

# SPRINGBOARD Journal

No. 1, Volume 6, 2014



جامعة الحكمة - إلورين - نيجيريا  
**AL-HIKMAH UNIVERSITY**  
**ILORIN, KWARA STATE-NIGERIA**

## Contents

List of Contributors .....	iv
Editorial .....	vi

## Articles in English

1. A Diachronic Survey of the Development of English Language from 43AD to 1000AD: Some Salient Linguistic Changes .....	1
2. Role of Cognition and Demography in the Response of Children to Advertisements: A Study of Pupils of Four Nigerian Primary Schools .....	23
3. Developing Marketing Strategies for the Growth and Survival of Private Schools in Ilorin Metropolis .....	37
4. Assessment of Pre and Post Effects Liberalization Policy of Nigerian Telecommunication Industry .....	52
5. Towards the Sociology of Entrepreneurship: Exploring some Relevant Approaches .....	64
6. Fostering Social Entrepreneurship to Achieve Sustainable National Development .....	83
7. Capital Adequacy and Banks Performance: An Empirical Investigation of the Nigerian Deposit Money Banks .....	98
8. Overview of Feminism from Global Perspective .....	111
9. Optimising the Gains of Rural Based Media in Nigeria .....	124
10. An Ecocritical Analysis of Ogaga Ifowodo's <i>The Oil Lamp</i> .....	141
11. A Metaphorical Analysis of President Umaru Musa Yar'Adua's Inaugural Speech .....	152
12. Fiqhu Âdâbu Salâtü'l-Jumî'ah: A Comparative Study of the Etiquettes of the Jumu'ah Prayer .....	165
13. Styles and Methods of Tafsir of Ibn Kathir and Al-Mawdudi: A Comparative Study ...	188

## Articles in Arabic

14. Instructional Materials in the Service of Arabic Language and Literature: Plastic Board as a Case Study .....	205
15. Effects of Marriage Contract in Islamic Law: The Practices among Nigerian Muslims .....	217



# An Ecocritical Analysis of Ogaga Ifowodo's *The Oil Lamp*

by

Foluke R. Aliyu-Ibrahim, (Ph.D)

and

Saeedat B. Aliyu,

## Abstract

*The discovery of oil in Nigeria has, paradoxically, brought fortune and destruction to its people. Communities in the Niger Delta region of the country have been on the frontline of the negative impact of oil exploration activities. The continuous degradation of land, air and water resources of this region has collectively become a vibrant metaphor for Nigerian poets to write about. This paper employs some tenets of Ecocriticism to explore the various imageries employed by Ogaga Ifowodo in his collection of poetry *The Oil Lamp* as he discusses the devastating effects of oil exploration activities in the Niger Delta region. The imageries used by Ifowodo portray lopsidedness in the treatment of the people of the region where this much needed resource is got and of the natural environment. This lopsided treatment is revealed as having negative implications on the climate. The paper concludes that, with the international clamour for a balance in issues relating to the environment and other activities that affect climate change, Ifowodo's stance in the collection sets an agenda for other stakeholders in the polity to give crude oil exploration in the Niger-Delta region a human face.*

**Keywords:** Ecocriticism, the Niger-Delta, oil exploration, environment, Ifowodo

## Introduction

Climate change has transcended beyond an environmental issue with the attendant depletion of the ozone level, flooding of low lying areas, desertification and melting of ice caps among others into developmental issues. Challenges of food security, health, poverty, economics, human rights, governance and equality have become crucial concerns as by-products of climate change. With the rising energy needs of growing economies, industrialisation of more countries and discovery of more crude deposits across the world, there has been the clamour to reduce greenhouse gas emissions.

Oil exploration contributes directly and indirectly to climate change in various ways. First, gas generated during oil exploration activities escapes into the atmosphere thus changing the composition of the natural gases of the environment. Secondly, other end products of these activities such as petroleum and kerosene

are used to power vehicles, electricity generating sets and heating devices such as stoves used in cooking and for warmth. These contribute in no small measure in releasing gases into the atmosphere and scientists have linked these gases to one of the causes of the depletion of the ozone layer.

Communities in the Niger Delta region of Nigeria from where oil is extracted have been on the frontline of the negative impact of oil exploration activities. These negative impacts include gas emissions into the atmosphere and oil spillage which destroy farm lands, pollute water-bodies and kill the fishes in the ocean which are all sources of livelihood for the people of the region. When the people attempt to protest, successive Nigerian governments, determined to protect the main source of revenue for the nation, clamp down on such agitations with all the might it can muster, thus leading to more unrests. All the regions of the country are invariably affected by the unrests from militant activities which cut supply of various crude oil related products from the region. Also, the insecurity to lives and property, especially those of foreign nationals who become targets of kidnappers, made the country loose foreign investments as other countries listed Nigeria among countries for their nationals to avoid.

Uyigwe and Agho (2007 as cited in <http://www.endpoverty2015.org/takeaction>) describe Nigeria's Niger-Delta region as one of the most sensitive regions in the country, with the largest wetland in Africa consisting of creeks, mangroves and forests. Uncontrolled human activities such as logging, oil exploration and exploitation, oil spillage, urbanisation and mining activities have continued to jeopardise the delicate ecological balance of this region. Nigeria's weak and rarely enforced petroleum exploring regulations have allowed multinational oil companies to self regulate and neglect environmental safety measures. These neglects have translated into degradation of the environment and harsher conditions of living for the people.

While scientists are tirelessly inventing and modifying cleaner forms of energy to reduce the consumption of fossil fuel, writers and other artists are also contributing their quota through their works; calling for improved environmental practices as it is the poor countries and even poorer communities and their people who suffer the brunt of environmental degradation and its attendant economic problems. The continuous degradation of land, air and water resources of the Niger-Delta region has become a concern for Nigerian poets to criticize and proffer solutions to. This paper explores how Ogaga Ifowodo's *The Oil Lamp* (2005) treats oil exploration and the negative impacts of this on climate change.



### **Ecocriticism and the Poet as a Committed Artist**

The African poet from the oral literary period has in addition to entertaining his audience also served as agent of change. He employs his art in the service of the community recording its history in his composition and also serving as its conscience in his criticism/lamprooning of the ills in the society. According to Bamidele (2000), today's artist plays the functional role of a redeeming agent as the society is challenged by social disintegration as they now use their art as weapons to advocate for radical changes.

Nigerian poets have responded to the problems caused by oil exploration in the Niger Delta in their works. However, it was not until the literary artist and activist of the Niger-Delta, Ken Saro-Wiwa, along with eight others, was killed in 1995 by the then Sani Abacha administration on allegations of murder, that problem in the Niger-Delta became an international concern. With his death, Ken Saro Wiwa became a martyr and an inspiration for other artists as they explore the devastating effects of oil exploration in the Niger-Delta, the attendant clampdown by successive governments to curb further protests and also possible solutions to the problem.

Adimora-Ezeigbo (2001) in her collection relieved the killing of Saro-Wiwa as a 'guillotined verdict' (p.18). Okekwe (2001: 101) described the poverty in the Niger- Delta and sets this against the wealth (i.e. oil) which the region produces. For instance Aiyejina (2004) paid tribute to the late literary artist in a poem written while Saro- Wiwa was still in prison before his conviction. In an ode titled 'Ken Saro Wiwa', Okekwe (2005) categorically stated that 'The gunpowder in your sacrifice/ Is ageless.../ With abandon your fountain flows' (p.135). Tolar (2007) in his own collection focuses attention on the effects of oil exploration in the region and the complicity of the government.

The environmental hazards of oil exploration and exploitation and the years of socio-economic neglect which the people have suffered are the concerns of Ogaga Ifowodo's *The Oil Lamp* (2005). (It should be noted that subsequent references to this text will be by title of individual poems and page numbers only). In this collection, Ifowodo describes the land, before oil was discovered, in vivid colours showing the land as rich in aquatic life, capable of providing sustenance for those who have made a home in it. These idyllic images are juxtaposed with the images of squalor and human and environmental degradation resulting from oil exploration activities. The desolation of the land and the suffering of its people aptly summed up by Madam Edojo's song in 'Jese' titled "Oil is my curse, oil is my doom" ('Jese', p.17).

Thus employing ecocriticism to analyse this work of Ifowodo's which focuses on the implications of oil exploration and exploitation in the Niger-Delta is justified. Ecocriticism is the study of the relationship between literature and the physical environment. It requires an interdisciplinary approach in the analysis of, and the possible solution to, contemporary environmental challenges ("Ecocriticism," n.d.). According to David Mazel, ecocriticism is the analysis of literature as though nature matters ("Ecocriticism and Nineteenth Century Literature," n.d.)

### **Analysis**

In *The Oil Lamp*, Ifowodo borrows from Nigerian history and imaginatively retells the stories of what occurred in Jese, Odi and Ogoni lands in the Niger-Delta. These three places witnessed some of the worst devastating effects of oil exploration in recent times. Jese was the scene of fire resulting from the people scooping oil from burst pipes. Odi was reportedly decimated by soldiers sent there in revenge for the killing of some military men who went to subdue unrests so that oil exploration activities could continue unhindered. Ogoni, as the tribe of the martyred environmental activist Ken Saro-Wiwa, was perceived and treated by the government then in power as culpable in the activities of Saro-Wiwa. Apart from the first three sections which take their titles from these three towns, the other three sections in the collection contain poems which stress on these themes. They are 'The Pipes War', 'Cesspit of the Niger Area' and 'The Agonist' which is dedicated to the late Saro-Wiwa and the other eight men killed along with him.

Ifowodo's imaginative treatment of these events shows that these occurrences negatively affect the people and the environment and consequently have implications on climate change. The most significant effect of the occurrences in Odi, Jese and Ogoni land which Ifowodo emphasises in the collection is fire. In the collection, the fires result directly and indirectly from the oil exploration activities in the region. One of the consequences of fires is re-composition of the matter burnt into gas resulting to the emission of gases into the atmosphere. This is one of the major causes of the green house effect which depletes the ozone layer, resulting in global warming: a cause of climate change.

### **'Jese' and Climate Change**

In this section of the collection titled 'Jese' (pp 3-17), the people are forced to begin to cut down trees with which to cook out of desperation from hunger. The hunger is caused by the inability to get kerosene for the cooking stoves. This is as



a result of fuel scarcity which had been on for nearly a year and half. By the fourteenth month of the scarcity, Ifowodo says the people's culture forbids deforestation through the belief that fresh trees are inhabited by spirits: "dreading the spirits that live in trees" but the people are compelled to make a difficult choice between "tree and human, today and tomorrow" (p.3). Ifowodo employs personification to describe the resultant depletion of the forest: "The forest quivered as trunk after trunk snapped/ and a nameless rage wagged green-fingered/ branches in the air as they fell to the hungry axe". ('Jese', p. 3). This makes the deforestation seem even more horrible. Research has shown that aside burning of fossil fuel, deforestation is the next leading factor of increased carbon dioxide concentrations in the air. Carbon dioxide is the second most important gas contributor, after water vapour, to the greenhouse effect in earth's atmosphere. A greenhouse gas absorbs and remits radiation (<http://en.wikipedia.org/wiki/Greenhouse-gas>).

The poet says the trees are fresh when he calls the branches "green- fingered" and personifies them as "logs still so alive they hissed" (p.3). The hissing refers to the sound that is made when logs do not catch fire easily due to their freshness. This personification recalls the "nameless rage" shown by the trees when they are being cut down by the people. The logs naturally emit gases that pose immediate danger to the people as the "wet smoke so bitter" that tears are forced out of the eyes of the women cooking and the food is given a bad smell. Apart from the health implications, the gas also has implications for climate change as the smoke that results from the logs is likely to change the natural composition of gases in earth's atmosphere.

The fuel scarcity being experienced by a people ravaged by poverty is worsened by insensitivity by the multi-national oil companies. The poor maintenance of oil pipes in 'Jese' (pp 3- 17) which are carrying refined oil leads to spillage. Ifowodo onomatopoeically describes these pipes as "corroded and cracked/ by the heat of their burden-". Incidents of oil spillage in Nigeria have become common occurrences. Baird (2010) explained that between nine to thirteen million barrels of oil have been spilled since oil drilling started in 1958. Oil spillage pollutes the land and the waters.

Petrol when exposed to air quickly turns to gas and is highly combustible. The people's rush to scoop this fuel leads to a fire which claims many lives while destroying farm lands and polluting the environment. Ifowodo aptly captures the extent of this pollution of the air when he metaphorically refers to gas in the air as a "mist" (p. 6). This has negative implications for the ozone layer. Liquid fuels such as gasoline and fuel oil account for 36% carbon dioxide when combusted.

This is according to the wikipedia page on greenhouse gases (<http://en.wikipedia.org/wiki/Greenhouse-gas>).

The air which is already saturated with fuel fumes bursts into flames either through negligence on the part of the people or through an attempt by soldiers drafted to Jese to arrest the situation. Thus, the composition of the air is further changed as more gases are emitted into the atmosphere. Ifowodo describes the intensity of the flames produced from burning bodies when he narrates how a mother "in a bed gummed to her back" recalls seeing "Her daughter lighting up the sky/ before a cloud swallowed her" ('Jese', p. 9) while a child is demented and blinded by "her mother's hair glowing/ for a maddening moment like filaments of gold" (p.11).

Ifowodo paints the picture of the disruption and destruction of the natural gases of the atmosphere by using sarcasm in the imagery of burnt offerings of its own worshippers to a god (p.11). The 'god' in this case would be a coalition of the government and the oil companies who are implicated in cause of the fire.

He then moves on to a set of related imageries. The poet refers to the smell of the air as "the venomous scent of charring bone" (p.11); thus comparing the smell of burnt human bones to the horror, fear and distaste that is felt at the thought of a snake's bite. Continuing with the imagery of snakes, the poet also likens the movement of the fire which burns everything in its path to that of a cobra: "the fire uncoiled like an infinite/ cobra, stretched to the farthest edges/ of a land marked by oil for double torment" (p.13). These images of snakes call to mind the Islamic and Christian conceptions of Satan, the devil and the avowed enemy of Man. He vividly shows how the fire consumes everything in its path by personifying the crops, creeks and ponds and the rivers respectively as they attempt to escape the rampaging fire ('Jese', pp 10 - 14).

However, all efforts to douse the fire are fruitless ('Jesse', p. 11-14). The reader is thus left to imagine the various gases released from the burnt matter and the change in the composition of the gases of the atmosphere.

### **'Odi' and Climate Change**

The imagery of fire is introduced in the first line of the section titled 'Odi' (pp 21-33) when the poet describes the way the soldiers sent to the town in a reprisal attack following the killing of five policemen and four soldiers as: "A battalion of justice scorched its path/ to Odi". This presents an unfavourable climate already, especially as it indicates that the soldiers have come 'to solve by war/ a case of homicide'. The imagery of an unfavourable climate is sustained by the *unfavourable*



weather: "They had come to perfect what rain and wind began weeks ago before..." Prior to this, the governor had subjected the people to some harshness in his bid to discover the killers of the policemen and the soldiers. ('Odi', p. 21). It is to such a weary people, battered by nature and man, that the battalion is sent. They arrive at a time when man is naturally at his weakest; night time.

In this section of the collection, the fire that occurs is not caused by nature, but by the agents of the government on the orders of the President whom the poet calls "false-star general", a satiric formation of 'five-star general'.

The people are awakened by the grenades thrown by the soldiers. They flee into the bush. The bush is a source of refuge, temporarily from the soldiers, but not from hunger. This makes the people turn to insects and wild roots which are eaten raw: 'Banished from fire by fire, they ate their food fresh' ('Odi', p. 23). But even the bush is not safe for long as grenades are thrown at them there and they are forced to go deeper into the bush. ('Odi', p. 25).

These grenades naturally burn everything in their path. This burning is aided by the oil saturated air, the oil spilled in the water and oil-rich land. Ifowodo says the air after a night and a day of bombing by the soldiers is hazy with smoke and dust ('Odi', p. 26). It is so hazy that during the house to house search for the murderers, the soldiers cannot see that what they take for a fellow soldier's uniform and kit are actually old and dusty and belong to Sergeant Tobi, an old man crippled in the Biafran war. This leads to another round of bombing with the soldiers acting as they would in war time ('Odi', p. 29).

The destruction is total especially as the poem says that the act, as written on the walls and doors, was aimed at ensuring that: "THIS IS THE END OF ODI.../ NEXT TIME YOU SEE SOJA YOU GO RUN!" ('Odi', p. 30). The poet's capitalisation of the lines is for two reasons: the first is to call attention to the reality of a government wiping out its citizens for economic gain, and the second is to depict the level of literacy of Nigerian military men who at the time were at the helm of the nation's governance. The soldiers content with their act boastfully tell a fisherman returning from the sea: "You have no home anymore. Go back to sea!" Newspaper headlines corroborate this thus "Odi flattened, pays the heaviest price yet" ('Odi' pp 30-31). Even three years later, the people are still at risk as an aimless grenade buried under weeds close to a house, goes off. It kills a woman and her son. The bombing affects the atmosphere to the extent that the air itself is no longer familiar to the people: "...The air, still thick/ with a smell not of sea or shore or human place,/ made him shiver like a fish flung on beach..." ('Odi', p. 31).

### **'Ogoni' and Climate Change**

In the section titled 'Ogoni' (pp 33-48), the poet says that soldiers also threw grenades in Ogoni. But Ifowodo this time explicitly discusses the direct effect of that incident on the psychology of the people rather than on the environment. The people had earlier been presented as intelligent enough to defeat, in a debate, the soldier sent to them to appeal to them to renounce all claims of ownership of the Niger-Delta land. The intra-communal clash which leads to the death of four Ogonis, gives the government the opportunity to use force on the people. After fifteen continuous days and nights of bombing, the people are cowed and in contrast to the intelligence and courage shown during the debate, they beg: *Let us live. Please! Please!* (p. 48).

As for the environment, the poet leaves the reader to infer from what happens in 'Jese' and 'Odi'.

### **Gas Flaring in *The Oil Lamp***

Gas flaring is yet another activity which has implications for global warming which Ifowodo highlights in his section, titled 'The Pipes War' (pp 49-55). Nigeria flares more natural gas associated with oil extraction than any other country. Gas flaring which is discouraged by the international community has very high global warming potential. For instance, methane accompanied by carbon dioxide released by Nigeria's gas flaring activities in 2002 accounts for 50% of all industrial emissions in the country and thirty percent of total carbon dioxide emissions. These gases are implicated in climate change with methane ranking the third most abundant greenhouse gas after water vapour and carbon dioxide. ([http://en.wikipedia.org/wiki/Petroleum\\_industry\\_in\\_Nigeria#Oil\\_Spills](http://en.wikipedia.org/wiki/Petroleum_industry_in_Nigeria#Oil_Spills)). The Carbon Dioxide Information Analysis Centre says that since the Industrial Revolution, the burning of fossil fuel has contributed to the increase in carbon dioxide in the atmosphere from 280ppm to 390ppm (<http://en.wikipedia.org/wiki/Greenhouse-gas>).

Ifowodo metaphorically refers to the gas being flared as "Iron-Dragon" but unlike the dragon which spits fire intermittently, the gas flaring in the Niger-Delta is "without cease". Initially the people had called it "Hell's Gorge", an allusion to the Christian and Islamic belief of the final resting place of condemned souls. The people later rename it "Oil Lamps of the Delta" ('Ogoni', p. 55) when its light became the people's source of illumination at night in the absence of public electricity in the region. Therefore, the gas flared serves certain purposes which electricity would have served. This imagery foregrounds the pitiable condition of the people who are presented as losing hope to the extent that they are forced to seek 'good' from a potentially damaging thing that gas flaring is.



Ifowodo compares the intensity of the gas flared to the sun which provides enough light for fishermen to row back home in the darkness of night and the darkness due to lack of public electricity. The gas flared is also hot enough to enable the women use it to dry Tapioca. The poet emphasises on the health hazards of the gas flared as "sure to retch on every head afflictions and deaths/ sucked from the depths of the earth" (*The Pipes War*, p.55).

### **Solution Proffered**

There are many different perspectives to the issue of oil exploration and exploitation in the Niger-Delta region of Nigeria. Ifowodo chooses to focus on the insensitivity, neglect and hostility shown to the people of the Niger-Delta by the government and the oil companies and how these affect the people and leads to the degradation of the environment. The air which becomes polluted for instance is meant to be life's sustenance not only because the people breathe it in but also because it has implications for global warming. Climate change affects both the crops and aquatic life that the Niger-Delta people depend on as food and as commercial activity. Global warming and the attendant climate change negatively impacts upon food production due to the effect of increase of carbon dioxide in the atmosphere and higher temperatures.

Ifowodo presents the people living in abject poverty yet living on the land which sustains the country. "They scrap for a living/ where the land's promise was boundless ease" (*The Pipes War*, p.55). Consequently, he employs satire and borrowing from the geographical location of the Niger-Delta, puns on the name 'Nigeria' to refer to the region as the "cesspit of the Niger Area" (*Cesspit of the Niger Area*, pp 57-63). The Niger-Delta region is situated in a difficult terrain. Ifowodo's belief is that the oil is God's compensation for the inhospitable land: "...as if He who desolated/ those places thought it too cruel to plant/ humans in some of them without recompense" (*The Pipes War*, p.52).

The government which is supposed to soothe the people for living in such a terrain and reward them for the oil extracted from their land, starves them of such social facilities as electricity (pp 3,4, 46, 55), water (p.54), hospitals (pp 48, 60-1), schools (p. 22), and roads and bridges (p. 67). This is in addition to the neglect of the area by the oil companies. Ifowodo uses juxtaposition to contrast the images of hunger, poverty and powerlessness of the people with the images of splendour which surround staff of the oil companies (p. 62). Ifowodo portrays the people as defenceless as they are bombarded by a government which unleashes terror on the people of the region in their bid to "protect our oil wealth at any cost" (*Odi*, p. 31).

The people are depicted as peaceful because of their readiness and skill at proving their position in debates. (pp 37-42). The use of the first person (plural) pronoun is ironical as the real owners of the land are denied its benefit. The poet presents the cruelty of an army, meant to protect its citizens but which sees these same people as enemies. The people's challenges with the government and the oil companies are worsened with the machinery of propaganda at the disposal of the government.

Ifowodo tugs on the emotions when he asks: "Can anyone think of the Niger-Delta/ And not feel an ache in his heart?/ So inhospitable, it is like all terrains/ In the world where oil might be found: under seas, desert dunes, snow-capped wilds, malarial swamps" ("The Pipes War", p.51). He thus universalises the experience for a world-wide identification of the plight of the people of the Niger-Delta in Nigeria.

These images thus portray an imbalance in the treatment of the environment through oil exploration and exploitation activities in that region. The activities of the government and the oil companies are depicted as having negative impacts on both the lives of the people who own the land and also on the environment. Sometimes the activities of the people themselves impact negatively on the environment but Ifowodo makes this look like the people are being forced to do these out of the sheer need for survival which overrides all other concerns for the environment. On the other hand, the government and the oil companies are depicted as wilfully ill-treating the people and the environment by not providing the basic necessities of life and other comforts in compensation for the oil in their land through oil spillage and gas flaring.

Thus, in highlighting the problems of the region, Ifowodo seems to be calling on those concerned, namely the government and the multi-national oil companies to have a re-think and change their policies in the region. For Ifowodo, the activities of the government and the multi-national oil companies in the Niger-Delta have already impacted on the climate. In the section dedicated to Saro-Wiwa titled "The Agonist" (pp 65-69), the poet juxtaposes life before and after oil exploration and exploitation in the region.

His criticism of the government and the oil companies in the collection therefore seems to set an agenda for them to re-consider their activities in the Niger-Delta, the immediate goal of which will restore balance to the ecosystem and to the composition of the gases of the atmosphere. This will in turn serve the ultimate goal of saving the earth for the sustenance of humanity.



## Conclusion

This paper has examined oil exploration and exploitation in the Niger-Delta and its implications for global warming and climate change as presented in Ogaga Ifowodo's collection of poetry, *The Oil Lamp*. In consonance with ecocriticism, the paper asserted that the concern for humanity is a role which the poet has always played. The analysis of the poems show how oil spillage, bombings and gas flaring through the activities of both the government and the oil companies are adversely affecting the atmosphere and are thus capable of, and are indeed, affecting the environment. The paper concludes that, with the international clamour on the need to foster a balance in issues relating to the environment and other activities that affect climate change, Ifowodo's stance in the collection sets an agenda for other stakeholders in the polity to give crude oil exploration a human face.

## Reference

- Adimora-Ezeigbo, A. (2001). *Waiting for Dawn*. Ibadan: Kraft Books.
- Aiyejina, F. (2004). *I, The Supreme and Other Poems* (Ibadan: Kraft Books Ltd.).
- Baird J. (2010). Oil's shame in Africa. *Newsweek*. Retrieved April 4, 2011, from [http://en.wikipedia.org/wiki/Petroleum\\_industry\\_in\\_Nigeria#Oil\\_spills](http://en.wikipedia.org/wiki/Petroleum_industry_in_Nigeria#Oil_spills)
- Bamidele, L.O. (2000). *Literature and Sociology*. Stirling-Horden Publishers Nig. Ltd.: Ibadan.
- Ecocriticism. (n.d.). Retrieved May 5th, 2011, from <http://en.wikipedia.org/wiki/Ecocriticism>
- Ecocriticism and nineteenth century literature. (n.d.). Retrieved May 12<sup>th</sup>, 2011, from <http://www.enotes.com/nineteenth-century-criticism/ecocriticism-nineteenth-century-literature>
- Greenhouse-gas. (n.d.). Retrieved April 4, 2011, from <http://en.wikipedia.org/wiki/Greenhouse-gas>.
- Ogaga, I. (2005). *The Oil Lamp*. Eritrea: World Press.
- Okekwe, P. O. (2001). *Temples and Distances*. Lagos: Oracle Books Ltd.
- Okekwe, P. O. (2005). *Naked among these Hills*. Lagos: Oracle Books Ltd.
- Petroleum industry in Nigeria. (n.d.). Retrieved April 14, 2011, from [http://en.wikipedia.org/wiki/Petroleum\\_industry\\_in\\_Nigeria#Oil\\_spills](http://en.wikipedia.org/wiki/Petroleum_industry_in_Nigeria#Oil_spills).
- Tolar, A. D. (2007). *Darkwaters drunkard*. Ibadan: Kraft Books.
- Uyigwe E. & Agho.M (2007). Coping with climate change and environmental degradation in the Niger-Delta of southern Nigeria. Retrieved April 14, 2011, from <http://www.endpoverty2015.org/takeaction>