sell, under the sun, anything worth selling or

buying.

This was a process helped by the character and happenings within the city of Onitsha as at the time. It is a city sited beside the River Niger serving as a link between Western and Eastern Nigeria. It continuously stands as the site of a great market 'reputed as the biggest in the West African sub-region' (*TELL Magazine*, July 4, 2013). During the period in question, the city was

undergoing a lot of physical, educational, and socio-economic changes and developments. These were pangs of urbanization; civil service developments, influx of rural people looking for white-collar jobs, rapid increase in Nigerian-owned and operated printing presses and population explosion. In respect of the population increase, as an example, the 1911 census for Onitsha was about 18,100 while in 1931, it was 58,100. By 1959, the eve of Nigerian Independence, it had gone up to about 163,000 (Population Statistics 1999/2006). Onitsha was one of the most populated eastern cities of Nigeria, if not the most populated from the end of World War 11 into the independence period. There was also the resultant effect of the 'Indian Connection'. Most returning and demobilised soldiers, who had served in Burma and in the Far East, during World War 11, came home with foreign pamphlets and magazines. The covers and contents of these works, which did not have precedence within the Nigerian socio-communication environment, went a long way in influencing the start of the Onitsha Market Literature outputs.

Onitsha Market literature developed due to a great undercurrent socio-cultural change: Nigeria was moving towards getting her national independence from Britain, her colonial overlord. So, the Nigerian populace wanted to read from fellow countrymen about Nigeria and Nigerians' problems and their attendant and proffered solutions. There was also an elite group of literates interested in monitoring developments within the country. These ones became social and political commentators on national issues through official and non-official communication agencies like the radios, television (there was only one at the time: the Western Nigerian Government Broadcasting Corporation (WNTV) which was based in Ibadan as the first television station in Tropical Africa) and the newspapers of the day. People, especially students, were also getting fed-up with the English Victorian set books within the academic environment. Finally, there was the idea of helping to galvanize the local artistes to a standard that could be regarded as Nigerian.

Functionalities

The texts thrown up in this literature were those that had a lot to do with the life of the common man. This shows that the writers must have had their ears to the ground. According to Nwoga (1965: 27),

Mostly, however, education is taken in its broader sense and these authors are trying to teach people to live a more moral life . . . More than three quarters of the extant titles aim at the education of the readers, and more than half of these have to do with the relationship between

men and women, boys and girls. This, in a way, is inevitable because when there is a break-up of established moral conscience, sex is the most common direction of expression of the new freedom.

Thomas Iguh, in the prologue to his *The Sorrows of Love* (1961), expatiates: "This novel is designed to serve as a lesson to some of our young boys and girls who feel that there is another heaven in the game of love". Didacticism was, therefore, a major theme for the works as emphasized in J. U. Tagbo Nzeako's *Rose Darling in the Garden of Love* which ends with the authorial commentary: "Her inevitable doom on the other hand, was typical of Heaven's final punishment to those in the shoes of Rose Darling, as the deceiver must never go undeceived". This sets the functional tempo for the Onitsha Market Literature works. They educated, improved the minds of the readers, were moralistic and pointed out lessons of life. They were also didactically linked to oral literary sources, traditions and culture.

According to King (1980), the literature treated issues on how to make love, write love letters, speak at meetings, write applications, and how new city dwellers should behave. They were also composed of general and fictional stories. Obiechina (1972) opines that the writers were roughly of three kinds - the educators and life-teachers; those who prepare others for (new) roles in life; and the entertainers. The works, therefore, cut across instructional manuals for life to fictional stories; all aspects of life.

The works had the people as the focus. These were the new city dwellers, the semi-educated people and those who lacked the modern formal education to become full societal elite but could still not be regarded as fully traditional.

To serve these different groups, the works were as varied as their titles. There were self-helps (manuals), political/topical pamphlets, love related books and moral texts. The self-helps (manuals) were meant to show or teach the reader how to behave in all spheres of life or perform life tasks. The non-fictional and instructional manuals included those that dealt in the how-to of life, examination techniques, coping with love, handling various life and human problems, situations and endeavours. Some of the titles include: *The Way to Success in Life*; *How to Write Love Letters*; *The Game of Love and How to Play It*; *Win Girls' Love*; *95 Love Letters and How to Compose Them*. The other group of pamphlets were on the adventures in love, life, marriage and their travails. The titles include *The Disappointed Lover*; *The Sorrows of Love*; *Miss Rosy in the Romance of True Love*; *Rosemary and the Taxi Driver*. Political pamphlets, which dwelt on topical and contemporary issues, include *How Lumumba Suffered in Life and Died in Katanga*; *The Struggles and Trials of Jomo Kenyatta*;

Zik in the Battle for Freedom; The Life History and Last Journey of President John Kennedy.

The turn-out of these pamphlets was so high that between Nwoga (1965) and Larson (1980), it is posited that within the years of 1963 and 1967 there were about 400 titles in circulation. As earlier averred, these pamphlets catered to students, the emerging middle class, the civil servants, traders, lorry drivers, market women, farmers and other emerging literate groups. To understand the appeal of the literature to the people, one must understand that unlike the English Victorian novels and the set books for students during the colonial period which cost a lot, these pamphlets were cheap. Unlike the lengthy English novels, hardly could one find a pamphlet covering a hundred page or more as they usually, on the average, range between 40 – 80 pages. Larson (1978: 91) contends that the popularity was so much because the texts depict “everyday occurrences (real or imagined) in an identifiable contemporary social situation and their writings are among the best depictions of realism that the African novel has seen to date”.

This cultural and commercial phenomenon (Dodson 1979) can also be explained with a careful look at one or two of the pamphlets. Speedy Eric's (pseudonym) *Mabel the Sweet Honey That Poured Away* (1960) and Cyprian Ekwensi's *When Love Whispers* (1961) are two major representative works of this literature.

Mabel the Sweet Honey That Poured Away is a seventy paged novella. It has both Onitsha and Port-Harcourt for realistic Nigerian settings. The Chapter One titled 'A Look at a Girl's Skin' has 'Have you ever looked at a girl's skin and felt that if you pinched her she would shed blood? A skin as smooth as glass and also round and plumpy. No trace of nerves or bones on the skin' as an opener. The text uses flashback to give the picture of Mabel as a young fatherless girl helping her mother in their 'eating house' (a hotel). Margie, an older and more sophisticated waitress, through her actions introduces Mabel to sex and sexuality though it took long for the latter to succumb: 'One may say that Margie was corrupting her (Mabel) but one thing is certain – she is predisposed for corruption. She had an unhealthy desire for sexual matters' (196?, 23). In the text, as in most Onitsha Market Literature pamphlets, there is authorial intrusion for moralistic purposes directed always at the reader: 'We shall see what Mabel did in her own case. Read on Dear' (196?, 20); 'Dear Reader, you watch for yourself how the only daughter of Mrs. Helen (or even the only child) is drifting slowly to her ruin' (196?, 23).

Mabel is introduced to contraceptives by Margie: escapes many temptations but falls for Gilbert who deflowers her. After this, her life takes a turn for the worse. She marries Gilbert but is not satisfied sexually with him and starts dating other men: 'The romance did not last long on Mabel's side. After the first month the insatiable taste for man in her was beginning to show'

and 'there were a handful of other men who she had made romance with' (196?, 58). Caught by Gilbert, their marriage falls apart and she leaves for Port-Harcourt where, continuing with her sexually active life, she stays at Palace Hotel. Finally, she gets pregnant, tries aborting using 'contraceptives and the overdose too' and "the blood flowed freely unchecked by about four-thirty to the last drop that held her together flowed away. And she collapsed and died. End' (196?, 70).

The other text, *When Love Whispers* by Cyprian Ekwensi, was according to his *Jagua Nana* (1969) published at Onitsha in 1947. In the text, Ashoka, who is asked to marry a King by her father, refuses preferring to wait for her love, John Ike, who had travelled for further studies. Along the line, like Mabel, she falters and gets pregnant for Olu Tayo who refuses ownership because John Ike is his friend. She tries aborting it but fails. The King takes her back because according to him, 'I am a modern Oba. And the daughter: who will ever argue about her? Women do not rule in this country...' (196?, 41). Afterwards, Ashoka has a son, the heir. Then John Ike returns but is rejected: 'John please go. Go before you wake up my love for you: it is dead now. Love has no part in my life now. Only duty' (196? 40).

Erich Auerbach's comment in *Mimesis* (1953:399-400) on Abbe Prevost's novel *Manon Lescaut* (1731) is relevant to *Mabel the Sweet Honey, When Love Whispers* and most Onitsha Market Literature pamphlets:

The subject matter is supplied by scenes of love and family life in which now the erotic, now the sentimental is more strongly emphasized but in which neither element is rarely completely absent. When the occasion permits, clothes, utensils, furnishings are described or evoked with ... meticulousness and great delight in movement and colour ... secondary characters from all classes, commercial transactions and a variety of pictures of contemporary culture in general are woven into the action... for we hear a great deal about money ... there is realism everywhere. On the other hand, the author wants us to take his story seriously; he endeavours to make it in the highest degree moral and tragic for its moral aspects, we hear a great deal about honour and virtue. (The heroine's) nature is such that she loves pleasure above everything.

Here, the manner and reasons for Mabel and Ashoka's failures in not been able to rise above themselves are categorized: their love for sex, money, clothing and going against tradition (a woman not wanting to play the second fiddle). The language employed in the two texts is simple and easy to understand with the authors' presence felt at every turn. On the other hand, within the texts are problematic spellings and expressions: collapsed,

steadily, imagine, disappointed, worst of it all, seventeen years old Mabel, two storey plot and others. The educational levels of the authors and even the publishers as at then are thus revealed. The major difference between these two texts is that one author is willing to make his heroine pay the full price for her failings while the other, Cyprian Ekwensi, is unwilling to. This distinguishes him from the majority of the Onitsha Market Literature writers. He gets thoroughly involved with his heroine. According to Larson (1978:34) for Cyprian Ekwensi's heroines 'although they may have sinned, usually they do not get hurt too much because they reform before it is too late'.

In summation, one cannot but agree with Larson's (1978:33) position:

These books are significant both as literary efforts and in their revelation of the popular attitudes to socio-cultural phenomenon. We have a new life and a new language. In the unassuming simplicity and directness of Onitsha Market Literature, we find authentic evidence of what these new elements mean to the common man and what his reactions to them.

And above all, they gave what the readers wanted: love, racy actions, sex, intrigues, suspense, morals, lessons and didactic endings.

Authorship

Not all the writers were of Igbo origin as there are extraneous names of writers from other parts of Nigeria like Akinadewo Samuel (West of Nigeria), Gowon Yakuba (North of Nigeria – sounds like the name of a former Nigerian military head of state, Gowon Yakubu 1966-1975), Ngbanti Jackson (West of Nigeria - 'Ngbanti Ngbanti' is what the Igbos - (Easterners) - call the Yorubas – (Westerners) - of Nigeria). This is apart from the *noms de plume* and pseudonyms like Maxwell Highbred, and Speedy Eric that some of the writers utilized. Those from the East of Nigeria where Onitsha is sited were basically Igbos and constituted the majority of the writers. The preponderance of the writers, therefore, shared nearly the same world view: cultural, traditional, social, religious and moral. They were students, traders, clerks, school teachers and others who were educated to different levels of reading and writing competencies in the English Language. They were also provincial journalists who got qualified through the correspondence colleges that abound them. A writer, Wilfred Onwuka, had completed one year of secondary school before writing his first pamphlet in 1963 while another, Ogali A. Ogali, had completed Form V, the highest level of secondary

education (then), eight years before his first work, the very popular *Veronica My Daughter* (1957) which sold more than 90,000 copies according to the publisher, Appolos Oguwike (Dodson, 1979:174):

Pamphlets usually go through several printings. *Veronica My Daughter*, the greatest best seller, has been reprinted so many times since 1957 that publisher Appolos Oguwike says he cannot keep track of the number. He states that he sold more than 80,000 copies in one year alone and that he printed another 10,000 shortly after the war.

Thomas Iguh, another writer, was in secondary school when his first work, *Alice in the Romance of Love*, was published. There were other writers like E. U. Anya, Okwudili Orizu and J.N.C. Egemoye who went on to achieve University education.

Due to the average level of education of the writers, most of their works were dotted with grammatical and spelling mistakes, wrong sentential constructions, inept vocabulary usages and general typographical errors. Readers had to find their meaningful ways through most of the extra-ordinary spellings and sentential constructions. As an excuse though, a few of the inaccuracies might have been due to typographical errors and editorial intrusion by some of the printers and publishers.

A few of the well-known authors include Nathan Njoku, Ogali A. Ogali, Wilfred Onwuka, R. Okonwko, J.N.C. Egemoye, Thomas Iguh, Udegbumem Anya, C. N. Obioha, Highbred Maxwell, Cyprian Ekwensi and others. Their works were highly influenced by oral traditions, Christian ideologies, western educational ideas, the cinema, romantic magazines, newspapers, current socio-political happenings and their individual and group world views and opinions. They were, most of the time, paid off when their manuscripts were bought by the publishers. And for well-known authors like Thomas Iguh and Wilfred Onwuka a princely sum of between £15 and £20 was paid for a manuscript while lesser known writers received between £3 and £10 (and some got promises based on how their works would move). A writer like Ahanotu Umeasiegbu of *Ideal Friendship Between Boys and Girls* went on to receive royalties (of two pence on every copy sold) from his publisher, Peter Udoji. It was, therefore, a very individualistic market dictated by individual push, work, luck, popularity and merit for according to Thomas Iguh (Dodson, 1979:180):

I wasn't really sure who to approach with my manuscript initially. I simply walked into the market, found the book section, confronted one man (Appolos) with my manuscript and he agreed to print it. Later, traders became

interested in me and started coming to me to scout for these manuscripts.

In the same vein, another writer, Cletus Nwosu (1960), in the preface to his novelette, *Miss Cordelia in the Romance of Destiny*, states that he wrote for three reasons: to ginger the interest of Nigerian students, to have the chance of dedicating a work to a friend, Lawrence Chukwendi, and to be known as an author.

Readership

As earlier averred, the average reader of the Onitsha Market Literature was the man on the street who saw himself or herself as becoming one of the educated elites based on his/her half or full education – (semi-literate or full literate). He/she was also a person who wanted to read something indigenous from his fellow country man. Within this group, therefore, were found students, civil servants, clerks, the semi-literates and the market people.

According to Chinweizu et al., in *Toward the Decolonization of African Literature* (1980:263), a lot of credit should be given to these works: 'we should mention the successes of ... the Onitsha Market writers, in producing their works in the variants of English used in their respective milieu'. In reference to the universality of diction and language used within the literature, the writers posit: 'anybody who can read what is popularly known as Onitsha Market Literature... should be able to read whatever our other poets write in English' (Chinweizu et al., 1980:246). This is buttressed by Okonkwo, R. in *Never Trust All that Love You* when he states: 'This booklet... has been edited at the request of the publishers to meet the literary taste of several readers and all lovers of novels and stories'.

The readership audience and regional capture extended from Nigeria, the base, to other countries like Ghana, Cameroon and other Anglophone West African countries. It was, therefore, a literature of the masses meant for the masses, written by writers from among the masses and enjoyed by the masses.

Publishing

It would be a grave oversight if the publishers who made the publications of these writers and their works possible are not discussed. Though referred to as publishers, they were in reality printers, general stationers, bookshop owners and suppliers of educational materials. For profit purposes, they veered into printing and the distribution of these literary works. They operated a guild called the Pamphlet and Novel Publishers Association of Nigeria. This was established in August 1971 by seven of the

publishers (Anafulu, 1973:168). To become a publisher, one had to go through the apprenticeship process as a 'boy' – a general servant and ward – who is unpaid but 'settled' – set up – in business by his boss when he 'graduates' (becomes free).

Publishers were not left out of wanting their signatures in the texts. Most of the time when the writers have sold or transferred their copyrights, the publishers go on to make in-text changes. These can be at different levels: name of the author, title of the work, attributions and content. Maxwell Highbred, a publisher, who never wrote a text, has many carrying his name.

Asked why they were interested in the Onitsha Market Literature publications and how they made their profits, Onwuodiwe, a publisher, opines that they did not really make high profit from their normal sales. According to him (Dodson, 1979:184), they published the texts and sold stories based on the followings:

One, if it is a story that connects the present wave, – the immediate wave which connects the country like this Nigeria Civil War now, you know this connects the country now. If it's anything on the civil war, it will sell. If the book is published during that period, it will sell like hot cake – as I published that book on Lumumba during his death – it sells.

Successors

From this non-academic but popular literature, there was a movement to the academic environment within the Nigerian environ. This, along with the Nigerian Civil War 1967-1970 (during which the Onitsha Market was destroyed), limited the Onitsha Market Literature's focus and reach but enhanced its standard and general acceptance within the world of Nigerian Literature.

Around the period, the University College, Ibadan (now the University of Ibadan), was established in 1948. A better educated elite emerged. It set about re-modelling the socio-academic world view of Nigeria and Nigerians. This resulted, within and outside the University, into new cultural and educational developments. As early as 1952, 'The University Herald' had been established. In the 1952-1953 academic session, its Editorial Board consisted of Chinua Achebe, Chukwuemeka Ike, Mabel Segun, D. Oforiokuma, Akio Abbey and Agu Ogan. And one of its earliest contributors was the late Chinua Achebe (Ezenwa-Ohaeto, 1997:39-41), who became a world renowned Nigerian writer. 'The University Herald' was meant to be a connecting point for literary voices within the Campus.

The magazine, which subsisted for more than five years, had columns and sections for a variety of social issues. The magazine however

dwelt more on students, members of staff, and general campus matters. At different points in time, there were editors, columnists and writers, who made it popular and who later became big shots in their different chosen professions. Among the writers and columnists were (Ambassador) Iyalla, (Prof) Chinua Achebe, (Chief) Bola Ige, (Mrs.) Mabel Segun, (Prof.) J.F.A. Ajayi, Gbajabiamila, (Prof.) Wole Soyinka, (Prof.) Olikoye Ransome-Kuti, (Prof.) J.P.Clark, etc. (Sheriff, 2002)

In 1954 'The Horn' was established by John Pepper Clark (later known as a distinguished Nigerian poet and playwright) and others to serve as a Poetry Journal for the students of the University of Ibadan. According to Sheriff (2002), 'The Horn, which was both creative and poetic, in capturing university life' became a stepladder for students like Christopher Ifekandu Okigbo, a well-known poet, who died at the war-front during the Nigerian Civil War (Achebe, 2012: 184-185).

Further developments saw the creation of the Mbari Club, Mbari Press and the 'Black Orpheus' within the University around the 1960s. These became centres for English-speaking black African writings. Authors from Ghana, Nigeria, South Africa and even from outside of Africa were published. Some of these include Chinua Achebe, J. P. Clark, Christopher Okigbo, Wole Soyinka, Ulli Beier, Gerald Moore and others.

CONCLUSION

Notwithstanding its limitations, Onitsha Market Literature was a phenomenon that was 'a clearly popular literature for the masses and the publications by these authors are literally devoured by an audience starved for material mirroring their own social conditions or personal dreams and fantasies' (Larson 91).

It served as a stepping stone within the academic environment unto national stage in the Nigerian socio-political and literary world. Through it, writers developed literally. Notwithstanding the destruction of the market and therefore the publishing outlets during the Nigerian Civil War, it was continuum that allowed a few artistes to make their marks in the literary world. Cyprian Ekwensi (*Jagua Nana* [1969], *Burning Grass* [1962], *Beautiful Feathers* [1963], *People of the City* [1963] and *Juju Rock* [1971]) was able to move from that level to others (national and international). Through it, therefore, writers developed from the local, unto national and international lime light.

It was a springboard from the non-academic to the academic environment. It was a pedestal from which national developments in the Nigerian socio-cultural, political and literary space were envisioned, discussed

and formulated. It also, as a major contribution, corrected the wrong notion that Africa did not have any popular fictional literature. It can be substantiated that orality and the literary were and are still part of the general life of the African (and the Nigerian).

REFERENCES

- Achebe C (2012). *There was a Country*. London: Penguin Groups.
- TELL Magazine (2013). Akaeze, Anthony. "The Decline of Onitsha Market". telling.com/business/decline-onitsha-market. Accessed April 11, 2014.
- Anafulu JC (1973). "Onitsha Market Literature: Dead or Alive?" *Research in African Literatures*, Autumn. Indiana University Press. Vol. 4, No. 2, pp 165-171. <http://www.jstor.org/stable/3818893>. Accessed 30 April 2014.
- Auerbach E (1953). *Mimesis*. Princeton: Princeton University Press, pp 399-400.
- Chinweizu, OJ, Madubuike I (1980). *Toward the Decolonization of African Literature Vol. 1: African Fiction and Poetry and their Critics*. Enugu: Fourth Dimension Publisher, pp 246, 263.
- Dodson D (1979). "The Role of the Publisher in Onitsha Market Literature". *Critical Perspectives on Nigerian Literatures*. Lindfors Bernth (ed.) (First Published 1975, this Edition 1979). London: Heinemann, pp 191-208.
- Ekwensi C (196?). *When Love Whispers*. Onitsha: Tabansi Bookshop.
- Ekwensi C (1969). *Jagua Nana*. Greenwich Conn.: Fawcett Publications Inc.
- Ezenwa-Ohaeto (1997). *Chinua Achebe: A Biography*. Britain: James Curry Ltd, pp 39-41.
- Iguh TO (1961). *The Sorrows of Love*. Onitsha: A. Onwudiwe & Sons, printed by All Star Press.
- Janheinz J (1965). *A Bibliography of Neo-African Literature*. London: Deutsch.
- King B (1980). *The New English Literatures - Cultural Nationalism in a Changing World*. London: Macmillan Press, pp 59-70.
- Larson CR (1978). *The Emergence of African Fiction*. Revised Edition. London: Macmillan Press, pp 69-94.
- Lindfors B (1968). "Additions and corrections to Janheinz Jahn's *A Bibliography of Neo-African Literature*". *African Studies Bulletin*, 11.
- Nwoga DI (1965). "Onitsha Market Literature". *Transition*, No. 19, pp 26-33.
- Nwosu CG (1960) *Miss Cordelia In The Romance Of Destiny: The Most Sensational Love Intricacy That Has Ever Happened In West Africa*. Port Harcourt: Eastern Nigeria Guardian.
- Nzeako TJU (n.d). *Rose Darling in the Garden of Love*. Onitsha: Publisher Unstated.

- Obiechina EN (1972). *Onitsha Market Literature*. London: Heinemann.
- Okonkwo R (1971). *Never Trust All That Love You*. 6th ed. Onitsha: J. C. Brothers.
- Onitsha Market Literature compilation of the University of Kansas Libraries © 2003 Kenneth Spencer Research Library. Comp. Ken Lohrentz. <http://onitsha.diglib.ku.edu/index.htm>. Accessed 8 April, 2014.
- Population Statistics. (PS). 1999/2006. www.populstat.info/populhome.html. Nigeria: Historical Demographical Data of the Urban Centers. www.populstat.info/Africa/nigeria.htm. 1999/2006. Accessed 11 April, 2014
- Sheriff F (2002). *The Union of Campus Journalists (UCJ) Ibadan: The Past, the Present, the Prospects*. <http://www.ucj.8m.com/history.htm>. Accessed 14 May, 2014.
- Speedy, Eric (196?). *Mabel the Sweet Honey (That Poured Away)*. Onitsha: A. Onwudiwe and Sons.

APPENDIX 1

According to Nwoga (1965, 26), publication datings on the books affected their sales: 'when the readers finished with a book they used it for toilet paper or rolled their tobacco in it to make cigarettes or just threw it away. This lack of a sense of continuity has led the publishers not to put dates of publication on their books. One of them explained to me that if the date indicated that a book was up to a year old nobody would buy it'. In this compilation, therefore, I have relied on about three sources: personal (with incomplete references), the Onitsha Market Literature compilation of the University of Kansas Libraries © 2003 Kenneth Spencer Research Library and the one given by Joseph C. Anafulu in his paper titled, 'Onitsha Market Literature: Dead or Alive?' published in *Research in African Literatures*, Vol. 4, No. 2 (Autumn, 1973), pp. 165-171 published by Indiana University Press. According to Anafulu (1973, 169) 'The West Africa section of Janheinz Jahn's *A Bibliography of Neo-African Literature* (London: Deutsch, 1965) contains an excellent listing of Onitsha Market Literature. Bernth Lindfors's "Additions and corrections to Janheinz Jahn's *Bibliography of Neo-African Literature*," *African Studies Bulletin*, 11 (1968), lists works published up to 1966. E. N. Obiechina's *Onitsha Market Literature* (London: Heinemann, 1972) contains on pp. 177-182 what is perhaps the most comprehensive list available between two covers, but its lack of bibliographical details limits its overall usefulness. The following bibliography is intended to update Jahn and Lindfors, as well as indicate what was previously listed by both and still in print. In the case of reprints, the entry is followed by Jahn's or Lindfors's entry number'. In this compilation, therefore, I have maintained Anafulu's 'Jahn's or Lindfors's entry number', put (UKL) after the ones of the University of Kansas Libraries, (ANA) after Anafulu's entries and (SOS) after my own entries.

- Abiakam, J. How to speak to girls and win their love. Onitsha, Nigeria, J.C. Brothers, [1964?]. C3272. (UKL)
- Abiakam, J. How to speak to girls and win their love. Onitsha: J. C. Brothers [1971]. 48 p. illus. (Lindfors 11)
- Abiakam, J. C. 49 Wise sayings, 72 idioms, 44 questions & answers and some speeches of world leaders, past and present. Speeches made during the Napoleonic wars, second world war and extracts of speeches made by Winston Churchill on Hitler, etc. Onitsha, Nigeria, J.C. Brothers Bookshop, [1965?]. C3291.(UKL)
- Abiakam, J.C. How to speak and write better English, good letters, receipts, agreements, compositions, business letters, telegrams and applications. Onitsha, Nigeria, J.C. Brothers Bookshop, [1964?]. C3284.(UKL)
- Abiakam, J.C. How to speak and write better English, good letters, receipts, agreements, compositions, business letters, telegrams and applications. Onitsha, Nigeria, J.C. Brothers Bookshop, [196-?]. BC5033.(UKL)
- Abiakam, J.C. How to speak in public. With 300 questions and answers. And general knowledge made easy on facts worth knowing. Onitsha, Nigeria, J.C. Brothers Bookshop, [1965?]. C3295.(UKL)
- Abiakam, J.C. How to write and reply letters for marriage, engagement letters, love letters, and how to know a girl to marry. Onitsha, Nigeria, J.C. Brothers Bookshop, [ca. 1963?]. C3280.(UKL)
- Abiakam, J.C. Never trust all that love you. 6th ed. (enlarged). Onitsha, J.C. Brothers Bookshop, [196-?]. BC 5034.(UKL)
- Abiakam, J., The game of love: a classical drama from West Africa. Onitsha: J. C. Brothers [1971]. 52 p. (Lindfors 120)
- Abiakam, J. How to make friends with girls. Onitsha: J. C. Brothers [1971]. 48 p. (Lindfors 121)
- Abiakam, J. How to speak in public and make good introductions. Onitsha: J. C. Brothers [1971]. 52 p.(ANA)
- Abiakam, J. Important records on Nigerian civil war from 1966-70. (Dates and events in Nigerian history). Onitsha: J. C. Brothers [1971]. 52 p.(ANA)
- Adibe, E.M. Handbook on public speaking, introduction, don't greetings and general instructions, A. (For schools and colleges, teachers, traders and workers). Onitsha, Nigeria, J.C. Brothers Bookshop, [ca. 1964]. C3296.(UKL)
- Akaosa, Mrs. Chinwe. Woman's pride is her husband, A. Revised and enlarged by Felix N. Stephen. Onitsha, Nigeria, Mrs. P.E. Unaigwe, [ca. 1962?]. C3268.(UKL)
- Akinadewo, Samuel. Rag day in Nigerian universities. [1966 Ed.] Ibadan, Progressive Literature Co., [1966]. C3546.(UKL)
- Akuneme, D. Nkem. Elekere Agwo: the quack doctor. Awo-omamma, Eastern Nigeria, Oma Printing Press, [1964]. Cover reads: Printed by E.N.I.S. Press, Enugu. C3545.(UKL)
- Albert, Miller. Rosemary and the taxi driver. Onitsha: Chinyelu Printing Press, n.d. 43 p. (Jahn 111)

- Anorue, J. C. Complete story and trial of Adolf Hitler. (Drama). Onitsha: J. C. Brothers [1972]. 28 p.(ANA)
- Anorue, J. C. How to become rich and avoid poverty. Onitsha: J. C. Brothers [1971]. 43 p.(ANA)
- Anwunobi, A. N. The wise man for riddles and jokes with proverbs and many things worth knowing. Aba: Hondicos Books Trading Co. [1971]. 52 p.(ANA)
- Anyichie, J. A. Okeke. Adventures of the four stars. Onitsha: Highbred Maxwell [1966]. 48 p.(ANA)
- Aroye, Momoh. Awolowo and Akintola in political crisis. Onitsha: Appolos Bros., n.d. 53 p.(ANA)
- Azike, B. S. "You must marry me" (demanded miss Rose); False promise in love and its punishment. Onitsha: B. U. Okereke, n.d. 43 p.(ANA)
- Azikiwe, Nnamdi, 1904-1966. Respect for human dignity. An inaugural address by his Excellency Dr. Nnamdi Azikiwe, P.C., Governor-General and Commander-in-Chief, Federation of Nigeria, 16 November 1960. Onitsha, Nigeria, Union Publishing Company, [1960?]. C3324.(UKL)
- Azikiwe, Nnamdi, 1904-1966. Respect for human dignity. An inaugural address by Dr. Nnamdi Azikiwe 16 November 1960. Onitsha, Nigeria, Tabansi Bookshops, [1961?]. C3324a.(UKL)
- Azoh, D.A. Colourful wedding and a happy home, A. Onitsha, Nigeria, Laz. Ohaejesi & Brothers, [ca. 1960?]. C3274.(UKL)
- Azubuike, Eusebius I. How to make meetings. Onitsha, Nigeria, Highbred Maxwell, [ca. 1962?]. C3288.(UKL)
- Chiazor, Benjamin O. How to be the friends of girls. Onitsha, Nigeria, Highbred Maxwell, [ca. 1962]. C3260.(UKL).
- Chinaka, B.A. How John Kennedy suffered in life and died suddenly. Onitsha, Nigeria, Njoku & Sons Bookshop, [ca. 1964?]. C3300.(UKL)
- COMPLETE life story and death of Dr. Nkrumah. Onitsha: J. C. Brothers [1972]. 71 p.(ANA)
- Diala, Cy. African bachelor's guide and lady's guide, The, (to be read before marriage and after it). Onitsha, Nigeria, Njoku & Sons, [1963?]. C3273.(UKL)
- Ebosie, Nkecy Emman. Mama Uwa. Onitsha [1971]. 28 p. illus.(ANA)
- Eric, Speedy. Mabel the sweet honey that poured away. Onitsha: Membership Bookshop [1971]. 70 p. (Lindfors 138)
- Ekwensi, C O D. When love whispers. Onitsha, Tabansi Bookshop, [1961]. 1/6 edition. C3547.(UKL)
- Eneanya, Nonye. In our time. Onitsha, Nigeria, University Publishing Co. [197-?]. Scl. Onitsha (Nigeria) novels. BC5037.(UKL)
- Eze, C.N. Learn to speak 360 interesting proverbs and know your true brother. Onitsha, Nigeria, Highbred Maxwell, [ca. 1962?]. C3287. (UKL)
- Eze, Charles N. Little John in the love adventure. Onitsha, Nigeria, Lawrence N.I. Igwebuike, [1964?]. C3267.(UKL)
- Eze, K.C. Teach yourself how to study and write important love letters. Onitsha, Nigeria, Prince Madumelu, [1964?] C3286.(UKL)
- Eze, Louis O C. Pieces to peace: (a historical novel). Onitsha, Mbiodokwu Press, [1963]. 2/6 edition. C3548.(UKL)
- Eze, Kingsley Charles. How to avoid mistakes and live a good life. Moral instructions on don'ts in public meetings, social gatherings and functions. For boys & girls, workers and traders. Onitsha, Nigeria, Appolos Brothers Press, [1965]. C3315.(UKL)
- Eze, S. How to know when a girl loves or hates you. Onitsha: J. C. Brothers [1971]. 70 p.(ANA)
- Eziolise, Gabriel O.O. Wrestling, our national sport. (Specially edited for West Africa). Onitsha, Nigeria, R. Ume & Bros., [?], [ca. 1960?]. C3318.(UKL)
- Gowon, Yakuba, 1934- From the start to surrender: the story and records of Nigerian civil war for unity, including current affairs of the Twelve States Cabinet. Onitsha, Nigeria, Appolos Bros. Press, [1971]. BC5027.(UKL)
- Iguh, Thomas. Agnes in the game of love. Onitsha, Nigeria, A. Onwudiwe & Sons, [ca. 1962?]. C3282.(UKL)
- Iguh, Thomas. Alice in the romance of love (a drama from West Africa). Onitsha, Nigeria, Appolos Bros. Press, [196-?]. BC5031.(UKL)
- Iguh, Thomas Orlando. Alice in the romance of love. Onitsha: Appolos Bros. [1971]. 36 p. (Jahn 313)
- Iguh, Thomas. Disappointed lover, The. Onitsha, printed by Trinity Printing Press and obtainable from A. Onwudiwe & Sons, [196?]. 2/6 edition. C3549.(UKL)
- Iguh, Thomas Orlando. The disappointed lover. Onitsha: Membership Book- shop [1971]. 60 p. (Lindfors 64)
- Iguh, Thomas Orlando. Dr. Nkrumah in the struggle for freedom. A drama. Onitsha, Nigeria, Highbred Maxwell, [1962?]. C3307.(UKL)

- Iguh, Thomas Orlando. Dr. Nkrumah in the struggle for freedom. Onitsha: Highbred Maxwell [1971]. 68 p. (ANA)
- Iguh, Thomas Orlando. How to write all kinds of letters and compositions (contained 300 compositions and letters for everybody). Compiled by many authors. Onitsha, Nigeria, Highbred Maxwell, [1963?]. C3283.(UKL)
- Iguh, Thomas Orlando. Last days of Lumumba, The, (the late lion of the Congo). A drama. Onitsha, Nigeria, A. Onwudiwe & Sons, [ca. 1961?]. C3302.(UKL)
- Iguh, Thomas Orlando. L9000,000,000 man still says no money. Onitsha, Nigeria, obtainable from Highbred Maxwell, [ca. 1962?] C3320.(UKL)
- Iguh, Thomas. Sorrows of Love, The. Onitsha, printed by Trinity Printing Press and obtainable from A. Onwudiwe & Sons, [1961]. 3/6 edition. C3550.(UKL)
- Iguh, Thomas Orlando. Sorrows of love. Onitsha, Nigeria, A. Onwudiwe & Sons, [1961]. 2/6 edition printed by All Star Press. C3265.(UKL)
- Iguh, Thomas Orlando. The last days of Biafra. Onitsha: Survival Bookshop [1972]. 46 p.(ANA)
- Iguh, Thomas Orlando. The struggles and trials of Jomo Kenyatta. Onitsha: Academy Bookshop [1971]. 56 p. (Lindfors 70)
- Joe, F.B. General guide in English, The. Complete compositions, business letters and 95 modern questions and answers made easy. For elementary schools and colleges. Education makes a person to be wise. Onitsha, Nigeria, United Brothers Bookshop, [1965?]. C3285.(UKL)
- Macdonald, Ayo. The labour of man. Onitsha: A. Onwudiwe & Sons [1971]. 16 p.(ANA)
- Madumere, Adele. Way to make friends with girls, The. Onitsha, printed by Trinity Printing Press and obtainable from A. Onwudiwe & Sons, [196-]. 3/6 edition. C3551.(UKL)
- Madumere, Adele. The way to make friends with girls. Onitsha: Membership Bookshop [1971]. 76 p. (Lindfors 84)
- Maxwell, Highbred. Forget me not. "Determination is the secret key to success." Onitsha, Nigeria, Highbred Maxwell, [1960?]. C3293.(UKL)
- Maxwell, Highbred. Forget me not. Onitsha: The Author [1971]. 29 p. (Lindfors 85)
- Maxwell, Highbred. The gentle giant "Alakuku". Onitsha: Students Own Bookshop, n.d. 19 p. (Lindfors 86)
- Maxwell, Highbred. Guides for engagement. Onitsha: The Author [1971]. 27 p.(ANA)
- Maxwell, Highbred. Guides for engagement, Onitsha, Nigeria, Highbred Maxwell, Students Own Bookshop, [ca. 1962?]. C3276.(UKL)
- Maxwell, Highbred. Wonders shall never end. Onitsha, Nigeria, Highbred Maxwell, [1962?]. C3323.(UKL)
- Mba, A. N. From the start to surrender: the story and records of Nigerian civil war for unity including current affairs of the twelve state cabinets. Onitsha: Appolos Bros. [1971]. 52 p.(ANA)
- Ngbanti, Jackson B. Born and bred of a Christian family corrupted, A. Onitsha, Nigeria, Varsity Industrial Press, [196-?]. Sci.Onitsha (Nigeria) novels. BC5030.(UKL)
- Ngbanti, J. B. A born and bred of Christian family corrupted. Onitsha: Varsity Industrial Press [1971]. 51 p. (ANA)
- Njoku, Nathan O. Beware of women. Fegge-Onitsha, Njoku & Sons Bookshop, [196-]. 2/6 edition, printed by New Era Press, Osha. C3552.(UKL)
- Njoku, Nathan O. Guide to marriage, A. Onitsha, Nigeria, Njoku & Sons, [ca.1962?]. C3277.(UKL)
- Njoku, Nathan O. How to marry a good girl and live in peace with her. Onitsha, Nigeria, Njoku & Sons, [ca.1960]. C3263.(UKL)
- Njoku, Nathan O. How to succeed in life. Health, cleanliness, truth, honesty, education, manner, ambition and happiness are the key to success. Onitsha, Nigeria, Njoku & Sons Bookshop, [ca. 1960?]. C3298.(UKL)
- Njoku, Nathan O. My seven daughters are after young boys. Fegge-Osha, [Onitsha?], Njoku & Sons, [196-?] 3/- edition, printed by New Era Press, Osha. C3553.(UKL)
- Njoku, Nathan O. Teach yourself proverbs, idioms, wise sayings, laws, rights of a citizen, English, applications and many other things for schools and colleges. Onitsha, Nigeria, Njoku & Sons, [1964?]. C3294.(UKL)
- Njoku, Nathan O. Why boys don't trust their girlfriends. Fegge-Onitsha, Njoku & Sons, [196-]. 2/6 edition, printed by Chinyelu Printing Press. C3554.(UKL)
- Njoku, N. O. & Co. Life turns man up and down: Money and girls turn man up and down. Onitsha: Survival Bookshop [1971]. 52 p. illus.(ANA)
- Nkwoh, Marius U. E. Bribery and corruption: (bane of our society). Aba, International Press, [1965]. 3/6 edition. C3555.(UKL)
- Nkwoh, Marius U.E. "Cocktail ladies" (in the series: Facing the facts around us.) University of Nigeria, Nsukka, Eastern Nigeria. [Nsukka, Enugu, Onitsha, Nigeria, M.U.E. Nkwoh, 1961]. Series of radio broadcast over Eastern Nigeria Broadcasting Corporation. C3299.(UKL)

- Nkwoh, Marius. Talking about love (with Mr. Really Fact at the St. Bottles' Church). In the series "Frankly Speaking". Nsukka [?], Nigeria, [1962?]. C3269.(UKL)
- Nnadozie, J.O. Beware of harlots and many friends; the world is hard. Revised and enlarged by J.C. Anorue. Onitsha [Nigeria], [J.A. Nnadozie], order your copies from J.C. Brothers Bookshop, [1965?]. C3297.(UKL)
- Nnadozie, J.O. Beware of harlots and many friends; the world is hard. Revised and enlarged by J.C. Anorue. Onitsha [Nigeria], J.C. Brothers Bookshop, [1970?]. Scl. Onitsha (Nigeria) novels. BC 5035.(UKL)
- Nnadozie, Joseph O. Beware of harlots and many friends. Revised and enlarged by J. C. Anorue. Onitsha: J. C. Brothers [1970]. 68 p. illus. (Lindfors 95)
- Nnadozie, Joseph O. What women are thinking about men, No. 1 Bomb to women. Onitsha: J. C. Brothers [1971]. 39 p. (Lindfors 96)
- Nsofor, Tony Emeka. Adventure on the Niger. [University Publishing Company [196-?]. Scl. Onitsha (Nigeria) novels. BC5029.(UKL)
- Nwachukwu, Shakespeare C. N. The last days of Kwame Nkrumah (A drama). Onitsha: Nwachukwu Africana Books [1973]. 56 p. photos.(ANA)
- Nwachukwu, Shakespeare C. N. The latest hand book on modern riddles and jokes. Onitsha: Njoku Africana Books [1972]. 37 p. illus.(ANA)
- Nwachukwu, Shakespeare C. N. The tragedy of civilian major. Onitsha: Nwachukwu Africana Books [1971]. 68 p.(ANA)
- Nwankwo, Raphael D.A. Bitterness of politics and Awolowo's last appeal, The. A. Onwudiwe [1964?]. Scl. Onitsha (Nigeria) novels. BC5032.(UKL)
- Nwankwo, Mazi Raphael D. A. The bitterness of politics and Awolowo's last appeal. Onitsha: A. Onwudiwe & sons [1971]. 107 p.(ANA)
- Nwosu, Cletus Gibson Miss Cordelia in the romance of destiny: the most sensational love intricacy that has ever happened in West Africa. Port Harcourt, printed by Eastern Nigeria Guardian and obtainable from Vincent Okeanu c/o Eastern Bookshop and Unity Bookshop, [1960]. C3556.(UKL)
- Obiaga, C.C. Boys and Girls of nowadays. (Jerry and Obiageli in love). Onitsha, Nigeria, A. Onwudiwe, [ca. 1960?]. C3266.(UKL)
- Obioha, R. I. M. A book for Nigerian bachelors guide. Onitsha: Gebo & Bros. [1971]. 48 p.(ANA)
- Odili, Frank E. What is life? (A book of outstanding precaution with genuine facts intended for the course of true living, moral activity, and for self-utility love). And lovely read, in the advance of the book, the story of once rapacious Rufus who wanted whole of himself, and was later perished on the track. Onitsha, Nigeria, N. Njoku & Sons, 1961. C3316.(UKL)
- Ogali, Ogali A. Veronica my daughter (a drama). Onitsha, Appolos Brothers Press, [196-]. 2/6 edition. C3557.(UKL)
- Ogali, Ogali A. Veronica my daughter (a drama). Onitsha [Nigeria], Appolos Brothers Press [196-?]. Scl. Onitsha (Nigeria) novels. 4/6 edition BC5036.(UKL)
- Ogali, Ogali A. Veronica my daughter. Onitsha: Appolos Bros. [1971]. 40 p. (Jahn 459)
- Ogali, Ogali A. Mr. Rabbit is dead (a drama). Onitsha: Appolos Bros., n.d. 40 p. (Jahn 463)
- Ogali, Ogali A. Okeke the magician. Onitsha: Appolos Bros., n.d. 39 p. (Jahn 459)
- Ohaejesi, Michael Chidi. How to write love letters and win girls love. 95 love letters and how to compose them. By M. Chidi Ohaejesi. Onitsha, Nigeria, M.C. Ohaejesi and Brothers, [ca. 1962?]. C3279.(UKL)
- Ohaejesi, Michael N. Sweetness and kingdom of love, The. A most exciting exposition of life and general love. Without love what is life? Onitsha, Nigeria, Michael Ohaejesi & Brothers, [ca. 1962?]. C3278.(UKL)
- Okafo, Motulumanya J. Struggle for money. [Onitsha, Nigeria, ca. 1960?]. C3310.(UKL)
- Okeke, Alex. Obiorah I'll rather break my sword and die (a drama). For schools and colleges. An unforgettable show ever shown in West Africa (Jotsman 911). Onitsha, [Nigeria, Highbred Maxwell, ca. 1962?]. C3321.(UKL)
- Okeke, Alex Obiorah. I'll rather break my sword and die. Onitsha: Highbred Maxwell [1971]. 72 p. illus. (Lindfors 116)
- Okogie, M.O. Songs of Africa. Ilfracombe; Devon, Arthur H. Stockwell Ltd., [c.1961]. Poems, printed in England. C3325.(UKL)
- Okonkwo, Rufus. Game of love, The. A classical drama from West Africa. Onitsha, Nigeria, J.C. Brothers Bookshop, [1964?]. C3259.(UKL)
- Okonkwo, Rufus. Game of love, The. A classical drama from West Africa. Onitsha, Nigeria, J.C. Brothers Bookshop, [1964?]. Variant of C3259. C3259a.(UKL)
- Okonkwo, Rufus. How to make friends with girls. Onitsha, [Nigeria], J.C. Brothers Bookshop, [ca.1963]. C3262.(UKL)
- Okonkwo, Rufus. Never trust all that love you. Fourth edition, (enlarged). The world is so corrupt, that it has become difficult to trust all people. Onitsha, Nigeria, J.C. Brothers Bookshop, [1964?]. C3319.(UKL)
- Okonkwo, Rufus. Never trust all that love you. 6th ed. Enlarged by J. Abiakam. Onitsha: J. C. Brothers [1971]. 52 p. (Jahn 483)

- Olisah, Sunday Okenwa. About husband and wife who hate themselves. Onitsha, Highbred Maxwell Students Own Bookshop, [196-?]. 3/- edition. Printed by Eastern Niger Printing Press. C3560.(UKL)
- Olisah, Sunday Okenwa. About the husband and wife who hate themselves. Onitsha: Highbred Maxwell [1971]. 55 p. (Lindfors 127)
- Olisah, Sunday Okenwa. How Lumumba suffered in life and died in Katanga. [Onitsha, Nigeria, obtainable from Mrs. P.E. Inaigwe, ca. 1961]. C3301.(UKL)
- Olisah, Sunday Okenwa. How to live bachelor's life and girl's life without much mistakes. By the strong man of the pen. [Onitsha, Nigeria, Okenwa Publications, ca. 1962]. C3261.(UKL)
- Olisah, Sunday Okenwa. How to live better life and help yourself. [Onitsha, Nigeria, Okenwa Publications, ca. 1963?]. C3313.(UKL)
- Olisah, Sunday Okenwa. Ibo native law and custom, The. Onitsha, Mr. Okenwa Publications, printed by New Era Press, 1963. Omenalarism series. 3/- edition. C3561.(UKL)
- Olisah, Sunday Okenwa. Life turns man up and down. Money and girls turn man up and down. [Onitsha, Nigeria, Njoku & Sons, 1964?]. C3309.(UKL)
- Olisah, Sunday Okenwa. Many things you must know about Ogbuefi Azikiwe and republican Nigeria. [Onitsha, Nigeria, Njoku & Sons, 1963?]. C3306.(UKL)
- Olisah, Sunday Okenwa. Money hard but some women don't know. By "Strong man of the pen." Onitsha, published by Madam Chinwe Akaosa and printed by New Era Press, [196-]. 2/6 edition. C3562.(UKL)
- Olisah, Sunday Okenwa. Money hard to get but easy to spend. Onitsha, Nigeria, J.O. Nnadozie, [1965?]. C3311.(UKL)
- Olisah, Sunday Okenwa. Money hard to get but easy to spend. Onitsha: J. C. Brothers [1971]. 56 p.(ANA)
- Olisah, Sunday Okenwa. No condition is permanent. Revised and enlarged by the Master of Life. Fegge-Onitsha, Njoku & Sons Bookshop, [196-?]. 2/6 edition. Printed by Chinyelu Printing Press. C3563.(UKL)
- Olisah, Sunday Okenwa. Statements of Hitler before the world war, The. (Drama). His last words and disappearance. Onitsha, Nigeria, [Okenwa Publications, ca. 1963?]. C3305.(UKL)
- Olisah, Sunday Okenwa. Trust no-body in time because human being is trickish (Human being is deep, difficult to know and full of disappointments). By the Strong Man of the Pen. Fegge-Onitsha, published by Prince Madumelu and printed by New Era Printers, [196-]. 3/6 edition. C3564.(UKL)
- Olisah, Sunday Okenwa. Way to get money: The best wonderful book for money mongers, The. By Master of Life. [Onitsha, Nigeria, Okenwa Publications, ca. 1962?]. C3308.(UKL)
- Olisah, Sunday Okenwa. The life in the prison yard: "It is a hard life." The prisoner Mr. Okorinta who escaped from the White College tells the story. Onitsha: General Printing Press [1971]. 19 p. (Lindfors 132)
- Olisah, Sunday Okenwa. Money palaver. Onitsha: Highbred Maxwell, n.d. 22 p. (Lindfors 134)
- Onwudiegwu, J. Kendys. The miracles of love. Onitsha: Gebo & Bros. (1971). 70 p.(ANA)
- Onwuka, Wilfred. How to study and write good letters, applications, compositions, telegrams, agreements, better sentences, important letters, speaking in public and teach yourself good English. [Onitsha, Nigeria, Gebo Brothers [and] Students' Own Bookshop, 1964?]. C3292.(UKL)
- Onwuka, Wilfred Izeji. Life history and last journey of President John Kennedy, The. Onitsha, Gebo and Brothers Students' Own Bookshop, [196-]. 3/6 edition. Printed by All Star Printers. C3558.(UKL)
- Onwuka, Wilfred Izeji. Life story and death of John Kennedy. Fegge-Onitsha, J.C. Brothers Bookshop, [196-]. 3/6 edition. Printed by Popular Printing Press. C3559.(UKL)
- Onwuka, Wilfred. The life story and death of John Kennedy. Onitsha: J. C. Brothers [1971]. 52 p. illus. (Lindfors 141)
- Onwuka, Wilfred. Selected speeches of Odumegwu Ojukwu, General Gowon, Ukpabi Asika . . . Onitsha: N. O. Njoku [1972]. 53 p.(ANA)
- Onwuka, Wilfred. The way to write love letters and make good friendship with girls. Onitsha: Gebo & Bros. [1972]. 47 p.(ANA)
- Onyekwelu, Chidi. The invincible four rangers. Aba: Africana Education Publishers [1971]. 94 p. illus.(ANA)
- Rajih, S. A. The complete story of Nigeria civil war for unity (1966-70) and current affairs. Onitsha [1971]. 56 p.(ANA)
- Raphael, Raja. How to start life and end it well. [Onitsha, Nigeria, Gebo Brothers, 1964?]. C3312.(UKL)
- Raphael, Raja. Right way to approach ladies and get them in love, The. [Onitsha, Nigeria, Appolos Bros Press, 196-?]. Scl. Onitsha (Nigeria) novels. BC5028.(UKL)
- Raphael, Raja. The right way to approach ladies and get them in love. Onitsha: Appolos Bros. [1971]. 52 p. (Lindfors 149)
- Richman, C. Ramblers riddles and jokes. Onitsha: Chima Richman Amadi [1971]. 40 p.(ANA)
- Speedy Eric. Art of love in real sense, The. Onitsha, Nigeria, A. Onwudiwe & Sons, [ca. 1962?]. C3281.(UKL)
- Speedy Eric. How to write love letters, toasts and business letters. Onitsha, Nigeria, A. Onwudiwe & Sons, [1962?]. C3289.(UKL)

- Speedy Eric. How to write successful love letters. Onitsha, Nigeria, A. Onwudiwe & Sons, [1962?]. C3290.(UKL)
- Speedy Eric. Mabel the sweet honey that poured away. Onitsha, obtainable from A. Onwudiwe & Sons and printed by Trinity Printing Press, [196-?]. 3/6 edition. C3565.(UKL)
- Stephen, Felix N. Be careful! Salutation is not love. Onitsha, Njoku & Sons Bookshop, [196-]. 2/6 edition. Printed by H.R.P.P. C3567.(UKL)
- Stephen, Felix N. Beautiful Maria in the act of true love. Onitsha, obtainable from Michael Allan Ohaejesi and printed by All Star Printing Press, [196-]. 2/6 edition. C3566.(UKL)
- Stephen, Felix N. Experience in life, is key to success. Compiled by Felix N. Stephen. Onitsha, [Nigeria], J.O. Nnadozie & Bros, [ca. 1962?]. C3317.(UKL)
- Stephen, Felix N. How to get a lady in love. Onitsha, Nigeria, Njoku & Sons, [ca. 1960?]. C3270.(UKL)
- Stephen, Felix N. & Co. How to get a lady in love. Onitsha: Survival Bookshop [1971]. 60 p. (Lindfors 164)
- Stephen, Felix N. How to play love. Stephen's drama series. Onitsha, Nigeria, Njoku & Sons, [ca. 1962?]. C3275.(UKL)
- Stephen, Felix N. How Tshombe and Mobutu regretted after the death of Mr. Lumumba. From Stephen's Drama Series. Onitsha, [Nigeria], Njoku & Sons Bookshop, [ca. 1961?]. C3303.(UKL)
- Stephen, Felix N. Lack of money is not lack of sense. Compiled by F.N. Stephen. Onitsha, [Nigeria], Chiyelu Printing Press, [ca. 1962?]. C3322.(UKL)
- Stephen, Felix N. Life story of boys and girls, The. Onitsha, [Nigeria], Chinyelu Printing Press, [ca. 1962?] C3314.(UKL)
- Stephen, Felix N. Life story of boys and girls, The. Onitsha, [Nigeria], Chinyelu Printing Press, [ca. 1962?]. Variant of C3314. C3314a.(UKL)
- Stephen, Felix N. Trials and death of Lumumba. Onitsha, [Nigeria], Michael Allan Ohaejesi, [ca.1961?]. C3304.(UKL)
- Ude, A.O. Nigerian bachelor's guide. "A book every man and woman should read before and after marriage". Onitsha, Nigeria, Ude's Publishing Company, [1963?]. C3271.(UKL)
- Ukans, M. O. The life and works of Nigerian great leaders and new Nigerian current affairs, questions and answers. Onitsha: Gebo & Bros. [1971]. 48 p.(ANA)
- Umeasiegbu, Ahanotu J. Ideal friendship between boys and girls thriles (sic) and romance; applied love letters. Onitsha: Udoji & Bros. [1971]. 63 p.(ANA)
- Umunnah, Cyril. They died in the game of love. Onitsha, Nigeria, Njoku & Sons, [ca. 1960]. C3264.(UKL)

Umunnah, Cyril. *The Miracles of Love*. (UKL)

- Eric Speedy *The Art of Love in the Red Sea*. (UKL)
- Iguh, T. O. (Year Unstated). *The Sorrows of Love*. Onitsha: A. Onduwdiwe and Sons. (UKL)
- Nzeako, Tagbo J. U. *Rose Darling in the Garden of Love*. (UKL)
- Ohaejesi, M. C. *How to Write Love Letter*. (UKL)
- Okonkwo, R. *How to Make Friends with Girls*. (UKL)
- Stephen, F. N. *A Journey into Love*. (UKL)
- Stephen, F. N. *The Temple of Love*. (UKL)
- Stephen, F. N. *Hoe to Make Love*. (UKL)
- Stephen, F. N. *The School of Love and How to Attend It*. (UKL)
- Stephen, F. N. *How to Play Love*. (UKL)
- Stephen, F. N. *How to Get a Lady in Love*. (UKL)

Other writers whose titles are not mentioned:

Nathan Njoku, J. A. Okeke Anyiche, A. O. Ude, Okenwa Olisa, Raphael I. M. Obioha, Udegbonem Anya, P. P. Wosuagwu. (UKL)

- The Way to Success in Life* (UKL)
- Win Girls' Love* (UKL)
- 95 Love Letters and How to Compose Them* (UKL)
- Miss Rosy in the Romance to True Love* (UKL)
- How Lumumba Suffered in Life and Died in Katanga* (UKL)
- The Struggles and Trial of Tom Kenyatta* (UKL)
- Zik in the Battle for Freedom* (UKL)
- The Life History and Last Journey of President John Kennedy* (UKL)

- Egemonye, J. N. C. *Disaster in the Realms of Love*. (SOS)
Ekweni, Cletus G. *Miss Cordelia in the Romance of Destiny*. (SOS)
Ekweni, Cyprian. *Ikolo the Wrestler and Other Igbo Tales*. (SOS)
Ezinmora, Justine. *The Lady that Forced me to be Romantic*. (SOS)
Iguh, Thomas Orlando. *The Price of Love*. (SOS)
Maxwell, Highbred. *Our Modern Love Letters*. (SOS)
Maxwell Highbred. *Public Opinion on Lovers*. (SOS)
Moneyhard, C.N.O. *Why Harlots Hate Married Men and Love Bachelors*. (SOS)
Ogali A. Ogali. *Veronica Makes Up her Mind*. (SOS)
Okonkwo, Rufus. *How to Write Good English Composition*. (SOS)
Okonkwo, Rufus. *How to Write Business Letters and Applications*. (SOS)
Okonkwo, Rufus. *How to Succeed in Life*. (SOS)
Okonkwo, Rufus. *How to Know Ibo, Hausa and Yoruba*. (SOS)
Okonkwo, Rufus. *Why Boys Never Trust Money Monger Girls*. (SOS)
Olisah, Sunday Okenwa. *Drunkards Believe Bar is Heaven*. (SOS)
Onwudiegwu, J. Kendys. *The Bitterness of Love*. (SOS)
Uba, E. *Romance in a Nutshell*. (SOS)