

International Journal of English
Literature and Culture

Volume 2, Issue 11

<http://www.academicresearchjournals.org/IJELC/Index.htm>

ABOUT IJELC

The International Journal of English Literature and Culture (IJELC) is published Monthly (one volume per Year) by Academic Research Journals.

International Journal of English Literature and Culture (IJELC) is an open access journal that publishes high-quality solicited and unsolicited articles, in English, in all areas of English Literature and Culture:

African literatures

Literature appreciation

Cultural studies

Literary styles

English linguistics

Literatures written in the English language,

English sociolinguistics.

All articles published in IJELC will be peer-reviewed.

Contact Us

Editorial Office: ijelc@academicresearchjournals.org

Help Desk: support@academicresearchjournals.org

Website: <http://www.academicresearchjournals.org/IJELC/Index.html>

Prospective authors should send their manuscript(s) to E-mail: ijelc@academicresearchjournals.org

Editor-In Chief

Dr. Ibrahim Ahmed Mohamed Salem
Quwayiyah College of Sciences &
Humanities- Shaqra University- KSA

Editorial Board Members

Dr. Amir El-Said Ebrahim Al-Azab
University of Dammam (KSA)
Egypt-Mansoura-Sherbin-Bossat
karim El-Deen Al-Wehda Al-Mojama'a
Translation Studies and Linguistics
(Pragmatics and Applied Linguistics)

Dr. Guillermo Aguirre Martínez
C/Orense, 18. 10º-10 C.P. 28020
Madrid Spain,
Ph.D in Intercultural and Literary Studies

Dr. Anastasia Stamou
Sociolinguistics and Discourse Analysis
University of Western Macedonia

Dr. Chew Fong Peng
Department of Language & Literacy, Faculty of Education,
University of Malaya, 50603 Kuala Lumpur, MALAYSIA.

Dr. Ahsan Rehman
International Islamic university
Islamabad Pakistan
Pakistan

Dr. Mojtaba Maghsoudi
Farhangian University
Iran

Dr. Tinni Dutta
Department of Psychology, Asutosh
College, Kolkata, India.

Dr. Rashad Mohammed Moqbel Al Areqi
Sana'a Community College, Sana'a, Yemen

Dr. Marcelo Gruman
Social Anthropology/Cultural Public Policies
National Foundation for the Arts/Ministry of Culture
Brazil

Dr. Miriam Puzzo
Master's program in Applied Linguistic, with emphasis on
the Portuguese language, mainly University of Taubaté
(UNITAU) Professor at the University of Taubate, linked
to in the following subjects: language, Brazilian
literature, journalism and advertising; member of the
research group, Bakhtinian Studies, headed by Prof. Dr.
Beth Brait(ANPOLL)
Brazil

Prof. Michael Miller
University of Arkansas
USA
Education

Dr. Mireku-Gyimah (Mrs.) Patricia Beatrice
University of Mines and Technology (UMaT)
CENCES, UMaT, P. O. Box 237, Tarkwa, GHANA
English: Language and Literature;
African Literature, African Oral Literature

Dr. Abhishek Tiwari
Techno Institute of Management Sciences
331, Near Indira Canal, Faizabad Road,
Lucknow - 227105
122/217 First Floor
Sant Nagar,Kanpur (UP)-208012

Prof. Dr. Milton Rosa
Universidade Federal de Ouro Preto (UFOP)

Dr. Mohammad Reza Iravani
Assistant Professor, Department of Social work
Islamic Azad University, Khomeinishahr branch,
Khomeinishahr, Isfahan, Iran.

International Journal of English Literature and Culture (IJELC)

Table of Content: December 2014; 2(11)

ARTICLES

Dr. R. Sheela Banu

Affection

Abstract FULL TEXT PDF 2(11): 265. DOI: 10.14662/IJELC2014.071 (December 2014)

Ade Adejumo

An exploration into the satiric and poetic imagination of Yoruba abuse

Abstract FULL TEXT PDF 2(11): 266-270. DOI: 10.14662/IJELC2014.072 (December 2014)

Dr. Dashrath Gatt

Gender-Divide and Feminine Subversion in Manjula Padmanabhan's Lights Out

Abstract FULL TEXT PDF 2(11): 271-276. DOI: 10.14662/IJELC2014.073 (December 2014)

Stephen O. Solanke, PhD.

EXPLORING AND BIBLIOGRAPHING THE NIGERIAN ONITSHA MARKET LITERATURE AS POPULAR FICTION

Abstract FULL TEXT PDF 2(11): 277-290. DOI: 10.14662/IJELC2014.075 (December 2014)

Affection

Dr. R. Sheela Banu

Asst Professor of English, Government Arts College, Salem-7, Tamil Nadu, India. Mobile: 094434 37094

Accepted 8 November 2014

This story compares parental love for their children and children's love for their parents. It concludes that parental love transcends children's love for their parents.

Keywords: joyous pride, fondly, wistfully, nonchalance, plain, surging temper, exploded

Cite This Article As: Banu RS (2014). Affection. Inter. J. Eng. Lit. Cult. 2(11): 265

Ashish had a refreshing shower and was busy getting ready to go to his office. He was a computer engineer ageing 26. As he put on his shirt, his mother's call chimed in his ears. "Ashish, have your breakfast". Ashish walked to the dining hall dreamily humming a pop tune. His father who was reading the newspaper glanced at his son. A ray of joyous pride was writ on his countenance. He was a retired bank manager. Ashish was his only son. Ashish folded his shirt sleeves, dragged a chair and settled down for his breakfast. The father and the son had a hearty chat as they savoured the jasmine soft steaming *idly** and *pongal**.

In the middle of their conversation, Ashish's father espied a parrot peering through the window. Fondly offering some scraps of fruits to the tiny bird, the father said to Ashish, "What's that?" With apparent nonchalance, Ashish casually replied, "It's a parrot". Once again, the father wistfully repeated his question and the son said in a plain, clear voice that it was a parrot. The third time, the father pointed his finger at the bird and silently questioned what it was. Ashish suppressed his surging temper and spoke in stiff politeness, "It's a parrot, dad". The next time when the father opened his mouth to repeat his question, Ashish exploded petulantly, "Don't you hear me. It's a parrot, parrot, parrot!"

*idly** - a savoury steamed cake made of rice and dal. It is a traditional breakfast in South Indian households.

*pongal**- a popular rice dish in South India

Mrs. Anjali stood watching the spectacle silently. Observing the serene face of her husband as well as the scornful expression of her son, she beckoned Ashish to her room. She rummaged her rusty trunk and took an old diary. Turning a few leaves, her thin fingers rested on a particular page. She handed the diary to her son and asked him to read the contents. Ashish found his father's handwriting on the yellowed paper. He went through it silently. "Today, I was playing with my darling child in the garden. A bright looking parrot perched on our young mango tree. Looking at the bird, my cutie lisped, "What's that?" "It's a parrot", I said. Again, my son said, "Daddy, what's that?" Delightfully, I replied, "It's a parrot, my child". Little Ashish kept on repeating his question a score of times. Without losing my temper, I patiently answered his query that it was a parrot.

Ashish stood apparently disturbed. Strange emotions welled up from the depth of his heart and tear drops rolled down on his rosy cheeks. Suddenly, he hated himself for his impervious behaviour. No sooner did he realize his brash impudence than he ran to his dad and fell at his feet. His father lifted him and held him in a tight embrace. Mrs. Anjali watched both of them with tear-filled eyes.

Review

An exploration into the satiric and poetic imagination of Yoruba abuse

Ade Adejumo

Department of general studies, Ladoké Akintola University of Technology, P.M.B. 4000, Ogbomoso, Oyo state, Nigeria.
E-mail: ahdey_j@yahoo.ie. Phone No: + 234-806-579-0329

Accepted 25 November 2014

This study examines the Yoruba above from the satiric and literary prism both as an instrument of social reform and personal reprimand in an indigenous community. The discourse taps from the resources of literary studies to evaluate the poetic qualities inherent in the imaginative deployment of imageries and related literary devices that are built into abusive pieces among the Yoruba people. Samples of abusive languages are obtained from daily exchanges among the Yoruba people and the record of Foyanmu Ogundare (a Yoruba oral poet in Ogbomoso) whose works are replete with examples of such satire driven abusive pieces. The study concludes that Yoruba abuse is a veritable weapon of social reform whose quality is enhanced by the imaginative use of language which qualifies this art as a specialized kind of oral poetry.

Key Words: Abuse, Satire, Social reform, Imaginative, literary devices.

Cite This Article As: Adejumo A (2014). An exploration into the satiric and poetic imagination of Yoruba abuse. *Inter. J. Eng. Lit. Cult.* 2(11): 266-270

INTRODUCTION

Abuse is a variant of language use whose province covers diverse situations of human interactions ranging from insulting quarrels, correction and reproach for misdeeds. For abuse to achieve maximum effects, it employ satiric reference to physical and behavioral blemishes through the instrumentality of carefully selected imageries and other literary devices thereby creating a special used of poetry in its own right. The present study examine the incidence of abuse among the Yoruba Poetic-Satiric parameters with the aim of foregrounding the creative prowlers that produce the abuse language of the Yoruba people.

SATIRE OF SATIRIC ART

Satires of satiric activities have both spiritual and ritual origins. They are spirituality motivated by man's sense of right and wrong with their consequences for both the individuals and the collective interest of the entire community. Among the Yoruba, various annual festivals of cleansing provide occasions for the society to express anger against individuals who have infringed on the community's code of conducts. It is within this context that such festivals as Gelede/efe, Oke ' badan, Edi, Opelu, Opee Pee and many other related festivals

derived their spiritual relevance as a means of ensuring healthy existence after the annual accumulation of burdens of sins. Indeed, as Dasylva (1996) puts it;

Most traditional African societies have, in acknowledgement of this fact, evolved some measures believed to be capable of ensuring their salvation and continued existence through seasonal ritualization of purification rites (8)

Essentially, it is a period when people take liberty to go round, as Dasylva (1996) observes, "proclaiming the crimes of identified criminals round the town to everybody's hearing" (10). In Olu Obafemi's (1981) view, during these festivals.

The traditional artist gets a day off seriousness and rationality to ridicule all forms of rules, individuals, high and low, gods and System. In the process, he points the way, most unobtrusively, to improvement 3 takes stocks of social ills and devious acts. (70)

Taiwo Olorunoba- Oju (1998) examining the nature of satire in the African traditional societies offers that;

In African communities, satirical abuse has been and is still Institutionalized (being quite prominent on the agenda of certain festival) as a means of exorcising the evil of vice (19).

Satire within this context is devoid of personal sentiment and thus is prevented from degenerating to the level of outright abuse. As piersen (1976) observes "the satire song carries the propriety of custom and good manners. Private slight are not allowed to fester "(66). Hence, in the satire art, the artist mediates between truly observable social misdemeanors which provide the raw materials for his enterprise and the need for the sustenance of the artist tradition of humor. Again, Obafemi (1984) is right when he describes the satirist as "a professional humorous entertainer who transforms the vicissitudes of life into laughter and fun "(71).

Donatu Nwoja, (1981) viewing satire from judicial perspective in the traditional African society offers,

Satire must... be seen as playing a role within the overall judicial System. Traditional society among which satire originated and found most violent and pervasive expressions had, for example, No prisons (230)

Hence, satire in the traditional society fills the judicial gap as we know it in the modern sense. Its methodology of ridiculing the victim through verbal assaults to the amusement of the others carries the sting of punishment

that a criminal will suffer in the modern prison.

Abuse, the focus of this paper, is personalized satiric banter between two individuals/parties whose social relationship has turned sour. Olorunoba- Oju (1998) sees it as "most direct form of satire-critical, unmitigated, non-euphemistic, non attenuated "(14)

It is a form of non-spiritual motivated satire which thrives on high humour specially propelled by the desire to hurt. As Olorunoba- Oju (1998) submits, "it is the most direct form of satire "(39).

This paper therefore examines the Yoruba abuse (eebu) through the prism of the satiric tradition with particular interest in the consideration of its artistic worth in terms of the selection and development imageries and other poetic devices specially aimed at achieving desire humorous and satiric effects. Specifically, such figure of speech as simile, metaphor, innuendoes, hyperbole and the use of phonaesthetic devices are examined in details. This effort demonstrates the veracity of Senanu and Vincent's (1980) claim,

When.. Traditional poems are subjected to literary analysis, it can be seen that they possess the same beauty of imagery and language, And the same devices that we are conscious of in written poetry and They embody profound ideas (9)

Samples of abuse for analysis are taken from foyanmu Ogundare's (1969) record in the which the art of abuse features prominently. However, other abuse samples are taken from day-to-day instances of abuse among the Yoruba people. Since the effort here is aimed at exploring and appreciating the poetic imagination in the Yoruba art of abuse, the approach in the next segment is thus decidedly literary. In this regard, we now examine those figures of speech identified above in some details vis-à-vis selected abuse pieces for proper analysis.

FIGURATIVE ELABORATION IN THE YORUBA ABUSE

SIMILE:

Simile provides the literary trick for calling up hidden images to carry out associative biddings. As Dasylva and Jegede (1997) put it, "it involves a physical or emotional similarity made between a given image and what is intended" (7). When simile is used in Yoruba abuse, it stretches, tickles and challenges the imagination through mere associative accuracy. In most cases, physical and observable attributes of the target of abuse are expressed in simileic form in Yoruba abuse. This type of abuse falls within the category that this writer prefers to call attributive inactive. In this case, the observable bodily

attribute (s) of the target is (are) brought into relief by likening such to objects or being which are known to possess, in super proportionate dimension, the target attributes (mostly tending towards the negative). This is demonstrated in the following:

Okuugbe
 Abi Kokon waju bi ako pepeye
 Abiwaju konko bi eni amala
 (Foyanmu Ogundare; 1969)
 Good-for-nothing,
 Whose fore-head is be knotted
 Like a drake's
 Fore-head hanging like amala bonus.

In this piece, the poet effectively paints the picture of a thoroughly disfigured individual by focusing attention on his facial features-which he likened to two objects. First, he is presented as a mal-formed ogre whose facial features are widely at variance with those of a normal human being. To start with, he looks like a duck, but not an ordinary duck, it is a worse specimen of the animal for that matter. The forehead is bristled like that of 'Ako pepeye', a drake with knotty facial configuration. The association operates at two cognitive levels. At the ordinary verbal level, it is a mere comment on the person's observable facial feature. It might therefore not provoke any sense of slight on the target or induced laughter in the audience. But the expression assumes pungent satiric edge a one is made to see the man (target of the abuse) going about with head bedecked with buds of bristles like a drake. The simile achieves both satiric (Ohumorus) and dehumanizing (abusive) effects.

The poet heightens the humorous effect through a careful selection of the "hard-working word", (Ogungbesan and Woolger, 1978:9) "Konko" to depict the target's fore-head which in this instance is also the laugh-line, while the suggestive of something extra (superfluous) which amala " (like amala bonus). Bonus is suggestive of something extra (superfluous) which obviously is unnecessary. Indeed, it is the fact of this extraneousness that imbues the fore-head with its hanging quality-the object of abusive derision.

METAPHOR

Metaphor, as Egulu (1977) observes "operates on the principle of equation" (21). It is a figure of speech in which an object is seen directly, in the light of the other for the purpose of clarity. It thrives on economy of words where all the encumbrances of indirection employed in simile are dispensed with. This is why Dasylva and Jegde (1997:7) see it as "compresses comparison. Instance of metaphoric expression abound in Yoruba abuse. Indeed,

it is discovered that all aspects of non-attributive, Yoruba abuse are expressed in metaphoric terms to concretise, the abstract ideas expressed in them as the following analysis reveals:

Apa, Amumi-murawe, Alainiyeninu
 Afonufora maabenikan mu
 Alo sokoto gbo tokun
 FOYANMU Ogundare (1969)
 Prodigal son, who drinks water with its leafy
 drops, a nit wit
 A thoroughly befuddled fool; resemble of nobody
 That wears out a trouser with its waist rope.

The above shows the poet as a master metaphorist who through stock piling of metaphor-based images holds the target up as a completely useless individual. The few words used here are deliberately compact and matter of fact to stretch imagination far beyond their (the word's) ordinary denotation. Apa (prodigal) here has an elastic semantic edge in the Yoruba abusive discourse. Its cline of semantic application includes carelessness, senselessness and, above all, uselessness. One is therefore not surprised at the images that are made to keep it company.

"Amumimurawe" speaks volumes about the target's stupidity and carelessness. To simply call him "apa" (prodigal) will not achieve the desired satiric end achieved by the qualification "Amumimurawe".

The clincher lies in the last line, "Alo sokoto gbo tokun-tukun". Sokoto is the Yoruba trouser at the waist with a rope, itself made of same material as the actual trouser. The rope is normally made more resilient to outlast the trouser. But in case, the individual, a prodigal son, wears out the trouser with the rope in spite of its (the rope's) resilience. This is the punch-line of the entire piece. In the above, 'apa', the basis of the abuse which is abstract is made to assume concreteness to an otherwise non-concrete referent. Such instances abound in Yoruba abuse as we have in "Olosi", "Okuugbe", "Oloriburuku", to mention but a few.

INNUENDOES

This is the arts of indirection. As practiced in most satiric traditions, indirect expression save the performer the ordeal of having to mention names directly. It also gives the satiric piece the advantage of universality of application. In Yoruba abuse, indirection thrives mainly among co-wives in a polygamous set up. Here, the verbal gladiators invents other names to replace real names of the abuse target without the message being lost on the receiver who instantly takes up the challenge by firing equally blistering response also tiny masked by the performer's avoidance of direct name-calling:

Otutu yi mu
 Otutu yi po
 Ore mi fete bo mi
 Otutu yi po
 This cold is severe
 This cold is intense
 My friend covers me with your lips
 This cold is intense

Obviously, the performer here avoids mentioning any specific name to guard against being called the aggressor who provoked the other party into a quarrel. Its universality of application rests on the option, 'My friend' and not the co-wife who is the real object of the satiric attack in this instance. The biting edge of the song is hidden under the performer's exploitation of normal social ties among friends. It is normal to seek a friend's help during periods of need especially when such friend needs has the wherewithal to render such. The problem here is that of "killing cold" for which the friend needs covering. The impossibility of the demand lies in the deliberately absurd request. This leads to the discovery of the fact that the "friend" in question has abnormally long and possibly thick lips being satirized indirectly. As mentioned earlier, when the other responds, her response is also couched in innuendoes and so satiric/abuse 'contest' progresses as we have in the following response;

Bi e ba n wole e mase gbená
 Bi e ba n bolokunkun emase gbatupa
 Ore mi nbe lodede to tanna eyin

When entering the house, bear no light,
 When passing through the dark, do not carry a lamp,
 My friend is at the passage, with illuminating teeth

In response, the co-participant (wife) takes up the challenge by referring to the other persons blemish (obviously, dentistry abnormality which makes it impossible for the other to cover the teeth properly with her lips). She in response not only avoided mentioning the other person's name, she also took up the "benevolent" theme on which the first attack was based.

ONOMATOPOEIA

Onomatopoeia is a poetic device through which meanings are associated with sound. Osundare (1991) acknowledges the importance of onomatopoeia in Yoruba language when he attest that, "one of the most salient features of Yoruba is the fusion of sound and meaning" (66). Related to this is the preponderance of phonaesthetic ornamentation made possible through the Yoruba 8th alphabet; 'gb' to "suggest size" (Osundare,

1991; 67). It therefore features very prominently in Yoruba speech acts especially in its poetic art. The Yoruba abuse exploits this phonaesthetic device mainly to comment on size abnormality of body parts. It does so by exploiting the reduplicative linguistic resource for exaggerative and satiric effects. This is amply demonstrated in the following example:

Konga - big, owlsh, as in "konga-konga oju"; owlsh eyes.

Gbengbe - heavy, mountainous as in "gbengbe-gbengbe aya" mountainous chest

Gbongbon - heavy, burdensome as in gbongbon-gbongbon enu ; burdensome mouth. The words, 'konga', gbengbe and gbongbon suggest various shades of abnormal proportions. The abnormality is reinforced by the reduplication employed in actual abusive pieces. Note also the deliberate tonal variation which gives the abuses enhanced rhythmical effect. The above onomatopoeia reveals the following constant rhythmical pattern. The above onomatopoeia reveals the following constant rhythmical pattern:

LLL HHH
 LLL HHH
 LLL HHH

Other forms of onomatopoeia reveal the same poetic pattern, though, the use of 'gb' is absent.

The following examples clearly demonstrate the point;

Palaba - flat unshapely as in "palabapalaba ese" unshapely (flat) feet.

Booli - elongated, protruding as in "booli-booli enu" (protruding) mouth

Kolobo - thickly, unwieldy, as in "kolobo-kolobo etc" abnormally thick (unwieldy) lip.

However, there are other onomatopoeia-based abuses in Yoruba which do not take the reduction pattern as shown above. Again, some examples will suffice here;

"elenu suin bii enfunso" – one with a twisty-hiss (full) mouthy like squeezing water out of wet cloth.

When water is being squeezed out of wet cloths, it produced a hissing sound and this is complimented by the squeezed shape assumed by the cloth there-after. Hence we, we have and exploitation of both visual and sound images here to comment on, the observable abnormality of the target's mouth. Such instances of sound manipulation abound in Yoruba abuse.

HYPERBOLE

In many instances, the Yoruba abuse tends to be

exaggerative. Exaggeration being a poetic tool for foregrounding helps in holding up an aspect of a discourse for attention. In the Yoruba satiric tradition, the object of abuse is deliberately over-blown to comical proportion through sheer over-description for satiric effect. The following example attests to this;

Obun
Ajimaaboju, aromilodomaasamra
Ipin nbe loju, lala nbe lenu
Ikun nbe nimu oloro bi okunrun-agbo
Eepa imi ati 'to nbe leyin ese
Ogundare foyanmu (1969)

The dirty
He who-wakes up without washing his face, ever
Refusing the opportunity of a bath
Ipin adorns his eyes, salivary splash fringes his mouth
Mucus floods his nose like a sick ram
Traces of faeces and urine decorate his calves

In the above, the poet employs the panegyric poetic mode- albeit negatively- to describe the in the above, the poet employs the panegyric poetic mode- albeit negatively- to describe the object of his abuse. The person's dirtiness is over-blown to almost unbelievable proportion. Through stock-piling of images, he succeeds in portraying the individual as a truly abhorable being indeed, dirtiness personified! All the references above are observable qualities of a dirty person which are visually verifiable. He goes further to appeal to the hearers' olfactory sense with the addition of:

Irun Abiya re run j'egbo lo
Bi obun ba nba o soro lowo
Bi ile-igbe l'enu re nrun

His armpit hairs produce odour worse than a sore
When the dirty converses with you
The mouth smells like a lavatory.

While "dirty armpit" and "smelling mouth" are common denominators of dirtiness, the performer succeeds in foregrounding these through successful use of hyperbole descriptions by comparing them to "festering sore" and "lavatory" respectively. Ordinarily, egbo (sore) and 'ile-igbonse' (lavatory) evoke a feeling of nausea in any conscious individual, but to think of someone going about with these characteristics really stretches one's imagination beyond description

CONCLUSION

So far, it has been demonstrated that abuse takes place where human interaction has gone sore. It can be between peers at diverse settings like motor parks, market places, and other related places. Abuse, when employed, is used to correct, offend, express anger, and comment on other misdemeanors. It is a form of satiric art that employs various poetic resources common to other forms of written poetry to hurt and ridicule.

The thin line demarcation that exists between pure traditional satire and the Yoruba abuse is that while the former takes place on a large social scale and so employs communal approbation, the latter is individualized as it is employed to settle personal grudges and misunderstandings. However, it reveals ample doses of satiric actions and humorous statements that challenge the imagination.

REFERENCES

- Dasilva AO, Jegede OB (1997). Poetry in English Ibadan, Sam Bookman Educational and Communication services.
- Dasilva AO (1996). Understanding Wole Soyinka. Death and the King's Horseman, Ibadan Sam Bookman Educational and Communication Services.
- Egulu RN (1977). The study of Poetry, Ibadan; Oxford University Press.
- Donatu N (1981) "The IGBO Poet and Satire" in Uchegbulam N. Et al (eds) Oral Poetry in Nigeria (Lagos Federal Ministry of social development, Youth, Sports and Culture).
- Obafemi O (1981). "Theatre of farce; the Yeye Tradition in Moses Olaiya Plays" in ODU A Journal of West African Studies No. 26, Ile-ife: University of Ife press.
- Ogungbesan K, Woolger D eds. (1978). Images and Impressions, London, Oxford University Press.
- Oloruntoba-oju T (1998) "Towards a Semiosis of Invective" in Ilorin Journal of language And Literature No. 3 Ilorin, Department of modern European language, University of Ilorin
- Oloruntoba-Oju T (1998). "Satire in Soyinka" in GEJE, Ogun studies in English vol.3
- Osundare N (1991) "poem for sale; Stylistic features of Yoruba Ipolowo Poetry" in African Notes vol. 15, nos. 1&2
- Piersen WD (1976). "Putting' down Ole Massa: African Satire in the New World" in Research in African Literature on vol. 7, No.2.
- Senanu KE, Vincent T Eds. (1980). Selection of African Poetry, London: Longmann Group Ltd

Review

Gender-Divide and Feminine Subversion in Manjula Padmanabhan's *Lights Out*

Dr. Dashrath Gatt

Asstt. Professor of English, Govt. College, Bhattu Kalan, (Fatehabad) Haryana.

Email: dashrathgatt@gmail.com

Accepted 10 December 2014

The position of woman in this world has become focal point of discourse all across this world and this concern with the plight of woman finds manifestation in different art forms. The play *Lights Out* by Manjula Padmanabhan, centred round a rape incident, throws many probing questions regarding the forces governing the man-woman relationship and offers answers to these questions in its own way. The present paper is an attempt to analyze the man-woman relationship from the view point of a gender-identity and constant power struggle between the two important entities of society—man and woman where the former maneuvers to make the latter subservience to himself. The cultural, social inheritance of dominance by man across the time line offers him exclusive authority to silence any voice from woman that asserts or protests against him, and this results in disintegration or subversion of woman.

Key words: Manjula Padmanabhan, *Lights Out*, disintegration, patriarchal, subservient

Cite This Article As: Gatt D (2014). Gender-Divide and Feminine Subversion in Manjula Padmanabhan's *Lights Out*. Inter. J. Eng. Lit. Cult. 2(11): 271-276

INTRODUCTION

Human beings are the sum total of the experiences they have in their life, because their sensibilities are developed and shaped by what the individuals come across, observe, feel and think about the things happening around their life. So, it is but natural for an artist to express his own perception of life in its varied colours through his art. Theatre is one of the most powerful yet very subtle forms to express, to communicate the incommunicable with audience; it is closest to the human being because no other form brings the individual so close to his interior self, asking questions about his own existence vis-à-vis his milieu. As life becomes meaningful only in its societal form, what its

members—male and female—do in their life will invite responses and reactions from their surroundings. Now-a-day we live in a time where one of the most important aspects of any discourse is the relationship between the two inseparable entities of the social structure—man and woman. There is a growing demand for looking at man-woman relationship from an objective, rather hitherto neglected, feminine point of view.

Lights Out by Manjula Padmanabhan asks for attention to the plight of women in this world in general, and in India in particular because they become victims of maneuvers of male in an attempt to slight and subvert them. The play with a clear stamp of gender-division

makes a very powerful plea for understanding the feminine sensibilities in a world which hardly allows woman to be independent, strong, organized and focused.

In *Lights Out* Manjula Padmanabhan presents a world where the females have no identity, no voice and no standing of their own; they have to plead before men for consideration of their concerns, for their rightful existence, and this leads to discrimination against them in all walks of life. The play is based on a real life incident of rape of a woman in open during night in 80's in the Mumbai suburb. The playwright segregates all her characters into two different sections on the basis of their gender and their perception of the rape incident, and shows how their responses to the horrific crime are affected by their gender identity. Man represents power, authority and sense of security in society as well as home, someone who can give or provide while woman is the receptor of all these. On account of her perennial subjugation and subordination to man in every walk of life, woman has been so conditioned socially as well as psychologically that she can not take any independent decision. For a woman the idea of sanctity of her body and soul, and her right over her body is deep-seated in her psyche while for man she is just a plaything, and that's why he never tries to look at the issues related to woman's dignity and rights from hers perspective. The conversation between husband Bhasker and his wife Leela who are later on joined by Bhasker's friend Mohan and the couple's neighbours Surinder and Naina, takes place in the backdrop of the crime committed by a group of offenders on a hapless woman every night under the street lights outside. From the very beginning, Leela a housewife appears very perturbed and disgusted over what happens outside their flat; she is almost hysterical as in her sub-consciousness she keeps on hearing the frightful voices of the victim when the latter is brutalized by the perpetrators of the crime or the horrible scenes of crime keep floating in front of her mental eyes. She wants her husband to act by calling the police or take some steps for stopping this dastardly act on a hapless woman. As this crime is committed continuously for many days at the much appointed time and in a similar fashion, Leela as the evening approaches becomes alarmingly upset and acutely nervous. But Bhasker appears to be least bothered about the fate of the victim—outside his flat (rape victim) as well as inside his flat (Leela). His weird logic for not calling up the police in the matter reveals his non-seriousness, a typical middle class matter-of-fact justification. Jayant Kripalani declares that the play is "a pure black comedy and is about how we all are in denial when incidents of violence on women occur around us. I can say that the audience will identify with the characters", (The Telegraph, July11, 2004) and here Bhasker and Mohan are found in a mood of denial in accepting the viewpoint of Leela and Naina.

The prevailing patriarchal system leaves no scope for a free thinking woman; man is not only her master in social, material spheres only; rather he controls the inner recesses of her mind. He decides what she should want, what she should feel and think; he wants to be loved and wants she must want this. This predominating practice of male chauvinism in this play, subverting the very psyche of the feminine world, reflects about the position of woman in society. The protagonist Bhasker along with his friend Mohan from beginning to the end seems uninvolved and inattentive to the concerns both of Leela as well as the assaulted woman. Bhasker advises Leela not to think about the shocking incident; instead he wants her to concentrate on her Yoga which will help her in overcoming her frightful obsession. The rationale behind this is that Leela should take this rape incident as casually or lightly as taken by Bhasker and Mohan. The difference in male-female approach further becomes evident when at the constant urges of Leela, Bhasker mollifies the former by saying that whatever is happening outside will not hurt her:

Leela: But I can hear them...

Bhasker: (*As if to a child*) But sounds can't hurt you...

Leela: Oh, but they do, those dirty, ugly sounds...

Bhasker: So shut your ears, see? Like this— (*Place his hands over her ears.*) There! Is that better? (114)

For Leela the body-violation is the most horrific crime with which no woman can come to terms with, while for men like Bhasker it is just an everyday incident, because man Manjula opines cannot identify with what happens inside the heart of a woman on issues related with the purity of body and soul. The main motive behind the adoption of indifferent attitude by Bhasker and Mohan in the play is to internalize the fear-psychosis in the minds of female characters Leela, Frieda and Naina and keep the position of male dominance status quo.

The play becomes a testimony to what Kate Millet underlines in her masterpiece *Sexual Politics*: "...woman's willing submission to man helps the former's own reduction and oppression. While speaking of Millet, Seldon argues: "...women as much as men perpetuate these attitudes, and the acting-out of these sex-roles in the unequal and repressive relations of domination and subordination is what Millet calls 'sexual politics'". (Seldon, 133) This point finds ample support in the views of Joan Riviere who observes the complicity of women in their own belittling: "Women adopt a public mask of 'womanliness' or 'femininity' in accordance with a male image of what a woman should be. Thus, they conform to the stereotypes of patriarchy." (Seldon, 141) Lack of assertiveness on account of cultural subjugation shows

Leela, Frieda and Naina complicit in their subdued roles as women. By accepting man as their saviour, they let themselves demeaned by the patronizing forces of males.

The play describes that only a woman can understand the pains and *angst* of another woman; the victim in the play is in no way related to Leela, still she feels some sort of connection, rather a relationship and a sense of belonging with the victim; she feels that it is not only the poor woman outside alone is being violated, rather she feels blows on her own body and soul but Bhasker, assuming a patronizing position, tries to soothe his wife with a casual comment: 'Calm down now, calm down. It's really not worth all this' (112) and this patronizing approach is aimed at vilifying the woman. The playwright being a woman feels affinity with all the women of the world and through Leela feels the trauma of the raped woman. The whole setting as well as the delineation of characters in the play underlines the insensitivity, brazenness and apathy of men towards women and one notices a perceptible animosity and incompatibility in their body of thoughts. For centuries or perhaps since her arrival in this world, woman has been searching for her space, for expression of her individual self but she is constantly and continuously denied this liberty by her counterpart. Socially, culturally and economically, she remains reduced in her size or stature, and her voice remains muzzled. In the traditional Indian homes man calls the shots while woman has to go by the dicta of their men-folk. A woman is very conscious of the integrity and chastity of her body, and her soul feels that her body belongs to her only and any act by man to take control of her body without the consent of her soul is a sin and hence unacceptable to her. This gender insensitivity and ennuï on the part of man vis-a-vis woman underlines the crux of the man-woman relationships.

Salil Tripathi, thinking about modern-day oppressed women, reminisces about the place of woman in Indian society in the past:

From the time of the ritual disrobing of Draupadi in Mahabharata, many men have participated in such public stripping of a woman, forming a tight circle around her, as they have cheered, jeered and leered. Most men who should have stepped in to stop have turned their eyes away, expressing their inability to do anything, leaving Draupadi to the mercy of divine powers. And all that Krishna can do is to keep adding yards to her never-ending sari, prolonging the humiliation. (Salil Tripathi, Jul 19, 2012).

And this continuous humiliation of woman acquires symbolic significance as she will continue to experience the patronizing attitude of man and live on his charity.

The position and identity of woman has cultural

connotations; their labeling as decent or indecent (whore) by man shows their marginalized position in the societal hierarchy. Instead of some concrete actions, meaningless chattering happens on the part of men in the play. First Bhasker and then his friend Mohan give strange arguments in not taking any step; they even don't stop short of assassinating the character of the victim by calling her 'whore, or using certain innuendos questioning the morals of woman. The absurdity and irrationality is at its highest when Bhasker and Mohan agree that only a dignified woman can be raped, implying that one who is being assaulted deserves to be assaulted. By comparing this despicable act with a religious ceremony, these morons and chicken hearted people cross all sense of civility and respect for women. As she has to earn her name and identity from man, she willingly accepts the place of subservience to her counterpart. Even the candor of talk tells the command of Bhasker and Mohan and later on Surinder in discussion over the issue of rescuing the woman from the culprits. The play abounds in instances to sweepingly silent the feminine voice, at times mockingly:

Bhasker: (*With an ironical smile.*) Someone told Leela that to watch a crime and do nothing is to be—what? Involved in it yourself?

Mohan: Huh! Ridiculous!

Bhasker: Just what I said. They are there and you are here. What's the connection!

Leela: Sushila said—if you can stop a crime, you must—or else you're helping it to happen...

Mohan: (*Snorts derisively.*) This Sushila sounds like an intellectual!

Bhasker: And she is!

Leela: No, she's not! She's my friend...

Bhasker: She's done her M.A. in political science.

Mohan: That proves it!

Leela: Not at all, she's very nice...

Mohan: These intellectuals always react like that, always confuse simple issues. After all, what's the harm in simply watching something? Even when there's an accident in the street, don't we all turn our heads to look? (*Lights Out, 120*)

In Derridean terms of binary oppositions between male and female and the presence of a centre between the two, it is the former which is vested with the authority and male controls the female and this, Simon de Beauvoir says, leads to all sorts of discrimination against woman, and *Lights Out* confirms this argument. The sketches of Frieda and Leela befit the mindsets of dominating males. Frieda's tense but ever complying, subdued and eager-obedient persona reveal her wretchedness, her willing submission before the clutches of males. While Leela voices her concerns, Frieda can only feel as she has

been reduced to the state of a robotic figure. Raman Seldon's quote of Beauvoir about the socially conditioned subordination of woman gives immense authority to man which the latter uses to further weaken the position of woman in his relations with her:

"When a woman tries to define herself, she starts by saying 'I am a woman': no man would do this. This fact reveals the basic asymmetry between the terms 'masculine' and 'feminine': man defines the human, not woman, in an imbalance which goes back to the Old Testament. Being dispersed among men, women have no separate history, no natural solidarity; nor have they combined as other oppressed groups have. Woman is riveted into a lop-sided relationship with man: he is the 'One', she the 'Other'. Man's dominance has secured an ideological climate of compliance; 'legislators, priests, philosophers, writers and scientists have striven to show that the subordinate position of woman is willed in heaven and advantageous on earth'..." (Seldon, 129-130)

Light and darkness become the powerful symbols in the play; one leading to another and there is constant interplay of their symbolic interpretations. The rape act with which Leela is mentally preoccupied happens during night representing darkness but the ghastly crime is performed under the street lights. This *dark* act under the lights describes the darkness of the man in this world; the perpetrators preference to commit the crime under the broad light-night instead of some dingy, shoddy place and the so-called *civilized* peoples' preference for candles despite the power supply at home speak of the utter lawlessness and apathy of middle class men towards the fate or well-being of the woman. Instead of the offenders, it is the *dignified* people who will to live in darkness. Even words like 'space', 'time' and 'sound' have symbolic significance; the crime is committed in a residential area every night. The playwright is seeking the answer to the questions (i) why the rapists choose the residential area for assaulting a woman in public and (ii) why the crime is committed every night at the appointed time. The answer to these questions will raise another question as who these enlightened people are and why they prefer darkness. By keeping the window shut one wants to avoid facing reality but the ticking of mental watch in Leela's sub-consciousness makes her hysterical at the approach of evening. She's never seen the crime but the nasty sounds by the criminals and the cries of the victim during assault make her understand the brutality of act and leave an unforgettable imprint on her mind whereas men's involvement in meaningless arguments becomes a ploy in their hands to thwart any attempt by woman to raise her head:

Leela: (*Struggling in his half-embrace.*) But their sounds come inside, inside my nice clean house, and I can't push them out! (*Stops struggling.*) If only they didn't make such a racket, I wouldn't mind so much! (*Pause during which Bhasker rocks her gently.*) Why do they have to do it here? Why can't they go somewhere else?

Bhasker: (*Taking a deep breath.*) Leela, the thing to do is not let them disturb you like this. Pretend they're not there...

Leela: But *how?* I can't *help* hearing them? They're so— so, loud! And rude! How can I make myself deaf just for them!

Bhasker: (*Lets go of her.*) But see— I'm not deaf and I'm not disturbed by them!

Leela: I don't understand how you do it— (*Lights Out, 114*)

The discussion implies that males wear pretensions while women don't. Bhasker's willingness to become a deaf when he should have been the most vigilant disappoints Leela. The words 'pretend' and 'deaf', beyond their literal meanings, assumes metaphoric associations where the control-button in the discourse rests with man. The play depicts the life of middle class families and brings to the fore the utter hollowness surrounding them; one finds continuous manifestations of the shallowness of ideas, pointless bantering and wrangling in the speeches of male personae. Despite high claims of modernity and equality for both sexes, gender divide still remains the talking point in the age-old parochial male-dominated Indian social system and this gets equal support from the so-called civilized men-folk dwelling in cities. Even in the metropolis like Mumbai women still have to seek their recognition from their men-folk and have to fall back on them for any sort of support they expect. Inside the house (Frieda, Leela) or outside (raped woman), they stand marginalized—emotionally and physically.

Even the discourse with regard to the rape incident involving various characters has the stamp of male-authority. Manjula sees that there is 'method in madness' in the meaningless excuses put forth by male characters in not taking any action; this way they destabilize the consciousness of woman and put them in their places with regard to their places vis-à-vis males. The use of bad sociological connotations or insinuations defiling the character of victim by male characters suggests the order of prevailing power equations in the Indian social set-up. No saner head in his senses can describe a rape as a 'ritual', 'a religious ceremony! Sacred rites!', 'the Cult of the Body-Builders' or 'heavenly' and the rapists as 'priests' or holy persons; but the playwright feels that this is a gambit used by these *civilized* and *decent* men to scuttle what the pleading women want:

Leela: So. We are listening to the sounds of a

woman being raped. Outside our window, under the lights.

Bhasker: Don't over-react, Leela, it's almost definitely an exorcism...

Naina: Three men, holding down one woman, with her legs pulled apart, while the fourth thrusts his— organ— into her! What would *you* call that— a poetry recitation?

Bhasker: But the beating, then? The brutality? If all that they wanted was a little sex, why would they go to the trouble of so much violence?

Naina: Most forms of rape, especially gang rape, are accompanied by extreme physical violence!

Mohan: But are all the rapists normally naked, like these people out there?

Bhasker: And do they usually perform under the lights, in front of an audience of decent people, respectable people?...

Naina: (*Disgusted*) What? What's left?

Bhasker: She could be a whore, you know! (*Lights Out*, 138-39)

The male-female discourse demonstrates the control of the former over the latter; content as well as style confirms the subservience of woman. The choice of words, sentence structure used by male characters, along with the tone and tenor smack of manliness, authority and power. Peter Barry while detailing such difference in the language used by man and woman, quotes of Virginia Woolf:

"...language used is gendered, so that when a woman turns to novel writing she finds that there is 'no common sentence ready for her use'. The great male novelists have written 'a natural prose, swift but not slovenly, expressive but not precious, taking their own tint without ceasing to be common property'... 'That's a man's sentence'." (Robert Con Davis, 121).

Male characters' choice of words and phrases with sexual overtones, without any inhibition, sounds very repulsive to women and arouses their abhorrence for such language but for men, it gives them voyeuristic pleasure; it is they who give labels to women—decent or whore—and sits on judgment with regard to the place of woman in society. The age-old tradition of referring woman as 'fair sex' or 'weaker sex' or 'better-half' in common parlance puts woman in a lower pedestal to man. Describing the difference in the language used by man and woman which becomes a tool in the hand of man for exerting influence on woman, Robin Lakoff believes that "women's language actually is inferior, since it contains patterns of 'weakness' and 'uncertainty', focuses on the 'trivial', the frivolous, the unserious, and stresses personal emotional responses. Male utterances,

she argues, is 'stronger' and should be adopted by women if they wish to achieve social equality with women." (Seldon, 131).

That's why, Leela despite being very much aware of the nature of the crime outside her house, can not utter the word 'rape' easily; she is on the brink of nervous breakdown when she has to finally utter that word, and that only to convince Bhaker and Mohan to take some action. Being extremely sensitive and emotional, woman is always lyrical and more so in issues related to her heart, like her rights over her body and soul. On the contrary, man is brutish and coarse and insensitive at times:

Bhasker: And there's so much blood!

Mohan; Oh yes! From being dragged about on that concrete, I suppose. Blood around the mouth as well— which explains the gurgling sound of the screaming.

Bhasker: Isn't it astounding that someone in such a condition has the energy left to scream?

Mohan: They say that people under a demon's power, even women, have the strength of three big men...

Bhasker: Funny, how it is most often women who become possessed...

(*Pause while screams intensely*)

Mohan: They are more susceptible...

Bhasker: The weaker sex, after all...(138)

What seems horrifying to woman appears pleasing to man and this divide in use of language asserts the supremacy of man over woman. Even a sentence argues Woolf has its gender which gets its sanction from the power-centred male. Barry's explanation attests this: "She [Woolf] quotes an example and says 'That is a man's sentence'. She doesn't make its qualities explicit, but the example seems to be characterized by carefully balanced and patterned rhetorical sequences. But 'it was a sentence unsuited for a woman's use...'". (Peter Barry, 121). The violence inflicted on woman involves not only physicality; even the use of language carries the expression of hostility and power, one complementing the other in over-powering and disintegrating the psyche of woman. The passive and inert victim is given body-blows as well as verbal volleys for extracting her complete submission. Masculinity crosses all barriers of social, cultural, economic and educational constrains as the males of all classes overtly or covertly come together to deny women their space and freedom, thus aptly reminiscing of what Simon de Beauvoir said in her *The Second Sex*: 'One is not born a woman; rather, one becomes a woman'. (301)

The identity or role that a woman gets is just a construct of social, cultural mores which have their sanction from the patriarchal society. The male gender is

always identified with power and authority while woman as someone who remains in awe of *his* lofty position. Helene Cixous' interpretation of presence/absence of phallus with man/woman correspondingly, puts man in a commanding position while woman remains subservient as she feels incapacitated on account of what she lacks in comparison to man:

"...she misses the great lack [phallus], so that without man she would be indefinite, indefinable, non-sexed, unable to recognize herself: outside the Symbolic. But fortunately there is man: he who comes...Prince Charming. And it's man who teaches woman (because man is always the Master as well), who teaches her to be aware of lack, to be aware of absence, aware of death. It's man who will finally order woman, "set her to rights," by teaching her that without man she could "misrecognize."(Helene, 46)

The bizarre rational given by the patriarchal forces in calling the rape-victim as 'filthy', 'whore' or 'indecent woman who can not be raped' reveal the hostility, disrespect and insolence of man towards woman, and this macho-cum-judgmental attitude adopted by men can be traced back to human history. While Leela's pleas fall on deaf ears of men at home, Frieda remains muted throughout the play. No doubt, Leela and Naina seem to be actively contributing in the action of the play; nonetheless, it is Frieda's presence and her actions and movements which arouse everybody's curiosity. Her quiet, ever complying persona becomes a symbol of the place of woman in society. She is at the beck and call of everyone but nobody gives a heed to what passes through her mind throughout the play. It is obvious that she must be aware of what other members of the family are aware of and are discussing about but she has learnt to remain silent and her silence speaks of the marginalization not only of herself alone but also of all womanhood who stand at a disadvantaged and subsidiary position in social hierarchy or rather their 'social castration' as referred by Sandra Gilbert and Susan Gubar.

CONCLUSION

The play makes it abundantly clear that gender-superiority/inferiority is very much ingrained in the consciousness of human being. Males on account of his edge over woman in social, cultural and biological realms enjoys the power equations in his favour and thus

controls both mind and body of woman, and in order to maintain the prevailing situation, he uses this superior, envious position to disintegrate and destabilize the rational thinking of woman. As she remains vulnerable to the guiles of man, this element of vulnerability results in her subversion, leading to her own complicity in the arrest of her independent thoughts. Man will never will to have woman as equal and will continue trying to overshadow her until or unless she tries to come out of *his* shadow by asserting her individuality, her identity independent of her men-folk. Leela's painful cries towards the end of the play affirm her submission and subversion to the wiles of the men-folk which the latter wanted: "I don't care what they do, or who they are, or what they are— I just want them far away, out of my hearing...out of my life..."(143)

The advantageous position of man in man-woman relationship vests with him unprecedented power and authority which he exercises to keep woman—physically as well as mentally—under his thumb. To keep the position in their favour or to maintain status quo in the factors governing the relationship, men confuse, baffle, ridicule and even unnerve the consciousness of woman, as this would serve their ulterior motive to remain at the helm of affairs.

REFERENCES

- Barry P (2002). *Beginning Theory: An Introduction to Literary and Cultural Theory*. New York: Manchester UP, 2002. 126.
- Beauvoir, Simone de (1973). *The Second Sex* (New York: Vintage Books, 1973).
- Davis RC (1989). *Contemporary Literary Criticism: Literary and Cultural Studies*. Helene Cixous: 'Castration or Decapitation?' (Longman: New York, 1989).
- Cixous H (1981). "Castration or Decapitation?" *Trans.Annette Kuhn. Signs*, Vol.7, No.1 (Autumn, 1981), 41-55.
<http://links.jstor.org/sici?sici=0097-9740%28198123%297%3A1%3C41%3ACOD%3E2.0.C0%3B2-N>
- Kripalani J (2004). "Lights out for black comedy", *The Telegraph*, July11, 2004
<http://jayantkriplani/telegraphindia.com/1040.711/asp/calcutta/story.3481807.asp>.
- Seldon Raman, et al. (2007). *A Reader's Guide to Contemporary Literary Theory* (Pearson Education: New Delhi, 2007).
- Tripathi Salil (2012). 'No country for women', *The Wall Street Journal*, Jul 19, 2012.
<http://www.livemint.com/Sectionpages/webcast.aspx?NavId=104>

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, Udegbonem 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, Onwudiwe, 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)
- Azubuikwe, 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-?]. Sci. 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. Igwebuikwe, [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)
- Ohaejeji, 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)

International Journal of English Literature and Culture

Related Journals Published by Academic Research Journals

International Journal of Economic and Business Management

International Journal of English Literature and Culture

International Journal of Academic Library and Information Science

*International Journal of Academic Research in Education and
Review*

Academic Research Journal of Biotechnology

Academic Research Journal of Agricultural Science and Research

Academic Research Journal of Psychology and Counselling

*Academic Research Journal of Biological Sciences and Medicinal
Plants*

Academic Research Journal of History and Culture

<http://www.academicresearchjournals.org/IJELC/Index.htm>