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## **Why the Bed Still Creaks: A Review of Sex and Sexuality in Toni Kan's *Nights of the Creaking Bed***

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### **Abstract**

The newly experimented stylistic exploration in contemporary Nigerian literature is in the incorporation of sex and sexuality. Before now, writers stylized literary gestures represented matters with sexual connotations. However, recently, prose is rapidly fading away from this established modest order. In Toni Kan's *Nights of the Creaking Bed*, it is observed that sexually related taboos are visible. Issues like love making, abortion, gay and lesbian love among others are receiving received colourful attention. In the whirlwind of globalization, the two genders, especially the African female gender, are beginning to own up to their sexual needs against the socio-cultural parameters of sexual correctness set by most cultures of Africa. This study examines Toni Kan's selected work using postmodernist approach which exacerbates the depletion of socio-cultural attachment in African societies. It essentially depicts how Nigerian writers capture some alien values on sex and sexuality within the society which are products of socio-cultural, political and historic experiences that are central to the cognitive formation of individual characters in the society; thereby revealing a new trend known as pornotraiture – a graphical portrayal of sex and sexual narratives. It concludes that literature remains useful in the subject of sex education which campaigns for equal expression of sexualities and can help dismantle socially stigmatised sexual patterns especially in this globalized world that accommodates freedom on alternative sexual orientations.

**Keywords: Sex, Pornotraiture, Postmodernism, Socio-cultural, Women and Sexuality**

### **Introduction**

Sex and sexuality has been a subject in literature since the origins of literature itself. Its role in literature is undeniably a reflection of how various cultures view sexuality and the individual cultural roles. Although, the most difficult aspect of the "study of human sexuality is defining the subject matter" (Tiefer, 1991, p.6). In this manner, sexuality, while being a widely used concept, is almost never defined in researches, other academic works, and consequently has varied meanings. A popular understanding of the term 'sexuality' is often restricted and related to the physical act of sex. On this note, Ifenyinwa Okolo (2015) tries to repose the focus on 'sexuality' as bodily act of sex- but suggests that:

Sexuality refers to feelings, behaviours, experiences and expressions of humans as sexual beings. It covers various sexually-related aspects of human life, including physical and psychological development, attitudes, thoughts and customs associated with the individual's sense of gender, relationships, sexual activities, mate selection, reproduction, and so on (Okolo 108).

Here, Okolo tries to explain the innermost body reaction of the individual towards sexual feelings and activities, which makes him/her to respond to sexual desires. Oliver Phillips rather considers it prosaic as he explains that sexuality can be defined by referring to a variety of "anatomical acts and physical behaviours" which is followed by a number of impulsive "emotional expression of love, intimacy and desire" (Phillips, 2005, 285). This suggests the emotional interpretation and subsequent body response to



sexual approaches of an individual sex over another. In this sense, the physical behaviours come as a result of the love, intimacy and the desire for each other.

In the same vein, Shephard Goettsche (1989) views sexuality as "the individual capacity to respond to physical experiences which are capable of producing body-centred genital excitation, that only subsequently becomes associated with cognitive constructs (either anticipatory for new experiences or reflective of past experiences), independent of ongoing physical experiences" (Goettsche, 1989, p.249). The 'individual capacity' reveals that sexuality can be controlled or determined by an individual while considering his ability to react to sexual experiences. While social regulations place the limits on manifestations of sexuality as well as channel sexual behaviour, they do not create sexuality. The diverse human cultures "construct the rules, beliefs, values, acceptable behaviours, and all elements that underlie the discourse and regulation of sexuality" (Goettsche, 1989, p.251). This is why varying human sexualities are culture specific. In reaffirmation to this, Mumbi Machera (2021), reveals that "sexual feelings and behaviour are influenced and constrained by cultural definitions and prohibitions", rather than merely "by physical possibilities for sexual indulgence" (Mumbi, 2021, p.157). On this note, Signe Arnfred (1988) looks at the persuasive influence of the West and her religion that tends to impose moral codes on female sexuality. She argues that there is a disparity between the male and female sexual behaviours developed within the "moral regime" of African norms; with the men being given some privileges to express their virility and maleness, while the female sexual pleasure is "defined out of existence, female chastity and passion-lessness becoming the model and norm" (Arnfred, 1988, p.17). Contrary to the African societal practices, sex as reinforced by the religious and familial institutions, instigated it being "legitimised for women only as a means of procreation for pleasure was seen as proximate to "primordial sin" (Arnfred, 1988, p.17). This overlooks the emotional feelings attached to sex and the role of the female gender in human sexuality. Thus, the African society looks at the woman as an accomplice in sexual roles which begets procreation; while their religious counterpart saw it as a primary sin committed by humans.

In view of this study, the choice of postmodernist theory gives an overview of the complexity of contemporary Nigeria which has some social modification but has created a 'sexual monster' out of individuals in the world of sexuality as they tend to digress from the socio-cultural and religious sexual boundaries in Africa. That is why Frank Davey describes postmodernism as "appropriate to the local while being condescending towards its practice" (Davey, 1988, p.119). In this manner, the post-modernist approach will reveal the application of traditional cum cultural sexual scripts but tends to reject its place in the formation of modern socio-cultural identity thereby constantly modifying the contemporary society out of its value systems as captured by Toni Kan's *Nights of the Creaking Bed*. Effectively, this approach will give an analysis of the diverse views of sex and sexuality, and the aesthetic dimensions Kan sees and expresses it, while considering the "pleasure, creativity, subversion, violence, oppression..." (Tamale, 2005 p. 2) that is associated with sexuality in Africa and its environs. Tamale's proposition then becomes the substratum of my research as it provides a rethink and transformative knowledge on some socio-cultural sexual codes that are "clothed in taboos, inhibitions, and silence" (Tamale, 2005, p. 5) especially on the female gender. This will help create an atmosphere of sexual balance and normalcy in the literary world against the socio-cultural codes attained in Nigeria and Africa at large

### **Theoretical Framework**

Postmodernism is a reaction against the intellectual assumptions and values of modern period in the history of Western philosophy, spanning through 19<sup>th</sup> to 20<sup>th</sup> Century. As a socio-cultural and literary theory, it has manifested in a variety of disciplines such as social sciences, arts, literature among others; with great features of modernism - which blend with 'avante-garde', a concept which demands for newness of style, creativity and literary consciousness.

Postmodernism as a literary construct to this effect, activates the importance of traditional values in African societies while undermining it as it worsens the socio-cultural attachment. It signifies not only the extreme practice of modernism, but also involves "diverse attempts to break away from the modernist form, which had inevitably become in their turn conventional" (Earmath, 1990, p.565). This is seen in Kan's fictional use of pornography, which is an important aspect of postmodernism. In his stories,



pornography is seen moving from "the periphery to the centre of the literary scene" (Fielder, 2020, p.40) in the selected texts, with an insistence on uncouth language and an obsession with obscenity. The use of pornography in Kan's fiction is to portray the emptiness, venality and futility of the society as it strives to present the true vision of life against the social norms. This is why Uche Mowah reveals that the negative effects of postmodernism are that it serves as "an instrument of promoting the devastating demolition of statutory norms and values by the caterpillar wheels of capitalism" (Mowah, 2004, p.68). Moreso, Kan abandons the conventional forms of fiction which are based on clear-cut plot, well defined characters and the use of language that is generally comprehensible to the reader which aims at depicting the social realities. A similar postmodernist technique used in Kan's fiction is the enduring complexity of plot structure due to multitude of digressions and stories within-a-story as captured in an interview with him. In his fiction, Kan makes use of fragmented narration which reveals an authorial voice that tends to integrate the complementary voices of other narrators.

As a theory for this study, the authors intend to look at how postmodernism exhibits the cognizance and interpretation of the modern society. This invariably has created tensions between an individual and his inborn ability to survive as demonstrated in the severance of relations between traditional values and modernity in Toni Kan's stories. A postmodernist approach to the selected work of Kan will aid in showcasing the complexity of a contemporary Nigeria which creates a modified individual within a socio-cultural complexity which has possessed its sexuality, thereby disregarding the moral oriented socio-cultural and religious boundaries guiding it in African societies. This has become obvious in contemporary Nigerian literature which is gradually going through a stylistic innovation. This conscious innovative stylistic drive tends to reflect the morale being, modern facts, socio-cultural relationships and the political situations of this age, as they make literature become more abstract thematically and stylistically. Thus, the textual analysis in this paper validates the observation that Kan's fiction can be seen as a postmodernist story which calls attention to the new trends of writing in Nigerian literature.

### **Sexuality in Nigerian Literature**

The African seminal literatures which were once deliberately modest in discussing matters with sex and sexual connotation made a swift turnaround. They are known with the use of symbols in portraying sexual narratives due to the need to prevent juveniles from untimely exposure to sexual matters gradually changed. The new Nigerian literatures thus established an order of blatantly portraying human sex and sexuality among other sensual figurative in the literary space. Thus, themes relating to same-sex union, mother and son incestuous relationship, masturbation among other sexual pleasures and the non-African sexual related taboos have found pride of place. Pornatraiture, a coinage from two independent words "pornography" and "literature" which means a combination of pornography and literature gained a public acceptance. In this context, it can be regarded as an extension of sex and according to Levinson Jerrold, (2006), the intention of pornography in literature on the part of their creators is "to sexually stimulate us, that is, to induce 'sexual thoughts, feelings, imaginings, or desires that would generally be regarded as pleasant in themselves" (Levinson, 2006, p.260). To Levinson, the pornographic undertone creates a good feeling in the reactive mode of the readers, thus generating an imaginary world of sexual experiences.

Pornatraiture as a concept gained a wide literary acceptance as it gives a graphic portrayal of sex and sexually explicit narratives. The literary concerns of recent Nigerian literatures gradually gained popularity with its acceptance of the Western civilization and trends to show a society in the midst of Western globalization which could discern her part. Thus, while reading virtually every part of the stories one can easily be carried away by the pornographic mental pictures and the zeal to know what would happen next in the stories. As such, just like the pornographic pictures, recent Nigerian literatures are capable of arousing sexual passion as well as igniting one's sexual passion with words like 'love', 'kiss', 'fuck', 'penis', 'clitoris', 'sex', 'sodomy' openly used to meet up with the demands of current global sexual competition among writers and the needs of present-day young generation.

Although there is a general notion on the negative implication of depicting sex and sexuality in Nigerian literature considering the effects which could lead to lustful desires, encourage rape and other related vices among youths, owing to the writer's aim not only to "stimulate us sexually, but to sexually arouse



us, that is, to induce the physiological state that is prelude and prerequisite to sexual release” (Levinson, 2006, p. 260) which can also serve as a sexual or masturbational aid. It is my opinion that such discussion from early age would bare open and create psychological normality on issues relating to obscenity as observed in the Western world. Toni Kan, being open-minded when it comes to sexuality as a subject of fiction by African authors, implies that he is not attached to biases, and that he is mindful of long-standing taboos. As such, this paper looks at his notable way of prioritising sexual aesthetic questions and the narrative style and method which lies in the subtle combination of form and content as the author bravely deals with the taboo issue of male same-sex desire in an African context, but demonstrates candidness in his handling of this potentially explosive topic within the socio-cultural space.

### **Sex and Sexuality in Toni Kan's *Nights of the Creaking Bed***

*Nights of the Creaking Bed* is a collection of fourteen short stories that portray a variety of female subjectivities that are explored in their different facets. It constitutes viable spaces from which women can formulate empowering identities which express sexual identity among others. The author portrays the ideals of determination and virtue, roles and identity allotted to women by the male dominated social structure. Here, Kan explains the sexual attachments between the sexes which bring about the unending quest for sexual satisfaction. ‘Nights of the Creaking Bed’, captures Meze’s mother and her lover, Uncle John who reap the fruit of adulterous escapade. With Uncle John around, my “mother” was a woman transformed as “there was a magic heady, fun filled moments they spent together” (11). The presence of her lover brings out the vibe and energy in her that makes that day unique and magical especially on her sudden joy and happiness. The creaking of the bed starts immediately after “they had played all the LPs and danced to all the songs, they’d rise and retire to my mother’s room. And once they turned in the lock, the bed would begin to creak” (11). In his presence, the narrator noted that “there was a bounce to her gait that slashed years from her age” (11). This obviously reveals that Meze’s mother is constantly sexually renewed and glitters with the dosage of love and sex she gets from her lover as his presence, tends to make her walk in a way that brings out her youthful days. In a quest for sexuality, they lock themselves in her bedroom, “twice a week, the bed would start to creak. But when her bed stopped creaking, her heart began to slow” (15). The slowness in heart suggests her high libido which makes her crave for constant sexual satisfaction and relapses into depression at the scarcity of it from her ‘man’, who made her a public known kept-woman is not around.

In ‘God is Listening’, Kan rewrites the experience of a seventeen years old girl who finds solace in a married man- Goddie. She, Angie has feelings for Goddie who promises her marriage, education and good life. These offers made her to agree “to open my two legs for him” (Kan 78). The narrator (Angie) however reveals her sexual adventures with Goddie who

kissed me from head to toe, lingering between my legs because he said he wanted to taste me, then moving upwards and spending the most time, caressing and sucking on my nipples. He was so gentle that by the time he drew my legs apart and made me a woman, I had lost all my fear, all my anxieties and all my inhibitions. We made love twice before he took me home to my uncle’s house” (Kan, 79).

Goddie who is a tall, fine-looking man, knows how to keep a woman down. He places Angie in a state of emotional fantasy. Nevertheless, the two lovers had their day of the week that makes the bed creak as Angie confesses that “Goddie and I (Angie) sex every Wednesdays” (Kan 79). The lovers were in constant exploration of their sexuality which prompted Goddie to extend the days he comes for sex at his eventual renting of a room for her. At this point, “Goddie came every night and we always had sex... My body was like wine and he was drunk on it” (Kan 81). The room created the magical atmosphere for Goddie, who becomes a regular night visitor that comes to ‘drink’ from a ‘wine’ he cherishes.

‘My Perfect Life’, is a story that describes the sexuality between two individuals as the journey into the erotic world of sex. Faced with tribal challenges, Seun and Sylvia could only have sex but not marriage. He was a perfect choice of Sylvia even on bed. A recollection on the tender touches of Seun reminds Sylvia

“...that first night, how he had undressed me slowly and then kissed me all the way from my feet to my lips, stopping intermittently to pleasure my hard nipples... I remember now how loud



I'd screamed and then began trembling when he buried his face between my legs and brought me to a toe-curling, screaming inducing orgasm" (Kan 52).

Seun was a 'dream come true' that could melt the heart of Sylvia. He makes her reach her orgasm often and was still her heart-beat twenty years after Sylvia's marriage to another man, on his long-awaited return from America. Her curiosity to see whether his body would still melt into hers like it did twenty years before was actualised in Seun's bedroom as her

"... body tingled and caught fire as he kissed me and his hands went to my breast. I moaned as he found my nipple and tweaked. Then I let him carry me to his bed and kissed him back, hungrily, unashamedly, as he divested me and his finger found my wetness and stroked. Seun and I made love that afternoon and once again, I was a young woman, a virgin touched for the very first time and I was crying and screaming when he brought me to a shattering climax" (Kan 59-60).

Sylvia's sexual exploration with Seun makes her scout for more. She had longed for his touches as it evidently explains that her sexual satisfaction lies on Seun, who could bring her to a shattering climax than her husband, whom she has been living with. Sylvia's sexual adventure brings about her body weakness as she seeks some rest but continues immediately- "I (Sylvia) fell asleep, lying in the crook off his arms. Time had ceased to matter, to make sense. I lay there, naked and without shame as if it was the most natural thing to do, sniffing his masculine scent, feeling his returning hardness against the soft flesh... And I would have lain there forever..." (Kan 60). Sylvia never cares about the socio-cultural restrictions on married women. This perhaps was what Kan tries to portray on the normalcy of sexuality devoid of cultural scripts. Sylvia goes against the social code by committing adultery. She had long waited for a good sex with her former lover who still captures her heart mindless of her two kids with a good husband. She follows Seun in view of re-marriage to him "in a big house where we'll make love every day" and the bed would creak louder (Kan 65). Kan in the story brings in contact, two characters, who know how best to satisfy their sexual needs. Their sexual alignment, redirects Sylvia's decision on abandoning the family as she seeks for a preferable sexual partner.

Similarly, Toni Kan's *Nights of the Creaking Bed* which reveals the city life and its dwellers who exercise their sexualities even within matrimony. The titular story 'Nights of the Creaking Bed' reflects on a mother who is living an adulterous relationship with a married man- Uncle John, as the narrator's father "had disappeared to wherever vagabond husbands and vagrant fathers go..." (Kan 11). The narrator's mother "was a kept woman" ... who is fucking somebody's husband (Kan 9). 'Somebody's husband' is Uncle John who provides the financial needs the narrator's mother and also makes her bed to creak twice a week. Their sexual relationship is a public one as revealed by Damian, Meze's classmate; a neighbour-Mama Chisco; as well as Uncle John's wife. With Uncle John's presence, "the bed would begin to creak" (11). The creaking of the bed symbolizes 'sex'. Uncle John was the only joy of Meze's mother who hungers for him often and would be tetchy and grouchy when he leaves. This raises questions on what could perhaps, make Meze's father (vagabond husband) leave his family? In this regard, the consideration of the recent adulterous life of Meze's mother or the attitudinal disorder that she extends to the children when she is 'tetchy' and 'grouchy' comes to mind as a possible reason.

In 'The Passion of Pololo', Kan pictures a similar case of a beautiful woman who finds pleasure in her lover but was eventually caught by her son, Pololo (Paul). That sexual scene haunted him as he wonders why his father, a psychiatric doctor, "could be so blind" (Kan 28). Uncle Mike, a next-door neighbour studying Medicine is the one that visits Pololo's mother to provide her sexual needs as her "heaving breast that will never age, or sag, or droop" (Kan 28) indicates the sexual feature and partly the renewal she derives from her sexual partner. Their sexual memories were renewed just as the first day the narrator caught his mother "...lying naked in his bed and atop her is a naked young man. Mo... mo! he tries to say but the word will not be formed. His mother scrambled of the bed now and what he remembers years and years later is the image of his beautiful mother, naked breast heaving, one hand outstretched in a plea, a finger on her lips urging silence" (26). Pololo was unable to articulate the words that want to burst out as they have been marooned due to his stuttering henceforth. Here, Kan was particular about the sexual behaviours in the city and the manner people scout for sexual needs even when they had a caring husband



and wonderful children. In this manner, the socio-cultural restrictions on sexual behaviours among genders tend not to keep them away from sleeping with men that they love other than their husbands. Another instance is seen in 'God is Listening' where a seventeen years old girl (Angie) makes love often with Goddie, a married man and an Accountant. Angie's knowledge of Goddie's marital status with "... a wife and three children, whose pictures he carried in his wallet" (77) indicates that the city was a place of sexual freedom. Angie's sexual escapade continues even in pregnancy with her married Landlord.

Similarly, in 'My Perfect Life', Sylvia's perfect life is distorted and punctured when her past surreptitiously crawls into her present. She has everything working for her as a mother and wife – a car, two children, a fairly handsome husband and a good home. Her visit to her regular past shopping mall, Shoprite in VI, turns everything in her perfect life around. Her once-upon-a-time lover, whom fate never gives a chance to receive approval for his relationship with Sylvia from Sylvia's father, because he is a Yoruba man, resurfaces after 20 years. Sylvia can't help her clitoris from going all wet because she is unable to control the sensation the memory of Seun's virility causes her immediately she sees him decades after they part ways in an uncontrollable circumstance. She is unbridled; she wants to have the bite of the masculine power of Seun's manhood again and feel the soothing pleasure of his semen. She won't set for herself a boundary as a married woman with two kids; she is ready to feel again the unusual way Seun uses to bring her to climax each time their bed creaks in the past.

Although in 'My Perfect Life' one sees Sylvia, a married woman with two children, who still makes love to her lover, Seun. Sylvia's delinquent feeling over Seun goes against Auntie Bibi's advice on cultural sexual restrictions that "Africans don't do such things" (64). Sylvia had sex with him like twenty years ago when he dated Seun. Her curiosity to have sex with Seun was an addiction as "... he found my nipple and tweaked. Then I let him carry me to his bed and kiss him back... as he divested me and his finger found my wetness and stroked" (59- 60). Sylvia's sexual urge for Seun leads to desperation. With him, she "would have lain there forever, waking up to make love to him like a desperately thirsty woman drinking from the cup of love he held up... (60). However, she follows Seun to America. At this point, she forfeits her good home for Seun which Kan narrates in the expression – "I (Sylvia) have made my choice. The sound of my own laughter sounds better to my own ears" (65). Sylvia's choice of adulterous lifestyle costs her a loving and gentle man, children, job and the initial family happiness she had before she reunited with her lover.

Thus, it is now common to see literatures with pornographic mental pictures, discuss sexual intercourse in a more accurate description of scenes, with exact words that will make the reader not to lose the mental picture. Love and sex are commonly discussed and thematically portrayed in Nigerian Literature with every area of sexual practice being explored, using words like "sex", "penis", "vagina", "breasts", "kiss", "fuck", among others as repleted in recent works. Here, Kan explores the city lives of Lagos and Jos among others in his stories, where humans live a life of varied sexualities. At every point, one sees characters of different sexes exploring their sexualities either with the opposite sexes or by self-pleasure as in Pololo's case in 'Pololo' where "...at night, they sneak out of the dorm and head to the bathrooms. They leaf through the pages of a skin magazine and then, lined up against the wall, pleasure themselves until the white tiles are slimy with semen" (Kan 28). Pololo and his school mates, who are sexually precocious resorted to self-pleasure as that seem to be the only means of sexual satisfaction within the confines of the school. At this point, the images/pictures on the pages of the 'skin magazine' aid in the psychic-emotional engagement of the students. Though it is assumed that children are known to be asexual and innocent, sexual agents such as romance magazines can trigger thoughts that facilitate sexual arousal. This made self-sexual-stimulation as discussed earlier in this study gradually gain popularity globally and in Africa specifically, as it is the easiest means of sexual satisfaction among children. Although it is acclaimed that the medical safety which is devoid of any sexually transmitted infection, campaigns in its favour but it is considered non normative and devilish in Africa.

'The Devil's Overtime' explores a story of the sexual prey in the city of Lagos. Abandoned by the mother in the streets of Lagos, the author gives a vivid description of a sex haunt through the narrator who was able to see the sexual tales of "... a man chase a young girl past me. He pushed her against the wall and tugged at her wrapper, which unravelled like a loose bandage. "Don't by- force me," the girl said, laughing



as he tried to take off her panties. Pushing him gently away, she stepped out of her panties, then turned her back to him. The man bent her over as he let his trousers fall. I looked away as they became one, but I couldn't shut out the sounds the girl made" (118). The two sexual partners were unable to control their feelings in the public thereby showing their sexual activeness to a busy society of Lagos that is striving to absorb the Western sexual codes that grant freedom on public sexual display, against the African sexual scripts that is built on morality and secrecy. Similarly, in the titular story- 'Nights of the Creaking Bed', Kan captures Mama Meze or Andrew, a city mother of two, who is publicly known as "a kept woman" (9). Her sexual escapade with Uncle John is known even to the son (narrator), who recounts his childhood experiences. Even the neighbours at number 56 conceive an idea to their affair which broke open the day Mama Chisco asked the narrator's mother to lend her money. The sexual life of the narrator was also revealed in a city that dwelt so much on sex with the narrator who "but once a week visit a widow and act as father to her only son" (15). Kan in this story makes sexuality a vital part of a human life which must be given equal attention like other life endeavours.

Kan in 'My Perfect Life', describes the sexuality between two individuals as the journey into the erotic world of sex. Here, Sylvia, a mother of two and Seun are portrayed as sex-maniacs who would always have sex whenever they meet. Though they once dated but could not marry due to tribal difference; Sylvia's marriage to another man, did not restrict her adulterous sexual visit to Seun which traditional African society frowns at. It was in one of Seun's numerous "weekly visits that we finally made love" (Kan 51). Sylvia visits were basically sexual as she "has sex with him almost every day since we met" (Kan 64). This makes one wonder why sex is a predominant activity in the urban centres with little regard for emotions of either partner.

In 'God is Listening', Kan writes on the sexuality of female gender that makes her body satisfactory for sexual gains in a fragmented but well harnessed story of the narrator (Angie). Here, Kan explores the sexual victimization of a lady by men at varying occasions. Impregnated by her lover (Goddie), who flees later, she was opened to more sexual exploits to pay her bills even with her landlord, who says "you get something you can give me" (Kan 84). The 'something' connotes sex which she can trade on in order to pay her bills. Thus, the female gender is endangered as their sexuality is socio-culturally commodified especially in critical situation where humanity ought to have played out in African.

Kan uses his characters effectively to create an atmosphere that is based on lust, deceit and sex hunt, with little consideration on emotional attachment as Buzz did not forget to have a sexual ride with Nana that night. In 'Buzz', the Policeman (Buzz) plays along with Nana who works as a waitress and a dancer at No. 7, a seedy bar. His free drink to Nana, got him a girlfriend when Nana suggested that he should "buy me a drink and I (Nana) will be your girlfriend for tonight" (Kan 89). The 'drink' gave him the permit to eventually explore her embodiment. His obvious keenness to see what her big breast looks like was because it has been a while since he'd last had a woman "he found out what her breast looked like four hours and six bottles of beer later, when they both stumbled, half drunk, into his two-bedroom flat. They kissed slowly as they fell into bed. Then he divested her, taking her top off and gasping when he undid the clasp of her bra and two water melons sprang at him. They made love twice..." (Kan 90). The free gift of sex among youths makes the city a safe haven for demand for sexuality as Nana voluntarily gives her body to Buzz. Kan makes the city a randy society where sex is traded to the point where she now sees all men as 'articles' meant to be used and dumped.

## **Conclusion**

Sex and sexuality in Nigerian literature has raised much criticism as regards its unfairness in handling and exposition of sexual and erotic sceneries. Its accurate description with exact figurative expressions that makes one not to lose the picture of sexual actions and experience fosters its comparison with pornography and an argument on the relevance of this type of literature. In the whirlwind of globalization, individual sexes especially women in Africa are beginning to own up to their sexual needs against the socio-cultural parameters of sexual correctness set by African cultures. Toni Kan's work, exacerbates the depletion of socio-cultural attachment in African societies. It essentially views how Nigerian writers capture some alien values on sex and sexuality within the society which are products of socio-cultural,



political and historic experiences that are central to the cognitive formation of individual characters, as well as determine the population growth and control especially in populous country like Nigeria. Toni Kan's work suggests that literature remains useful in the subject of sex education and equal expression of sexualities that can help dismantle socially stigmatized sexual pattern. Toni Kan's kind of fiction, remains useful in sex education even though it got less attention in the 20<sup>th</sup> Century Nigerian literature.

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