

## **Towards the Revitalization of the Short Story Genre in Sub-Saharan Africa: Issues and Prospects**

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### **Abstract**

*In many countries, the short story genre does not receive as much critical attention as the novel in spite of its being in consonance with the jet age in which we are now. Also, most writers especially in sub-Saharan Africa start with writing short stories only to deviate later. The result is that in this region, the genre is looked down upon. In order to ascertain the true position of the genre, teachers and lecturers were consulted. Also, critical evaluation in different journals and the Internet were consulted. The result is that in America, the genre is thriving because of the regard the society accords it. Such is not obtainable in the region under study. The little push being given to it is not sufficient. Therefore, it is the*

*opinion of the writers of this paper that if people are sensitized, there will be positive changes. In this way, for an illustration, instead of Nigerian Price for Literature having just Fiction, Poetry, Drama and Children's Literature, Fiction can be divided into two—the Novel and the Short Story forms. Also in this sensitization, the West African Examination Council can start recommending short story texts in its Senior School Certificate Examinations. Finally, the Association of Nigerian Authors can work harder than it is doing now.*

**Key Words:** *Novel, Short stories, Genre, Fiction, Entertain, Educate*

## **Introduction**

Modern life is filled with a lot of distractions some of which are brought about by economic, social, entertainment, educational, scientific, etc innovations and changes in society. The effect is that for one to meet up, one must be adapting quickly. This situation affects all aspects of life including the field of education. Here, one can see that contrary to what was obtainable in the past when even secondary school students were vying with each other to see who was the most versatile reader of novels, the conversations of the modern ones show that they compete in knowing who has more followers in the social media, who knows how to operate the most complicated apps in the computer and whose handset is more modern and fashionable. The result of this is that the earlier age produced students whose interest was in reading volumes, and the latter one is now producing students who have at their disposal modern scientific products. This jet age group is in a hurry.

James Cooper Lawrence sees this hurrying of the present generation differently. To him, it is part of human nature to be

patient for limited period of time before turning attention to another issue. As the scholar puts it:

The limits to human patience are not very different today from what they were before the flood. A man will listen just so long to a story or read so many pages and then the spell is broken; his mind demands a change of diet, and the effect of the story is lost. Every extraneous statement, every unnecessary word, must be eliminated in order to bring the tale within the bounds of patience (274).

Truthfully, there is a limit to human endurance. But this limit seems not to hold when short stories are considered because people ought to be more exasperated when reading novels than when reading short stories. But they prefer the former to the latter. In other words, the dwindling fortune of the short story genre goes beyond mere volume. The reasons are to be ferreted out if the malaise of the genre is to be tackled, and appropriate solutions proffered.

But then, it is a fact that reading voluminous books, to this generation is burdensome if not irksome. What this present age needs is to be given something short and precise so as to whet their interest in order to jar them back into action. This is the researchers' suggestion on how to tackle the dwindling interest in students' reading culture and a special way of resuscitating the short story genre that is almost moribund in sub-Saharan Africa.

It is saddening that in spite of its suitability to the social conditions of the present age, the genre in sub-Saharan Africa has never been in ascendancy at any time even during the era when students were competing with one another in reading many works of literature. In a study of a segment of the region, Nigeria, this state of the genre must have motivated Adekunle Mamudu in

observing that: “The short story is a neglected genre in Nigeria. [That is why] it...is...an uphill task trying to get critical materials on the Nigerian short story” (17).

On a similar case, James Cooper points out that “...the attitude of the scholars of the Middle Ages who regarded the short story as an undignified excrescence upon the body of literature unworthy of recognition or preservation still persists in some quarters today” (283). But in spite of this sorry state of the genre, some places such as the United States of American have better prospect for the continuation of the genre. When the people saw what was happening, they started the Best American Short stories series as far back as 1915 under the editorship of Edward J. O’Brien (Tyler ix).

However, in spite of this progressive innovation, Charles E. May notes in his Internet article titled “Short Story Theories” that “Although the short story has often been called America’s unique contribution to the world’s literature, relatively few critics have taken the form seriously” (n.p.). Even this state is far better than what is obtainable in the region under consideration. In fact, the genre is almost neglected in this part of the world in spite of the number of artists who have ever produced works in the genre. In Nigeria for an illustration, one can see Chinua Achebe, Festus Iyayi, J. O. J. Nwachukwu-Agbada, Ken Sarowiwa, Odun Balogun, Mohammed T. Razinat, etc. Coincidentally, the zone has produced many notable novelists most of whom started their writing career with short stories only to drop them later as they matured into notable writers. On examining this condition as it is obtainable in a part of the region, Jasper Onuekwusi has it that: “An examination of the literary careers of some pioneer Nigerian novelists reveals that they first wrote the short story. They often found the short story the nearest equivalent to the folktale, an

indigenous form which was predominant in their ... communities” (43).

Supporting the stand that some writers start their careers by producing short stories are James and Elizabeth Hall as quoted by Onuekwusi. To these scholars, writers “... have usually begun with the short story because of its brevity and then utilized the lessons thus learned in a novel construction” (43). In view of the above consideration, does it mean that by notable and mature novelists jettisoning the genre that the genre is unpopular? Why is it that in spite of its suitability to modern life, that it is not profusely produced and criticised? Or is it a substandard genre and so, it is not popular most especially in the region under consideration? The answers to these questions will force us to examine the literariness of the genre and why it is in this state.

### **The Short Story as an Authentic Work of Fiction**

One of the best analysts of the genre is Edgar Allan Poe who is referred to as the father of the modern short story. In his analysis of Nathaniel Hawthorne’s “Twice-told Tales,” he gives us a description of what can make a story to be a short one. According to him:

We allude to the short prose narrative requiring from a half-hour to one or two hours in its perusal. The ordinary novel is objectionable, from its length for reasons already stated in substance. As it cannot be read at one sitting, it deprives itself, of course, of the immense force derivable from totality. Worldly interests intervening during the pauses of perusal, modify, annual or counteract, in a greater or less degree, the impressions of the book. But simple cessation

in reading would of itself, be sufficient to destroy the true unity (436).

What Poe is emphasizing is the suitability of the short story in correctly delivering its messages without intervening obstructions because of the time that can be consumed in reading it. Such an advantage easily eludes the novel form. What Poe has here was observed before the current age with its disturbances that pelt the human mind with a lot of anxieties. If it was true then, how much more is it true now? This situation points at the genre as the appropriate one for the modern age.

In addition, as defined by M. H. Abrams and Geoffrey Galt Harpham, “A short story is a brief work of prose fiction and most of the terms for analyzing the component elements, the types, and the narrative techniques of the novels are applicable to the short story as well” (365). This source goes on to explain the structure of a typical short story: beginning the story close to the climax and so briefly stating the exposition and other details of the setting, minimizing the complications and in a jiffy, clearing the denouement. But instead of delimiting the literariness of the genre, this brief handling of the story helps to give “...the artistry in a good short story highest visibility than the artistry in the more capacious and loosely structured novel” (Abrams and Harpham 366).

In what looks like detraction, N. C, Okonkwo points out a limitation that can be seen in the genre. According to him:

The short story writer has less space than the novelist to develop incidents, characters and background. The novelist may select many incidents and weave them into a plot (sometimes a main plot and one more secondary plot) with

several complications and several climaxes or crises. But the short story writer can afford to develop only a few incidents. He often has little or no room more than one complication and one major crisis, or for a secondary plot (227).

However, from all of the above and from subsequent explanations, it is very overt that the genre is a worthwhile work of literature. It shares with drama and prose compositions, the typical Freytag's pyramidal structure where all stories start from the exposition after which there is a conflict between the protagonist and another character who is his antagonist. The interaction of the two creates a rising action. That this stage is compressed in order to start the action very near the climax is an exhibition of literary artistry. Instead of delimiting its status as a work of literature, it enhances it. In support of the foregoing, Susan G. Bennet studies stories and the elements of literature involved. Just as it is in the novel, so it is in the genre under discussion. According to her, "Every story has several important elements including plot, setting and ideas that make a short story a complete world. Each element plays an important role in the story. In most good stories, these elements work together" (53).

For the genre to be better regarded, she points out that in spite of the shortness of the story that makes it to be read in one sitting, it has all the attributes of the novel. What a novel does is also what a good short story does. In her words:

Most stories are short enough to be read in one sitting. In that brief time, stories can amaze us. They can transport us to thrilling adventures. They can show us truth about human nature. They can create fantastic make-believe

worlds. In fact, a short story can pack great understanding and entertainment into a few pages (53).

From this position, two functions of literature have been highlighted--to entertain and educate. The third one is also taken into consideration when it is noted that the cultural aspect is a function of what the people learn. In this way, for the culture to exist, the people must have learnt certain rudiments of their way of life. This they transfer to the coming generation. Therefore, there is no doubt that the short story is in the main, a worthwhile work of literature because it can do everything the longer form does. From the state of today's existence, it can, in some ways, do it even better than the longer form. That it is not faring as much as it ought to be doing is due to prejudices not because of something bad in its short form. In seeing this propensity of the genre, Jean Canning et al have this in its favour:

Small as it is, a short story can contain almost anything. For example, a story can show us events that remind us of our own lives and introduce us to people and places that we recognize. On the other hand, a story can take us to fantastic lands where people and events are like nothing we have ever known before. In either case, a story always communicates ideas about life and human nature (31).

In this way, short stories are as good imaginative literature as any other genre of literature. The fantasy of Gothic literature can be portrayed in novels as well as in short stories. When we study them, they give us a slice of life the same way novels do. They can be turned into anything which novels can be turned into for both of them are imaginative literature. That can explain Fannie Safie and Kathleen T. Daniel's conclusion in their study of short stories as



imaginative literature. To them, “The paradox of imaginative literature is that, though it deals with imaginary events and imaginary people, it can communicate real truth not just facts, but essential truths about living, delivered whole to our senses, our emotions, our imaginations and our minds” (1).

What is more, the genre accords better with the modern life which is in a hurry. Since most people may not have the time to read the more elaborate substitute which is the novel, the suggestion is that they have to turn to short stories because the two can achieve almost the same result. Of this view is Anne Tyler who, however, moderates her stand. According to her:

I’m a firm believer in the short story and in its special place as an art form all its own, not as a truncated ersatz-sort of novel. I am willing to allow that simply because a novel takes more time to read, it may lodge itself more firmly in my memory, but I would hate to think that a novel has a proportionately any more substance, any more lasting effect, than a really good short story (xi).

The short story is just like a proverb for what a long story portrays is exactly what is encapsulated in a line of proverb. The main truth or theme is expanded by putting flesh into it. That makes it to be long, not because it adds more information. This can explain why Achebe’s *A Man of the People* is a wider conception and exploration of the theme of his short story “The Voter” and in context and even expression, Ekwensi’s “Fashion Girl” is indisputably, the basis of his novel, *Jagua Nana* (Onuekwusi 43).

Although the two can achieve almost the same thing in society, each has its own forte. On the part of the novel with its many characters and extensive exploration, the type can be more

informative, and readers can retain more facts after reading it. On the other hand, "... the short story writer has enough scope to portray only a few characters out of which only one or two can be developed in depth, and only a phase of that central character's life can be adequately dealt with" (Okonkwo 228). In that case, although the short story may have the same message with the novel, more information and emphasis are so stressed that more readers are affected.

Therefore, short stories are not just substandard fictional narratives. Just like the novel, they educate, entertain and help build the culture of the people concerned. As was earlier observed, the same elements of literature are used in analysing them and the novel. Even, they suit the present age and youngsters who are more conversant with sourcing information and are always in a hurry. This stand is not far from that of the African Nobel Laureate, Nadine Gordimer as quoted by Charles May in an online journal known as the *Kenyan Review* of South Africa: "The strongest convention of the novel, its prolonged coherence of tone is false to the nature of what can be grasped as reality in the modern world. Short story writers deal with the only thing one can be sure of in the present moment" (n.p.). Since Godimer has produced the two forms and is of international status, her views must be taken seriously because they are correct.

In other words, this dying genre which has few critics can do a lot to sustain society more than the novel because it suits current social trends. Allowing it to continue as it is now until it goes into oblivion is a disservice to the future generation. With it, this generation which is on the move can be directed to the art of reading the novel, for if the truth must be told, the days of George Eliot's *Middlemarch* are fast coming to an end. What is required is how to build the interest in reading volumes by starting with

something short. This is because instead of the short story being a substandard literary form, it "... is a more literary form than the novel". This is part of what May credits to Clare Hansen in the online article which we earlier consulted. The article has it that Hansen is of the opinion that the short story as "an aesthetic device ... gives the sense of completeness that allows gaps, absences to remain in the story; thus, we accept the degree of mystery or elision in the short story which we would not accept in the novel" (n.p.). It is at this point that it behoves us to look inwardly to know why the genre, in spite of its high literary content and usefulness, is not thriving both in its being produced and in attracting credible critical evaluations.

### **Facts Militating Against the Genre**

Despite the fact that the genre under consideration is the more suitable one to this generation, it is not thriving. Despite the fact that it owes "... much to the quickness and objectivity of the cinema, much to the point and the newspaper reporter, and everything to the 'restlessness', the alert nerve, the scientific eye and the short breath of contemporary life," it has not competed well with the novel. This statement from May's "Short Story" is credited to Prichett, V. S. (n.p.).

It is because of this distressing situation that the researchers went to town for oral interviews among teachers of literature in English in Nigerian secondary schools. Some of the teachers have forgotten the last time they said anything about the genre. Some are not interested in the existence of the genre. Also, some did not know why the genre in spite of its suitability to modern life is almost comatose. However, one man Donatus U. Eze of Queen of the Rosary College (Q. R. C.), Onitsha revealed some worthwhile information.

When asked, he revealed that he has taught the subject for twenty-one years both in College of Immaculate Conception (C. I. C.), Enugu and Q.R.C. When asked whether in his over two decades of teaching the subject if he has ever taught any collection of short stories to his students, he answered in the negative. The same negative answer he gave when he was asked whether he has taught short stories as a genre of fiction. But he agreed that he has been teaching literary appreciation. But then, he added that he taught his students that whenever any story is below 5000 words, it is called a short story. According to him, he was using no texts for illustrative purpose. Then, when asked why short stories are not studied in schools, he became eloquent:

Examiners have not thought it necessary. It is either that the short stories are too low or too high for them. However, I recommend on my own Romanus Egudu's *The Calabash of Wisdom* and other Igbo Stories as a supplementary text. The students used to like it when I was teaching in C. I. C, Enugu between 1981 and 1991. The interest the students showed made me to think that short stories could interest them. These stories can easily be used to direct the young ones better than what the best novel can do in their lives. I sincerely believe that short stories can help in catching the interest of children for literature.

Because of his accusation against the examiners by which he meant the West African Examination Council (WAEC) who are in charge of the West African Senior School Certificate Examination (WASSCE) and General Certificate in Education (GCE) that these researchers were forced to look at the syllabus of this body. The following are the facts which support the man's stand:

Between 1998-2003, under African prose were Chinua Achebe's *Anthills of the Savannah* and Ayi Kwei Armah's *The Beautiful Ones are not Yet Born*. Between 2002-2010 were Buchi Emecheta's *The Joys of Motherhood* and Isidore Okpewho's *The Last Duty*. Between 2011-2015 under harmonized syllabus were Asare Konadu's *A Woman in Her Prime* and Chimamamda Ngozi Adichie's *Purple Hibiscus*.

If in the seventeen years covered here, there is no short story represented, then it can be believed that the teacher knew what he was saying. Therefore, judging from the attitude of this generation towards reading works of literature, the major stumbling block towards reading short stories is the attitude of WAEC. It is either the organization is not interested in the genre or it deems it sub-standard.

At the tertiary level, while some lecturers prefer the short story to the novel, others prefer the novel to the short story. Yet, a third group sees the two as being of the same literary potential. These different attitudes affect the critical appraisal and popularity that the short story receives. To buttress this stand, one of the researchers of this work, approached Frank Ikeji of the School of General Studies, Delta State Polytechnic, Ogwashi-Ukwu. When a novel and a collection of short stories were presented to him for him to introduce to his students, he took the collection. According to him, the collection offered him and his students, varieties of tales. Therefore, to this lecturer, collections of short stories give more pleasure and knowledge to the readers. But that is not the case with Samuel Eke of Madonna University. When he was given a collection of short stories for his Communication in English class, he said that he was not using such texts. According to him,

he preferred full length novels to the short pieces in such collections. In his own words, “If it were a novel, yes; not this sort of thing.” Although he did not give his reasons, the interpretation given to this rejection is that the stories do not measure up to his preferred standard. However, at Federal Polytechnic Oko, Felix Chinedu saw the two forms as worthwhile works of literature. According to him, he was teaching any of them that came to him on its literary merit. Therefore, the attitude of lecturers who are the creators and critics of literary works affect the fortune of literary types.

The next group also held culpable but not to the same extent as WAEC are the publishers. Since nobody wants to waste his money, most of them cannot publish what they cannot dispose of. Once any text gets into the approved list, many publishers will rush to publish it—even some infringing on the copyright of the original owners. But then, we know that the publishers work hand in hand with the examiners through their education representatives. If they deem it worthwhile, they can move into the venture and invest their money.

But one of the overt reasons that is stifling the genre is the regard which people have for it. It is that regard that affects both the examiners and the publishers negatively. That regard also makes writers to have low esteem for it. That is why it has been observed that a look at “...some pioneer Nigerian novelists reveal that they first wrote the short story” (Onuekwusi 43). Then after that initial experiment, none of them has been reported as having gone back to writing only short stories. Throughout their writing careers, they continue with the novel form because in our society, the novelist has more regard than the short story writer.

In this case, they must have hoarded their better materials for their novels. This tells volumes about the standard of their short stories. This state of event has been seriously criticised by Anne Tyler:

The most appealing short story writer is the one who is a wastrel. He neither hoards his best ideas for something more “important” (a novel) nor skimps on the materials because this is “only a short story”. This may explain why Raymond Carver a short story writer and poet, but never a novelist consistently produces top quality stories while those of his novelist contemporaries are more uneven. The spendthrift story has a strong way of seeing bigger than the sum of its parts; it is stuffed full; it gives a sense of possessing further information that would be divulged if called for (ix).

Being wastrels is an important attribute that is lacking in the writers of short stories from sub-Saharan Africa. Everybody wants to be a novelist--although that is the expectation of society, for in that society, short story writers do not have the respect of the novelist. Thus, the genre is in its throes of being phased out. Although the two can achieve almost the same thing in society, each has its own forte. On the part of the novel, with its many characters and extensive exploration, the form can be more informative and the readers can retain more facts after reading it. On the other hand, “...the short story writer has enough scope to portray only a few characters out of which only one or two, can be developed in depth, and only a phase of that central character’s life can be adequately dealt with” (Okonkwo 228). In that case, although the short story may have the same message with a novel, more information and emphasis are so stressed that more readers are affected. In addition, some people complain that in spite of

their awareness that the genre is a worthwhile literary piece, their main headache is how to be remembering the details of all the tales in a collection. For each tale, the elements of literature: theme, plot, characterization, point of view, etc must be remembered. Such a situation sometimes can prove disturbing in view of the number of stories in just a collection.

If it is a novel, one can easily follow the storyline and so with the time it takes to read it, certain facts must have impressed the readers. In this case, remembering the elements of literature involved may not prove to be a Herculean task because the person is dealing with just a story. Finally on this segment, one of the major reasons being adduced to explain the sorry state of the genre in the region is that short stories cannot be utilized to the same extent as the novel. Those in support of this view point out that only the novel can be turned into movies. But this idea is wrong. Short stories are yearly being turned into movies. It is not only Mario Puzo's *The Godfather* that can be projected on the silver screen. In short, most Nollywood films started as short stories only to be transferred into playlets. Therefore, whoever has the potential, let him produce short stories for such stories can go a long way.

But now, how do we reverse this sorry state of the genre? How can sub-Saharan Africa be like Canada and Europe where according to V. S. Prichett "The form [short story] has ... enjoyed considerable attention in the last few years?" (n.p. This citation was made in Charles May's Internet article. The source furnishes us with the information that: "The *Wascanan Review*, at the University of Regina published a special issue devoted to the contemporary short story in 2003 while the *British Yearbook of English Studies* issued a special issue in 2001 on North American



short stories and short fiction” (n.p). Therefore, there is need for a definite plan in order to move forward.

### **Towards the Revitalisation of the Genre**

Many people do not read works of literature when they are not in the recommended lists of examination boards. Gone are the days when secondary schools students were trying to finish reading all the thrillers of James Hadley Chase and Agatha Christie even though they were not studied in schools. Therefore, for this genre to see the light of the day, WAEC examiners should do something since they are key players in introducing the young ones to important texts. These students, on graduation will carry the message to every nook and corner of the sub-region.

Although some departments of English in some universities who see the lacuna being pointed out here offer the short story as a course, there is need for the Nigerian Universities Commission [N. U. C] and such organisations in the region to be of help by creating new courses that are based solely on the genre. It can be carved out of the courses African Written Fiction and Studies in Fiction and be named something like Sub-Saharan Short Stories. This is necessary in view of the fact that N.U.C. in its current *Benchmark Minimum Academic Standard for Undergraduate Programmes in Nigerian Universities* has no course wholly dedicated to the study of short stories. Such a move will then force the lecturers, critics and even creative artists to sit up.

The impact of the two organizations above will greatly affect the activities of the publishing houses and the fortune of the genre. These houses will start accepting manuscripts the content of which will be on the theories and samples of short stories. After publishing them, they can easily push them to the public through

their already created distribution networks. In this way, all these benefits of the genre will seep into the society since it can easily adapt to modern social conditions.

Earlier, we noted the establishment of the American Short Stories series in 1915. Today, the short story genre is said to be “American unique contribution to the world’s literature” (May’s ‘Short Stories’ n.p). Today again, Edgar Allan Poe, the American is said to be the father of modern short stories. But if the truth must be told:

... even the briefest consideration of the history of literature should be sufficient to convince us that the short story far from being a distinctive product of the nineteenth century [and the American nation] is the oldest form of literature, with the exception of the lyric and the critical essay [which] have developed in the course of time (Lawrence 274).

That the Americans are making the bogus claim over a literary genre that had been in existence before her independence is due to her promotion of and zeal for the genre. We, West Africans, can do more than them because before us are all the appurtenances of the modern age. Therefore, the stand of this work is that the region can establish literary bodies that can see to the sustenance of the genre. It is at this point that the researchers have to shower praises on the Nigerian Academy of Science and the Nigerian Academy for Letters who in partnership with the Nigerian LNG, sponsor the Nigeria Price for Literature. The prize for literature rotates among four genres Fiction, Poetry, Drama and Children’s Literature. They are doing a wonderful work but for the resuscitation of the endangered genre, they can carve it out of Fiction. They can with other education commissions in the region, organize seminars and conferences so as to sensitize the people. These praises are also for

the Association of Nigerian Authors (ANA) and similar bodies in other countries of the sub-region. After all, we can take a cue from the Commonwealth Literary Competition, the organizers of the Commonwealth short story competition. But this effort can be more effective if it is extended to students at the secondary school level.

Many lecturers most especially in the School of General Studies (GST) who teach Communication in English I and II can take a cue from Ikeji and Chinedu. Such GST lecturers can even be of better help than those who are only domiciled in the departments of English because they teach students from every faculty of the university. When these students are stimulated, they can go into society to enlighten others most especially those at the secondary school level.

Finally, recognition must be accorded to one Abah Ikwue the editor of the series *WindowAfrica: An Anthology of Contemporary Short Stories*. He needs to be sponsored, for what the region is unaware of, was taken up by him. But because it is just the effort of one person, the circulation is limited and the influence is not all that felt outside the circle of the people he is able to reach. But no matter the limited influence, one can agree with Jerry Anthony Agada's view in the blurb of the 2010 volume that: "*Window Africa* is a veritable avenue for the exploration of Africa's lived and felt experiences by socially conscious and concerned Africans who have used the short story genre as a platform to explicate the socio-cultural realities of Africa". What Ikwue needs for his ideas to blossom to fruition is an official recognition and sponsorship.

## **Conclusion**

Short stories have not been faring very well both in its creation and in receiving critical attention in many parts of the world due to many reasons one of which is the regard which many people have for them. Normally, people prefer the full length novel to any collection of stories. This regard shows in the way examination organizing bodies do not recommend them. The result is that in sub-Saharan Africa, the genre is almost moribund.

But then, short stories are more suitable to the modern way of life where people seem to be in a hurry. They have almost the same potentials with the novel and have the added advantage that they deliver their messages in a jiffy. Just like novels, they can be turned into films so as to reach a wider audience who may not be educated enough to read, and who may not have the time to start poring over printed pages. In spite of these advantages of the genre, it is almost dead in sub-Saharan Africa. This state would have been obtainable in America if they did not take the bull by the horn by forming the Best American Short Stories series which is an annual selection of the best stories published throughout all the states each year. If such a step and other suggestions in this work are taken into consideration, this genre can be retrieved from the icy claws of annihilation.

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