

## Plurimediality and Interact Aesthetics in Niyi Osundare's *Village Voices*

---

Ayodeji Isaac Shittu  
Department of English, Redeemer's University,  
Ede, Osun State, Nigeria

### **Abstract**

*This paper explored the innovative practice of incorporating visual art in modern Nigerian adult literature as a postmodern practice that pushes the boundary of literary and cultural studies beyond the traditional. This practice is seen as a shift, not away from but, beyond the now traditional aesthetics of orality/orature, a defining marker in post-colonial Nigerian writings. Referred to as 'Interart Aesthetics' in this paper, the practice is the result of contemporary interdisciplinary practices associated with the postmodern turn. Also described as Plurimediality, an intermedial practice of engaging both the verbal text and visual arts in the same literary text, the practice has introduced a new dimension to the process of understanding African and particularly Nigerian cultural consciousness, and experience and how it influences our ways of knowing and interpreting social reality. Using Niyi Osundare's *Village Voices* as study case, it is observed that while plurimediality is truly a post-modernist practice that throws up a unique response to the contemporary reality and cultural consciousness, it is seen as a postcolonialist posturing that serves the purpose of enhancing the effect of the traditional aesthetics quality of modern Nigerian literature while at the same time taking it to another level of aesthetics and nuance.*

**Keywords:** Plurimediality, Interarts aesthetics, Visual art, Postmodernism, Modern Nigerian poetry

### **Introduction**

A careful observation of Nigerian literature since the turn of the 21<sup>st</sup> century would reveal that a lot has changed in the character, texture, nuance and thematic preoccupations of Nigerian literature written in the

English language. Beyond what can be said to trademark the writing of the first generation of the literature and the early writings of the second generation, new aesthetic features and practices characterize what has been tagged by many critics as the “New Nigerian Writing” – the literature which were written since the beginning of the 21<sup>st</sup> century. While the pre-21<sup>st</sup> century Nigerian literature is particularly characterized aesthetically by the creative exploration and deployment of oral resources and preoccupation with nationalist issues or what Timothy Brenman has described as the “obsessive nation-centeredness” of postcolonial writings(64), much of the 21<sup>st</sup> century Nigerian writing or the contemporary phase of what has been described as the third generation of Nigerian literature, is shaped, in the words of Hamish Dalley, “around ambivalent spatio-temporal imaginaries that exceed the national-generational framework”(15).

Therefore, beyond the now traditional aesthetics of orality/orature, a defining practice in post-colonial Nigerian writings, another noticeable aesthetic feature which is the result of contemporary interdisciplinary practices and the postmodern turn is what I describe in this paper as the “Interarts Aesthetics” –the intermedial practice of engaging both the verbal text and visual arts in the same literary text. This practice of incorporating the visual arts in the form of painting, the graphic arts, drawings, graffiti, photography and other forms of the visual arts in literary texts has also been described as “plurimediality” to underscore the degree or dimension of the (inter)mediality.

Plurimediality is an intermedial situation in which literature as a medium is combined with other media in one and the same work or artefact (Wolf Werner 5). In this case signifiers that belong to more than one semiotic system are combined either integrally or complementarily to produce or reinforce meaning such that the text produces the effect of media hybridity whose constituents can be traced back originally to heterogeneous media. Plurimediality, according to Silke Jandl, describes a situation in which a range of media co-exist in a work in order to generate and amplify meaning. Usually, this situation is realized when verbal text incorporates other modes such as pictures, and other visual arts forms in almost an equal measure. As an intra-compositional occurrence which is realizable in artistic practices such as opera, visual poetry, radio programmes, songs and film among others, plurimediality occurs when there is the overt presence of two or more media in a given semiotic entity, mostly in such a way that they are more or less dependence on each other to make meaning or to add to the meaning in

any particular work. The result of this co-existence, most often, is the emergence of a new syncretic media. Thus, as a postmodern practice, the plurimedial interaction of multiple genres and media in a piece of work shatters the notion or the possibility of an essentialist stance in the production of knowledge and generation of social meaning.

There are various types of visual art and verbal art relationships in literary texts, especially in texts that are not hypertextually encoded. The most important and commonest relationship (as observed in Western literature) is the interplay between texts and pictures. The relationship between text and images or visual arts has been widely and variously examined over the years and from various perspectives. This discussion has addressed issues of the commonalities and the differences that exist between the two and has been done from various perspectives including that of the author, the artist, the reader and the viewer. For instance, many critical works have been done on the artistic perspective of the discourse which closely examined the boundary between the image and the text for highly different purposes. In recent time, there have been works such as Lussu, G. (1999) and Perondi L. (2012), which addressed the semiotic dimension of the study, especially from the point of view of academics and designers who are of the opinion that there should be an inclusive dimension to the understanding of the relationship. In this case, attention is paid not only to “the form of the sign but also the relationships between the different signs in the space” (Lorem Ipsum Dolor 1).

### **Visual Orality and Interart Aesthetics in Niyi Osundare's *Village Voices***

The visual art has always been part of the Nigerian oral traditional artistic expressions and form part of the non-verbal aspect of the folk tradition which has its origin in the pre-colonial era. As Toyin Falola notes, the visual art form “is a component of the autochthonous folklore of many cultural and ethnic population in Africa and its origin is as old as and enduring as many oral literary forms” (702). This can be seen in the different ornamental creations by Nigerian artists especially as it can be seen exhibited in engagements such as the *aso-oke* (textile weaving), *adire didi* (cloth dyeing), *igi gbigbe* (wood carving), *ikoko mimo* (pottery craft), *ise agbede* (blacksmithing), and *ide susu* (brass casting) (Falola 703). Indigenous artists in Nigeria, as in many other African countries, use these artistic engagements for various purposes including the

promotion of aesthetics and the communication of social and moral messages (Falola 703). As an integral part of the Nigerian social and moral value system, artistic expressions are exhibited or displayed through various media such as plastic texts, as impressions on objects or materials like cloth (textile materials) and walls. The implication of this is that the use of multimedia methods to inform and entertain is not new to African and Nigerian cultural and creative practices.

However, while these autistic activities are still being practiced today, the influence of colonisation and the consequent Western civilization on African culture and artistic preoccupations have transformed the manner in which visual arts and other creative enterprises are practiced in contemporary times. These influences from Euro-American sources have also occasioned irrevocable transformations in the media, genres and functions of Nigeria visual art (Falola 703). Different from the plastic text which was used to project these artworks during the pre-colonial period, new media are used today such as the graphic text which is traceable to the introduction of writing and to advance in the digital technology.

Therefore, as the transformation of the traditional art form continued, it metamorphoses into new and contemporary forms with varying and new types of media, scale and styles. For instance, there have been some innovative changes in Yorùbá painting and in the use of the art itself. Just as the traditional verbal art forms like oral poetry, folk narrative, were and are still being used as important and inseparable part of postcolonial Nigerian writing as identity markers and as a testimony to the hybridity that characterizes modern or contemporary society and the theatrical and performance art, non-verbal art forms such as painting, and other visual art forms have changed in function and mode. There is now interplay between these visual art forms and politics which, according to Falola, can be traced to the 1960s and the early 1970s after many African countries gained independence. In recent times, this has been enhanced by the new information technology such as the use of digital media, especially the social media, to propagate artistic works as political statements. As Falola observed,

the use of art forms in this manner has also enhanced the incorporation of orthographic narratives into visual creativity, bringing about a sort of pastiche. Cartoons, caricature-esque images, and other graphic works that treat political subjects contemptuously are usually accompanied by captions and

callouts that make them appear story-like and dramatic (Falola 704).

The deployment of oral traditions and resources in the form of folklores, proverbs, oral poetic genres, traditional festivals, myths, legends and other verbal arts forms in written Nigerian texts is an aesthetic marker that characterizes postcolonial/modern Nigerian literature. This practice has been part of Nigerian literary practices since the 1950s as can be seen in Amos Tutuola's *Palmwine Drinkard* Chinua Achebe's *Things Fall Apart* and many other Nigerian literary works and has served the purpose of enriching our understanding of the Nigerian experiences. It is a postcolonialist practice of orature which underscores the intersection of Nigerian pre-colonial oral tradition and the modern European written literary tradition. It is in this vein that incorporation of the visual art into the written text constitutes an aesthetic, an "Interart Aesthetics". Unlike the postcolonialist use of oral traditions and verbal art forms, the incorporation of the visual art in Nigerian literature is seen as a postmodern and an inter-disciplinary practice that brings together plural dimensions to the understanding of cultural and social realities. In this context visual art fills the gaps in written documentation, and, as Falola noted,

Transmitted words and images have provided some limited understanding of cultural experiences where there is no history in written form. Images capture those memories, sometimes drawing on epics, legends, and even esoteric knowledge such as divination and rites of passage. (Falola 732)

Interart aesthetics is the art of incorporating visual art into the verbal text either for the purpose of increasing understanding of the text or for the purpose of aesthetics. This practice is seen as an inter-disciplinary discourse in which the construction of meaning at the intersection of language and image are explored. Although the use of the visual arts to communicate date back to the preliterate time, there have been a significant shift in its use in texts since the end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century. This is, however, prevalent and prominent in school books and particularly science books for children in pre-teenage years (Kress & Van Leeuwen, 1995; Kress, 1997; Parkinson & Andendorff, 2005). However, despite the preponderance of critical interests and studies in this area of study in the European and American

literatures, not much has been done to theorise this relationship in Nigeria literary studies and discourse. Therefore, the general interest of this paper may be found in the relative neglect with which critical exploration of the relationship between written text and visual arts is treated in modern Nigerian adult literature in English.

The visual art incorporated into a verbal text may be integral or supplementary to the text. In this case a study of the image-text relations is explored from the point of view of their contribution to the meaning of the text. The visual art in a text is considered supplementary when they “do not significantly add to a largely complete text”. According to Scott McCloud, there are about seven levels of relationship that can exist between visual art and verbal/word text, namely word specific, picture specific, duo specific, additive, parallel, montage and interdependent relationships. A plurimedial text is said to be word specific “where pictures illustrate but do not significantly add to a largely complete text”. It is said to be picture specific “where the picture dominates and words do not add significantly to the meaning of the image”. In a situation where verbal text and visual text in a plurimedial text “send essentially the same message”, it is described as duo specific. The relations is said to be additive when “words amplify or elaborate on an image or vice versa”. The visual text is described as parallel to the verbal text where “words/image follow different courses without intersecting” and montage when “words are treated as integral parts of the picture”. That is, when visual arts in a text are significant or vital to the generation of meanings in the text. Finally, the relationship between the visual and verbal arts in a text is said to be “interdependent” when, visual art and verbal text “together convey an idea that neither could convey alone”. In this case, the plurimedial text presents a sort of visual-verbal balance of meaning (McCloud 2).

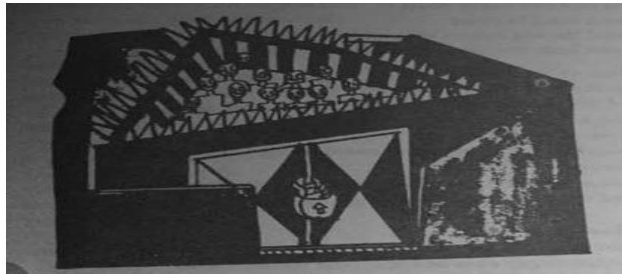
For the purpose of illustration, Niyi Osundare's *Village Voices* will be used as an example of a plurimedial text in Nigeria literature. The use of visual art as a component of the poetry texts in Niyi Osundare's *Village Voices* is a significant shift in the traditional postcolonial method of creating aesthetic nuances in Nigerian and African literature. While the poet retains the traditional use of oral resources in these collections as a usual stylistic marker of his poetry, he went ahead to introduce another dimension to his creative choice.

Niyi Osundare's *Village Voices* has thirty eight poems in all but only ten poems are accompanied by visual art text. These poems are: “The Prisoner's Song”, “A Villager's Protest”, “Advice”, “The Bride's

Song”, “A Dialogue of the Drum”, “Cradling Hands”, The Padlock and the Key”, “An In-law’s Message”, “To a Passing Year”, and “The Land of Unease”. All the visual arts are monochromatic. Osundare uses the collection of poems as a form of poetic revolution against social injustice, inequality, oppression, decay of the African traditional values and many other vices. The poet adopts and infuses the local Yoruba language, nuances, and traditional pattern of speech as a distinguishing attribute of this collection. However, he enhances the impact of the collection by incorporating visual art in addition to the natural and traditional use of the oral traditional resources which are amply employed in the collection.

While it is understood that some of the ten poems accompanied by visual art have an integral relationship and some have a supplementary one, it is still a fundamental question as to why the poet decided to incorporate visual arts in the presentation of the poems. This practice of including illustrations or visual art in a written text is traditionally associated with Children’s literature in Nigeria. Also, after reading through the poems, it does not appear that the poems will suffer any loss of meaning without the visual art. It is also important to note that these visual arts may be interpreted variously by readers (although a professional fine artist may give them some supposedly unique meaning).

For the purpose of this discourse, just three of the illustrated texts will be analysed to demonstrate the dimensions of this plurimedial relationship in the text. The first poem that will be analysed is the poem entitled “The Prisoners Song”. It is a frame with four walls and a steel door is placed at the entrance with a large padlock to secure it. From the content of the poem it is a prison; as such the visual art suggests being behind bar. Inside this prison walls are other walls which serve as a double to the main walls. There are spikes and barbed wires surrounding the walls to prevent the prisoners who are placed inside from escaping. The prison has no roof. More information about this visual art can be got from the body of the poem. For instance, the first stanza of the poem provides a hint about the visual art:



The warder's wife never bears a proper baby  
 the warder's wife never does  
 if she doesn't give birth to a truncheon  
 she delivers a lunatic  
 the warder's wife never has a proper child.

It becomes clear from these lines that the visual art represents a prison. A "warder" is a prison officer (i.e. a prison warden) who guards prisoners and according to the poet, using a Yoruba slogan (this stanza is a direct translation of the slogan: "iyawo warder kii bi omo're, bi ko ba bi were abi kondo"), because of the nature of a warden's job, they are despised by people and are treated as someone under a curse: "the warder's wife never bears a proper baby". The wife either gives birth to "a truncheon" or "a lunatic", both of which are not desirable. But then one wonders why this is so. In the second stanza, the "warder" is accused of deriving pleasure in the bondage of others.

...you who lock others up at noon  
 and take away the key  
 reaping your joy  
 from the famine of freedom

This stanza provides more insight into the grievance of the poet; he protests against what he perceives as the duty of a prison warden, the oppression of others. Although a prison warden's job in sane clime is traditionally a protective one, the poet accused the warden in question of sadism and that he derives pleasure from oppressing the weak: they derive their "joy/ from the famine of freedom". He then reminds the



warden that as long as he is the overseer of the prisoners inside the prison, they are both prisoners: the warden and the prisoners:

We are prisoners both  
In this graveyard of freedom  
Boot and brass buttons  
Are flimsy costumes  
In the drama of oppression

Using the story of the of the warden, the son of Tanimola, whose father was once oppressed by these same powerful people but is now used by them to oppress others, the poet warns the oppressors of today not to forget their own history; they are supposed to understand the pain felt by the oppressed. The poet further warns the warden that he is merely being used by a totalitarian government or authority as disposable instrument of oppression:

All they wanted were  
Big biceps and a small head  
That description suits you fine  
As do their heavy coats  
And brass buttons  
And the big batons with which  
You bash the head of freedom

Therefore, the poet describes the warden, because he allows himself to be used to oppress others, as the most miserable and more miserable than the prisoners who through their suffering have learnt wisdom and though physically limited by chains have been liberated mentally:

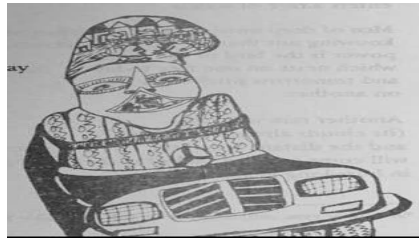
These stone walls  
Have free our minds  
Stretched our eyes beyond your spiked vision  
And soon we will march through these gates  
And smash the foundries  
Which keep the world in chains.

The warden will always remain within the prison yard; prisoners will go and new ones arrive but the warden will always be 'in prison'; he does not have 'freedom' as a target. He is perpetually behind the bar while his masters and oppressors live in affluence in "... the city where windows are glass/ and the gates are gold".

Comparing the poem with visual art attached to it, it is obvious that it is additive. According to McCloud, the relationship between verbal text and visual art is said to be additive when "words amplify or elaborate on an image or vice versa" (2). In the case of this poem, the visual art only adds meaning to the poem which is actually self-sufficient. The poem, in context, makes the visual art more accessible to the reader.

The poem, "A Villager's Protest", is another poem in the collection with a visual art incorporated. The visual art is a charcoal drawing of a wealthy man situated crudely inside his flashy car, a Mercedes Benz. He and his car are infused as one entity which cannot be separated. The body of his car serves as his leg. The identity of the man is not known until the poem is read. In other words, the visual art does not provide complete and accessible meaning except in the company of the poem. The first stanza of the poem gives us insight into the meaning of the visual art:

They come more times  
Than the eye bats its lid  
When they need your vote  
At cockcrow  
At noon  
At sundown  
When red rays  
Are bidding farewell  
To the western sky



It is at this point the reader begins to understand that the affluent man is a politician who comes to a local community to solicit for votes as a habit. During the political campaigns these politicians promised to do so many impossible things as 'dividends of democracy' for the people. "They come /armed with sweet words/ inflated promises"; they even bribed the people with "a chest' of "countless prostrations/ like *agama* on the rock" (stanza 2). But after they secure the votes of the people, they disappear from the community, all their promises forgotten.

Now  
And promises forgotten  
Fat cars, juicy damsels  
And the best there is  
In the world of softness  
Our man becomes a locust seen but once  
In several seasons  
His Mercedes thunders through the streets  
Our dust-laden mats announce the departure  
Of the man of power

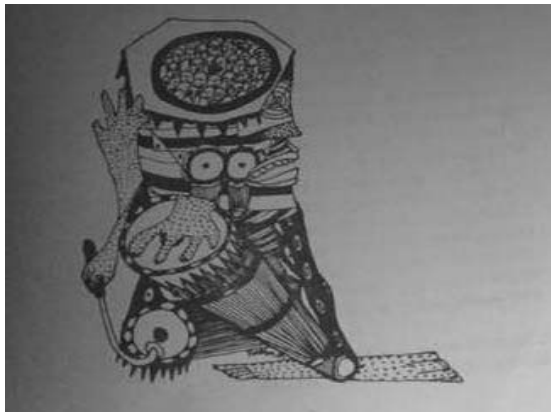
The poem is the "protest of a villager" as the title of the poem suggests, and this villager represents the rest of the community who have been used and abandoned by the "man of power". The villager threatens to wait until the election when "another rain will fall/ and the distant wayfarer/ will come seeking shelter/ in huts long neglected" (stanza 8). In the poem, the poet allows the masses to speak for themselves regarding the economic and social injustice, failed political manifestos of rulers, and mal-administration. The villagers remind the leaders that power is but a fickle thing which changes hands.

...power is the bird of the forest  
which nests on one tree today  
and tomorrow pitches its tent  
on another.

By reading the poem alongside the visual art, more interpretations may be suggested. It may be adduced that the shapes in the politicians cap

symbolizes the dreams and wonderful ideas which are presented to the people which give them hope of a brighter future. The mark or object in the mouth of the politician may be said to represent the “sweet words/ inflated promises” that the politician employed to deceive the people during political campaigns and rallies. The visual art only repeats the same thing which the poem has said and does not provide an additional meaning of its own. As such it can be described as supplementary to the poem. According to McCloud, the relationship between the visual art and the verbal text, that is poem, is additive, and this occurs when “words amplify or elaborate on an image or vice versa” (2).

Another interesting illustration is the visual art that is attached to the poem “A Dialogue of the Drums”. The visual art is an image of a drummer performing on an ensemble which consists of the Talking drum (*gangan*), *omele* and a *bata* drum. These drums are placed on a spot. A hand is seen wielding a stick while beating the *gangan* while another is placed on the *bata* drum. The *omele* serves as the eyes of the drums facing the reader while the right hand side of the illustration serves as a kind of mouth. On the flat top of the image are depictions of humans which, perhaps, represent the common citizens whose voice the drummer unleashes. These drums belong to an ensemble which is traditionally associated with or used for the dissemination of information and for royal purposes. The talking drum provides coded messages which the initiates are trained to decode or understand. The illustration is monochromatic. It shows various kinds of drum such as *gangan*, *omele*, and *bata* all placed on a spot.



The poem, like the title suggests, is a dialogue of the drums; it is also a dialogue of two kinds of drummer who are distinguished by where they beat their drums and for what purpose. It is a dialogue of the drums because the ensemble consists of different kinds of drum which are used for different functions: the talking drum (*gangan*) is used both to communicate encrypted messages meant for the knowledgeable and initiate to decode; it is also used for entertainment. The *bata* and the *omele* are purely used for entertainment; they are traditionally used in the company of the talking drum. There are other drums mentioned in the poem which are not represented in the visual art. These are the *gbedu* which is a royal drum; *ibembe*, *reso*, *ogbele* and *adan*. According to the footnote to this poem, these are also names of kinds of dance.

As a dialogue between two kinds of drummers, the poem identifies them as a royal drummer who is associated with the bourgeoisie and the affluent and the people drummer who champions the cause of the masses. The first kind of drummers is also portrayed in the poem as merchants-drummers who are only interested in what they will get rather than in service to humanity; they are sycophants. This can be read in stanza 5:

You singer of royal songs  
Your drum, dumb in the market place,  
Only talks in the palace of gold  
Your song extols those whose words  
Behold the world.

That they are merchant-drummers is buttressed in stanza 8 where the royal drummer boasts of how much he makes from his royal performances and that his royal performance is a lucrative business yielding legitimate earnings:

Must we all extract paltry pennies  
From squalid lanes  
Frequenting miserable ceremonies  
Like vultures bald as  
The drum we beat?  
Your *reso* is not wide enough for my hand  
And let him die of thirst  
Who thinks my fish should not find a river

### Broad enough to suit its fins

The second kind of drummers identified in the poem represents the artist, the civil right crusaders, the writers and the defenders of the weak. These are drummers whose drums minister “in the market place”. The market place represents the domain of the ‘common’ masses, a topic that was properly addressed latter by the poet in another collection of poems entitled *Songs of the Marketplace*. These drummers are the conscience of the society and the voice of the voiceless. The poet refers to this category of drummers in stanza 7 where he describes the functions of their drumming:

I will not only give legs to my coiling words  
 I will also give them the fang of facts  
 When last did your hands touch *reso*,  
 Which celebrates the coming of a newborn,  
*Ogbele* which warms the grave of the dead one  
 Where were you when *adan* filled the night  
 With the shame of *Apeloko*  
 Who proved too sharp with the neighbour's yams?

In these lines the poet shows that the people's drummer serves the purpose of social purification and censoring of social vices as is the case with shaming “*Apeloko*” who is in the habit of pilfering. ‘*Apeloko*’ is an old maiden or spinster. The drumming of the people's drummer is used to celebrate renewal and birth, and to celebrate the memory of late loved ones; this is in addition to amplifying the concerns of the masses. “A dialogue of the drums” is truly a dialogue between two kinds of people: oppressors and exploiters of the poor and vulnerable ones and those who seek justice and an egalitarian society. Structurally, the poem is a dramatic poem written as a dialogue between the two drummers. There are two voices clearly discernible in the poem.

Beyond these conversations, it is also obvious the poet celebrates the Yoruba tradition of drumming and some kinds of drums among the Yoruba. This is where the visual art aptly echoes or reflects the poem. In stanza 3, the poet traces his ancestry of drummers and the fact that he was born into the profession of public speaking and civil right advocacy:

I hail from a line of drummers

And understand perfectly  
The language of the leather;  
*Bata* which speaks with two elegant mouths  
*Omele* which carries a high-pitched face  
Round like a moon caught  
In the wakeful ambush of the second cock  
And *gangan* which wasped its waist  
For the embrace of prodding arms

In stanza 4, other types of drums are also mentioned:

I have thrilled royal steps  
With *gbedu's* majestic accent  
I have put a stick to *ibembe*

Therefore, it can be drawn from these lines that the subject of the poem is drum and drumming and in this regards there is a very complementary relationship between the verbal text and the visual art. However, the presence of the visual art does not in itself provide additional insight about the poem. The absence or removal of the visual art will not diminish the impact or the accessibility of the poem; the visual art merely reinforces the meaning and understanding of the poem. It can also be said that the visual art in this poem in particular is densely oral. The use of the visual art alongside the original deployment of Yoruba oral resources in the poem increases the density of its orature.

### **Conclusion**

This paper has examined the new and innovative practice of incorporating visual art in adult Nigerian writing as a postmodern practice that pushes the boundary of literary and cultural studies beyond the traditional. It was noted that this interdisciplinary practice, although recent in modern Nigerian literature, is an ancient practice in some manner in pro-colonial Nigerian artistic practices, and in Euro-American literary and cultural studies. The increase interest in this area of study in the past two decades is resurgence or a revisit in the light of new reality encouraged by the new information technology and its impacts on literary and cultural studies. However, this interdisciplinary approach to literary and cultural studies is a postmodern and a major shift in modern

Nigerian literary study. It is a transgressive viewing of creative and cultural activities and literary practices which ruptures the idea of genre purity and privileges the idea of genre blurring, blurring of disciplinary boundaries, hybridity and the interdisciplinary nature of knowledge creation. It was noted from this reading of Niyi Osundare's *Village Voices* that while this practice of plurimediality is truly a post-modernist practice that throws up a unique response to the contemporary reality and cultural consciousness, it is still a postcolonialist posturing as practice by Osundare in this text. It serves the purpose of enhancing the effect of the traditional aesthetics quality of modern Nigerian literature while at the same time it takes it to another level of aesthetics and nuance.

In the case of *Village Voices*, Plurimediality creates a sort of density in the literary aesthetics of orature of the writing. It is a part of the renewed interest in the study of media and how the media have contributed to the understanding of culture, consciousness and reality in general. The relationship between the visual and the verbal and its representation in literary texts has become a part of our postmodern electronic age and has become very characteristic within literary and cultural studies.

### Work Cited

- Brenman, Timothy. The Longing for Form: Post-Structuralism and the Culture of National Ide. In Homi Bhabha (ed) *Nation and Narration: Post-Structuralism and the Culture of National Idea*. London: Routledge, 1990. Print
- Falola, Toyin. *In Praise of Greatness: The Poetics of African Adulation*. Durham: Carolina Academic Press, 2019. Print
- Hamish, Dalley. The Idea of "Third Generation Nigerian Literature": Conceptualizing Historical Change and Territorial Affiliation in the Contemporary Nigerian Novel. *Research in African Literatures* Vol. 44, No. 4, (Winter 2013): 15-34. Print
- Jandl Silke. Adapting Big Sisters: The Intermediality of YouTubers Autobiographical Advice. *Views*. March 20, 2017
- Kress Gunther. *Before Writing: Rethinking the Path to Literacy*. London: Routledge; 1997. Print
- Kress, G. R., & van Leeuwen, T. *Reading images: The grammar of visual design*. New York: Routledge, 1996 Print
- Lorem Ipsum Dolor. "The Text/Image Relationship in the Process of Producing Analogue and Digital Graphics" Presented at the



- International and Interdisciplinary Conference IMMAGINI? Image and Imagination between Representation, Communication, Education and Psychology, *Proceedings* 24November2017,1,898;  
[www.mdpi.com/journal/proceedings](http://www.mdpi.com/journal/proceedings)
- Lussu, G. *La lettera uccide: storie di grafica*, Stampa Alternativa & Graffiti: Viterbo, Italy, 1999. Print
- McCloud, Scott. *Understanding comics: The invisible art*. New York: Harper Collins, 1994. Print
- Osundare, Niyi. *Village Voices*. Evans Brothers Limited. Ibadan, Nigeria. 1984 Print
- Parkinson, Jean & Andendoff, Ralph. Science books for children as a Preparation for textbook literacy. *Discourse Studies*. Vol. 7.2 (2005): 213-236
- Parmiggiani, C. (ed.) *Alfabeto in sogno. Dal carne figurato alla poesia concreta*. Mazzotta: Milan, Italy, 2002
- Perondi L. *Sinsemie. Scritture nello spazio*. Stampa Alternativa & Graffiti: Viterbo, Italy, 2012
- Tutuola, Amos. *The Palmwine Drinkard*. U.K. Faber and Faber, 1952
- Werner, Wolf. (Inter)mediality and the Study of Literature. **CLCWeb: Comparative Literature and Culture**. Volume 13, Issue 3. 2011  
<http://www.thefederalists.com/2015/04/29/the-paradox-of-dogma-how-the-left-is-crippling-itself/>; 2015.Web.
- Ugboajah, Paul. "Culture Conflict, Urbanism and Delinquency: a Case Study of Colonial Lagos" in Babawale and Olukoya (ed.). *Culture and Society in Nigeria*. Lagos: Concept Publication Limited; 2008.69-103. Print.