



Advocating Environmental Humanity: An Eco-critical Analysis of Tanure Ojaide's *Delta Blues and Home Songs*

BAKARE IBRAHIM TOYIN
Al-Hikmah University, Ilorin, Nigeria

TOYIN SHITTU
Osun State University, Osogbo, Nigeria

Abstract. This study explores the sociopolitical, environmental and cultural crises caused by oil exploration and industrial activities in Nigeria's Niger Delta. Using the lens of African ecocriticism, it focuses on Tanure Ojaide's *Delta Blues and Home Song*. The analysis shows a close link between political oppression, environmental destruction, and cultural dislocation in the region. Ojaide's poetry does more than simply mourn ecological loss; it calls for environmental and social justice. His collection can be read as a form of literary activism – a voice that confronts the government's role in environmental harm and the economic marginalisation of the Niger Delta people. In doing so, this study adds to the ongoing discourses in African ecocriticism by stressing the value of local perspectives in responding to environmental crises. It also demonstrates how an ecocritical framework can illuminate the connections between ecological justice, social equity, and cultural identity in African literature. In conclusion, this paper emphasises the need for a more understanding of the mutual relationships between human and non-human elements in the Niger Delta region of Nigeria.

Keywords: environmental degradation, Niger Delta, oil exploration, ecocriticism, oppression, environmental hazard, African literature

1. Introduction

Since the existence of man on the earth surface, biodiversity plays an essential role both in the stability/sustainability of ecosystems by shaping the natural connections that exists between living organisms and their biotic environments. It also serves as the foundation for ecological processes, and its decline has far-reaching implications for ecosystems. When biodiversity is lost, it not only endangers species survival but also disrupts the natural systems that regulate climate, support nutrient cycling, and

preserve environmental stability. The effects of industrial activities, particularly gas exploration, often extend beyond visible environmental harm, disrupting the delicate balance between nature and human health.

Similar to the impacts of modern agriculture, industrial chemical use contributes to the degradation of natural ecosystems through water pollution, soil erosion, and habitat destruction (Tsoraeva et al. 2003, 02003). These issues are especially pronounced in fragile environments, such as estuaries and coastal mangrove forests, where pollutants and invasive species disrupt native species and alter ecological harmony (Chakraborty 2018, 171).

In response to such environmental crises, a number of African writers among them Nnimmo Bassey, Wangari Maathai, Ken Saro-Wiwa, Niyi Osundare, and Tanure Ojaide have and still using their literary aesthetics as a form of resistance and activism. Their work exposes the consequences of gas flaring, oil extraction, and related human activities that devastate both the natural environment and the communities that depend on it. Within this canon, Niger Delta literature has taken shape as a tradition that speaks for ecological awareness and demands justice for the exploited region. Ojaide's work belongs firmly to this tradition. As Davies (2023, 181) observes, Niger Delta literature has become a vital voice in Nigerian writing and is increasingly gaining global recognition. He explains that this body of work is marked by themes that center on the experiences of the region's people.

This body of literature focuses on the struggle of the Niger Delta and its people. Before oil was discovered, the region was rich both in human and natural resources.

Today, decades of oil exploration and exploitation has left it scarred and dislocated. In the past, communities

in the Delta regarded the earth as sacred, with deep spiritual ties to their daily lives.

Since oil was first struck at Oloibiri in 1956, exploration backed by the Nigerian state – has caused severe environmental damage, pollution soil and water and spilling toxic chemicals. Wildlife habitats have been destroyed, and many people have been forced from their homes. The region has also been heavily militarised in an attempt to silence protest and environmental activism. There problems are not only ecological; they also involve cultural loss and the systematic marginalisation of the people.

In *Delta Blues and Home Songs*, Tanure Ojaide engages directly with these realities. He documents the damage of gas flaring, oil spills, and corporate greed, describing the dangers they pose to wildlife and the way they render the land unlivable for both humans and animals. By highlighting poisoned rivers, endangered species, and ruined farmlands, he also condemns the Nigerian government's complicity in this crisis.

One can say that his poetry portrays environmental and political protest. Through boldness, emotional language and violent imagery, Ojaide denounces the silencing of eco-activists in the region and calls for awareness and resistance.

Although critics such as Akani (2021, 6) and Nwagbara (2010, 34) have looked at Ojaide's work from socio-economic and political angle, there is a noticeable gap in ecocritical interpretations, especially concerning the connection between loss of biodiversity, environmental damage, and state-backed violence. Previous studies frequently focus on the human impact of oil extraction, while overlooking how ecological damage worsens the crises. This study aims to address this gap by examining *Delta Blues and Home Songs* through an ecocritical lens, demonstrating how Ojaide portrays the Niger Delta's crisis not only as political but also ecological, with implications for both human and nonhuman life.

2. African Ecocriticism: Beyond Environmental Advocacy

Ecocriticism as literary movement gained traction in the late 1990s. As a literary theory, it seeks to examine the interplay between literature, culture, and the environment. In extension, it investigates how literary texts represent the natural world. Drawing from disciplines like philosophy and ecology Ecocriticism evaluates how literature cultivates ecological consciousness which involves the exploration of

thematic focuses such as climate change, wilderness, and the interdependence of humans and nature.

Prominent figures such as Cheryll Glotfelty and Lawrence Buell were instrumental in establishing the movement/principle of this field. It is worthy of note that while Western Ecocriticism typically emphasises nature writing, conservation efforts, and environmental ethics, African ecocriticism takes a distinctive approach. That is, it centers on environmental justice, Indigenous ecological knowledge, and the sociopolitical dimensions of environmental degradation, especially in postcolonial contexts.

A unique feature of African ecocriticism is found in its strong plight on the historical and present-day human advocacy against environmental injustice. This reality shaped by both colonial exploitation and post-independence economic systems. As Adeniyi and Onanuga (2023, 236) have pointed out, African literary works frequently use protest aesthetics to expose the environmental consequences of activities such as natural resource extraction, industrial expansion and deforestation. Through their writings, these writers use literature as a weapon to critique the structural forces that perpetuate ecological harm.

Recent research on African Eco-criticism advocates for a re-evaluation of the anthropocentric biases present within it. For example, Adeniyi and Nzojika (2023, 15) and Onyejizu (2021, 191) argue that the field should move beyond a strict concern with human suffering. Likewise, Egya (2020a, 67) critiques the tendency to emphasise environmental justice alone, noting that this narrow focus restricts the possibilities of ecocriticism. He advocates for a broader framework that recognises nonhuman agency and engages more deeply with nature's role in African cosmology.

Another important aspect is the place of Indigenous ecological knowledge. In many African communities, nature is not treated only as a resource to be used but as a sacred force woven into human life. Folklore and oral traditions, often portrays rivers, trees, and animals as spiritual beings with their own powers. This way of seeing the world stands in contrast to the rational and scientific outlook that usually shapes Western ecocritical thought.

This spiritual worldview is particularly visible in African ecopoetry, where natural elements such as forests and rivers are frequently portrayed as ancestors or deities. Such poetic representations challenge the dominant Western dichotomy that separates nature from culture and reasserts human dominance over the

environment (Egya 2020b, 70). Supporting this view, Kelbessa (2022, 45) highlights African philosophies such as Ubuntu and the Oromo concept of Saffuu, which recognise the interconnectedness of all beings. He writes:

African environmental ethics, rooted in relational ontologies like Ubuntu and the Oromo concept of Saffuu, challenge the anthropocentric worldview by recognising the intrinsic value of nature and the interdependence of human and non-human worlds... As seen in the lines above, Kelbessa's arguments emphasise the need for a complete shift in perspective, one that acknowledged nature's intrinsic worth beyond its economic function. His work promotes an approach that combines ecological preservation with the protection of human dignity, presenting a strong counter-narrative to deconstruct developmental models.

Significantly, African ecocriticism provides a multifaceted and culturally grounded view on environmental issues. By incorporating Indigenous philosophies, eco-spirituality, and protest literature, it expands the scope of environmental discussion beyond mere advocacy.

Consequently, African ecocriticism not only criticises Western ecological thought but also suggests different sustainable models built on indigenous customs and lived experiences.

3. Spiritual Desecration and Indigenous Knowledge in the Niger Delta

In *Delta Blues and Home Songs*, Tanure Ojaide reflects on the environmental and spiritual crises afflicting the Niger Delta region and its people. He poet-singer draws on both ecocritical justice and Indigenous cosmologies. Through this collection, Ojaide examines how political neglects, oil exploration, capitalist greed, and state-backed violence have inflicted wounds on the people of the region.

One clear example appears in the "When green was the lingua franca," where the poet juxtaposes once thrived biodiversity of the Niger Delta with its present state of ecological ruin. This contrast bemean a spiritual dislocation, as environmental devastation also signals the erosion of cultural harmony and metaphysical order. In the poem below, Ojaide reawakens memories of a time when humans and nature organically coexisted in harmony. He reflects: My childhood stretched one unbroken park,

teeming with life.
In the forest green was
the lingua franca
with many dialects.
Everybody's favourite,
water sparkled...
I remember *erhuvwudjayorho*,
such a glamorous fish
but denied growing big... (1-11)

The above lines evoke a vivid recollection of a once-pristine Niger Delta, a landscape where human communed freely with nature. The metaphor *green was the lingua franca*, poetically signifies a time when ecological harmony was the region's unspoken language; a symbol of abundance, unity, and vitality that defined the Deltans' relationship with their environment before the advent of oil exploration.

As the poem progresses, Ojaide's tone shifts from nostalgic to sorrow. This becomes evident in his reference to *erhuvwudjayorho*, fish that is denied growing. This metaphorical allusion shows the ecological disaster which has resulted on the loss of aquatic life due to persistent oil spills on the water surface. By focusing on *erhuvwudjayorho*, Ojaide demonstrates the hell destructive impact of environmental destruction as an outcome of unchecked exploitation of water bodies. The imagery aligns with Bassey's (2012, 112) critical assertion that oil extraction has rendered the Niger Delta an "environmental disaster zone," displacing both human communities and wildlife. The poem's sympathetic tone thus becomes a ground for eco-activism, especially in the Niger Delta, amplifying the lived consequences of ecological injustice.

Ojaide's critiques are further rooted in the historical complicity of the Nigerian state and multinational oil corporations such as Shell-BP (since 1956) and Mobil (since 1955), whose extractive operations prioritised profit over environmental consciousness. The state's permissive policies enabled aggressive drilling activities which later resulted in widespread oil spills, gas flaring, and deforestation, thereby imperiling the livelihoods of local communities. The poet-activist mourns this reality with disturbing imagery:

Then Shell broke the bond
with quakes and a hell
of flares. Stocking a hearth
under God's very behind! (43-46)

As seen above, the poet further reveals how oil extraction has disrupted the natural balance and broken the connection between people and their surroundings. The mention of Shell 'breaking the bond'

and 'a hell of flares' illustrates the devastation of fertile land and water resources, which has compelled many local inhabitants to abandon their traditional livelihoods, resulting in poverty, joblessness and forced relocation.

Socio-Economic Marginalisation of the Niger Deltans

The Niger Delta's socio-economic exclusion signifies a contrast between the wealth derived from its oil resources and the persistent hardships faced by its residents. Despite being the centre of Nigeria's oil production, the region endures economic difficulties exacerbated by environmental damage, seemingly resulting from the extraction techniques of global oil companies and the insufficient government action.

In "Delta Blues and Seasons," Ojaide critiques the environmental and economic injustices perpetrated by multinational oil corporations and the Nigerian state. He illustrates how oil extraction has resulted in systemic burdens and hardships for local communities.

The primary thematic concerns in *Delta Blues and Home Songs* revolve around the extractive economic model that generates substantial wealth for multinational corporations and political elites while perpetuating the impoverishment of the indigenous population. Despite serving as the economic backbone of Nigeria due to its extensive oil reserves, the Niger Delta remains one of the most impoverished and underdeveloped regions in the country. In "When Green Was the Lingua Franca," Ojaide elucidates the environmental repercussions of oil exploration, particularly the detrimental effects of gas flaring and oil spills, which have caused significant damage to local ecosystems and displaced communities in the Niger Delta. He writes:

Explosions of shells to under
mine grease-black gold
drove the seasons mental
and to walk on their heads.
Who denies doomed neighbours?
It intensifies with execution of our very friends; the
ogre
closes on every foothold. (53-60)

The reference to Shells above is to expose the role of multinational companies in the degradation of the Niger Delta. The metaphorical expression of "Explosion of shells" is a pun on the multinational company Shell (a noun) which Ojaide uses to realise the verb (shells: which is a barrage; barrage fire; bombardment, shelling), hence insinuating that the activity of Shell oil company causes bombardment of

the people and the environment. He has used pun to realise what Akporobaro (2008, 137) describes as achieving "serious purposes" as the poet uses the pun to expose Shell's devastation of the environment which not only pollutes the air but also renders farmland infertile and contaminates water sources, thus alighting with Nixon's (2011, 2) concept of slow violence and its misappropriate impact on marginalised communities. Nixon articulates these dynamics, stating that, "slow violence, because it is so readily ignored by a hard-charging capitalism, exacerbates the vulnerability of ecosystems and of people who are poor, disempowered, and often involuntarily displaced, exposing them to the serial catastrophes of attritional harm."

The depletion of natural resources in the Niger Delta is closely linked to economic difficulties, as fishing and agriculture, which are the main means of survival for local communities, have become increasingly unviable. In "Seasons," Ojaide depicts this economic upheaval, illustrating how oil-related activities interfere with natural cycles, resulting in the breakdown of traditional ways of living:

This share of paradise, the delta of my birth,
reels from an immeasurable wound.
Barells 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. (*Delta Blues*, 1-7)

The term alchemical draughts flow alludes to crude oil, which, rather than bringing wealth to the people of the Niger Delta, has increased their hardships. The alteration of seasonal patterns signifies the environmental instability brought about by extractive industries, resulting in erratic weather and reduced agricultural output. It can be deduced that numerous Niger Delta residents, who were once self-reliant, have been displaced due to environmental damage, compelling them to move to cities in search of new means of livelihood. Agary (2020, 45) portrays this ugly trend through her characters in the novel *Yellow-Yellow* thus:

I had spent so many months dreaming of that day and thinking of something else but my exit from the village. As the bus pulled into the car park in Port Harcourt that sunny morning in April, I knew my life had changed. I was seventeen years old, and even though I had no idea what kind of life lay ahead of me, the feeling that things were not going to be the same again made my ears red and my nose tingle as tears glazed my eyes.

Beyond economic and environmental marginalisation, some of the poems in the collection revolt against the political subjugation of the Niger Deltans, who have been historically excluded from decision-making processes regarding the management of their land and resources. In *Delta Blues*, ” for instance, the poet highlights the systematic silencing of activists and community leaders who resist the exploitation of their homeland:

I live in the deathbed
prepared by a cabal of brokers
breaking the peace of centuries
& tainting not only a thousand rivers,
my lifeblood from the beginning,
but scorching the air and soil.
How many aborigines have been killed
as their sacred soil was debauched
by prospectors, money-mongers? (*Delta Blues*, 28-36)

These lines clearly point to the Nigerian government’s violent suppression of eco-activists, including the unlawful execution of Ken Saro Wiwa and the Ogoni Nine in 1995. The activists were executed while fighting for environmental justice in the Niger Delta region. This tone continues to echo in “Elegy for Nine Warriors,” where the poet laments:

I hear voices of the dead assault
the head cultist daubed with blood
he runs from demons of his high command
The cockroach will not live through the sun
but those I remember in my songs
nine marches who died carrying
our destiny on their broad chests
will surely outlive the blood-laden season. (22-29)

In the poem above, Ojaide effectively shows the socioeconomic marginalisation experienced by Niger Delta people. The imagery of “the head cultist daubed with blood” fleeing from the demons of the high command serves as an allusion to ruthless leadership plagued by the consequences of their actions. The metaphor of the cockroach unable to live through the sun signifies their transience, in stark contrast to the enduring legacy of the nine marchers who sacrificed their lives for the collective future of the marginalised.

Okonkwo et al. (2020, 13) posit that the socio-political crisis in the Niger Delta is deeply intertwined with the state’s alliance with multinational oil corporations. A development led to systemic violence against local activists and resistance movements in the region. The criminalisation of protests and the use of military force against local communities further exemplify how the government prioritises corporate economic interests over the rights of its citizens.

In addition to the economic and political dimensions of marginalisation, Ojaide’s poetic voice depicts the cultural and psychological impacts of oil exploitation. Ojaruega (2023, 62) asserts that Ojaide’s works not only document environmental destruction but also reflect the erosion of cultural heritage, as traditional practices and spiritual ties to the land are disrupted. This theme continues to run in “Seasons,” where the poet highlights the existential crisis resulting from the destruction of natural harmony. The poet laments:

With what eyes will *Olokun*
look at her beneficiaries,
dead or still living in the rack
of uniformed dogs barking
and biting protesters
brandishing green shrubs?
The standard-bearer’s betrayed
in the house by thieves, relatives,
& the reapers of the delta crop
could care less for minority rights! (*Delta Blues*, 50-59)

The wording and semantic choice of the above lines reflects the displacement of both the natural order and the socio-cultural identity of the Niger Deltans. The poem functions as both a powerful artistic expression of resistance and a historical record of the injustices suffered by the Niger Deltans. Through it, the poet critiques the exploitative relationship between the Nigerian state and multinational oil corporations, shedding light on the environmental degradation, economic disenfranchisement, and political oppression that define the region’s struggles. Ojaide’s poems align with eco-critical perspectives through advocacy for environmental justice and sustainable development.

Resistance: The Niger Deltan Struggle for Justice

The poet-persona captures the resistance of the Niger Delta people against the forces of political oppression, environmental destruction, and systemic injustice. For instance, he deploys the poems: “Remembering the town-crier III” and “The Prisoner” to express the struggle for justice in a region mired in exploitation and marginalisation.

In “Remembering the town-crier III,” Ojaide presents an image of a man who symbolises resistance and who has been brutally silenced by the cruel powers that oppress the Niger Delta community. The town crier, traditionally responsible for disseminating significant information, is depicted as being hung from a post, akin to a sacrificial animal. This imagery underscores

the notion of state-sponsored violence aimed at eradicating environmental activism in the region.

The poem opens thus:

The sun witnessed the spectacle with clear eyes.

The towncrier dangled from a state-tall post,
a sacred animal caught by a vagabond trap.

We who share the same tenements of the delta
should not lose sight of the tear-logged day.

They could not bear to tear his big heart with shots,
so they chose to bring him down from the air-
human sacrifice to prolong the chieftain's dying rule.

The sun and the world witnesses the spectacle
& we fellow sons and daughters of the trampled delta
must not lose sight of the tear-sogged day. (1-11)

The above lines elicit empathy as sacred animal connects the fate of the town crier to that of the land itself, portraying it as trapped, sacrificed, and left suspended, thereby symbolising the injustice faced by the Niger Delta. The poet emphasises the significance of the event and urges the sons and daughters of the Delta to remember the tear-logged day and the sacrifice made to sustain a dying rule. The phrase human sacrifice to prolong the chieftain's dying rule addresses the corrupt political structures that exploit the region's resources, such as oil, while inflicting irreparable environmental damage and hardship on the local population.

This poem can be seen a testament of the socio-political crises in the Niger Delta, where individuals who speak out are often silenced, and the environment is exploited for the benefit of the elite. In "The Prisoner (for Gani Fawehinmi), Ojaide extends his focus on resistance to include discuss on the imprisonment of Gani Fawehinmi, a prominent Nigerian eco-activist. The poem narrates how the persona unjustly arrested and imprisoned just because he opposes the Nigeria's authoritarian government who unleashed affliction on his people. The poet-persona goes on describe how Fawehinmi was abandoned in deserts and forced to endure freezing nights on rocky plateaus.

Ojaide captures the severe physical and emotional toll of this resistance, yet notes that even in such hardship Fawehinmi's 'soles sanctify the sands, and his words continue to redouble in defiance of repression. This image reflects the resilience of those, like the people of Niger Delta, who persist in the struggle for justice. Referencing to jail as his home and been taken without warrant reveals the arbitrary power of the state, while also highlighting the endurance of individuals who refuse to bow to injustice. Fawehinmi's ability to transform sites of torture into resources of strength is underscored in Ojaide's poem, his soles sanctify the

sands that fortify him to come out of the dead, serves as a reminder of personal resistance in the face of institutional violence.

The two poems are a reflection of the ongoing struggle for justice in the Niger Delta a region which included political corruption, and human rights abuses. Ojaide uses these poems to lend voice to the silenced, oppressed, and marginalised and intimates readers to remember the cost of resistance and the unwavering determination of those who continue to fight for their land, dignity, and future.

4. Findings

This analysis was carried out through an ecocritical African ecocriticism to reveal the environmental, sociopolitical, and cultural challenges confronting the Niger Delta regions. The poet-persona, through a combative tone, offers a critical comment on the impacts of oil exploration and industrial exploitation on the environment and Indigenous communities which has resulted in the loss of life and biodiversity. By employing imagery like *erhuvwudjayorho*, the poet underscores the ecological disintegration caused by pollution and resource extraction and political violence.

In the Niger Delta, environmental degradation seen in the loss of biodiversity and the pollution of water body and soil stands in stark contrast to the unchecked greed of multinational corporations like Shell and Mobil. These operations operate freely, enabled by the Nigerian government's disregard for the welfare of its citizens. For Ojaide, the determination of the Niger Delta communities to endure is more than survival; it is resistance, a fight for both environmental and social justice. He stresses the urgency of challenging the exploitation and marginalisation of Indigenous people.

In poems such as "Remembering of town-crier III" and "The Prisoner," he channels a spirit of solidarity and protest, calling for an end to the region's devastation and the oppression of its people.

In summary, the poems in *Delta Blues and Home Songs* grapple with the Niger Delta's environmental ruin, political oppression, and cultural displacement. Thus urge a rethinking of ecological justice, one that recognises the voices and resistance of local communities who refuse to be silenced.

5. Conclusion

In *Delta Blues and Home Songs*, Ojaide gives voice to the ecological struggles of the Niger Delta. He blends

environmental awareness with socio-political protest, condemning the government's role in both environmental destruction and the economic marginalisation of the people. His poetry becomes a form of literary activism, standing against social and ecological injustices. In this way the poet-persona not only mourns the damaged environment but also presses for social justice, placing his work within the growing body of African ecocritical writing. To a large extent, his work aligns with modern eco-critical scholarship that emphasise that environmental humanity in Africa is inseparable from the struggle for social and economic equity.

Works Cited

- Adeniyi, Emmanuel, and Patience Ngozika. 2023. *Rethinking African Ecocriticism beyond Regional Boundaries: Corporate Capitalism, Global Periphery and Subalternity in Nigerian Novels*. *Green Letters: Studies in Ecocriticism* 27, no. 3: 15-29.
- Adeniyi, Emmanuel, and Paul Ayodele Onanuga. 2023. *Language, Literature and the Environment: Eco-Criticism from the African Perspectives*. *Green Letters: Studies in Ecocriticism* 27, no. 3: 231-47. <https://doi.org/10.1080/14688417.2023.2278918>.
- Agary, Kaine. 2020. *Yellow- Yellow*. Lagos. Dtalkshop.
- Akani, Chibuike. 2021. *Environmental Dereliction in Tanure Ojaide's Delta Blues and Home Songs*. *ANSU Journal of Language and Literary Studies* 1, no. 5: 6.
- Akporobaro, F.B.O. 2008. *Introduction to Poetry*. Ikeja: Princeton Publishing Co.
- Bassey, Nnimmo. 2012. *To Cook a Continent: Destructive Extraction and Climes in Africa*. Cape Town: Pambazuka Press.
- Chakraborty, Susanta Kumar. 2018. *Bioinvasion and Environmental Perturbation: Synergistic Impact on Coastal-Mangrove Ecosystems of West Bengal, India*. In *Coastal-Mangrove Ecosystem*, edited by Charles W. Fink and Christopher Makowski, 171-245. Cham: Springer. https://doi.org/10.1007/978-3-319-91382-7_6.
- Davies, Rebecca Ufuoma. 2023. *Niger Delta Literature: Emerging Thematic Preoccupations in Nigerian Literature*. *International Journal of English Literature and Social Sciences* 8, no. 3: 181-87. <https://ijels.com/detail/niger-delta-literature-emerging-thematic-preoccupations-in-nigerian-literature/>.
- Egya, Sule Emmanuel. 2020a. *Out of Africa: Ecocriticism beyond Environmental Justice*. *Ecozon@* 11, no. 2: 66-81.
- Egya, Sule Emmanuel. 2020b. *Nature, Environment, and Activism in Nigerian Literature*. London: Routledge.
- Kelbessa, Workneh. 2022. *African Environmental Philosophy, Justice, and Policy*. London: Routledge.
- Nixon, Rob. 2011. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press.
- Nwagbara, Uzoechi. 2010. *Aesthetics of Resistance and Sustainability: Tanure Ojaide and the Niger Delta Question*. *LASU Journal of Humanities* 7: 34-43.
- Ojaide, Tanure. 1998. *Delta Blues and Home Songs*. Ibadan: Kraft Books Limited.
- Ojaruega, Enajite. 2023. *Eco-Activism and Cultural Loss in Tanure Ojaide's Poetry: A Postcolonial Ecocritical Reading*. *Journal of African Literature and Environment* 12, no. 3: 50-62.
- Okonkwo, Eloamaka Carol. 2020. *Environmental Justice and Oil Pollution Laws: Comparing Enforcement in the United States and Nigeria*. London: Routledge.
- Onyejizu, R. C. 2021. *Versifying Unease in Postcolonial Nigerian Society: Politics of Corruption and Oppression in Akan Essien's Stabbed Alive, Rage Alive and Halima Amali's I Want to Join Them*. *UJAH: Unizik Journal of Arts and Humanities* 22, no. 1: 191-224. <https://doi.org/10.4314/ujah.v22i1.8>.
- Tsoraeva, Eleonora, et al. 2020. *Environmental Issues of Agriculture as a Consequence of the Intensification of the Development of Agricultural Industry*. *E3S Web of Conferences* 215: 02003. <https://doi.org/10.1051/e3sconf/202021502003>.