

## **The Climax of Revolutionary Consciousness in Contemporary Nigeria: A Study of Festus Iyayi's *Violence***

**Doris Paschal-Mbakwe**

Department of English Language and Literature

Nnamdi Azikiwe University

Awka, Nigeria

Phone: +2348032788838

Email: dn.paschal@unizik.edu.ng

### **Abstract**

Literature in Africa has primarily performed the role of transformation in our societies. This responsibility dates far back to the pre-colonial era, where the domain of oral literature was just about the only means of educating the masses on pertinent matters affecting the society. Nonetheless, in recent times, the African notion of what encompasses literature goes far beyond several factors ranging from handling issues such as politics, philosophy, history, migration, mysticism, sexism, classism, corruption, social injustice and a host of many others. It is on this backdrop that Festus Iyayi's *Violence* is discussed as a text embodying the diverse issues in the contemporary Nigerian. The researcher did a textual analysis of the novel using both primary and secondary sources of data collection. The study adopted the theory of postcolonialism as a lens in portraying the happenings in the contemporary Nigerian society, through a textual analysis of the plot, characterization, and themes in the selected work of art. The study discovers and unmasks the dangers of issues such as violence, inequalities, dehumanization, injustice, poverty, hunger, infidelity, corruption, exploitation, political instability, amongst others, with the hope of finding lasting solution. Iyayi therefore, advocates for an alternative society where the cause of the working people, the apparent human degradation of the working people would be the ultimate concern of the ruling class. In conclusion, the study recommends and calls for all the oppressed of our society to take up arms, to overthrow the present oppressive and corrupt capitalist system, which undermines the security and national development. This is the climax of the revolutionary consciousness of the study.

**Keywords:** Climax, Revolutionary, Consciousness, Contemporary, Nigeria.

## Introduction

Literature describes that which is said about a particular subject, or any printed material that gives information, hence we have literatures that deal with banking, law, and politics and so on. It means any communication in language which could be oral or written, with some degree of emphasis on style, imaginative quality and emotional interest. Chinua Achebe's *Things Fall Apart* is an example (53). According to Roshni Duhan, Literature acts as a corrective agent because it reflects the society in order to make the society understand its errors and make repairs. It portrays the characteristics or positive ideals that individuals should emulate in the society.

From the literary perspective, Otagburuagu states that literature is a representation of life based on the artistic imagination of the

author (16). According to him, literature shows clearly the creative ability of the author and his perception of life which he tries to bring out through the characters and event he creates.

Literature pictures life in a way to bring out the expected values and realities in man and the society. It captures the complex forms of engagement between the different components of a society and its people. Some literary critics, including the likes of Mary Kolawole, Ayo Kehinde, and Joy Ebong Mbipom, backed up this claim, claiming that literature is more than just a reflection of life; it is also a concept based on certain sustainability practices. Here, the point of discussion has been the role of literature in postcolonial criticism in Nigeria. Postcolonial writers make efforts to inculcate in their works, the lives and experiences of Nigerians.

Nonetheless, certain recurrent motifs are generally considered the domain of the postcolonial critic/writer. These include politics, diaspora consciousness, Pan-Africanism, nationalism etc. all of which are also particular ideologies of Nigerian colonial writers. This study, however indicates that the postcolonial criticism is not restricted to a particular subject matter but should cut across all facets of the Nigerian society; Emeka Nwabueze sums the position of the postcolonial writer thus:

The writer should be committed to his trade... he should unmask ignorance, pretensions and hypocrisy. He should tackle the plethora of errors that impede our march to nationalism, and attack ethnic prejudices. He should deal heavy blows on errors that border on our national psyche;

greed, reckless individualism, ignorance, hedonism, bloated sense of self evaluation... megalomania and corruption in public places (47).

In essence, the postcolonial writer has a duty to write on just about anything as long as it is a threat to Nigerians and the nation's progress as against their critique of particular subject matter and "bandwagon writings".

Nigerian literature is roughly defined as the literary writing by citizens of the nation of Nigeria for Nigerian readers (foreigners and the diaspora) addressing issues peculiar to Nigeria within and outside the continent. Taiye Awoyemi defines Nigerian Literature as any creative work of fiction created by Nigerians, for Nigerians that deals with Nigerian themes and has the same sensitivities, awareness,

worldview, and other features of the Nigerian cultural experience. Literature as that which mirrors the society explores past and current issues which affect society in general. Hence, the literary artists assume the role of documenting these issues for the purpose of sanitizing society. Ngugi rightly observes that:

A writer reacts to a constantly changing social situation with his or her entire self. As a sensitive need, he registers the conflicts and tensions in his developing society, with different degrees of precision and success, and occasionally proposes a route ahead (46).

In a summary, for the literature to be regarded as Nigerian, a writer must reflect the ideals and experiences of Nigerians (318). Part of this realization is the reason that informed the choice of

the writer—Festus Iyayi, *Violence* is selected for study in this paper.

### **Conceptualizing Postcolonialism**

Postcolonialism as a branch of literary discourse is a product of colonialism and to fully underscore its tenets, one needs to recourse to issues revolving around colonialism and its impact on the modern world. Oyewole states that post-colonial literature refers to all literary works that examine the effects of colonialism on the former colonies and the challenges being faced by the former colonies following the manner their leaders handled or are handling socio-political affairs in the former colonies during the period of independence and decolonization. It is a form of literature that tilts more towards examination and evaluation of state of affairs in the independent states after the formal withdrawal of the colonial masters (2).

Post-colonialism refers to the period following the abetting or decline of colonialism or colonial influences after formal independence. According to Jide Balogun quoted in Ifejiroka's *Introduction to Literary Theory, Criticism and Practice*:

Post-colonialism is a literary theory that emerged in the late nineteenth century... the focus of the post-colonial critic is to expose the mechanism and the evil effects of that monster called colonialism on the colonized. Post-colonialism sees literature as an avenue to probe into the history of society by recreating its past experiences with the mind of

forestalling the repetition of history (139).

In other words, Postcolonial critics are very much interested in

discovering, exposing and commenting on the extent to which writers in literature use or is using their creative works in prose, drama or poetry to question the evil deeds of man in the society in order to avert a repeat of past ugly experiences. The post-colonial critics are also interested in the leadership question in the independent states of Africa and the challenges of bad governance, gullible and extremely flexible followership, corruption and the sit-tight syndrome of most of the leaders of independent African states (3).

### **Postcolonial Theory**

Bill Ashcroft, Gareth Griffiths, and Helen Tiffin proposed the postcolonial critical theory. The Postcolonial critical theory deals with the postcolonial literary works that are produced as a reaction to colonial domination from the time of colonialism to the present day. It seeks to understand

the interaction between the British colonizer and the colonized culture and societies. This literary theory investigates the outcomes of the oppression of the European colonialism on the oppressed indigenous people of those countries which were once under the control of the British Empire. In this context, Bill Ashcroft, Gareth Griffiths and Helen Tiffin clarify the concept of post colonialism in their book *Post-Colonial Studies: The Key Concepts*:

The study and analysis of European territorial conquests, the various institutions of European colonialisms, the discursive operations of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects, and, perhaps most importantly, the varying

reactions to such infiltrations and their contemporary colonial possessions in both pre- and post-independence (169).

To sum up, postcolonial theory reinstates the values and traditions of the African man and seeks to tell her own story as the new standard. It looks into issues of past experiences with the intention of avoiding or forestalling a new phase of distasteful experiences by ways of correcting, criticizing and sometimes bringing to limelight, solutions.

### **Festus Iyayi as Postcolonial Nigerian Writer: A Review of Related Studies**

The work considered for this study is Festus Iyayi's *Violence*, The major criteria for the selection of the novel is because it is a Nigerian novel saturated with issues of postcolonial Nigeria. The experiences of the characters in

the novel contribute a great deal to the study of literature for social reconstruction.

Taheemba Emmanuel et al. in "Exploitation and Dehumanization in Post-Colonial Nigeria: A Critique of Iyayi's *Violence*" present their argument thus:

Iyayi's fictional world in *Violence* shows two worlds; the world of the poor masses on the one hand-the Idemudias, the Osaros, the Omoifos, the Bernards and others, and the world of the rich few-the Obofuns, the Irisos, the Police Force, and the Hospital Management on the other, which overlap to form one world. It is through the juxtaposition of these worlds that Iyayi arouses our sympathy for the poor. His deep insights into the psychology of poverty and

suffering give birth to his moral ideas which represent his artistic vision- vision that is coached in the doctrine of "live and let live" (30).

They go on to say that In *Violence*, Iyayi vividly explores the numerous problems associated with the capitalist system in post-colonial Nigeria-exploitation, oppression, suppression, and dehumanization amongst others (30). They go on to note that in *Violence*, Iyayi eloquently tackles the many difficulties linked with the capitalist system in post-colonial Nigeria, including exploitation, oppression, repression, and dehumanization (30)."Violence is an investigation of the opposing class rifts, division, and conflicts in the Nigerian system progressing gradually towards the road of retrogression, degeneration, corruption, and decadence," according to Uwasomba, as stated

by Taheemba Emmanuel et al (30).

In their paper "Poverty, Infidelity, and Oppression in Festus Iyayi's *Violence*," Nwabudike Eziaba and Anaso Nworah argue that in *Violence*, Festus Iyayi depicts the poor condition of many people in his country in the midst of the oil boom of the 1970s. They claim that as a protest writer, Iyayi examines the neocolonial system in Nigeria philosophically and declares violence to be its guiding principle (50).

Madu, Ngozi asserts that “*Violence*” Iyayi’s first novel, takes on deep philosophical look at a neo-colonial setup like Nigeria and announces violence vis-à-vis Marxism as against capitalism, as its guiding principle (79). She suggests that:

The study on Iyayi’s *Violence* is considered significant because it will help us to know the humiliating situations of the poor,

the deprived and the exploited as presented by the novelist in his effort to capture realism in the decadent society of Nigeria, especially during the military regimes. Therefore, the study will be of immense benefit to both students and scholars, as well as to the entire society who will come across it as the interpretation of the literary productions of the prominent novelist” (77).

She considers the author one of Nigeria’s best. In her words, Festus Iyayi, one of the greatest authors in Nigeria, uses interesting and peculiar techniques in his novels which make his novels to depict reality and to condemn the oppression of the masses which is rampant in the capitalist state of Nigeria (78).

Onyeka Iwuchukwu in a paper titled “The Other Face of Apartheid” Festus Iyayi’s *Violence* maintains that in the novel:



... the writer presents vivid experiences of people in this world as they suffer gross social injustice in form of segregation, oppression, and exploitation as a result of the political system that empowers the affluent few and dis-empowers the majority poor ...the writer condemns their complacency and insists that injustice should be challenged so the neglected residents should not see their pitiable situation as their destiny (2,3).

### **Textual Analysis of the Themes, Plot and Characterization in the Novel**

Taheemba et al. in a critique of Iyayi's *Violence* describes the concept "Post-colonial" as a society that was previously controlled or exploited by external

forces (countries) but has now gained independence from these forces (30). Exploitation on the other hand refers to the action or act of treating someone unfairly in order to benefit from his/her work. Exploitation leads to abject condition of the workers as they suffer material deprivation. The conditions of the workers Iyayi depicts in *Violence* are still prevalent in Nigeria today due to the continuous exploitation of the workers. Dehumanization refers to a disposition towards others that debases the others individuality as either individual specie or an individual object. In other words, it is to act inhumanly towards humans. Dehumanization occurs when human characteristics are denied to an individual or group (31).

In *Violence*, Iyayi vividly explores the numerous problems associated with the capitalist system in post-colonial Nigeria-exploitation, oppression, suppression, and

dehumanization amongst others. He explores the exploitation of the working class in such a way that, a grim picture of their abject condition of living is revealed. The extent to which the working class, the masses and the down-trodden are oppressed and exploited is made credible with vivid imagery. For example, the dialogue amongst the wretched of the Nigerian society attests to this view:

“It is so unfair. One man has enough to eat, in fact, so much that he throws some away. Yet here we are hungry. Well, all fingers are not equal. Everything is God’s work; Patrick said. Kai, it is not God’s work, it’s man-made...Omoifo disagreed” (20).

The above quotation is a clear illustration that Iyayi holds the capitalist system for the plights of the down-trodden. In an interview

quoted in Taheemba et al. Adedeji in Benin, Iyayi maintains that;

Violence is central to what I was saying: that violence is not physical violence alone. In fact, the greatest form of violence is this question of injustice in the relations between people. People who have potentials that cannot be realized because of social conditions, because of conscious choices that, the ruling class elements have made which is making it impossible for people to fulfill themselves. So, that is the greatest form of violence (152).

That is violence does not mean only the physical use of force but the various inflictions on man by his fellow man which deny the inflicted essence of life. Thus, the exploitation and oppression of the poor by the government and the

rich constitute violence. Bearing this new concept of violence in mind, there is no denying the fact that the society, as portrayed by Iyayi, operates on violence. Iyayi, therefore maintains that, a civil and transformed society can be re-established in Nigeria through violence. Idemudia gets an answer to this act of violence which is a collective consciousness to overthrow the system. As such, he begins to educate the workers and mobilize them for a strike action. The word Violence was applied semantically at different levels in the novel, as a means of suppressing the poor and as a means of overthrowing the system.

Iyayi reflects different aspects of social violence by portraying both its negative and positive sides. The negative aspects are reflected in the abject condition of living of the working people. The positive aspect of violence is shown in the conscious efforts of the working

people to organize themselves to effect some positive changes in their conditions of living. This is seen in the strike in Queen's building project.

At the level of political economy of any society, the working people provide material goods in order to satisfy fundamental human needs—food, shelter and clothing. However, Iyayi argues that, if after having produced these material goods, the very producers cannot satisfy their fundamental needs but instead suffer material deprivation. One can therefore rightly say that 'corruption' is an integral part of exploitation simply because the non-producers in position of power utilize their advantage to deprive producers and their family of their rights. It is therefore correct to assert that nonproducers such as Obofun, Queen and Iriso who are in the upper class constitute a class of exploiters and the corrupt while the producers: Idemudia, Adisa,

Osaro and the Jimoh family constitute the class of producers. Iyayi therefore takes side with the poor and powerless against the rich and powerful. He has faith in the ability of the underprivileged in the society to hold their own against evil and to unite in the struggle towards a desirable and functional social order for all.

The play-within-a-novel is another apt expose of the corrupt exploitative and dehumanizing tendencies of the bourgeois class in contemporary Nigeria. In the course of the play, it is revealed that a labourer, who has a family to feed, earns only some meager amount monthly. This is fraudulent and exploitative when it is understood that such a worker devotes his time and energy in producing the wealth of the society. 'My client (labourer) is a good and conscientious worker. He works from the earliest hours of the morning to the latest hours of the day. There are hundreds of

workers who like my client receive so little pay for just so much work done (175). The attitude of the judge in the play does not only reflect the wider society where the ruling class does not tolerate opposing views. The action proves that, the ruling class does not like to be told the realities of the society.

Further in the same play-within-a-novel scene, a school teacher is arraigned for the same offence with the labourer. While the teacher is being accused of robbery, the bigger robbers like General Igreki (rtd) who was retired with full benefits after embezzling substantial government funds and Azonze, a career civil servant, who was dismissed with ignominy are left untouched. The point here is that due to the corrupt and dehumanizing nature of the postcolonial Nigerian society, the oppressed and marginalized are being treated unjustly by the

system while at the same time 'greater crimes lie unpunished' (179). The judge, being a member of the bourgeois class, is evidently being partial in the dispensation of justice as he does not allow adequate time for the Defence Counsel for the critical examination of the case at hand. The judge simply says, 'I cannot grant the time' (180). This is a conscious attempt by the judge to subvert the course of justice in the court and a clear evidence of encouraging the perpetuation of social injustice in the society. Iyayi uses the outburst of the Defence Counsel to show that, in a class society, there is justice for the rich but non for the poor.

The exploitative manner in which Queen uses Idemudia and his co-labourers in off-loading three-trailer-loads of cement for twenty naira draws the readers' sympathy towards the downtrodden in Nigeria. What we see later on when the same group of workers

now slaving away at the low-cost houses Queen had the contract to build makes us sympathize with them:

They fell silent as they fed the concrete mixer. The men came again and again and each time they brought the wheel-barrow, the head pans and the buckets. Their chests glistened with sweat, their faces glistened with sweat, and their backs were bathed with sweat. They worked in subdued silence like prisoners, coming and going in the intense heat of the sun (252).

This is a powerful evocation of suffering among the labourers for a pay not commensurate with their efforts. It could be noticed that, while Queen exploits Idemudia's physical labour, her husband Obofun exploits his wife sexually. Obofun cashed in on Idemudia's

hospitalization and medical bill of twenty-three naira which must be paid before he is discharged, to seduce the wife, Adisa. Obofun is described during the act as a “vulture picking the flesh of a dead prey” (178).

At the worksite where the workers protested of the slave labour that their work is, Queen, who is morally bankrupt tries to break their solidarity, first by offering Idemudia cash gratification and later offering her body. The believe in the business world that you use what you have to get what you need seems to support this unethical behaviour of business men and women as frequently practised by Queen to win government contracts and Obofun’s demand for sexual gratification before he can offer Adisa assistance as a justifiable means to an end.

Iyayi maintains that, the inability or refusal of the government to

give priority attention to some key areas like agriculture, education, among others encourages this abysmal situation. Medical care for the urban poor as revealed by Iyayi is as bad as not getting it at all. Idemudia for example, falls sick after the tedious work of off-loading bags of cement under heavy rainfall. When he is eventually taken to the University Hospital, he is sent back to Ogbe (public) hospital for what the doctor claims as ‘lack of bed in the male ward’. Meanwhile empty rooms are reserved for special people in the same hospital. This again shows the class distribution and inequality in the society. Here, Iyayi subtly indicts the government for their inefficiency and neglect of public infrastructure. Again, another picture of exploitation and dehumanization this time in active collaboration with foreign expatriate is revealed through Mr. Clerides, a Greek, who works in

Queen's housing project. He informs the construction workers that, "these houses must go up faster. No standing about. Break reduced by thirty minutes. If you are not satisfied you go and we hire somebody else" (239). He also 'cooked up stories' to dismiss some of the labourers in the site for demanding for their legitimate pay increase. Even Idemudia and his co-labourers that replaced the dismissed workers are not told of the amount of money they would be paid until Queen informs the Greek; "It's one naira fifty kobo a day" (235). There is no room for negotiation of any kind. The rate is simply imposed on the workers. The employers capitalize on prevailing conditions like high unemployment/underemployment and poverty to impoverish the work force. Even the meager wage is exerted from the employer as Idemudia and his fellow workers had to make a fuss before the wage is paid (35).

Iyayi also attacks the policy where the ruling class uses both ideology (persuasion) and practical action (violence) to ensure the 'peace' and stability of the capitalist system. This is exemplified in Queen's persuasion of Idemudia to break strike on her building project and her ultimate resort to 'force'. This is captured in Queen's soliloquy: "Everyman has a price. I would buy him (Idemudia) over now. In the future, I could do away with him; discard him as rubbish into the dust bin" (252).

Idemudia's inability to complete his education is attributed to poverty, poverty caused by exploitation. Ideally, he would have had other sources of revenue to continue his education but for the contradiction of an oppressive socio-economic and political system. Other individuals like Adisa, Patrick, and Osaro also find it difficult to realize their imperatives or true human

potentials. And because they lack education, they are intellectually ill-equipped to confront the system of violence in the society. Incidentally, the psychological violence that Idemudia experience leads him to almost a physical combat with his father. The system makes the survival of the ordinary man most impossible. An instance of this is reflected in the abject condition of living of Idemudia and his wife, Adisa, a life characterized by poverty and hunger. Surprisingly, in the midst of all these traumatic experiences of the ordinary man, “the tax collectors and police men are in the village...arresting anybody who has not paid his tax” (5).

Furthermore, in a society where the masses are hungry, helpless and hopeless, the doctor at Ogbe hospital, “couldn’t understand why in the midst of so much disease, the government concentrated on building hotels instead of hospitals and agro-

allied industries that would provide food and job opportunities for the masses” (55). This is a clear case of misplacement of priorities by the Nigerian government.

Iyayi is convinced that this type of system will only produce under development and would further prolong the suffering of the working people. Queen should, as a business woman promote industrial growth and provide jobs for the unemployed. However, what she does is to concentrate her attention and efforts in considerably engaging in reckless and unproductive consumption of the nation’s wealth that has been fraudulently acquired. This is the picture of the relationship between the oppressors and the oppressed which runs through Iyayi’s novels. However, the cumulative effect of this is shown in the conscious efforts of the working people to organize themselves to effect some positive changes in their



conditions of living. Idemudia, Bernard, Osaro and other labourers driven to the extreme of hunger and suffering rise in a spontaneous revolt through strike action against the oppressors represented by Queen at her Sakpoba road worksite. This strike symbolizes the struggle and the latent strength of the oppressed group. The strike symbolizes Iyayi's call for all the oppressed of our society to take up arms to overthrow the present oppressive and corrupt capitalist system which undermines security and national development. This is the climax of the revolutionary consciousness of the novel.

The apparent disillusionment of the ordinary man with the political elite in Nigeria is another issue which Iyayi vividly explores in the novel. The joys and enthusiasm that heralded the political independence of Nigeria is soon replaced with a feeling of betrayal and hopelessness. The political

leaders that 'fought' the colonialists soon indulge in the vices of the colonialists, in some cases, even worse. Their primary concern is how to enhance their personal comfort instead of the collective welfare of the people. Disillusionment in the novel is also seen in Idemudia's expression when he reflects rhetorically on his situation and blames his suffering on societal violence: "What kind of life is this? A man gets a job and cannot protest. He cannot ask for higher wages, the period of his leisure is cut down arbitrarily and he must come out to work when he is told. This was slavery, this was violence" (51). Bernard, an old worker at the site, sees in Idemudia a true leader, a resourceful and determined man who may eventually pull them all together hence his assertion that "you are new here...but one could have said...we need to work together" (255). Bernard's contentions eventually come true

for, Idemudia's own commitment is assured in his rejecting a bribe and the tempting offer to sleep with Queen, their employer. Even when he learns of his wife's adultery ... because she is desperately looking for money for their food and his hospital bills, his first murderous impulse gives way to compassionate understanding and love. Iyayi contends that the production, distribution and consumption patterns in Nigeria are grossly faulty; hence, many people are poor, sick, hungry and disillusioned while a handful of exploiters are rich.

It is on this premise that Iyayi advocates for an alternative. The alternative is a society where the cause of the working people, the apparent human degradation of the working people would be ultimate concern of the ruling class. It is only then that the working people can avoid the situation where 'the over-cleverness on the part of the

ruling class would be checked so that, in the end, the working-class people can retain enough sense of justice and fair play, and optimism possible to resolve man's conflicts and share the common resources equitably and humanely. These are the ideas which Iyayi, a proletarian writer has for Nigeria, in the context of the novel.

In conclusion, this study shows Iyayi as a writer whose sensibility has been awakened by inequalities and injustices in the society. Essentially, he has been able to reflect on the socio-economic and political milieus that characterize the contemporary Nigeria. He has also been able to reveal the inherent structural contradictions in Nigeria vis-à-vis the ruler's inherent weaknesses. The picture Iyayi paints of the working people touches the reader making him sympathize with these wretched of the Nigerian society. He equally paints a critical picture of the bourgeois class where he holds

them responsible for the inherent exploitation, oppression and dehumanization of the poor masses in post-colonial Nigeria (37).

Moreover, through the work of Festus Iyayi's *Violence*, we see a writer who mirrored the happenings in his society. Ujowundu in "Art and life:

A propagandist reading of Festus Iyayi's *Violence*" captures this well when he opined that: This novel shows a writer whose sensibilities have been awakened by inequalities and injustice in the society. His novel is a grim expression of what he calls the "appalling condition" in his society. That is, generally in his novel, Iyayi presents the society, and the evils prevalent in it. He also presents man's inhumanity to his fellow

man and other forms of barbarism and brutality infused into society through man's folly and irrationality, and this breed violence which undermines security and national development. Thus, Iyayi has shown that he is a writer who chooses to use his writing to serve a given social cause; hence, his is a fierce portrayal of the co-existence of abject poverty and cruel exploitation on one hand, and relative affluence on the other, all of which sustain a class society. Besides, he shows that these conditions in contemporary Nigeria are encouraged by the leaders. So, through the novel, we see "a conflict model" of society portrayed—a master-servant system of

relationship; the inhumanity of the rich against the poor and the filthy, dehumanizing and degrading effects of the action of the ruling class (311).

In other words, Iyayi has been able to portray the ill happenings in his society with a bid to criticizing it and ensuring it is not repeated.

**Works cited**

Achebe, Chinua. *Novelist as a Teacher: Common-Wealth Literature*. Heinemann, 1965.

Adetuyi, Chris. "Thematic Preoccupation of Nigerian Literature: A Critical Approach,". *Journal of English Linguistics Research*. vol. 6, no. 3, 2017.

Adeyemi, Shola. *Interpreting the Interpreters: The Narrative of Post colony in Wole Soyinka's The Interpreters*. *University of East Anglia*, 2013.

Ashcroft, Bill; Griffiths, Gareth, & Tiffin, Helen. *The Post-Colonial Studies Reader*. Taylor Francis, 2003.

Awoyemi-Arayela Taye. "Nigerian Literature in English: The Journey so far"? *International Journal of Humanities and Social Science Invention*. vol. 2. no. 1, 2013.

Dubey, Arjun. "Literature and Society". *IOSR Journal of Humanities and Social Science (IOSR- JHSS)* vol 9, no 6, 2013.

Duhan, Roshni. "The Relationship between Literature and Society", *Language in India*, vol. 15 (4), 2015.

Echezona, Ifejirika. *The Image of Expatriate Characters in Modern African Fiction*. ITP Press, 2017.

„ Introduction to Literary Theory, Criticism and Practice. Mabcom, 2014.

Ezenwa, Ohaeto. "Literature, the Environment and Technical Education" *Minstrels Never Die:*

- Selected Writings of Ezenwa Ohaeto*. Ngozi Ezenwa Ohaeto (ed), vol. 3, Fab Anieh Nig. Limited, 2017.
- Hamadi, Lufti. "Edward Said: The Post-Colonial Theory and the Literature of Decolonization" *European Scientific Journal*, vol. 2, June 2015.
- Iyayi, Festus. *Violence*. Longman, 1979.
- Madu, Ngozi. "Poverty and Exploitation in Festus Iyayi's *Violence*", *ANSU Journal of Arts and Social Sciences*, vol. 3 (1): 76-83, 2014.
- Nnolim, Charles. *Morning Yet on Criticism Day: The Criticism of African Literature in the Twentieth Century: Nigerian National Merit Award Winner's Lecture*. University of Port Harcourt Press, 2009.
- Nworah, Anaso, and Eziafa, Nwabudike. "Poverty, Infidelity and Oppression in Festus Iyayi's *Violence*". *International Journal of Comparative Literature and Translation Studies*. vol. 3. no 4. Australian International Centre, 2015.
- Ogundipe, Olumide. From Utopia to Nightmare: National Disillusionment in the Contemporary Nigerian Novel. *Unpublished Thesis Submitted to the Department of English and Film Studies*, University of Alberta, 2014.
- Ohaeto, Ezenwa. *Subject, Context and the Contours of Nigerian Fiction*. Bayreuth African Studies, 2007.
- Okeke, Ngozi. Violence and subordination: reinforcing voices of a cohesive vision in three contemporary Nigerian Novels. *Covenant Journal of Language Studies*. vol. 6, no. 1, 2018.
- Otagburuagu, Emeka, Ogenyi, Chinedu and Ogbodo, Chukwuebuka (eds.). *Explorations on Style, Stylistics and the*

*Language of Literature*. Benak Publishers, 2014

Tarhemba, Emmanuel. Et al., Exploitation and Dehumanization in Post-Colonial Nigeria: A

Critique of Iyayi's *Violence*. *African Journal of Social Sciences and Humanities Research*. vol. 1, no. 2, 2018.

Ubahakwe (Ed.), The teaching of English studies: Readings for Colleges and University.

Ibadan University Press.

Urama, Evelyn. Literature and the Society: Lack of Patriotism and Unity of Purpose and

Nigerian Democratic Government. *International Peer Reviewed-cum-Refereed Research Journal of Humanities and Social Sciences*. Vol. 6, 2018.

Ujowundu, Cornel. Art and life: A propagandist reading of Festus Iyayi's *Violence*. *International Journal of English and Literature*. vol. 4, no. 7, 2013.

Willmott, Michael. English Literature and Literature in English: A Question of Balance in Ubahakwe, E (Ed), The Teaching of English Studies: Readings for Colleges and Universities. Ibadan University Press. 1979.