



UNIBEN ENGLISH AND LITERATURE JOURNALS

Department of English and Literature
BENIN JOURNAL OF LITERARY STUDIES (BJLS)



<https://unibenbenljournals.com>
ISSN (print): 1118-5538

Vol. 3, pp. 100-110, 2025

“ARTIFICIAL INTELLIGENCE IS AN INCURABLE THIEF...”
A CONVERSATION WITH TONY AFEJUKU

Edafe Mukoro

Abstract

This conversation with Tony Afejuku (Ph.D; FLSN; MNAL; FANA; JP.), Professor of English and Literature and Creative Writing, seeks to unravel some salient thoughts in the literary profession and academia generally. It probes the thoughts of a scholastic veteran in the African literary field, whose sense of criticism is biting. In the course of the conversation, Afejuku shares his thoughts on issues relating to the current state of Literature and Creative Writing in the world, and the benefits and challenges of Artificial intelligence (AI) and soulless robotic technology to the literary field. He also shares his ideas on academic mentorship, the importance of the critic and criticism to the sustenance of the literary profession and discipline, his personal literary and political ideologies as reflected in his published works, and the future of the literary profession in general. The findings reveal Afejuku’s vast reservoir of knowledge and experience as an international scholar of repute, a critic, poet and teacher.

Edafe Mukoro
Department of English and Literature, University of Benin,
Benin City, Edo State.
e-mail: edafe.mukoro@uniben.edu.

Introduction

Tony Afejuku occupies a front line position as one of Nigeria’s distinguished cerebral minds. His contribution to the advancement of Nigerian and African literature is not only recognised but affirmed by numbering him as a defining member “among other defining scholars and writers of Nigeria’s Beat Generation” (Raji 25). He is a scholar-poet, critic, writer, progressive unionist, humanist and teacher, whose mark of excellence transcends borders as a Prose Studies Specialist with emphasis on Autobiography, Creative Writing, Poetry, and Literary Theory and Criticism.

Perhaps one evidence of his academic legacy is seen in a poem dedicated to him by one of his former students, who is now a major voice in contemporary Nigerian poetry – Kola Eke. The poem (written in the mode of the pastoral genre) celebrates and appreciates Afejuku’s erudite sophistication and contribution to scholarship and humanity as he retires his services from the University of Benin, Nigeria. The poem is quoted here in full:

A radar detector
Of linguistic infelicities
A chopper that goes
Round rudiments of language

Afejuku
Scud missiles move
Quickly across the sky
Of seminar airspace

Always on incessant
Air raids
Dropping bombs of
Criticism

A jet bomber of
Seminar sessions
Wielding engines of
Intellect

Afejuku
A hovering jet
Travelling above surface
Meaning of texts

Without doubt
The flight crew
Will miss your
Radio instructions
A radar detector
Of linguistic infelicities

Hitting at targets
With bombs of critical appreciation

As you retire from here
We wish you
Much more conducive
Airspace (1914 and Other Poems 25-26).

In the following conversation between Afejuku and I, which held on 16th - 21st August 2025, (with breaks in-between days), the focus is deliberate to draw valuable insights and academic wisdom from Afejuku's well of literary scholarship in areas such as the state of literature and creative writing in the world today, and the benefits and challenges of Artificial intelligence (AI) and robotic technology to the literary field. We also conversed about academic mentorship, the importance of the critic and criticism, his literary and political ideologies which are reflected in his works, and the future of the literary profession in general. As usual Afejuku's thoughts and insights are raw and biting, challenging the status quo and dismantling norms; yet, they are interlaced with humour of relief and learning. And as Eke has rightly pointed out in his note of dedication in *1914 and Other Poems* "whosoever comes across him cannot fail to be manured in learning" (5). Enjoy the reading:

Mukoro: Good morning Prof. Let's start from this premise: As a Professor of English and Literature and Creative Writing, what in your view is the current state of literature (as a discipline and a profession) in Nigeria, Africa and the world generally?

Afejuku: Good morning, Edafe. Literature in Nigeria, if I must be honest in answering your question, seems to me to be existing in the consciousness of the practitioners and professionals who luxuriate in it. They, by and large, are in our universities as teachers, theorists and critics of literature. They promote it through their teaching of it and through their writing about it. Outside the classrooms, we really cannot gauge it squarely and squarely. Books that are published every now and then are not read. Many of the authors are not known, and the published - or, better, printed books have no buyers. So we cannot say literature is thriving in Nigeria as it should. Besides, professional promoters of books and authors' agents are lacking here unlike what obtains abroad in the Western world, for instance. Writers here are not promoted through organised interviews and newspaper and radio and television reviews - again, unlike what happens in the West. Nigerians no longer really read as was the case in the wonderful decades of the sixties, seventies and even eighties when there was hunger for reading and books. Nigerians are now too hungry for food that is not even available because of our horrible economic situation. In a condition of our kind of obscene hunger, in an environment of joblessness, unemployment, who will want to read literature books and texts for pleasure? Even in our universities, academics do not read newspapers any longer because they cannot afford to, economically speaking, and you expect them to buy literary texts? No, no, no!!!! Even our undergraduates who study literature read literary texts because they have no choice in the matter. Their teachers and Professors do so for the same reason. They want to advance their careers so they must write academic papers that they pay to publish

nowadays. This is the only incentive. How can our literature truly develop if things do not change for the better economically speaking? Organised conferences are not for the purpose of book promotion but for the purpose of career advancement and progression. What seems to be a kind of saving grace today is the encouragement from the Nigerian Liquified Company that organises annual competition for creative writing for authors who win the star prize of \$100,000 if their books win. Of course, it's a winner that takes all yearly prize. This is good, but it does not really help our reading culture for the reasons already enumerated above. The annual winning author collects the star prize, but his/her book is not known to the public. In the West this is not the case. Let me stop here with respect to the question you have asked me. Yet let me add this: How well is criticism promoted outside the orbit of career advancement?

Mukoro: As a follow up to the above insights, what again, in your opinion (this time as a creative writer yourself), is the state of creative writing in African literature in view of the challenging dynamics of our society?

Afejuku: This question is not a question I want to answer for the simple reason that our current political and economic situation has made it impossible for us to write anything outside politics and our harsh, very harsh, social and challenging situation and dynamics. Our thematic preoccupation revolves around this. Once you pick one author you have already seemed to have an insight into what another one is doing or has done - be it in the area of poetry, prose or drama. The short story genre is not moving with us. I do not know why. Autobiography is the in-thing among the political class where you have looters of our patrimony and commonwealth who are now bragging as successful looters by writing their autobiographies, penned by ghost writers who they have ghost-paid. But how many persons even within their circle read their meritless, un-literary ventures? Biography is another form of writing which is not common with us. There is also the essay, the literary essay, which many of us are too lazy or too dull to engage in because of its extreme demand. The majority of the young ones writing now hurry to get their writings printed and call them published collections of poetry, full prose books, that is, novels and plays. They do not have the necessary or adequate training related to the skills of writing, yet they want us to accept them as creative writers! What they do or are doing exemplify how far our writing has sunk or fallen! The Nigerian disease has really and truly invaded the Nigerian Creative Writing institution. A fortuitous person blessed with a fortuitous imagination is not a true writer visited by the *Mammon* of creative and imaginative writing. Who is the Amos Tutuola of the present or contemporary generation? I do not know one. What I have been at pains to say is that our current state of writing, population-wise, may be all right, but in terms of buoyant art, I doubt, if we truly can applaud it. Maybe I am severe or too severe, who knows? I leave you to make your informed judgment as an informed reader and critic who has been well trained to be well endowed in the business and enterprise of the discipline which is our discipline.

Mukoro : What is your view on human creativity and robotic creativity in this age of artificial intelligence?

Afejuku: Human creativity is human creativity. And robotic creativity is robotic creativity. The latter involves some form of scientific or technological manipulation or

configuration. The former is organic or kind of organic creativity. In other words, the way I understand it is that it is originally original, it is direct from the human imagination, from the undiluted brain and sensations of the human creator. Robotic creativity is also human, that is, it is indirectly human in that it is devoid of the direct, organic fluid of the human thinker. But it nevertheless owes its origin to the human creator, the robotic engineer or technologist who plants his technological or scientific or engineering emotions or sensations, so to say, in what the manufacturer puts in the machine, the creative machine and manipulator - which AI is in my view. I am not saying all this with full confidence because of my technological or scientific limitations. But as a creative, deeply imaginative user of words, of the language of words, and drawer of the diagrams of words and tones and emotions of pain and joy and happiness, I am saying human creativity is the creativity that surpasses in its creation the inorganic creation of the untrue, which AI or Robotic creation or creativity is. What is not human is not human. AI is not human because it is not truly human despite the borrowings from the human creators. To put it in another way, AI's activities and actions are imitations¹. AI is not art and can never or will never be art. AI or Robotic art or whatever we label it will remain what it is: Robotic art or AI. No more, no less. By the way, human art, human creativity gave the world the open sesame to space and the moon - and now beyond it to other planets.

Mukoro: Fantastic insights from a fantastic mind. But I want to add some insights based on your submission, that is, in other words, It will not be out of place to say that AI is a plagiarist (if I may put it that way)?

Afejuku: Let us be blunter than bluntness - if I should really say so: AI is not a plagiarist. AI is an incurable thief². There is something incurably endemic about or in its "creativity" which is worse than a copy-and-paste venture or venturesomeness. In fact, AI and the so-called inventors of it are morally bankrupt.

Mukoro: Hahahaha! Amazing.

Afejuku: Amazingly amazing! Ha! Ha! Ha! Haaaaaaa!!!!!!! Boisterous laughter without endddddd!!!!!!

Mukoro: Great insight as usual. But I want to bring this interview closer home. Your creative works (emphasis on the books of poems *A Garden of Moods*, *An Orchard of Wishes* as well as *A Spring of Sweets*), are replete with public, private and universal ideas³. However, as a student and admirer of your art and creativity, what is the inspiration behind the dominance of the "Alero" metaphor in your published works?

¹ The word "artificial" in the acronym AI defines the concept as whole. It is a self-descriptive adjective.

² Artificial intelligence companies *train* their bots by *scraping* or *mining* (notice the use of the euphemisms, 'train', 'scrape' and 'mine' for intellectual theft) data from patents and copyrights of authors from e-materials on the Internet and regurgitate same as texts when prompted digitally without acknowledging the copyright owners.

³ See the essays on the poetry of Afejuku by Romanus Egudu, Kola Eke, Sunny Awhefeada, Clement Odia, Edefe Mukoro, Kingsley Ideh respectively in the Works Cited

Afejuku: Let me try to give you a simple, straight answer. The clues are in the text. But you want me to answer you outside the text or outside the texts. What should be private should remain private. And what is public should not stray outside the public domain. But to help you to go into the texts deeper than you have gone into them, let me pose this question to you: In what context(s) did you try to decipher the "Alero" metaphor? How did you read and try to examine and judge or interpret or misread or misjudge or misinterpret the "Alero" metaphor? If in the context of the personal reflection of the poet or poet-persona in the Alero poems or metaphor, you may view what you viewed or want to re-view or re-read or re-interpret from diverse perspectives in the realms of love that is love bordering on the physical or the one bordering on the spiritual or one bordering on something beyond the physical and the spiritual. The context of each Alero poem or reference to Alero, and the language of rendition should guide you appropriately as a reader and judge and analyser. And the historical context, the poet's intuition, his intuition and sense of poetic distance? All these and more should find appropriate rooms and places in the broad perspectives of the poet's super gleaner and super studier. By the way, what of the poet's politics and ideological posture and direction? Are they in any way reflected in the "Alero" poems and metaphors? I hope I have not answered your question by the way of circumlocution. Whatever your answer may be, I have only tried to give you clues - pertinent or not pertinent to your question. Or should I try to interpret my work directly? Why are you there as the poet's, this poet's audience or a part of his audience? I don't mean, I didn't mean, to be impertinent - or to sound so.

Mukoro: Your response is quite instructive sir. I must say that reading your poems with the "Alero" metaphor in mind reflects diverse contexts - from love, political and economic to ecocritical/environmental contexts. This brings me to your political and ideological posture. Would I be right to say that you are far-left politically with the infusion of radical human/environmental activism?

Afejuku: "Environmental activism" ? I would rather love to be called a "moralivist"⁴. Give me the label of "environmental moralist" - or, better, environmental moralivist⁵. With "activists" who have caved in and have become *activethieves* or *activethievists*,⁶ whose tongues shut themselves after being oiled by government butter. One that my good self cannot, but being seen in the once popular but now bad, poor label you have just employed to define my contextual or aspects of my contextual engagements in my texts. Read in-between my lines and see if you can detect my moralism meant for my target audience - hidden or not hidden. Am I far-left politically? Perhaps I should go further and say that I am a radical humanist with a radical moral bent with the infusion of mystical thought, the infusion, that is, of mysticism. Do my tone, word choice, grammatical considerations, my grammatology, my argumentation, my sight, nostrils, auditory and taste buds and dermatological sensations as may be gleaned in

⁴ Afejuku is a master-coiner. He is famous for coinages. See "Coiner of PMB and GMB for Buhari." *The Guardian*. December 20, 2019. P. 17. Besides, it is important to stress here that in his Inaugural Lecture, there are about fifteen new coinages such as "Nigerianicism", "Nigerianistic", "femalists", "vaginal or clitoral or toto autobiography", "Autotravography", etc.

⁵ A novel coinage in the field of the Environmental Humanities by Afejuku.

⁶ Fascinating play on words and novel coinages.

the texts and their contexts - politically, ideologically, sociologically, morally, mystically - justify my inclinations, endeavours and invocations linguistically, critically, objectively, realistically and truthfully? I think I have tried to be honest and open with you. What is left or unsaid is left for you to fill (up) and deduce. (Ha! Ha! Ha!). I should like to add that my motives or motivations should engage the experienced and advanced reader's attention and lens.

Mukoro: Prof. I must say that this is enlightening. It reminds me of two fascinating essays of yours that are/were critical to my formative years as a critic. The first is entitled "Poetry in the Cerebral Cortex, the Nervous System, and Digestive Tracts: A Study of Romanus Egudu's Moral Poetry" and the second "The Inquiry of Literature" and others ⁷. My question is, why this bent towards the moral in your ideology as a critic/as well as a poet?

Afejuku: Goodness me! Without morality there is no society. Every society will lose its fibre that binds it firmly together. Every community will be uselessly useless without a strong sense or feeling of goodness, of a high moral order entering everywhere or every space inhabited by citizens and members of the community. I say it again: without morality every community, every society, every country will flop, will collapse, as we currently may interpret what we are witnessing in the country. The individual will find himself/herself in a society where brutish-ness, nastiness, selfishness will dim its brightness. Friedrich Nietzsche may receive our attention in this regard. So also are Chinua Achebe and Romanus Egudu, who you have just reminded me of. They, in their respective ways, are moral philosophers in the mold of William Wordsworth and other Romantic poets such as John Keats, William Blake, Samuel Taylor Coleridge, Percy Bysshe Shelley and many others. Does this answer satisfy your curiosity? One more thing: do not lose sight of the intentional fallacy of the author, of the poet. How it appears to you I leave it in your orbit of critical evaluation.

Mukoro: I want to shift this interview to another area of life as a whole, which I consider crucial. Mentorship. On page xiii of your wonderful inaugural lecture entitled *The Autobiography of Nigeria*, (a classic academic document), you talked about this issue in your development as a scholar, that is, in the person of Professor Kolawole Ogungbesan. In your view, how crucial is mentorship to the field of academics and why do you think students shy away from it?

Afejuku: Immense thanks for this question in particular. Your questions so far have been invigorating. But this one touches my scholarly chords. You see, without mentorship there will be no real growth in our universities. When I talk of mentorship, I mean un-sycophantic mentorship; I mean rigorous mentorship which the mentee that is the mentee should put his all and all to advance the steady course of scholarship to the cosmos of learning in our field or other fields. In my university years as an undergrad and post-grad, this was the tradition. From my diverse teachers I took what

⁷ See the essays by Tony Afejuku in the works Cited.

I needed to take. This attitude puts me where I thought I should be. The first critical essay I read on Autobiography was by the late Professor Kolawole Ogungbesan as an undergrad, I think, at ABU, Zaria. My interest in the discipline grew from there. Thereafter I read *Goodbye to All That* by Robert Graves, the British poet who wrote the highly popular *The White Goddess*, an amazing book of diverse aspects of criticism. Of course, Professor Romanus Egudu of the University of Benin, who wrenched me from Zaria, was a hard taskmaster. I learnt a lot from him to the extent that I dedicated my second book of poems, *An Orchard of Wishes*, to him. We had our academic disagreements but they were disagreements, quarrels, of the labour of a mentor and a mentee who were rigorously committed to scholarship and creativity. We spoke recently when he called me from his base in the USA. Among other things he said he was very proud of me when he learnt, without my knowing, that I had become a “Fellow” respectively of the very prestigious Nigerian Academy of Letters and Association of Nigerian Authors. His mentorship paid off. You know he is a demanding scholar and sound poet. Now, how many trainee academics or students would itch to pass through my furnace - or itched to pass through my furnace? Nobody desired thorough mentorship throughout my teaching career. So I let them be. There are Professors and there are Professors. Let me repeat: All my teachers - I do not want to list all of them - were outstandingly outstanding - right from my primary school days. What I am at pains to illustrate is that mentorship is crucial to the field of academics. Students who shy away from it are lazy ones who will not make worthy names or remarkable strides in the field of academics. I am lucky and blessed to experience what I experienced in my career.

Mukoro: I want to shift this conversation towards criticism and the critic. In your view, how important is criticism and the critic to the literary profession in contemporary times.

Afejuku: Without criticism there is no literature. There cannot be creative literature without criticism where rules are set, where guidelines are given, where criteria are set out. This has always been the case from centuries past, from past centuries, up to now. Of course, different writing schools, writing epochs came and went; different scholars and critics and their attitudes and sentiments and sensibilities and practices and philosophies were born, were birthed, to influence, to promote, diverse, different standards that were conservative, revolutionary, rebellious and even reformatory as well to advance literary scholarship, creativity, literary studies... You know we have had the classics, the classic sets, the deconstructionists, postdeconstructionists, reconstructionists and different perspectives and arguments... and methodologies... I am just partaking, engaging, in a kind of hop-step-and-jump manner to come to grips with your simple, your innocuously simple question, to get to the contemporary times where things are still more or less not magnificently different from the things that were in vogue before our time. We have new writers, really good ones. But our new critics may be found wanting in terms of what they do or try to do to secure academic promotions with the consequence, consequences, that our writers are not pertinently guided. Our writers, especially those who call themselves poets are in a hurry to be called "poets" and do not really read contemporary criticism to help them hone their art, if they really know what the term is or means. As a matter of fact, how many of

our contemporary writers read criticism or understand deeply what they even read? I am not trying to crush anybody. But we must understand as writers and critics - or as critics and writers - that we must be bluntly blunt and sympathetically sympathetic at the same time with one another. If I am contradicting myself, you must understand, we must understand, that our contemporary time is full of contradictions which it is noted for.

Mukoro: Amazing thoughts sir. Some years ago, you talked about *bad belle criticism as well as good belle criticism*⁸ in Nigeria and indeed African literature. What is the state of health of criticism now. Do you still hold doggedly to that view?

Afejuku: *Bad belle criticism* is still very much alive with us. And it is not going to stop. It is even part of our national life, our national politics as well as local politics. In literature and criticism it has equally tilted towards ethnic arena. Ethnically-biased criticism is now very rampant in the business of acceptance - in the business of literary and critical acceptance, in the business of academic acceptance or academic rejection. A bad work can make the grade if its author or creator is from the same geographical or geopolitical or geo-ethnic region with its reviewer. *Good belle criticism* will come into play on account of this consideration. *Good belle criticism* obviously polishes an obviously bad work. A badly varnished brown book will be brightly varnished by the *good belle* critic to make it what it is not. But its badness will still be visible. No *good belle criticism* can redeem it. A bad work is bad; it's a bad work. It is not redeemable.

Mukoro: Great

Afejuku: Thank you.

Mukoro: Now, how would you compare contemporary critics of African literature vis-a-vis critics like Emmanuel Obiechina, Dan Izevbaye, Abiola Irele, Ernest Emenyonu, Kolawole Ogungbesan, Charles Nnolim, Romanus Egudu, Donatus Nwoga and yourself. Has anything changed, especially in terms of what I might term "shrewd" criticism?

Afejuku: You are asking me a wonderful question. The cited critics are incomparable. My generation learnt a great deal from them. We were lucky to learn from them and to drink from their fountains of high scholarship and high knowledge of unlimited unlimitedness.

Mukoro: What makes them so distinctive as critics in their approach to research and criticism in general?

Afejuku: Their shrewdness which was the result of their industry, immaculate education, wide reading sustained by their well defined attitude to learning and robust teachers and mentors who imbibed in them the need to be independent-minded and original in thought and in research. All of them without exception were

⁸ See the essay, "Thoughts on Contemporary African Literary Criticism." *Scholarship and Commitment: Essays in Honour of G.G. Darah*. Edited by Sunny Awhefeada et al. Lagos: Malthouse, 2018, pp.179-184.

curious investigators - who were rigorous, to boot. They held their respective grounds firmly and solidly. Need I say more?

Mukoro: I see that you are still active in your weekly column on *The Guardian*, giving consultancy services to the growth of your indigeneous community as well as contributing articles to reputable University journals. When are we to expect the release of your new work?

Afejuku: My new work? It's waiting to see and kiss the day that is the day! But let me make this openly private or privately open confession: I have been dreaming of producing the work that is the work! Ralph Ellison, the Black American writer and critic wrote the novel *Invisible Man* in 1953, his only novel, I think. It's up there till this day in American letters. Here, we are unbelievably concerned with volumes. Our own dear Chinua Achebe was shot into immortality with *Things Fall Apart*. His other works, as good as they are, are distractions. *To Kill a Mocking Bird* was the American female novelist, Harper Lee's 1960 novel, the only one published in her lifetime. It's up there as a classic of American letters. How well is better, far better, than how many.

Mukoro: What is your projection of the literary profession in the 21st Century. How will criticism and creativity fare as we approach the cusp of the 22nd Century ?

Afejuku: It is difficult to make a projection that we will not be disappointed by at this stage of our literary, critical and academic development. We are still a growing and developing country. We must not forget this. By and large we are still being controlled by thoughts and sensibilities of colonialism and post colonialism. Our political leaders do not even help matters. By now we should be giving thought to how we can grapple with personal and philosophical matters peculiarly ours. But instead, we are still dwelling on political subjects. When will we become very personal in our development as creators of literature? When will we give thoughts to purely mystical and metaphysical subjects drawn from our peculiar circumstances and understanding of our environment and history and culture that we should give immaculate experiential colouration and deconstruct - if we must? The 22nd century is not here yet. But we will see as we hop-step-and-jump on the way there. Our critics and writers must be mirroring what we need to mirror. Nothing must we cast in stone as we make any projection - at least for now. Something blazing will come to wound the wind. My faith in this wise will not wane.

Mukoro: This should be a fitting place to end this enlightening conversation. I want to thank you for honouring me with your time, in spite of your busy schedule. I greatly appreciate this sir.

Afejuku: My pleasure! What are friends for or made for?

Mukoro: Thank you!

Works Cited

- Afejuku, Tony. *A Garden of Moods*. Lagos: Worldwide Business Media, 1996.
- . *A Spring of Sweets*. Lagos: Mace Books/Sunbird Africa Media, 2014.
- . *An Orchard of Wishes*. Lagos: Business Graphics, 1999.
- . "Anticipating the Birthday: Options and Possibilities for a Besieged Nation at Sixty." *2nd Combined Convocation Lecture, Federal U, Oye-Ekiti*, 29 Aug. 2019.
- . "Poetry in the Cerebral Cortex, the Nervous System and Digestive Tracts: A Study of Romanus Egudu's Moral Poetry." *Analecta Husserliana*. 2005, pp.701-708.
- . "Romanus Egudu as a Historical and Virtuous Poet." *Lagos Notes and Records*, vol.12, no. 1, 2006, pp.114-123.
- . "The Autobiography of Nigeria." *245th Inaugural Lecture, U of Benin P*, 10 June 2021.
- . "The Inquiry of Literature." *Journal of the Literary Society of Nigeria (JLSN)*, vol.3, no.1, 2011, pp.17-25.
- Awhefeada, Sunny. "Synergizing the Private and the Public in Modern African Poetry." A Reading of Tony Afejuku's *An Orchard of Wishes*." *Ife Journal of the Institute of Cultural Studies*, vol.10, 2014, pp.129-149.
- Egudu, Romanus. "Images of Women in Some Nigerian Poetry in English." *Journal of the Literary Society of Nigeria*, vol.10, June 2018, pp. 37-43.
- Eke, Kola. *1914 and Other Poems*. Kraft Books, 2023.
- . "The Elegiac Poems of Tony Afejuku." *Lagos Notes and Records*, vol.19, no.1, 2013, pp.89- 108.
- Eke, Kola, and Kingsley Ideh. "Combating Environmental Degradation: The Eco-Poems of Tony Afejuku." *ADUN: Journal of Language and Literary Studies*, vol.1, no.1, 2025, pp.77-90.
- Mukoro, Edafe. "The Love Poems of Tony Afejuku." *Benin Journal of Literary Studies (BJLS)*, vol.2, no.1, 2021, pp.31-46.
- Odia, Clement. "The Autobiographical Nature of Tony Afejuku's Poems." *Okike: An African Journal of New Writing*, 58, 2019, pp.70-82.
- Raji, Remi. "Harry Garuba: A Tribute in Two Feelings." *Saturday Sun*, 7 Mar. 2020, pp.24-25.