

## Reseeding Print Culture: Bibliodiversity and Nigerian Publishing Futures

Emily Stewart  
University of Melbourne

*Can you compare poetry to a real woman, a real wife crying  
and screaming for you? Handwritings can never be equal to  
tear-soaked handkerchiefs.*

Jekwu Anyaegbuna, *Morrison Okoli (1955-2010)*

Last week Nigerian author Jekwu Anyaegbuna became the African regional winner of this year's Commonwealth Short Story prize. In his story, *Morrison Okoli (1955-2010)*, a man reflects on the death of his elder brother, Morrison. Purportedly an educated man with numerous degrees, one of the first things we learn about Morrison is that he had been living in the US for many years, working as an Associate Professor. One of the last things we learn is that he was killed by drug associates after smuggling into Nigeria a coffin full of narcotics. *Morrison Okoli* draws out rich tensions between Morrison's apparent Western affluence, and the traditional lifestyle of his brother, who 'has never travelled beyond the map of Nigeria'. Addressing Morrison directly, the unnamed brother describes his status upon returning to Africa as that of 'a star, in fact a celebrity...Americanism is attractive, addictive, infectious.' It is a story about globalisation, diasporic identity and the movements of modernity.

In the current moment, Nigerian writers are enjoying their own kind of stardom. Jekwu Anyaegubuna is the latest of a slew of recent authors, including Chris Abani and Chimimanda Ngozi Adichie, who have captured the imagination and interest of the international literary community and Western reading publics. Yet while the success of Anyaegubuna *et al* signifies a renewed interest in Nigerian literary fiction, Nigeria's participation in transnational print culture is no recent thing. The existence of the Commonwealth Short Story Prize itself points to Nigeria's postcolonial status, evidence of the continuing impact of colonisation on literary readerships and modes of cultural exchange. Since the arrival of Christian missionaries in the mid-nineteenth century, Nigerian print culture in English has proliferated, emerging as a critical site onto which wider political and cultural tensions have played out.

What kinds of audiences are Jewku Anyaegubuna and his contemporaries writing for? Are new modes of transmission, via digital services, evolving their readerships? How can we conceive of print culture in Nigeria beyond literature's 'restricted field'—of whom else is the Nigerian reading public constituted? In this paper I discuss how Nigeria's history informs our understanding of Anyaegbuna and his cohorts in the current moment, and the limits of this discourse to date. Taking into account critiques of postcolonial and globalisation theories by scholars such as Isobel Hofmeyr and Achille Mbembe, I propose a radicalising of print culture methodologies, engaging the concept of bibliodiversity in order to better articulate

what Arjun Appardurai has described as the ‘woof’ of humans in motion;<sup>1</sup> the movement, multiplicities and conflicts that together construct a working sense of Nigerian book culture today.

#### **NIGERIAN PRINT HISTORY: AN OVERVIEW**

*The obstinacy with which scholars in particular (including African scholars) continue to describe Africa as an object apart from the world, or as a failed and incomplete example of something else, perpetually underplays the embeddedness in multiple elsewherees of which the continent actually speaks.*

*Sarah Nuttel and Achille Mbembe*

Within Africa, modern English-language print culture has an expansive and complicated history, initially spreading via Christian missionaries in the mid-nineteenth century and proliferating across trading networks before disseminating more widely. This historical movement of print culture is inextricable from broader economic and political contexts, and has been configured by various theorists in a variety of useful ways.

In the field of book history, two of the critical contributors to our understanding of the dissemination of English-language print culture in Africa have been Isabel Hofmeyr and Michael Warner. Hofmeyr emphasises the social effects of print culture in Africa, suggesting that bibles disseminated by organisations such as the British Foreign Bible Society during the late nineteenth century occupied an ‘unsettled place’ as both gift and commodity, an attitude that continues to haunt book publishing in Africa today.<sup>2</sup> In analysing the depiction of (white) nuclear families on the covers of many bibles from this time, she also addresses the ways in which the kind of print culture introduced by missionaries was a powerful colonising force, influencing patterns of social relations.

Warner also focuses on the social context of print culture, arguing that ‘publics are brought into being by the reflexive circulation of texts’.<sup>3</sup> For Warner, texts ‘become the sinews around which publics take shape’.<sup>4</sup> They are live, rather than static; the very fact of their dispersal engenders new reading communities and the spread of ideas.

Both Warner and Hofmeyr’s research redresses earlier imperialist accounts of circulation in West Africa that were largely based on centre/periphery models and the idea of a one-way exchange of knowledge and capital from the European metropole to its outposts.<sup>5</sup> These early approaches, according to Hofmeyr, ‘hollow out’ our understanding of how texts circulate. She points out that not only were early missionary printing presses introducing

---

<sup>1</sup> Appardurai, Arjun (1996). *Modernity at large: cultural dimensions of globalization* Minneapolis: University of Minnesota Press. p33.

<sup>2</sup> Hofmeyr, Isabel (2005). The globe in the text: Towards a transnational history of the book. *African Studies* 64: 1. p92

<sup>3</sup> Ibid.

<sup>4</sup> Ibid., p93

<sup>5</sup> Kalliney, Peter (2008). East African literature and the politics of global reading. *Research in African Literatures* 39: 1.p11

English print culture to African communities for the first time, but it was the first instance of mass production and distribution of reading matter undertaken within England as well.<sup>6</sup> In light of this, Hofmeyr argues that African book history is best understood outside of colonial or religious apparatuses, and should be seen instead as a transnational, early-capitalist mode of exchange where text circulation invented new reading communities both within Britain and Europe as well as across their colonial outposts.

From the twentieth century onwards, theorists have often conceptualised Nigerian print culture as swelling through three distinct waves of activity: the Onitsha market literature of the late 1940s to early 1970s; the 'Mbari Generation' of modernist authors including Chinua Achebe and Wole Soyinka; and what Stephanie Newell has described as the 'third generation' of experimental authors, who have emerged out of Nigeria and the wider West African region since the 1990s.<sup>7</sup>

Onitsha market literature flourished for over twenty years in the period between the close of the Second World War and the beginning of the Nigerian civil war in 1967. Arising in Onitsha, an important trading town in Nigeria's south-east, this market literature consisted of a huge array of low cost pamphlets printed in both English and vernacular languages. Originating in 1947 with two pamphlets printed by a local bookseller, one recounting Yoruba folk tales and another a short romantic novel, by their hey-day a decade later over two hundred original titles were available at any given time, many with documented print circulations of over 60 000.<sup>8</sup>

This same time period saw the rise of the 'Mbari generation', a group of young authors who were among the first generation of university-educated Nigerians and drew much influence from European modernism. This group included the poets Christopher Okigbo and Wole Soyinka, as well as Chinua Achebe, whose novel *Things Fall Apart* has become the central canonical text of twentieth century Africa.

Unlike Onitsha market literature, which was written in a popular pidgin-English style for local Nigerian readerships, the Mbari generation sought to broker in a new modernity for Nigeria by capitalising on the high cultural status of English-language print.<sup>9</sup> Both movements had a strong political potency. The Onitsha pamphlets arose in a context of deep anticolonialist sentiment attributed to the imports of similar pamphlets out of India as well as the circulation of independent, African-owned newspapers. The rise of Gandhi's Non-cooperation movement was followed very closely by Nigerians at the time, and the pamphlets document vividly the cognate social changes inspired by the movement: one common example from the pamphlets is the consistency with which young male protagonists rebel against the traditional knowledge of their elders in the favour of individualism.

---

<sup>6</sup> Hofmeyr, Isobel (2005). The globe in the text: Towards a transnational history of the book. *African Studies* 64: 1. p93

<sup>7</sup> Newell, Stephanie (2006). 'Experimental Writing in the 'Third Generation'. *West African Literatures: Ways of reading* 'Oxford University Press, New York. pp182-191

<sup>8</sup> Obiechina, E. N. (1973). *An African popular literature: a study of Onitsha market pamphlets* Cambridge: Cambridge University Press, 1973. p11

<sup>9</sup> Newell, Stephanie (2006). 'Popular Literature. *West African Literatures: Ways of reading* 'Oxford University Press, New York. p106

Meanwhile, the Mbari generation tackled the problem of how to constitute a postcolonial and/or non-Western modernity. As Nathan Suhr-Sytsma describes they:

desired, on the one hand, a literary culture coded as “modern” that has been imported by missionary or colonial education, and, on the other hand, distinctively African aesthetics and political forms that would depart from European strictures without renouncing “the modern”.<sup>10</sup>

Suhr-Sytsma goes on to argue that the Mbari generation may be better understood as Anglophone writers, whose:

intellectual labours entered into textual commodities by the economic, social, cultural and institutional transactions that were part of an expanding print capitalism spearheaded by London-based publishing firms.<sup>11</sup>

The post-World War Two period indeed saw the appearance of publishing programs by Western publishing houses like Heinemann and Penguin. While the publishing initiatives of Okigbo and the establishment of literary journals such as *Black Orpheus* increased the visibility of Nigeria’s avant garde to local readers and an elite field of international readers, it was with the launch of the Heinemann African Writers Series that Nigerian authors became represented in the West in a major way. As well as enabling African culture to disperse outwards into the Western world, Achebe has noted how this program changed the dynamics of reading practices locally:

For the first time in history, Africa’s future generations of readers and writers...began to read not only David Copperfield and other English classics...but also works by their own writers about their own people.<sup>12</sup>

In this quote, Achebe also betrays his allegiance to high modernist literary audiences over local ‘new literate’ reading communities — as we have seen, many Nigerians during this time were already reading local African authors, in English as well as in their indigenous languages. The exclusion of the popular aspects of Nigerian culture by some of its avant garde authors is representative of a larger divide which saw many of Nigeria’s popular writers embracing the country’s newly-postcolonial status while the Mbari generation held on to its ties to the colony.

By the close of the Nigerian civil war, the precise social conditions which had enabled Onitsha market literature to flourish has disappeared, and as Emmanuel Obiechina has argued, large conglomerate publishers began to dominate.<sup>13</sup> It has only been in the last twenty years, as Nigeria has continued to recover from the war, that the third generation of experimental writers such as Ben Okri have begun to emerge.

---

<sup>10</sup> Suhr-Sytsma, Nathan. (2012). Christopher Okigbo, Print, and the Poetry of Postcolonial Modernity’. *Research in African Literatures* 41: 2 p41

<sup>11</sup> Ibid. p44

<sup>12</sup> Nyamnjoh, Francis B. (2004). From Publish or Perish to Publish and Perish: What ‘Africa’s 100 Best Books’ Tell Us About Publishing Africa. *Journal of Asian and African Studies* 39: 5 pp321-355.

<sup>13</sup> Obiechina, E. N. (1973). *An African popular literature: a study of Onitsha market pamphlets* Cambridge: Cambridge University Press, 1973. p121

## THE CHALLENGE OF CAPTURING MOVEMENT

What contemporary researchers working in the field of African book history are united in is the attempt to capture what Arjun Appadurai has described as the ‘woof’ of humans in motion, and the ‘embeddedness in multiples elsewheres’ of which Mbembe and Nuttall speak above. In attempting to rescue African book history from imperialist and Eurocentric perspectives, to varying degrees these scholars have also demonstrated the limitations of postcolonial and globalisation theories in capturing the intricacies of how print culture folds into social and political environs.

Postcolonial theory has been criticised by numerous theorists in the field, including Newell, Mbembe and Kalliney for its outdated emphasis on the nation-state as a locus of power and cultural influence. Meanwhile, globalisation theory, despite its usefulness in deconstructing power relations and the complexities of transnational market flows, ultimately insists upon a narrative of historical progress that does not represent the lived experience of individual communities.<sup>14</sup>

To date, Newell’s study on West African literature remains the only book-length study which addresses the flux of Nigerian print culture during the twentieth century. While she provides an excellent historical account and critique of the three movements outlined above, incorporating feminist and queer perspectives into her analysis, this area of book history is still well under-researched, especially in terms of capturing the way the three movements coalesce—or the potential for them to be deconstructed and reconfigured altogether. Newell recognises the challenge of this, advocating for a mode of analysis that draws on Kwame Anthony Appiah’s notion of cultural hybridity while retaining a political potency.<sup>15</sup>

Mbembe and Nuttall similarly advocate for a new conceptual mode, observing in their introduction to a special issue of *Public Culture* that:

What binds societies in some kind of artifice they come to believe in. They have...the capacity to continually produce something new and singular, as yet unthought, which cannot always be accommodated within established conceptual systems and languages.<sup>16</sup>

A potential way forward for African book history is through the notion of bibliodiversity. Originating in Latin-America during the 1990s, the term has since been picked up by the International Alliance of Independent Publishers as a critical model for apprehending publishing in its current global, mobile and increasingly digital context.

Influenced by notions of biodiversity and ecology, bibliodiversity refers to ‘the publishing sector’s capacity — with “publishing” used here in the broad sense of the word, meaning

---

<sup>14</sup> Kalliney, Peter (2008). East African literature and the politics of global reading. *Research in African Literatures* 39: 1.p14

<sup>15</sup> Newell, Stephanie (2006). *West African Literatures: Ways of reading* Oxford University Press, New York. p9

<sup>16</sup> Mbembe, A., & Nuttall, S. (2004). ‘Writing the World from an African Metropolis’, *Public Culture*, 16 (3), p347

everything from creation to reading, to all the manufacturing and marketing phases — to produce diversity'.<sup>17</sup>

The apparatus of bibliodiversity also offers a multidimensional approach which focuses on political responsibility, indigenous knowledge and market flows. Francoise Benhamou and Stephanie Peltier makes explicit the corollaries between bibliodiversity and the UN's covenant on Cultural Diversity, teasing out central indicators of variety, balance and disparity as methods for assessing the health of publishing ecosystems within a given context.<sup>18</sup>

A publishing system based on bibliodiversity relies on an awareness of its demands and strains on natural and cultural ecosystems. Bibliodiversity asserts itself through local and indigenised practises, disabling dominant power structures and championing a 'grassroots' methodology that accounts for marginalised voices.

### **NIGERIAN BOOK FUTURES**

To publish Africa without making visible the dignity, creativity and humanity of Africans, is to publish Africa "deeper and deeper into the heart of darkness."

Francis B. Nyamnjoh, *Publishing Africa*

The perceived vitality of Nigerian literature in the current moment demonstrates a reseeded of critical ideas birthed during the market literature period. Foregrounded by the idea of bibliodiversity, a number of parallels can be drawn between the structures surrounding Onitsha market literature as it existed prior to the Nigerian civil war, and the state of Nigerian publishing today.

The flourish of Onitsha market literature was in part due to a wider social feeling of intense optimism in the lead-up to Nigerian independence in 1960. Emmanuel Obiechina, author of the only full-length book to date that analyses Onitsha market literature notes that:

Post-World-War-Two euphoria and the bright prospects held out to the masses by the new industrial order were important factors which stimulated the emergence of the pamphlet literature and conditioned the attitudes of the pamphlet authors. The effects of the Nigerian war was [sic] devastating. It destroyed their optimism, and sowed doubts and bitterness among the people.<sup>19</sup>

The availability of printing technology and the relative cheapness of it was also a key factor in the success of market literature. Newell notes that the combination of colonialism, commerce and Christianity in the region created a 'lucrative climate' for the printing

---

<sup>17</sup> Galliard, Etienne. (2011) Editorial, *Bibliodiversity*. Accessed at [<http://www.bibliodiversity.org/Editorial%20-%20Bibliodiversity%20Indicators.pdf>]

<sup>18</sup> Benhamou, F. & Peltier, S. (2011) How Should Cultural Diversity Be Measured? An Application Using the French Publishing Industry. Accessed online [<http://www.bibliodiversity.org/Abstracts%20in%20English.pdf>]

<sup>19</sup> Obiechina, E. N. (1973). *An African popular literature: a study of Onitsha market pamphlets* Cambridge: Cambridge University Press, 1973. p121

presses, which beyond the production of pamphlets also served more pragmatic ends with the printing of greeting cards and stationery.

Although Nigeria has moved from a long period of military government to a new democracy, the current sense of optimism present within reading communities is more aligned to the potential of new technologies than political change. In many ways, this reflects Mohammed Bamyeh's observation that capitalism no longer requires a nation-state to support it. Disillusioned with a government perceived as inactive and untrustworthy, many Nigerians build hope for the future based on becoming participants in global markets of capitalist exchange.<sup>20</sup>

The mobility afforded by digital technology has increased the variety of African voices heard, and the creation of new reading communities based around social media. One example is Nigerian queer blogger Sokari Ekine, whose blog 'black looks' curates provocative articles on gender, sexuality, culture and politics within Africa. Just as the cheapness of pamphlet printing enabled newly-literate Nigerians to become authors during the market literature period, the internet is enabling a burgeoning middle-class of Nigerians to share their stories.

Many commentators also hold out hope for digital technology as a way of circumnavigating the difficulties of poor infrastructure for print publishing. Obiechina has noted that prior to the civil war, print culture in Nigeria had steadily advanced, with public investment funding printing presses, distribution services and professional industry bodies. By the end of the civil war, this infrastructure had all but disappeared, and the regrowth of the local industry in recent decades has been hampered by economic and political instability.

Discussing a popular Nigeria book review blog by Alain Manbanck, Dominic Thomas remarks upon the potential for digital technology to partially redress the inequities that 'disproportionately affect the so-called "global south"'.<sup>21</sup> Yet not all commentators share his enthusiasm. Pippa Smart warns that 'online technology is not a panacea for all the problems inherent in publishing in the developing world'. Writing from the perspective of local academic publishing she points out the often-overlooked difficulties in distributing texts across the African continent itself: 'most journals published in Ghana cannot be found in universities or research institutions in Kenya'.<sup>22</sup>

This inherent tension between local and global markets, and between what is consumed and what is produced has been tackled thoughtfully by the new theorists of bibliodiversity. Benhamou and Peltier emphasise the importance of *disparity* as a metric for assessing both the variety and diversity of publishing ecosystems. Through disparity, our conceptions of the way audiences and infrastructures interact suddenly becomes multi-dimensional, and the

---

<sup>20</sup> Kalliney, Peter (2008). East African literature and the politics of global reading. *Research in African Literatures* 39: 1. p11

<sup>21</sup> Thomas, Dominic (2008) New Technologies and the Popular: Alain Mabanckou's Blog. *Research in African Literatures*. 39: 4, p63

<sup>22</sup> Smart, Pippa (2004) E-publishing in Developing Economies. *Canadian Journal of Communication* 29:3. Accessed online at [<http://www.cjc-online.ca/index.php/journal/rt/printerFriendly/1424/1530>].

different weights of power or influence ascribed to particular stakeholders can be uncovered.

In this respect, one of the key issues of disparity regarding the Nigerian publishing industry today is the actual number of readers that constitute the market. Unlike the Western world, where literacy rates are close to universal and book reading is a popular recreational activity, in Nigeria today, literacy rates are only at 61%.<sup>23</sup> In addition, although strong reading communities within Nigeria are emerging around blogs and other social media, a recent study indicates that only ten percent of Nigerians have access to a computer, let alone the internet.<sup>24</sup>

Seen in this light, reading in Nigeria—whether of ‘popular’ or ‘literary’ books—is very much an activity restricted to an elite public. It also demands us to rethink the ways in which we categorise reading practices and communities—terms like ‘popular’ and ‘literary’, begin to fall apart quickly once the breadth of Nigeria’s involvement in the publishing ecosystem is revealed.

Yet print culture in Nigeria continues to change and evolve rapidly. Writing about the close of the Heinemann Writers Series in 2003, Nigerian academic and writer Pius Adesanmi observes:

Only an elite few in Africa read in English (or in any other European language), and among those who do, few who can afford to buy a book want to read African authors...to make matters worse, only a minority of those interested in Africa from outside the continent read books written by Africans primarily for fellow Africans.<sup>25</sup>

Partially as a response to the close of the Heinemann African Writers Series in 2003, numerous new locally-owned publishing houses have emerged recently. Cassava Republic Press is one such example, aiming to promote Nigerian and wider African voices within Africa. Their website provides the following mission statement:

We think that contemporary African writing should be rooted in African experience in all its diversity, whether set in filthy-yet-sexy megacities such as Lagos, in little-known rural communities, in the recent past or indeed the near future. We also think the time has come to build a new body of African writing that links writers across different times and spaces, following the marvellous example of the African Writers Series in the past.<sup>26</sup>

In the brief quote by Jekwu Anyaegbuna given at the start of the paper, he asks his audience to consider what value literature can have in the face of life’s other brute realities. Looking back at Nigeria’s print history, what becomes clear is that print culture has had profound

---

<sup>23</sup> UNICEF (2012) Accessed online at [[http://www.unicef.org/infobycountry/nigeria\\_statistics.html](http://www.unicef.org/infobycountry/nigeria_statistics.html)]

<sup>24</sup> Oketola, Dayo. (2012) 95% of Nigerians Lack Access To Computers, Internet. Accessed online at [<http://www.punchng.com/business/business-economy/95-of-nigerians-lack-access-to-computers-internet-nbs/>]

<sup>25</sup> Adesanmi, Pius (2012) Face me, I book you: writing Africa’s agency in the age of the Netizen. Published online at Ikhide (2012)

<sup>26</sup> Cassava Republic Press (2012). Website accessed: <http://www.cassavarepublic.biz/about-us-mainmenu-47>

political and social effects on Nigeria's public—and that despite complex political challenges, new and increasingly diverse communities of readers continue to evolve.

### **Bibliography**

Adesanmi, Pius (2012) Face me, I book you: writing Africa's agency in the age of the Netizen. Published online at Ikhide (2012) Personal blog: accessed at [<http://xokigbo.wordpress.com/2012/04/22/guest-blog-professor-pius-adesanmi-face-me-i-book-you-writing-africas-agency-in-the-age-of-the-netizen/>]

Adiche, Chimamanda Ngozie (2012) The Commonwealth lecture. Accessed via youtube: [<http://www.youtube.com/watch?v=vmsYJDP8g2U&feature=plcp&context=C4e4e4b6VDvjVQa1PpcFOQqM4TbBgXZ8Ggrynd4WcJbp19UINn0yc%3D>]

African Writing (2012) Online database: accessed at [<http://www.african-writing.com/>]

Anyaeqbuna, Jekwa (2012) *Morrison Okoli (1955-2010)*. Grant Magazine, published online. [<http://www.granta.com/New-Writing/Morrison-Okoli-1955-2010>]

Appardurai, Arjun (1996). *Modernity at large: cultural dimensions of globalization* Minneapolis: University of Minnesota Press.

Bamyeh, M. A. (2009). *Anarchy as order: the history and future of civic humanity* [electronic resource]. Lanham: Rowman & Littlefield, c2009.

Barnes, C. & Carmichel, T. (2006) Language, power and society: orality and literacy in the Horn of Africa. *Journal of African Cultural Studies* 18: 1.

Barrett, A. Igoni (2011). Their Favourite books of 2011. *The Guardian Nigeria* accessed at [[http://www.ngrguardiannews.com/index.php?option=com\\_content&view=article&id=71091:their-favourite-books-of-2001&catid=180:arts&Itemid=707](http://www.ngrguardiannews.com/index.php?option=com_content&view=article&id=71091:their-favourite-books-of-2001&catid=180:arts&Itemid=707)]

Benhamou, F. & Peltier, S. (2011) How Should Cultural Diversity Be Measured? An Application Using the French Publishing Industry. Accessed online [<http://www.bibliodiversity.org/Abstracts%20in%20English.pdf>]

Burbank, J., & Cooper, F. (2010). *Empires in world history: power and the politics of difference* Princeton: Princeton University Press, c2010.

Cassava Republic Press (2012). Website accessed: <http://www.cassavarepublic.biz/about-us-mainmenu-47>

Cooper, F. (2005). *Colonialism in question: theory, knowledge, history* Berkeley : University of California Press, c2005.

Cooper, F. (2002). *Africa since 1940: the past of the present* New York; Cambridge: Cambridge University Press, 2002.

- Diawara, Manthia. (1998) *In Search of Africa* Cambridge, Mass.; London: Harvard University Press.
- Galliand, Etienne. (2011) Editorial, *Bibliodiversity*. Accessed at [<http://www.bibliodiversity.org/Editorial%20-%20Bibliodiversity%20Indicators.pdf>]
- Hardt, M., & Negri, A. (2000). *Empire* Cambridge, Mass.; London: Harvard University Press, 2000.
- Hawthorne, S. (2002). *Wild politics : feminism, globalisation and bio-diversity* North Melbourne: Spinifex Press, 2002.
- Hofmeyr, Isobel (2005). The globe in the text: Towards a transnational history of the book. *African Studies* 64: 1.
- Ikhide (2012) Personal blog: accessed at [<http://xokigbo.wordpress.com/>]
- International Alliance of Independent Publishers (2011). Digital Publishing in Developing Countries. Accessed at [<http://www.alliance-editeurs.org/?lang=en>]
- Jameson, F., Hardt, M., & Weeks, K. (2000). *The Jameson reader* Oxford, UK; Malden, Mass.: Blackwell, 2000.
- Kalliney, Peter (2008). East African literature and the politics of global reading. *Research in African Literatures* 39: 1. pp1-24.
- King, A. D. (1991). *Culture, globalization, and the world-system: contemporary conditions for the representation of identity* London : Macmillan in association with Dept. of Art and Art History, University of New York at Binghamton, 1991.
- Kumar, A. (2003). *World Bank literature; foreword by John Berger; afterword by Bruce Robbins*. Minneapolis : University of Minnesota Press, c2003.
- Kweli Journal (2011). Website: accessed at [<http://kwelijournal.org/index.htm>]
- Mbembe, A., & Nuttall, S. (2004). 'Writing the World from an African Metropolis', *Public Culture*, 16 (3), 347-371.
- Newell, Stephanie (2006). *West African Literatures: Ways of reading* Oxford University Press, New York.
- Nyamnjoh, Francis B. (2004). From Publish or Perish to Publish and Perish: What 'Africa's 100 Best Books' Tell Us About Publishing Africa. *Journal of Asian and African Studies* 39: 5 pp321-355.

- Obiechina, E. N. (1973). *An African popular literature: a study of Onitsha market pamphlets* Cambridge: Cambridge University Press, 1973.
- Oketola, Dayo. (2012) 95% of Nigerians Lack Access To Computers, Internet. Accessed online at [http://www.punchng.com/business/business-economy/95-of-nigerians-lack-access-to-computers-internet-nbs/]
- Okoro, Innocent O. (2002). From Onitsha market literature to general trade book publishing in Nigeria, accessed online via the Southern African Book Development Education Trust [http://www.europublishing.info/sabdetarchive/ASAUK2002\_Okoro\_paper.htm]
- Onitsha digital library (2003) Accessed at [http://onitsha.diglib.ku.edu/historical.htm]
- Quayson, Ato (1997) *Strategic Transformations in Nigerian Writing* James Currey, Oxford.
- Soyinka, Wole. (1998) *Early Poems* Oxford University Press, Inc., New York.
- Smart, Pippa (2004) E-publishing in Developing Economies. *Canadian Journal of Communication* 29:3. Accessed online at [http://www.cjc-online.ca/index.php/journal/rt/printerFriendly/1424/1530].
- Spivak, G. (1999). *A critique of postcolonial reason : toward a history of the vanishing present* Cambridge, Mass. : Harvard University Press, 1999.
- Suleri, S. (1992). Woman Skin Deep: Feminism and the Postcolonial Condition. *Critical Inquiry*, 18(4), 756-769.
- Suhr-Sytsma, Nathan. (2012). Christopher Okigbo, Print, and the Poetry of Postcolonial Modernity'. *Research in African Literatures* 41: 2 pp41-62
- Thomas, Dominic (2008) New Technologies and the Popular: Alain Mabanckou's Blog. *Research in African Literatures*. 39: 4, p58-71
- UNICEF (2012) Accessed online at [http://www.unicef.org/infobycountry/nigeria\_statistics.html]
- Wallerstein, I. (2000). *The essential Wallerstein* New York : New Press, 2000.
- World's body (2012). Personal blog: accessed at [http://wordsbod.blogspot.com.au/]