

A Critical Analysis of the Narrative Technique of Festus Iyayi's The Contract

Abdullahi Haruna (Ph.D)

*Department of Information Technology,
Modibbo Adama University of Technology, Yola-Nigeria*
harunaabdullahi481@gmail.com

Vivien M. Bello-Osagie (M.A)

*Department of English Language,
Modibbo Adama University of Technology, Yola*
moriatvbello@gmail.com

Abstract

There exists a symbiotic relationship between literature and the critical comments on it. Literature requires criticism for its growth and criticism requires a literary work upon which to validate its usefulness. The novel especially is meant to enlarge our understanding of life and deepen our knowledge of the social, political and historical issues of our societies. A novel is considered realistic if it deals with issues and modes of conduct applicable to human beings. The narrative technique therefore determines to a large extent, the success or otherwise of the novel. This article takes a critical analysis of the narrative technique of Festus Iyayi's *The Contract*. The paper focuses on the setting, plot and structure, point-of-view, characterization and diction to highlight their effectiveness or otherwise in underlining the themes of the novel. The article concludes with the identification of areas of strengths or weaknesses of the narrative technique.

Keywords: novel, characterization, Festus Iyayi, narrative techniques

Introduction

There exists a symbiotic relationship between literature and the critical comments on it. Literature requires criticism for its growth and criticism requires a literary work upon which to validate its usefulness (Wright 1973). The novel especially is meant to enlarge our understanding of life and deepen our knowledge of the social, political and historical issues of our societies (Palmer, 1986). The novelist should be able to present a fully realized body of life and create realistic characters and situations in the story if it should be considered as successful. A novel, according to Palmer (1986), is realistic

... if it deals with issues and modes of conduct applicable to human beings and if the author, by using certain techniques, convinces us that the world he has created is a world of ordinary human beings and ordinary human activity.

The narrative technique therefore determines to a large extent, the success or otherwise of the novel.

This article is a critical analysis of the narrative technique of Iyayi's *The Contract*. The article focuses on the setting, plot and structure, point-of-view, characterization and diction. It seeks to explain, evaluate and justify the significance of these literary devices to the overall thematic preoccupation of the novel. *The contract* x-rays corruption in Nigeria as perceived by the author. Through the awards of fraudulent contracts, Nigerian political and institutional leaders defraud public coffers and siphon the money abroad while social infrastructures collapse from neglect. The literary technique employed by the author in underscoring the theme is the subject matter of this analysis.

Setting

The setting of *The Contract* is Benin City, the present capital of Edo state of Nigeria. Recognizable streets and locations in the city feature prominently in the novel. The depiction of an easily identifiable setting makes the story more realistic to readers who are familiar with Nigeria and it saves them the labour of having to guess the society about which the story is told. But it also tends to particularize an otherwise universal social problem.

The problem of corruption could be considered a universal problem and not restricted to Nigeria. Perhaps if an obscure setting has been used like it is done in Achebe's *Anthills of the Savannah*, it could have given *The Contract* a more universal appearance. In Achebe's

Anthills of the Savannah, an obscure republic called Kangan is used as the setting of the novel. Benin City of Nigeria might have been used by the author of *The Contract* perhaps because it is where Iyayi lives and work and is therefore able to observe the situations depicted in the novel in real life.

Plot and Structure

Iyayi utilizes the linear plot structure with occasional flashbacks in *The Contract*. The use of linear plot structure makes it easier for readers of the novel to follow the story from one place to another without unnecessary digressions. The flashbacks chip in necessary information on the characters. We are thus able to follow Ogie Obala's progress from the day he returns from abroad to his death.

The use of linear plot structure has the additional advantage of allowing the reader to have a panoramic view of the story while the flashbacks link up the past to the present so that the reader would have comprehensive accounts of the events in the story. For instance, the whole of chapter two of *The Contract* is a flashback and this narrative technique enables the reader to have access to the discussion between the taxi driver and Ogie. It is through the flashback that readers of *The Contract* have access to information about the corrupt attitudes of the custom's men at the airport. The reader also knows about the greed of the ruling class and the squalid living conditions of the masses.

Because the State Administrator has reserved Celina Avenue, which is the shortest route to Ogie's house, for himself and his authorized personal staff, Ogie has to take another route to reach home. This episode of the story is significant in the following ways; it reveals the greed and selfishness of the ruling class and it equips Ogie Obala with firsthand information about the conditions of the masses. It places him in the position of deciding whether or not to utilize the education he has just acquired from abroad in solving his society's problems.

The streets of the slums where the poor live

...were littered with all kinds of refuse – corn leaves, plantain peelings, bottles, cans and sewage. Gigantic heaps of dirt were left at the roadsides. And then there was the sand – sand which was washed on to the roads from the sandy fronts of the houses, or deposited on the road by the house builders, sand which came from the open gutters that were they full of sand and refuse and dirt. Each squalid house vomited rubbish from its

entrance which then overflowed into the road. Everywhere there was dirt and filth and chaos (p.7).

Ogie is also exposed to the attitudes of the politicians, the police and the armed robbers through his interaction with the taxi driver.

Another significant use of a flashback is that which brings us to the meeting between Ogie and Uncle Suralo in chapter five. This meeting appears to be prearranged as a means of softening Ogie's resistance to his father's seemingly weak control. Knowing the rift between Ogie and his father, Uncle Suralo adopts a diplomatic approach to the matter. He chooses his words carefully in explaining to Ogie, what he considers the principles upon which the society operates. He says

...those principles were not laid down by either myself or yourself or your father. For example, your father attends a meeting and he is told by the administrator that a contract for one million naira or more should be awarded in a certain way. The administrator himself may have his orders from higher up. In that kind of situation, neither he nor you nor I can do anything (P.38-39).

Uncle Suralo's eloquence of speech seems to have achieved the desired objectives as Ogie is seen to be visibly confused about what to hold up as morally right. Noticing the impact of his indoctrination on Ogie, Uncle Suralo drives home his points with a psychological appeal:

And you will be happier if only you will learn to separate your dreams from what is real. Please do not go on having illusions! (p.39).

The use of this flashback provides the reader with the knowledge of the type of pressure to which Ogie is subjected so that the reader could assess Ogie's character and his subsequent actions objectively.

A ray of light is also shone on the character of chief Ewe Obala, Ogie's father, through the use of a flashback. In a moment of sober reflection, Chief Obala

...remembered that twenty years earlier, when he had entered the service, he too had been enthusiastic, anxious to work. He had sworn to be honest and reliable and to earn every kobo he was paid. But what happened? Everybody misinterpreted his readiness to work. His superiors suspected he was after their jobs. His own colleagues thought he was out to get nothing but promotion. His superiors frowned at anything he did, or said (p.121).

After suffering series of frustration and bitterness, Chief Ewe Obala had gradually succumbed to corruption.

On a general note, the use of linear plot structure with occasional flashback techniques have contributed in making the story realistic by providing causes and effects so that the reader does not find himself unnecessarily asking questions as regards to why the characters behave the way they do. The flashback technique especially, also provides the link between the past and the present.

Point-of-View

The second person omniscient point of view is employed by the author to tell the story of corruption in Nigeria. Through this process, the unnamed omniscient narrator takes the readers to the various places where the events of the story take place and to tell us about what every character does in relation to the story. In this way the reader is privileged to have a panoramic view of events.

The omniscient narrative proves useful to the development of the novel's thematic preoccupations as it enables the reader to objectively assess the actions or inactions of the individual characters. For instance, Chief Ewe Obala abuses his office by presiding over monumental looting of public funds but through the process of omniscient mind-penetration, we see him, in moments of sombre reflection, regretting his actions. Thus, the reader evaluates the circumstances that lead him to compromise his moral ethics. In this way, the narrator provides the reader with the required *cause and effect* of human actions.

Characterization

Iyayi has given us what appears to be a truthful depiction of life in Nigeria. He has created characters that have resemblances to real human beings with real human strengths and weaknesses. We shall examine the main characters in relation to their roles in the story to see whether or not Iyayi has given them the necessary character traits for developing the themes of the novel.

Ogie Obala is not cut out for responsible leadership. His weak moral disposition is a good pointer to that fact. From the beginning of the story, we appreciate his critical views on the naked display of corruption, bribery and nepotism in the society. He considered all those social behaviours to be negations of human values. This informs his initial objection to being appointed principal secretary in charge of special projects. But as the story progresses, we begin to witness a gradual diminution in his convictions. He appears to be too easily

persuaded by Mallam Mallam and Uncle Suralo to accept the post specially reserved for him through the act of nepotism.

Within three months and thirteen days of assumption of duty at the council, we begin to witness the corrosive effects of privilege on his social perception. He realizes that within this period, he has been able to acquire a car, an office of his own, a secretary “and an army of messengers and drivers” (p.34). He now begins to experience a new lifestyle and appreciates the “wisdom” of his father. It becomes obvious to the reader, right from then that the lure of the lucre is beginning to overwhelm Ogie’s sense of moral responsibility.

The impressive innovations he introduces in the city council could have restored our confidence in his service delivery if the petition episode does not pop up. The revelation by Ogie’s father that the state administrator has given his tacit approval of the corruption going on in the council should have galvanized Ogie into taking a definite stand on whether to remain in the system or not. But then we see him torn between his moral conviction and the comforts his office offers him.

The final test of his moral strength comes when Eunice Agbon, Chief Ekata’s public relations officer, visits him in the office. If Ogie had all along been putting on a smokescreen behind which to hide his true character, here comes the moment of truth: for the moment he sets eyes on her, all his moral idealism dissolves away. From then, all we hear from him is: “I am the percentage with the conscience, the corruption with the human face” (p.80). His sexual weakness leaves no doubt in the mind of the reader that Ogie is not cut out for good leadership. Iyayi may have given Ogie this character trait to illustrate the concept of choosing a side in the struggle for social emancipation; and choosing a side means taking one side and forfeiting the other. Ogie finds it difficult to take a side. He insists on being a bribe collector and “a corruption with a human face”. Whatever that means in political philosophy, Ogie never tells us. We can only infer the meaning of his socio-political concept from the vehement position he takes on how he intends to utilize his share of the stolen public money. While his father wants all the money taken out to Switzerland, Ogie prefers to invest it in local businesses.

In his interview with Taiwo, (2004), Iyayi has this to say about corruption.

My way of looking at the problem of corruption is simple; either the stolen money is spent in the country or taken abroad, the money remains stolen. Should we justify stealing because you want to invest the stolen money in the country? (Taiwo, (2004:2).

Iyayi has provided us with his personal assessment of individuals like Ogie Obala and many other corrupt Nigerians who may want us to believe that they are being charitable and champions of local industries by investing their stolen money in the same country from where the money had been stolen. In the name of setting up businesses or creating employment opportunities, they deceive the unsuspecting masses who turn thieves into messiahs. We are therefore spared the need to sympathize with Ogie when he is gunned down by his father.

Chief Eweh Obala, Ogie's father, is another interesting character in the novel. He is more or less like his son; divided between moral uprightness and the comforts derived from corrupt acquisitions. Chief Ewe Obala had wanted to live a decent life free from corruption. But like his son, he lacks the necessary moral strength for upholding that belief. We have earlier seen through a flashback narrative technique that Chief Obala had demonstrated his enthusiasm for hard work and honesty at the beginning of his civil service career. But instead of appreciating his hard work and honesty, Obala was frustrated by his employers and senior colleagues who had thrived through corruption and mediocrity until he had finally succumbed to the corrupt system. He later justifies his weakness by saying that "A man was essentially a product of his experience and surroundings" (p.122). Chief Obala exemplifies the popular cliché that says "if you can't beat them, join them." He is also not cut out for good leadership. So when we see him organizing monumental thefts, we are not surprised at his actions.

We notice that the political leaders at the top insulate themselves from the public they govern and whose interests they profess to protect. Apart from Chief Obala whom we see in his house indoctrinating his first child on how to steal public funds and while holding meetings at the Wayo Hotel with his looting counterparts, we hardly see any other significant government functionary in public or in private. The Administrator is seen only once in his official convoy at the funeral of Mr. Oloru. And we are told that he has not come to pay his last respects to the deceased. Rather,

The administrator came here on business. He intended to have a serious talk with Oloru's wife and he knew that a woman was most certain to be most generous at her starkest moment of grief. So, at least, Chief Eweh Obala had advised him. And then of course there were his own designs on the woman with whom he had been intimate a few times before (p.166).

The business in question has to do with certain properties the administrator holds in Mr. Oloru's name. "And now that Oloru was gone, something drastic had to be done. The estates, houses, and other holdings had to be got back" (p.148). This is the type of leaders

portrayed in *The Contract*. They have no interest in the people's welfare except to steal funds meant for social developments. Even when their business fronts die, they do not show any concerns. The death of their business conduits is simply seen as possible means of losing their stolen properties.

Mr. Oloru and Chief Ekata represent the predator class who prey on others for survival; but then, some predators feed on their fellow predators. Both of them could be described as unscrupulous and morally bankrupt contractors hungry for more and more money. The main difference between the two men lies in their individual methods of securing contracts. As part of his contract winning strategy, Mr. Oloru sends out his wife to the administrator and other influential government agents for sex as bribes. He also offers huge kickbacks to the contract awarding authorities. When faced with oppositions, he uses deceit to outsmart his rivals.

Chief Ekata on the other hand, relies much on the psychology of people especially the male. He understands that the greatest weakness of the male is the female but instead of sending out his wife like does Mr. Oloru; he recruits poor but beautiful young girls to seduce the contract awarding officials. He also offers huge financial bribes to government officials for the same purpose. When faced with oppositions, he kills his rivals. Chief Ekata simply sees other human beings as tools to be manipulated for building his financial empire.

Mallam Mallam is another interesting character in the novel. He is a contractor who supplies "nothing" but collects a cheque for one hundred thousand naira weekly, goes to the bank, cash it and bring back the money for sharing between himself and "...a group of government officials in the services, in the forces," (p.17). He has prospered and acquired properties through this line of "business." He prefers to go out with married women: for to him, "That is where the excitement is" (p.20). And he finds willing married women who are looking for money.

Eunice Agbon and Rose Idabale are examples of the sexually exploited class of Nigerians. Eunice is Chief Ekata's latest employee. Her job is to sexually seduce government officials to pave ways for winning contracts for her boss. She understands that she is being sexually abused but "Her parents were unemployed, uneducated and poor. Since she had found this job, things had become easier all round" (p.75). Poverty is the main factor upon which her stay in Chief Ekata's employment hinges.

The character of Rose Idabale accords with the concept of, and popular belief about, feminism in literary works. The concept emphasizes the depiction of female characters as

possessing the same social abilities and capabilities as their male counterparts (Bressler, 1999). Rose Idabale is highly intelligent and understands the problems of her society far better than Ogie Obala, judging from discussions between the two. Although little is given about her biography, we are able to gather that she is employed but receives little pay. She understands the problems of corruption and sexual exploitation in the country very well and has been making plans for emancipating herself.

She has been saving some money for a long time with the intention of securing admission in the university to further her education. She considers education to be the means of social and economic emancipation which she intends to utilize. Her plan for further study is unfortunately and ruthlessly frustrated when Ogie Obala makes her pregnant. Although he impresses on her the prospect of marriage, she understands that the socio-economic gap that exists between them could constitute a major obstacle. She is quite aware of the class consciousness that characterizes the lives of the rich and makes it clear to Ogie that marriage between the two of them could not work out.

What appears to weaken the development of Rose's character on the side of the author is the silence on her plans after the abortion episode. The narrator does not say anything about Rose's plans of going to the university after the abortion. This strand of the story is too important to be left in the dark especially if Iyayi wants to present Rose as a role model for women emancipation from vicious social traps. This is considered to be a serious artistic narrative flaw.

Onise Ine's character represents the conscience of the society. His critical views on corruption keep the corrupt leaders on their toes. He has been wooed by successive governments and

... has been offered money, positions and then imprisoned again and again but who has refused to stoop, who has refused to bend. Onise Ine has been harassed and then offered huge bribes to make him change in his condemnation of our society but he has not changed. He has remained true to his faith in what he calls the coming revolution (p.156).

He is the hope Iyayi offers the corruption-prone society depicted in *The Contract*.

The necessary condition needed for corruption to thrive and wax strong is for the oppressed class to remain docile. Gakwandi (1977) implies this assertion while making reference to Chief M.A. Nanga in Achebe's *A Man of the People* where he stresses that evil geniuses like Chief M.A. Nanga take advantage of the absence of community will to satisfy

their private and animal desires. However, with the presence of uncompromising characters like Onise Ine in the society depicted in *The Contract*, we can be reasonably certain that the necessary condition required for corruption to thrive is facing a concerted challenge and it may eventually die.

Diction

While discussing the importance of choice of diction in literary compositions, Satre (1950) states that

One is not a writer for having chosen to say certain things, but for having chosen to say them in a certain way. And to be sure, the style makes the value of the prose (p.15).

Satre's (1950) assertion presupposes that effective use of language in a novel determines the beauty of that novel. The strength of Iyayi's use of language lies largely in his manipulation of various linguistic elements in the description of objects, events and situations. For instance, while describing Chief Obala's house, the narrator says

Chief Eweh Obala's house was painted white and it was a story building. You walked down the drive bordered by tall acacia trees and lawns, and you came to the three steps which led up to the house. On the left of these steps were the massive doors of the huge garage. You climbed the three steps and you came to the front door and you opened it and there was a passage, on the immediate right of which stood a door that opened into the luxurious sitting room (p.11).

He uses contrastive juxtapositions in the descriptions of the living quarters of the rich vis-à-vis that of the poor to underscore the levels of injustice in the society. While the ruling class live in posh apartments, the poor people's slums

were littered with all kinds of refuse – corn leaves, plantain peelings, bottles, cans and sewage. Gigantic heaps of dirt were left at the roadsides. And then there was the sand – sand which was washed on to the roads from the sandy fronts of the houses, or deposited on the road by the house builders, sand which came from the open gutters that were themselves full of sand and refuse and dirt. Each squalid house vomited rubbish from its entrance which then overflowed into the road (p.7).

There is a great deal of the use of conversation in *The Contract*. Most of the information about the characters and the social problems criticized in the novel are obtained

through conversations between characters. For instance, we get to know about the activities of the police, the armed robbers and the lackadaisical attitudes of the politicians towards nation building through the conversation between Ogie and the taxi driver. Iyayi's power of description and manipulation of conversations in the novel does not only make the story very interesting to read, but it also helps in bringing out certain revelations about individual characters in relation to their activities.

While cautioning his son against associating with Chief Ekata, Chief Obala warns Ogie that

Chief Ekata is a dangerous man. He is like a vulture that waits for the wounded animal to die. If you have any value at all for your life, then you'll avoid him (p.93).

Likening Chief Ekata to a vulture accurately fits his character and activities considering the manner in which he poisons Mr. Oloru and patiently waits for him to die. After murdering Mr. Oloru, many people gather at the funeral to pay their last respect to the dead and the narrator says "Chief Ekata was there, dressed in a big, black *agbada* (flowing robe). He looked like a huge somber hawk, almost like the bird of death itself" (p.165). The description of Chief Ekata like a somber hawk curls up in the mind the picture of a scavenger watching over a dying animal with the certainty of a meal for the day.

There is a liberal use of paradox in the novel. When Ogie asks Chief Ekata why he was not at the Wayo hotel as earlier scheduled, Ekata promptly replies;

You know that Oloru and I were great friends. As soon as I heard that he had been rushed to hospital, I went there. But it was too late. He was in a state of coma. Ever since, I have helped his wife and his family as much as I could, even neglecting my duties to my own family (p.165).

To demonstrate in practical terms that the late Mr. Oloru and Chief Ekata are indeed "great friends," Chief Ekata weeps profusely that a man close to him is deceived into believing that "Chief Ekata feels his friend's death so deeply. See how he weeps and yet you people say a man does not cry" (p.165). This is a classic case of a crime cover-up reminiscent of the murder of King Duncan in Shakespeare's *Macbeth*.

There is also a great deal of references to biblical parables in the novel. After having sex with Eunice Agbon, Ogie Obala now begins to see things differently from his earlier perceptions. He now sees the beauty of the contract kickbacks and corruption generally. He uses a biblical parable to underscore his new social conviction. He says "I have eaten the

apple” (p.88). The reference is possibly made to the biblical story of Adam and Eve in the Garden of Eden who are said to have eaten a forbidden apple capable of making them see between good and bad.

Similarly, while discussing the contract with Ogie, Chief Ekata humorously refers to a biblical parable saying “Many are called but few are chosen” (p.90). Also describing his failure to convince Ogie on the need to export their stolen money abroad, Chief Obala says “My cross is heavier than all the crosses I have ever heard of” (p.95). Iyayi may have given these characters scriptural knowledge to portray them as hypocrites who do not practice what they profess to believe in. Earlier in the story, Rose has expressed her disgust for “The corrupt government officials who go to church on Sunday in their big cars bought from the proceeds of their corrupt practices.” She describes them as being “...worse than armed robbers...” (p.28-29). The use of the various linguistic devices in *The Contract* makes the story to take the semblance of a real society occupied by real human beings engaged in real human activities.

What appears to weaken Iyayi’s use of language in *The Contract*, however, is the absence of character delineations in the use of language. All the characters appear to be well educated in the use of English and there is no evidence to suggest that the story is being told in any African language and artistically translated by the author into English. The characters speak Standard English language as if English is their first language.

The use of language in *The Contract* hardly shows any trace of African origin except in the names of the characters and the physical settings. From the beginning of the story, the day Ogie returns from overseas, Ogie and the taxi driver who drives him home from the airport, converse in fluent English. It is only when Ogie uses the word “complacent” that the taxi driver indicates that he is not familiar with the word. A conversation in fluent English continues when Ogie substitutes the word “complacent” with the phrase “do not take any action”. We also learn that Chief Ekata and Mr. Oloru “... never even went to school” (p.13). But when we come across the two, we see them speaking fluent English. Mr. Oloru does not only speak fluent English but also writes as well. While sampling out his likely rivals over the forthcoming contract, this is what Iyayi says of Mr. Oloru;

Very slowly he wrote down seven names. Against the first name he marked ‘X’ and wrote, ‘petty contractor.’ He cancelled out the second and third names. Then against them he wrote ‘worthless,’ then cancelled out ‘worthless’ and wrote ‘poor’ (p.104).

This is hardly believable of a person "... who never even went to school" and we are not informed anywhere in the story that Mr. Oloru, ever had private lessons or taught himself to read or write. This is another serious narrative flaw.

Conclusion

Iyayi's *The Contract* x-rays the problems of corruption in Nigeria. Through the use of various narrative devices described above, the author presents the causes and effects of corruption in Nigeria as he perceives it. It has been pointed out that the various narrative devices employed by the author have positively contributed in the development of the themes of the novel. However, there are instances where what amounts to narrative flaws are noticed.

The Contract is set in Benin City of Nigeria. The use of easily identifiable setting in the novel saves the reader the labour of having to guess the society about which the story is told. But this could also limit the universality of the story. An obscure setting could perhaps have enhanced its universal appearance since the problem of corruption is universal.

The linear plot structure employed in the novel enables for easy following of the story without exerting undue stress on the reader. The flashback narrative in the story provides the necessary link between the present and the past. This is necessary for a panoramic view of the story and Iyayi utilizes it effectively.

Second person omniscient point of view is effectively utilized in telling the story in *The Contract*. This narrative style enables the narrator to claim the knowledge of everything relating to the story. Iyayi has effectively taken advantage of this narrative technique to tell his readers that Nigerian leaders of the early 80s, overwhelmed by the lure of the lucre, turn their country upside down for their own gains.

In terms of characterization and diction *The Contract*, Iyayi has created characters suitable for underscoring the themes of corruption except for the absence of character delineation in the use of language and paucity of information on the lives of some characters. All the characters, both literate and illiterate, appear to be equally proficient in their spoken English. There is also the instance where Mr. Oloru, a stark illiterate, is said to be able to read and write. There seems to be a contradiction there.

Ogie Obala the central character of the novel is said to have been to school abroad but we are not told the name of that school or where it is located. He is also said to have been to the Omani University in Nigeria. When did he leave for abroad; after completing, or did he drop out of, Omani? If the latter is the case, what are the circumstances responsible? Rose Idabale is another important character in the novel yet we know virtually nothing of her

biography. Such information is relevant to the overall development of the message in *The Contract*. The aforementioned flaws should not however overshadow the literary worth of the novel as one committed to a thorough expose of corruption in Nigeria.

References

- Achebe, C. (1966) *A Man of the People*. London: Heinemann.
- (1987) *Anthills of the Savannah*. Ibadan: Heinemann.
- Bressler, C. E. (1999) *Literary Criticism: An Introduction to Theory and Practice*. New Jersey: Prentice Hall.
- Emenyonu, E.N. (1991) *Studies on the Nigerian Novel*. Ibadan: Heinemann.
- Gakwandi, S.A. (1977) *The Novel and Contemporary Experience in Africa*. London: Heinemann.
- Iyayi, F. (1982) *The Contract*. U.K: Longman.
- Obiechina, E.N. (1990) *Language and Theme: Essays on African Literature*. Washington D.C: Howard University Press.
- Ogunjimi, B. (1994) "What is Literature?" *New Introduction to Literature*. Ed.Olu Obafemi. Ibadan: Y-Books.
- Palmer, E. (1972) *An Introduction to the African Novel*. London: Heinemann.
- (1986) *Studies on the English Novel*. Ibadan: A.U.P.
- Satre, J. (1950) *What Is Literature?* Trans. Bernard Fretchman. London: Methuen & Co.
- Shakespeare, W. (1958) *Macbeth*. Ed. Bernard Lott. London: Longman.
- Taiwo, A. (2004) "Like Achebe, More Writers Should Distance Themselves From This Wicked Power Structure – Festus Iyayi." *Daily Sun*. Abuja: The Sun Publishing.
- Wright, E. (ed.) (1973) *The Critical Evaluation of African Literature*. London: Heinemann.