



PRAGMATICISING NIGERIAN ECO-LITERATURE:  
ANTECEDENTS AND EMERGING REALITIES

Iniobong I. Uko

**Abstract**

The dynamics in the evolution of literature in Nigeria has been a consequence of various factors, prominent among which are the unique experiences in Nigeria over the years, especially the nature of its environment. Just as other epochal issues have engaged literature, the environment has served as a motif in the different genres of literature in Nigeria. Specifically, the devastation of the environment, which has been the characteristic of the Niger Delta region of Nigeria, has constituted a major theme in contemporary literature in Nigeria, called eco-literature. Current trends reveal that eco-literature has contributed immensely to the general consciousness among Nigerians, governments and non-governmental agencies of the need to keep the environment healthy for the corporate good of Nigerians. This paper evaluates the interface of the concept of the ravaged environment and literature as a framework for proposing the nature of Nigerian literature in the coming decades of the twenty-first century. It sets a template for the exploration of new themes that are likely to be devoid of the protest against the cataclysmic status of the environment, which dominates eco-literature. This study evolves an agenda for a pragmatic and impactful literature that will generally appraise the realities of the specific epoch in Nigeria.

**Keywords:** Nigerian Literature, pragmaticising, emerging realities

---

Ini I. Uko, PhD, is a Professor of English in the Department of English, University of Uyo, Uyo, Nigeria. Her area of research is African Literature, specifically eco-literature, women's writing, and a cross-cultural study of African and Diasporic women's writings.

## Introduction

“To take part in the African revolution, it is not enough to write a revolutionary song; you must fashion the revolution with the people. And if you fashion it with the people, the songs will come by themselves, and of themselves.” (Touré, Sékou. “The Political Leader as the Representative of a Culture”. Qtd in Fanon 167)

Touré’s assertion above presents a spirit of pragmatism, where a wish is not fantasized, but accorded life and impetus, where an action is not merely stipulated, but actually realized, not necessarily by one person, but by a group as required, and galvanized for specific outcomes within the milieu. The concept of pragmatism as used in this study is considered in the senses of practicality and expediency, and especially in according meaning to a cause. In the context of this paper, giving Nigerian literature relevance within a specific time period is considered an immediate requirement as a way of capturing the essence and value of the people, and also envisioning their future. The chequered lives of the Niger Delta people of Nigeria, which derives from their devastated environment, constitute the concerns of eco-literature that this paper appraises, and then evolves a model for the Nigerian literature of the future.

Throughout the world and over the ages, it has been the responsibility of human beings to protect the environment. In whatever environment a person finds himself/herself, he/she strives to make it as habitable and comfortable as possible. That is a general and natural principle that transcends class, ethnicity, gender, religion, and educational status. The Biblical creation story states that God set up a garden in Eden in which He placed Adam, the man He had created. In the garden, God planted all sorts of beautiful trees that produced delicious fruits. He also required of Adam to tend and care for the Garden (Genesis 2:1-15). God later created Eve, the woman, to be with Adam, but sadly, they disobeyed God by eating the fruit of the tree which God asked them not to. As a result, God cursed the serpent that caused Adam and Eve to disobey Him. He also cursed Adam and Eve as well as the land. He said to the man that throughout life, he (man) will struggle to make a livelihood from the ground, but the ground will be unfavourable for him. And man will always suffer to produce food. (Genesis 3:17-19). To the woman, He declared that she will bear children in intense pain and suffering, and be perpetually subordinate to man (Genesis 3:15-16). In addition to all the curses, God banished Adam and Eve from the Garden of Eden (Genesis 3:23).

From the above, it is apparent that human beings are in a continuous struggle to subdue their different environments and dominate them, to surmount or be freed (even in part) from the consequences of the curses. However, several factors work against the realization of these goals, because the environmental problems that human beings encounter are as varied and complex as the environment is in different locations. The nature of the environment and evolving trends within it pose a plethora of problems to different peoples and groups. The problems may be induced by natural or human means, or in combination. Human factors, sometimes, either impede or facilitate some naturally-induced environmental problems. Some of the environmental problems caused by man include pollution, global warming, waste and overuse of water, oils and other natural resources.

In the modern world, the problems manifest in diverse ways: the rivers and seas are contaminated by wastes produced from factories, soil erosion, landfills and others. The vegetation is gradually lost. The air is sometimes hazy, laden with toxic gases and other contaminants. Due to the amount of carbon dioxide and other greenhouse gases being emitted through technological activities, the planet steadily heats up, causing global warming. This will eventually lead to polar caps melting, depletion of species, sinking of islands and cities, flooding and many more undesirable consequences ("What are some Environmental Hazards and Problems Faced in the Modern World"). The above makes it evident that many environmental problems that are often categorized as natural are actually directly or indirectly caused by human beings and human activities. The realities of modern life have engendered several processes that threaten healthy and credible environment in all parts of the world.

### **Environmental Challenges in Nigeria**

Nigeria's environmental problems include excessive cultivation, which has resulted in the loss of soil fertility, increased cutting of timber, which has depleted forest resources, oil spills, flooding, the dumping and burning of toxic wastes, air pollution as well as water pollution. Between July and October 2012, flooding in Nigeria pushed rivers over their banks and submerged hundreds of thousands of farmland areas. By mid-October of that year, floods had forced 1.3 million people from their homes and claimed about 431 lives. Besides destroying buildings and lives, the floods ravaged crops and severed transportation routes in many parts of the country ("NASA Earth Observatory").

Adefemi Olokesusi identifies the characteristics of environmental issues in Nigeria to be classified as two-fold: substantive and procedural. The substantive environmental problems are those that relate to the intrinsic nature of the environmental system, which involves the land forms, land use, intensity of land use, demographic characteristics and socio-economic variables, all of which impact the environment, thereby determining the nature and intensity of environmental degradation. The procedural environment problems include the complexities and defective management strategies often adopted by governments that hardly achieve positive results. Government actions and policies rarely reflect a sound understanding of the problems, or make impact on the problems. Rather, they often produce *ad hoc* coping mechanisms where and when necessary ("Characteristics of Environmental Problems in Nigeria and Management Prospects").

Evelyn M. Ityavgar and Terunwa T. Tyav argue that as the population of a society increases, individual members of the society exert more pressure on available resources such as land and other natural endowments for survival. They directly or indirectly carry out socio-economic activities that pollute the environment, and further cause harm (degradation) to the environment/society (4). The adverse consequences of these activities have been visible in the lives of many people in different parts of Nigeria.

Agricultural and hunting activities as well as industrial activities constitute the three broad categories in which the environment is conceived in Nigeria. In the North and North-Central regions of Nigeria, extensive livestock farming is practised. This

involves heavy grazing of cattle, and the trampling and compaction of the soil, which reduce the soil capacity to hold water and subsequently alter its structure. These combine to cause soil erosion by water and wind. Even though grazing has positive effects on the land as the animals provide wastes which are natural fertilizer, the wastes are sometimes washed into the streams and rivers during rainy seasons. Since the streams and rivers are the major sources of drinking water in the rural areas, human health is obviously threatened. Hunting often involves bush-burning and the use of chemicals in streams, rivers and seas in search of game. The fire oftentimes gets out of control and destroys lives and properties. While the chemicals pollute the stream, river and sea environments, the smokes from the fire (bush burning) pollute the air, land and water, destroy habitats, and upset the eco-system.

On the other hand, as human societies continue to change from traditionalism to modernism with rapid technological advancement and increasing industrial production to meet the ever rising human needs, new life styles and increased production activities have generated diverse forms of industrial pollution. In several Nigerian cities, industrial activities release air pollutants that deplete the ozone layer. Specifically, the Niger Delta region, which extends over about 70,000 km<sup>2</sup>, and makes up 7.5% of Nigeria's land mass, is inhabited by about 20 million Nigerians in about 2000 communities. The region is endowed with enormous natural resources. It has the world's third largest mangrove forest with the most extensive freshwater swamp forests and tropical rain forests characterized by great biological diversity (Ugokwe).

Besides the enormous potential for agricultural revolution, the Niger Delta region also has vast reserves of hydrocarbon deposits in oil and gas. Regardless of the dominance in several decades of the hydrocarbon industry, over 80% of the people engage in farming, fishing, trading and forest product gathering as their primary occupations and means of sustenance. Also, multinational oil companies recklessly explore and exploit the crude oil which the Niger Delta region harbours. High numbers of high pressured pipelines are laid on the earth's surface and at close proximity of human habitation. This often results in environmental hazards which include frequent oil spills from corrosive, outdated pipes that are exposed to the sun and other natural agents. The spills usually run into rivers and creeks and poison seafood, fish and other resourceful contents. They also pollute the water bodies which serve as the people's major source of drinking water. Gas flaring and oil spills which have been going on for over fifty years cause pollutions that result in premature births, birth defects, skin diseases, respiratory infections, and deaths. Ugokwe describes these as ecological warfare because "...in this war no guns are shot, no stone thrown but human beings continue to die due to suffocation from noxious gasses, polluted water, poisoned crops and other forms of environmental pollution."

The above appraisal portrays the environmental issues as constituting a category that is similar to the Nigeria Civil War (and other wars), apartheid in South Africa, racism in the Diaspora, and neo-colonialism in East Africa. Like the other concepts, the environment, its nature in Nigeria, and the schisms that it generates among the different peoples, engender diverse consequences and impact on the people, which also cause the people to respond in various ways. In recognition of this background, this study examines the responses by people through literature to the diverse issues that arise from the environment.

### The Interface of Reality and Creativity

Since the late twentieth century, a combination of factors the world over has caused researchers and scholars in many areas of study to modify and expand the concerns of their disciplines to include environmental issues. The areas of study include psychology, philosophy, sociology, history, pedagogy, social work, anthropology, linguistics, and literature. The concern of literature with the environment can be traced easily to the early Renaissance and Romantic periods, when the environment aroused the production of a unique type of literature. During those periods, the environment inspired special types of writing because of its tranquil, beautiful and consequently promising nature. Tanure Ojaide asserts that the environment is a necessary aspect of African expectation that informs the literature. (*Contemporary African Literature* 65)

In the Nigerian situation, the environmental realities have given rise to specific modes of creative writings. Described as eco-literature, this category of literature is a form of aesthetics that is concerned with the peculiar relationship between literature and the natural environment. From Wole Soyinka's *The Swamp Dwellers* (1959) and *The Road* (1965), Cyprian Ekwensi's *Burning Grass* (1962) through Niyi Osundare's *The Eye of the Earth* (1986) to Kaine Agary's *Yellow-Yellow* (2006) and Tanure Ojaide's *Delta Blues and Home Songs* (1998) and *Daydream of Ants and Other Poems* (1997), the writers of eco-literature deploy the principles of struggle, resistance and protest as strategies to expose, negate and reconstruct the actualities of the environment as well as environmental degradation in Nigeria, especially the Niger Delta region. The relationship between ecology and literature derives its essence from the reality that the natural environment significantly influences the living organisms that it hosts, and the latter also responds actively to the impulses from their natural environment. This principle is couched within Barry Commoner's first law of ecology, which has now become largely a slogan, that "Everything is connected to everything else, humans and other species are connected with/dependent on a number of other species."

The phenomenon of ecocriticism was first evolved by Cheryll Glotfelty and Harold Fromm in their seminal book *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996). According to them, ecocriticism is "the study of the relationship between literature and the physical environment" (xviii). Ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts, language and literature. As a critical stance, it has one foot in literature and the other on lands, and it negotiates between the human and the nonhuman (Glotfelty, "What is Ecocriticism?").

Modern African literature has always been a literature of engagement as writers deploy their artistic resources toward addressing important issues concerning people and the corporate existence of their various societies. There are copious works of fiction, poetry, and drama that address the sociopolitical problems facing Africa. This utilitarian function is often directed toward any pressing problem that the writers want to enlighten the society about, and also seek a possible solution to. Therefore, it is not surprising that Nigerian writers have also taken up environmental, ecological, and related issues as they attempt to sensitise the public about the deteriorating environment in the forms of decreasing biodiversity, environmental pollution, and other forms of degradation or acts of ecocide (Ojaruega 32). In Ogaga Okuyade's view,

the representation of the environment in African Literature has taken a new dimension, considering the spate of crises emanating from resource wars, which range from the asymmetrical distribution of resources to the outlandish strategies that governments deploy to silence the civil society when the state society is engaged diplomatically through the resources of the public sphere on pressing ecological issues (xii). These comprise the thrust of the issues that engage several environmental activists that deploy literature as their weapon.

Conscious of the above issues, the category of writings referred to in this context transcends the traditional, and may easily rank with other writings of resistance and struggle. Glotfelty explains that “just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies (“What is Ecocriticism?”). It can, therefore, be understood that man and the earth/environment are in a symbiotic relationship. Niyi Osundare captures this in his assertion that “living in those early days was rugged, but barns brimmed with yams fattened by merciful rains and the tempering fire of the upland sun... Earth was ours, and we earth’s. We grew what we ate and ate what we grew...” (ix). He depicts a peaceful era with bountiful harvests that kept every one healthy, happy and united. And then came the virulent advent of Europe’s merchants who turned native farmers into cocoa-coffee-cashew croppers, while yam fields succumbed to weeds and granaries rang out like mourning shells (Osundare ix).

Similarly, the consequences of oil prospecting in the Niger Delta include water bodies getting contaminated, sea-life dying, forests falling, the imminent desert epidemic; and Osundare asks “with nuclear dust in the hearth and acid rain on the roof, just how will tomorrow’s children live?” (xii). The hopelessness expressed in Osundare’s question here underscores the essence of the poems in his poetry collection, *The Eye of the Earth*, as well as Inya Eteng’s exposition that what currently prevails in the Niger Delta region of Nigeria is a specific variant of “internal colonialism.” The specific, highly exploitative and grossly inequitable endowment/ownership-exchange entitlements relations between the Nigerian state and the oil-bearing communities in particular, explain why the enormous oil wealth generated is scarcely reflected in the living standards and life chances of the peasant inhabitants of the oil-bearing region (21).

Uzoечи Nwagbara observes that among recent poetry in Nigeria, perhaps, none is more charged with environmentalist alertness, and none more self-consciously steeped in anti-imperialist terms than Tanure Ojaide’s poetry. His poetry highlights the system of exploitative environmental policies that place the multinational corporations – represented by Shell, AGIP, Texaco, Chevron, and Mobil as well as the political elite – above the people, thereby destroying the Nigerian environment (22). In “Delta Blues,” Ojaide notes that:

This share of paradise, the delta of my birth, reels from an immeasurable wound. Barrels of alchemical draughts flow from this hurt to the unquestioning world that lights up its life in a blind trust. The inheritance I sat on for centuries now crushes my body and soul... My nativity gives immortal pain masked in barrels of oil – I stew in the womb of fortune.

I live in the deathbed  
 prepared by a cabal of brokers  
 breaking the peace of centuries  
 and tainting not only a thousand rivers,  
 my lifeblood from the beginning,  
 but scorching their sacred soil was  
 debauched by prospectors, money-mongers?  
 My birds take flight to the sea,  
 the animals grope in the burning bush... (21)

The above images demonstrate the debilitating consequences on human life, the land, rivers, air, animals, and birds of the very resource that should be a source of wealth, joy and good, healthy life. This tragic twist in the nature and roles of the item of fortune constitutes the thrust of Ojaide's concerns in his poetry.

Osonye Tess Onwueme articulates the paradox that underlies the peculiar survival modes of women in the Niger Delta region of Nigeria, as depicted in the play, *Then She Said It*. The play is a scathing critique of the oppressive, exploitative and corrupt trends in the devastated land of the imaginary Hungaria (Nigerian) socio-economic system. It dramatizes the determination of the exploited, abused and marginalized Niger Delta women to survive, give voice to their feelings and make alive all that they have known and been put through for decades (Uko 161).

The women in Onwueme's *Then She Said It* protest against the ever-widening gulf in the society between the privileged and the deprived, a situation that is caused by the operations of the multinational companies in Hungaria. Beyond the pollution of the environment by the activities of the oil companies, the play reveals the unemployment suffered by the people, including university graduates. The people's fishing and farming activities are also truncated, thus rendering them jobless. They experience various health problems due to the unchecked releases of chemicals into the atmosphere. The women in the play lament:

**OBIDA:** They've killed everything with their oil pollution and spillage.  
 We cannot breathe clean air. Fishes die or get fried in the polluted  
 simmering rivers. Water-water everywhere. But we have no clean  
 water to drink! And now we lose the land too.

**NIGER:** No firewood because the plants and trees are soaked in oil.  
 What do they expect us to cook with? (15)

The above indicates both an unhealthy environment and an imminent starvation and threat of death among the people caused by pollution.

Kaine Agary in *Yellow-Yellow* discusses the plight of the Niger Delta people as a result of environmental pollution. According to Zilayefa:

During my second to last year in secondary school, one of the crude oil pipes that ran through my village broke and spilled oil over several hectares of land, my mother's farm inclusive. I was at home that day when she returned shortly after leaving for the farm ... I saw that her legs were stained black ...

A group of people, painted in the same black as my mother, some covered from head to toe, was marching to see the Amananaowei, the head of the village ... to report the matter and demand that he take it up with the oil company. Some were crying, others were talking about compensation. (3-4)

Zilayefa, in the above, explains the core of the tragedy that befalls the people as portrayed in the story. Sadly, just as what obtains in reality, the oil company that owns the burst pipes refuses to pay compensation to the people, arguing that they suspect sabotage by the youths. In consequence, Zilayefa's mother in a single day loses her main source of sustenance. Indeed, "...she had lost land a long time ago, because each season yielded less than the season before. Not unlike the way she and others in the village had gradually lost, year after year, the creatures of the river to oil spills, acid rain, gas flares..." (4). That is the background that defines young Zilayefa, who has to desperately find a direction for herself with the burdens of poverty and a peculiar identity as she leaves her rustic village and the warm and protective grip of her mother for a more promising life in the city.

Significantly, as Okuyade contends, African (nay Nigerian) Literature on the environment continues to be engagingly combative, in order to re-order the lopsided ecological geometry of the continent (and country) (xii). Eco-critical literature was evolved from the physical and psychic trauma of wrecked environments and ecosystems. The crucial need for the sustainability of the non-human world cannot be over-emphasised especially as human existence depends largely on it. Since literature reflects reality, it is apparent that the devastation of the non-human world directly and indirectly by human activities negatively affects the human beings and their environment. In recognition of this fact, it is easy to understand the essence of the agitation by Ken Saro-Wiwa and other members of the Movement for the Survival of the Ogoni Peoples (MOSOP). From the early 1990s, members of MOSOP, led by Ken Saro-Wiwa, protested non-violently against the debilitating activities of the oil companies - Shell Petroleum Development Cooperation and other companies - operating in Ogoni land, and the perfidious collaboration of the Nigerian government. They sought human rights by highlighting to the world the oil industry's mindless devastation of the ecosystem of the people's land.

Saro-Wiwa, in his address to an international assembly of minorities described as Unrepresented Nations and Peoples and Organizations (UNPO) in Geneva in 1992, explained the ecological anguish caused the people of Ogoni by the activities of the multinational oil companies:

Oil exploration has turned Ogoni into waste land: lands, streams, and creeks are totally and continually polluted; the atmosphere has been poisoned, charged as it is with hydrocarbon vapour, methane, carbon monoxide, carbon dioxide and soot emitted by gas which has been flared twenty four hours a day for thirty-three years in very close proximity to human habitation. Acid rain, oil spillages and oil blowouts have devastated Ogoni territory. High pressure oil pipelines crisscross the surface of Ogoni farmlands and villages dangerously. (96)

Saro-Wiwa's message and firm conviction are controverted as Chinua Achebe's proverb avers that "a child's fingers are not scalded by a piece of yam which its mother puts into its palm" (47). The gift from a mother should be positive, but for the Ogoni, Nature's blessing becomes a curse and an undoing for them. Unfortunately, rather than attend to the issues raised by the Ogoni people, successive Nigerian governments, in complicity with the oil companies, deployed the media to create a

subterfuge, against which the Ogoni people also fought fervently. In addition, the minority status of the people and the prevalent ethnic politics in Nigeria constituted an evil pair that exerted centrifugal forces against the interests of the people. According to Touré Sékou, for real action to be achieved, one must of necessity be a living part of Africa and of her thought; one must be an element of that popular energy which is entirely called forth for the freeing, the progress and the happiness of Africa. There is no place outside that fights for the artist or for the intellectual who is not himself concerned with and completely at one with the people in the great battle of Africa and of suffering humanity (167). Touré, therefore, justifies the roles of Ken Saro-Wiwa and other ecocritics.

Significantly, the combined roles of terrorism, strategic imperialism, schematic capitalism and the politics of ethnocentrism generated a typology of protests by the people of Ogoni, which led to the arrests of Ken Saro-Wiwa and eight others, and culminated in the brutal hanging of Saro-Wiwa on November 10, 1995. At this point, it is important to note the binary dissonance, rather than assonance, that is visible between environmental activism and social justice, between cultural commodification of the environment and environmental conservation, between Nigeria's Ken Saro-Wiwa and Kenya's Wangari Maathai, between Nigeria's attitude and response to Saro-Wiwa's cause and Kenya's reception, recognition and sustenance of Maathai's the Green Belt Movement and her highly regarded best-selling memoir, *Unbowed*. It is clear that while both initiatives pursue similar goals of ecological health and environmental protection, Saro-Wiwa was hanged in Nigeria, while Maathai is a celebrity in Kenya and her Green Belt Movement is a source of national pride. This explains the tensions with which the Niger Delta region is identified. The people seek liberation, which Frantz Fanon regards as being inextricably bound up with the notion of revolution. (Jinadu 97) Jinadu opines that liberation in this context is conceived as being freed from ignorance, prejudices, hate, exploitation, abuse, and so forth. Liberation is part of a continuing process in which man's potentialities are forever enlarged. (68)

Essentially, Ojaide argues that literature has to draw attention to the increasing gap between the haves and the have-nots, and literature has become a weapon against the denial of basic human rights ... It is understandable why the African (Nigerian) artist is utilitarian. (*Poetic Imagination of Black Africa* 42) The interface of reality and creativity projects literary works that intersect with the realities of ecological imperialism, and serve as reliable barometers to gauge the veracity of the eco-policy/environmental rights in Nigeria. The literary works serve to calibrate the repressive conditions in which the people live, and the insalubrious roles of the multinational oil companies in the Niger Delta region of Nigeria.

## Conclusion

It is expected that just as there is a corpus of creative writings of the post civil war realities in Nigeria, post apartheid realities in South Africa, a new form of creative writings will emerge that clearly captures the new dispensation that is envisaged in Nigeria. This would institute the form of literature that is not an empty shell, a crude and fragile travesty of what it might have been, but what Frantz Fanon describes as the literature of National Consciousness, which responds effectively and

appropriately to current issues, which is the all-embracing crystallization of the innermost hopes of the whole people, as well as the immediate and most obvious result of the mobilization of the people (119).

In a personal interview with Tanure Ojaide, he acknowledged that the environmental situation in Nigeria is improving, and expressed hope that it will continue to improve considering the current investments and programmes by governments and agencies to check environmental degradation. While observing that literature on the environment has made different governments and agencies to become sensitive to the environmental realities and to be conscious of the requirements for healthy living, Ojaide also envisages that the present role of ecocritical literature is bound to introduce a new issue for literary writers in Nigeria in the future (Johannesburg April 11, 2014). The literature of the future will be a refreshing departure from the current outcry about environmental degradation that is threatening life in many parts of Nigeria. This vision constitutes the literary framework that this study recognizes as pragmatic, impactful, appreciating contemporary issues and positively changing realities for a better life for a people. This is the context of the interface that will generate history as well as project new imperatives for Nigerian literature in the coming decades of the twenty-first century.

### Works Cited

- Achebe, Chinua. *Things Fall Apart*. Anchor Press, 1994 Edition.
- Agary, Kaine. *Yellow-Yellow*. Dtalkshop, 2006.
- Commoner, Barry. 24 April 2019, [www.searchquotes.com/quotation/The-first-law-of-ecology](http://www.searchquotes.com/quotation/The-first-law-of-ecology).
- Eteng, Inya A. *The Nigerian State, Oil Exploration and Community Interest. Issues and Perspectives*. U of Port Harcourt P, 1997.
- Fanon, Frantz. *The Wretched of the Earth*. Penguin Press, 1963.
- Glotfelty, Cheryll, and Harold Fromm. *The Ecocriticism Reader: Landmarks in Literary Ecology*. U of Georgia P, 1996.
- Glotfelty, Cheryll. "What is Ecocriticism?" 2 July 2019, [www.asle.org/site/resources/ecocritical-library](http://www.asle.org/site/resources/ecocritical-library).
- The Holy Bible*. New King James Version. Holman Bible Publishers, 2013.
- Ityavyar, Evelyn M., and Tyav, Terungwa Thomas. "Environmental Pollution in Nigeria: The Need for Awareness Creation for Sustainable Development." *Journal of Research in Forestry, Wildlife and Environment*, vol. 4, no. 2, 2012, pp. 92-105.
- Jinadu, L. Adele. *Fanon: In Search of the African Revolution*. Fourth Dimension Publishing, 1980.
- "NASA Earth Observatory" 7 July 2019, [earthobservatory.nasa.gov/10TD/view.php](http://earthobservatory.nasa.gov/10TD/view.php).
- Nwagbara, Uzoечи. "Poetics of Resistance. Ecocritical Reading of Ojaide's *Delta Blues and Home Songs* and *Daydream of Ants and other Poems*." *African Study Monographs*, vol. 31, no. 1 Apr. 2010, pp. 17-30.
- Ojaruega, Enajite. "Eco-activism in Contemporary African Literature: Zakes Mda's *Heart of Redness* and Tanure Ojaide's *The Activist*." *Eco-Critical Literature*:

- Regreening African Landscapes*. Edited by Ogaga Okuyade, African Heritage Press, 2013, pp. 31-46.
- Ojaide, Tanure. Personal Interview. U of Witswatersrand, Johannesburg, 11 Apr. 2014.
- - -. *Contemporary African Literature: New Approaches*. Carolina Academic Press, 2012.
  - - -. *Daydream of Ants and Other Poems*. Malthouse Press, 1997.
  - - -. *Poetic Imagination in Black Africa*. Carolina Academic Press, 1996.
  - - -. *Delta Blues and Home Songs*. Kraft Books, 1998.
- Okuyade, Ogaga (ed). "Introduction: African Cultural Art Forms, Eco-Activism, and (Eco)-logical Consciousness" *Eco-Critical Literature: Regreening African Landscapes*. African Heritage Press, 2013, pp. ix-xviii.
- Olokesusi, Adefemi. "Characteristics of Environmental Problems in Nigeria and Management Prospects". *The Environmentalist*, vol. 7, no. 1, 1987, pp. 55-60, [link.springer.com/article](http://link.springer.com/article).
- Onwueme, Tess. *Then She Said It!* African Heritage Press, 2002.
- Osundare, Niyi. *The Eye of the Earth*. Heinemann, 1986.
- Saro-Wiwa, Ken. *A Month and a Day*. Spectrum Books, 1995.
- Ugokwe, Emmanuel. "Latest: The Nigerian Delta Crises, Problem and Solution." 3 July 2019, [progresspublishing.files.wordpress.com](http://progresspublishing.files.wordpress.com).
- Uko, Iniobong I. *Gender and Identity in the Works of Osonye Tess Onwueme*. Africa World Press, 2004.
- "What are some Environmental Hazards and Problems faced in the Modern World." 3 July 2019, [wiki.answers.com/Q/What-are-some-environmental-hazards-and-problems-faced-in-the-modern-world](http://wiki.answers.com/Q/What-are-some-environmental-hazards-and-problems-faced-in-the-modern-world).