

## Chapter One

### Introduction

#### 1.1 Background to the Study

The definition of nature, also referred to as ‘the natural world,’ is an elusive one. This is partly because the term is used so frequently and refers to myriads of concepts that are basically differs from the other. Its meanings are multivalent. One of the definitions of nature is one which suggests that the natural environment includes people, natural objects, and the forces and forms that surround them. This definition entails that life is situated within nature and through which it is circumstanced<sup>1</sup>. This consideration of nature appears to be holistic, as opposed to the more dominant view of nature in industrialized societies that views it instrumentally. Another definition of nature is the meaningful kinship experiences of everyone with other species that can be found in the wilderness or in a city<sup>2</sup>.

It can also be observed that nature includes biodiversity and abundance, wherever it is found. This is important in an Eco critical study which considers both fauna and flora as part of the working definition of nature. However, both fauna and flora are different; noting that non-human animals, that are frequently “flattened” or subsumed under the term ‘nature’, are distinct and possess individuality like human beings, who are also animals of a kind<sup>3</sup>. Animals thus represent a part of nature that has been historically meaningful to human beings from the earliest times<sup>4</sup>. Their reduction from that of living beings to objects intended for instrumental use through the expansion of industrial agriculture damages human psychology. It also leads to enormous ethical, environmental, and health problems. A reconceiving of nature as a part of everyday life is important for environmental education and for the birth of an ecological mindset.

One of the defining characteristics of man's modernity is that the human race often considers nature as something outside of themselves. In the distant past and still today, among some aboriginal peoples and those who live a traditional pastoral or in subsistence economy, human beings have felt physical and spiritual connection to the land and to the rhythms of nature and they have lived their lives accordingly<sup>5</sup>. Recent research demonstrates that some children and youth believe that "nature" is something good but outside of our domain as it includes animals and plants but not human beings. In a 1997 study of children's perceptions of nature, some of the participants included the stars and the planets in their drawings and maps in their descriptions of nature, but excluded humans. All of the participants felt that nature was made up of plants and animals, but only a few of the younger children (ages seven and eight) considered humans as part of nature, and the older students (age ten and eleven) did so from a scientific perspective. This study demonstrates a significant trend namely that young people do not feel they are part of nature<sup>6</sup>.

Nature is often overlooked in the urban landscape and considered only outside of cities as something untouched<sup>7</sup>. Simultaneously, people have long considered themselves outside and above nature<sup>8</sup>. Nature is a familiar and yet an immensely complex idea for all of us as we undergo a deep-seated ecological shift in our consciousness. Research shows that nature is largely absent from the urban rhetoric and curriculum, and scholars demonstrate that the words nature and 'sustainability' have been used so frequently and in so many contexts that their meaning is often obscured<sup>9</sup>. The phenomenon of greenwash by corporations and governments the disingenuous use of words like 'green' and 'sustainable' to describe inherently unsustainable extraction industries as part of public relations campaigns illustrateshow these terms lose their true meaning. The cognitive representations of nature are directed by the deep-seated worldviews that are

for the most part anthropocentric and these worldviews are largely shaped by inherited cultural and religious views and norms. This is because social conditioning by cultural institutions through which inherit norms and values plays an enormous role in the formation of worldviews.

As noted earlier, our cultures and traditions are predominantly anthropocentric, viewing human beings as separate from and superior to the non-human world<sup>10</sup>. For most of the modern era, humans have placed themselves above nature and other animals, and this is reflected in the ideologies, traditions, and in the graphic art. Animal-themed graphic arts exists in every culture probably due to the dominance of animals on the planet for most of human history and the co-evolution with them since human beings are animals of a kind. Yet modern representations of non-human animals frequently show them subjugated, reduced, fetishized, and even anthropomorphized. Artistic representations of non-human animals, and symbolic experiences with them, have grown exponentially and in correlation to their gradual diminishment in life, which is one element in the overarching trend identified here: the diminishment of nature in life over time, exacerbated by industrialization and technology<sup>11</sup>.

Some environmental educators and theorists note that as people move away from this view of nature and animals as something outside of themselves and into a new consciousness, a story for sustainability, the world can begin to view nature as dynamic and adopt a narrative where human beings and animals are equally a part of the web of life that sustains them<sup>12</sup>. During this birth of consciousness, it is relevant to note that the word 'nature,' in Latin *natura*, literally means birth, and also refers to the phenomena of the physical world and life in general<sup>13</sup>. Nature is repository of rich sensory experiences that are essential for the health and wellbeing but also for engaging children and stimulating their imaginations. It is recorded that nature at its core is

interrelated and dynamic, and holistic education attempts to bring education into alignment with the fundamental realities of nature<sup>14</sup>.

Culture is to be understood as the way of life of a people. This presupposes the fact that there can be no people without a culture. To claim that there is no society without a culture would by implication mean that such a society has continued to survive without any form of social organization or institutions, norms, beliefs, taboos and so on. This kind of assertion is quite untrue. That is why even some Western scholars, who may be tempted to use their cultural categories in judging other distinctively different people as "primitive", often deny that such people have history, religion and even philosophy but cannot say that they have no culture<sup>15</sup>.

The value of a thing, be it an object or a belief is normally defined as its worth. Just as an object is seen to be of a high value that is treasured, its beliefs about what is right or wrong that are worth being held are equally treasured. A value can be seen as some point of view or conviction which man can live with, live by and can even die for. This is why it seems that values actually permeate every aspect of human life. For instance, one can rightly speak of religious, political, social, aesthetic, moral, cultural and even personal values. It is observed elsewhere that there are many types and classifications of values. As people differ in their conception of reality, then the values of one individual may be different from those of another. Life seems to force people to make choices, or to rate things as better or worse as well as formulate some scale or standard of values. Depending on the way we perceive things, we can praise and blame, declare actions right or wrong or even declare the scene or objects before us as either beautiful or ugly. Each person sees it as some sense of values and there is no society without some value system<sup>16</sup>.

It is also believed that the possession of language, more than any other attribute, distinguishes humans from other animals<sup>17</sup>. To understand humanity, one must understand the nature of language that makes human. This connection between language and being human is well-expressed by the Bantu people of Africa. Among the Bantu, new born babies that are yet unable to speak are regarded as things(*kintu*). However, as soon as the child is able to speak, it becomes a person(*muntu*). Thus, to speak a language is the basis for defining and proving humanity. This sense of man's humanity is what literature tries to express. In other words, literature always depends on human reality, thus all literary works depict human actual situations. So, literature is a mirror which reflects man's actual life in the society where he is found. Literature also borrows from history and relies on everyday events. It is asserted that literary critics, poets, authors and playwrights are engaged in the process of adopting, inventing and recreating certain life situations to sustain the make belief and the suspense that are part of the key ingredients of literature<sup>18</sup>. Literature is characterized by its aesthetics or pleasure and its edification.

Literature, like all other art forms, draws on human experience and tries to reflect the same and communicate it to man in an order and artistic form. It can also imply an artistic use of word for the sake of art alone. Another view observes that the term *literature* may be used to refer to any material in written form or any other material whose features tend them towards literary appreciation or appraisal. The term in a specialized sense refers to work of art in any of the established literary genres: prose, poetry and drama<sup>19</sup>. Literature therefore, cannot do without the oral composition of a community and also emanates according to changes in the society. Also, literature is defined as any creative imagination which uses a specialized form of language and style for effective communication in prose, poetry and drama<sup>20</sup>.

The role of literature in the society cannot be overemphasized. Literature is the literary word of art that depicts the nature and image of man in reality. Over the years, literature performs different functions. One of the critical functions of literature is to give the reader the experience of living through the circumstances that the characters go through. The reader gets an impression of the story and reflects on it. By giving the reader an opportunity to rethink their perspectives of life through the characters, they can develop in one way or another.

While adjacent fields like history, philosophy, law, sociology, and religion have been becoming more environmentally conscious since the 1970s, literary studies appear to have remained unaffected by these issues<sup>21</sup>. Additionally, it would seem that the environmental movement of the same era has had little influence, in contrast to how social movements like the women's liberation and civil rights movements of the 1960s and 1970s changed literary studies. Environmental consciousness is clearly reflected in both academic discourse and the institutional structures that support that discourse, as evidenced by the recent acceleration of scholarly activity in the fields of environmental ethics, environmental history, ecofeminism, and eco theology. Finally, environmental scholarship has made its way into the field of literary studies, where it is variously referred to as ecofeminism, place studies, nature/culture theory, environmental literature, and a number of other sub-disciplines that may be grouped together under the umbrella term ecocriticism<sup>22</sup>.

Ecocriticism is the study of the relationship between literature and the natural environment. Arts and literature have long demonstrated close ties to the natural world. Literature study is approached from an earth-centered standpoint in ecocriticism. Literary theory generally examines the relationships between writers, texts, and the outside world. In literary theory, the world is frequently compared to society or the

social sphere. Ecocriticism expands the idea of the globe to include the entire ecosphere. The paradigm of bio-centralism, which transcends the mutually incompatible ideas of core and periphery, must replace the paradigm of human-centralism. Similar to how Marxist critique reads texts with a knowledge of economic class and production modes and feminist criticism analyzes language and literature from a gender conscious perspective, ecocriticism approaches literary studies from an earth-centered perspective<sup>23</sup>.

The non-human world must be treated with the same respect as the human world of society and culture in order to approach literature with an ecological mindset. Ecocriticism depends on readers' willingness to ignore or dismiss those qualities and meanings of texts that are typically valued or given special attention. Therefore, ecocriticism urges a fundamental change in reading context, namely a transition from the human to the environmental human informed by an awareness of the more than human<sup>24</sup>.

Ecocriticism has grown into a global movement in two main waves or stages

Dedication to preservationist environmentalism, an eccentric environmental ethics with a focus on place-attachment at a local or bioregional level, a prioritization of the self-nature relation, and literary styles that particularly represent these;

Socio-centric environmental ethics place special emphasis on matters of environmental (in)justice, collective rather than individual experience as a driving historical force and concern in works of imagination, and increasingly to the claims of a global or planetary level of environmental belonging<sup>25</sup>.

Throughout these shifts, however, a number of concerns have remained constant. Ecocriticism fairly urges its practitioners into an interdisciplinary approach to the study

of environmental issues. Literature is interconnected, and ecological awareness strengthens and broadens its understanding of interconnections to include both non-human and human contexts. The non-human world must be treated with the same respect as the human world of society and culture, as demanded by ecologically minded literary analysis<sup>26</sup>. The biggest problem and best chance for ecocriticism would appear to be that. It's important to learn something scientific about how the natural world functions if you want to take the universe seriously<sup>27</sup>.

Ecological ethics, which examines how humans and nature interact, forms the philosophical underpinning of ecocriticism. Humanity's current ecological problem is not being caused by the nature, but rather by ethical systems<sup>28</sup>. Humans must acknowledge such ethical systems and use that recognition to change those ethical systems in order to end the issue. For the first time, ecological ethics extends the scope of human rights to include the non-human world. If the expansion of the subject of rights from a subset of humans to all humans is a cultural and moral advance, then the expansion of the subject of rights from humans to nature is also a moral advance<sup>29</sup>.

The study of literature through the lens of ecology and ecological theory is known as ecocriticism. The three main nineteenth-century American writers Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau, whose works exalt nature, the life force, and the wilderness as they are apparent in America, are the literary forebears of ecocriticism as it currently exists in the United States. All three belonged to the Transcendentalists, a group of New England writers, essayists, and philosophers who established America's first significant literary movement to gain cultural independence from European models. The environmental turn in literature studies, sometimes known as "green studies," which engages in debates about nature in order to defend nature, has been more issue-driven than method or paradigm-driven. The phrase refers to either the

scholarly study of nature writing or, on the other hand, the examination of ecological implications and human-nature links in any literary text, even texts that appear to be unaware of the non-human<sup>30</sup>.

Redirecting human awareness to fully appreciate its significance in a vulnerable natural world is one of the main goals of ecocriticism. Ecocriticism require interaction with the real world as well as literature and their peers. Leo Marx's *The Machine in the Garden* and Raymond Williams' *The Country and the City*, both influential works that challenged pastoral writing in the United States and the United Kingdom, are examples of early works that can be considered Eco critical<sup>31</sup>. Respectively, some academics prefer the word "ecocriticism" to "environmentalism" since it is similar to the science of ecology and investigates interactions between things, in this case, human culture and the natural world. Enviro is both anthropocentric and dualistic in its implication, placing us people as the center and the environment around us as everything else. As opposed to this, ecocriticism emphasizes interdependent communities, integrated systems, and close links between individual elements. Environment in the initial wave of ecocriticism essentially meant the natural environment. Initially, it was believed that the goals of earth care were congruent with ecocriticism. Its objective was to support the cause of biotic community preservation<sup>32</sup>. The first-wave of ecocriticism, who set the standard for all subsequent generations, evaluated how culture affected nature with the goal of praising nature, condemning those who harmed it, and undoing their harm by political action. In the process, ecocritics may attempt to reframe the idea of culture in organicist terms with the goal of imagining an organismal philosophy that would eliminate the hierarchical distinctions between humans and other natural elements<sup>33</sup>. In the second wave of ecocriticism, organicist conceptions of the environment and environmentalism have frequently been called into doubt. Urban and deteriorated

landscapes must be treated with the same respect as natural landscapes in social ecocriticism, which must be developed in environmental studies and literature. Since its inception, second wave ecocriticism has placed a major emphasis on a variety of topics, such as identifying remnants of nature in urban areas and/or exposing eco-justice crimes committed against socially marginalized groups<sup>34</sup>.

The Association for the Study of Literature and the Environment (ASLE), a society for academics founded in the United States in 1992, is the dominant voice in ecocriticism. As part of its mission, ASLE seeks to encourage new nature writing, conventional and cutting-edge scholarly approaches to environmental literature, and interdisciplinary environmental research. This literature should consider how humans interact with the natural world<sup>35</sup>. Ecocritical practice is neither governed by a single, prevailing worldview, nor is there a single approach at play; rather, it is the examination of expressly environmental writings through any scholarly method, or, on the other hand, the examination of ecological implications and human-nature relationships in any literary text. In other words, when applied to specific types of literary works, any scholarly approach imaginable transforms into an ecocritical form; yet, no literary work exists that completely resists ecocritical interpretation or is off-limits to green reading<sup>36</sup>.

## **1.2 Statement of the Problem**

The human race is facing a global crisis today not because of how ecosystem works but how ethical system towards the nature functions. Facing the crises requires understanding the impact of human on nature with the understanding of man's ethical stand he has chosen by his cultural connotations. While studying ecocriticism, the comprehensiveness of the study is recommended. Ecocriticism takes its subject as the interconnection between nature and culture and especially the language and literature.

As a critical stance, it has one foot in literature and the other is on land. Most ecocritical works share a common motivation: to connect to the environment. The human race has reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support system. There have been ecocritical studies on nature and grief in children's literature and on land use and apocalypse in cleanliness<sup>1</sup>. Therefore, this study will carry on ecocritical study of nature and culture, woman and nature. Considering the research conducted on ecocritical analysis, there has not been many ecocritical research conducted on the chosen text for this study. Hence, this study seeks to carry out an ecocritical reading of AmmaDarko's *Faceless*.

### **1.3 Aim and Objectives of the Study**

The aim of the study is to examine an ecocritical reading of AmmaDarko's *Faceless*.

The specific objectives are to:

- i. identify areas of inferred meaning between nature and human being in AmmaDarko's *Faceless*;
- ii. ascertain the view of AmmaDarko on the interaction between humans and nature in *Faceless*
- iii. determine the relationship between the writer, the text and the external world in relation to *Faceless*.

### **1.4 Research Questions**

1. What area of inferred meaning exists between nature and human being in AmmaDarko's *Faceless*
2. How does AmmaDarko view the interaction between Man and Nature in *Faceless*?

3. How did the writer present the relationship between the characters and the External world as depicted in the text?

### **1.5 Significance of the Study**

The purpose of this study is to look into how people and nature interact. However, not enough thought has been devoted to this topic, which will look at how conflict is interpreted and portrayed in literary works. It's time for an ecocritical investigation of the topic with a focus on how the ecosystem suffers in the crossfire between petrodollars and gunshots. The study is appropriate given its goal of investigating the fictitious connection between environmental damage and neocolonial plunder by multinational oil corporations.

Therefore, the purpose of this study is to increase understanding of ecocritical theory and its application in Africa.

In addition, the research has educational consequences because of the potential to contribute to the teaching and study of ecocriticism, and to help direct literature criticism into a significant, widely relevant social and public role. The findings of this study will be pertinent for praxis, specifically in the ways they can illuminate potential readings of environmental literature as well as other texts. Close textual analysis makes visible the discourses that frame the texts and shape readers as ecological subjects. Teachers will be encouraged by the study to provide opportunities for young people to identify and examine the ecological subjectivities created in texts. Such examinations will enable students to understand the range of ecological subject positions available to them. Students will have occasions to interrogate, resist, or accept the positions proposed. Finally, the provision of ecocritical readings may alert researchers, practitioners, and young people to particular ways of making sense of the world, the

ways they construct themselves as ecological subjects, and an awareness of how their own beliefs and interactions with the environment are formed and inform social practice now and in the future.

## **1.6 Scope of the Study**

*Faceless* by AmmaDarko, the use of Techniques, point of view, the author's, voice, settings to create messages in line with the subject matter of the research is explored. However, reference shall be made to other relevant works that center on Ecocriticism concerning the nature and Environment.

## **1.7 Limitation of the Study**

This study restricts itself to a critical examination of the selected text's postcolonial subjectivity and ecological damage. Therefore, the study is restricted to "Faceless" by AmmaDarko. The text is selected because it addresses the study's specific goals and objectives and can illuminate the actual nature of the target groups' incidents across the nation.

## **1.8 Operational Definition of Terms**

The following terms are used in the light of the given definitions in this study:

**Ecocritical Reading:** it is concerned with more than how the environment may or may not manifest itself in a text. Instead there is a greater purpose, to understand the role of the environment within the text itself and consider how the role creates a textual opinion of the environment, either within the text or beyond it.

**Environment:** Environment is the total and generic physical surroundings of an individual while community denotes the specific area when an individual resides.

**External World:** the immediate socio-cultural setting of the Ghanaian society used in the story.

**Nature:** Nature encompasses the natural earth and things on the land surface's, animal, Plant Mountains, oceans, stars are features of nature with the effects of human activities on them.

**Relationship:** the cause effect and conceived influence which the writer depicts as existing between the character and their immediate environments.

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## Endnotes

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## Chapter Two

### Literature Review

This chapter presents the conceptual, theoretical and empirical review prior research and relevant literature on the following research variables of Eco critical reading of *faceless* by AmmaDarko.

#### 2.1 Conceptual Review

- 2.1.1 Nature
- 2.1.2 Environment
- 2.1.3 Climate Change
- 2.1.4 Synopsis of AmmaDarko's *Faceless*
- 2.1.5 Exploitation of Natural Resources
- 2.1.6 Influence from Population and Society

#### 2.2 Theoretical Framework

- 2.2.1 Ecocriticism

#### 2.3 Review of Empirical Studies

- 2.3.1 Ecocriticism in Selected Drama
- 2.3.2 Ecocriticism in Poetic Works
- 2.3.3 Ecocriticism in Selected Novels
- 2.3.4 Ecocriticism in Some Selected Article
- 2.3.5 Ecocriticism on Nature

#### 2.4 Summary of Gaps in Literature

## 2.1 Conceptual Review

### 2.1.1 Nature

The word nature is derived from the Latin word *natura*, or essential qualities, innate disposition, and literally means "birth". *Natura* was a Latin translation of the Greek word *physics* which correlated plants, animals, and other features of the world as developing of their own accord<sup>1</sup>. The concept of nature as a whole, the physical universe, is one of several expansions of the original notion; it began with certain core applications of the word by pre-Socratic philosophers, and has steadily gained currency ever since Earth (or, "the earth") is the only planet presently known to support life, and its natural features are the subject of many fields of scientific research<sup>1</sup>. Within the solar system, it is third nearest to the sun; it is the largest terrestrial planet and the fifth largest overall. Its most prominent climatic features are its two large polar regions, two relatively narrow temperate zones, and a wide equatorial tropical to subtropical region. Precipitation varies widely with location, from several meters of water per year to less than a millimeter. 71 percent of the earth's surface is covered by salt-water oceans. The remainder consists of continents and islands, with most of the inhabited land in the Northern Hemisphere Earth has evolved through geological and biological processes that have left traces of the original conditions<sup>2</sup>. The outer surface is divided into several gradually migrating tectonic plates, which have changed relatively quickly several times. The interior remains active, with a thick layer of molten mantle and an iron-filled core that generates a magnetic field<sup>1</sup>.

Nature, taken broadly as the earth's physical phenomena, is omnipresent, in literature as in life. Just as we do not live and function in a vacuum, literary events cannot transpire without some type of space, some sort of environment, however basic or

unconventional it might be. But other than this initial stipulation that nature pervades all literature, further universals are difficult to defend perhaps the only other truth ascribable to the role of nature in literature is that it has demonstrated near-constant fluidity, from the dawn of English letters to the contemporary era<sup>3</sup>.

Continents formed, then broke up and reformed as the surface of Earth reshaped over hundreds of millions of years, occasionally combining to make a supercontinent. Roughly 750 million years ago, the earliest known supercontinent Rodinia, began to break apart. The continents later recombined to form Pannotia which broke apart about 540 million years ago, then finally Pangaea, which broke apart about 180 million years ago. Socrates, Plato and Aristotle began the civilization and it changes the western view of nature<sup>4</sup>. Aristotle creates a link between new philosophical perspective based on existentialistic principles and an epistemological approach based on rationality and on direct observation of the natural world and its manifestations<sup>5</sup>. The world that lies beneath heavens is the subject of direct sensibility and understanding. Aristotle figures out the individual and separate existence of all that is not human. Nature is defined and classified by means of logic and according to him logic is an important instrument for the acquisition of knowledge and such attitude towards the world which resulted from these philosophical systems and perceptions brought about an unforgettable change<sup>6</sup>. It developed in humans to conquer, dominate and understand the world and at the same time develop a sense of respect and appreciation of the natural world<sup>7</sup>. There is a profound kinship between the human spirit and nature. We see the eighteenth century inherited a long tradition deriving from Greek antiquity that maintains the nature can be understood by the exercise of rationality. The long shadow cast by such intellectual position is evident for much of the 18th century in connection between natural

philosophy and philosophical enterprise of explaining the fundamental purposes that founds the works of God and mankind<sup>8</sup>.

Natural philosophy remains the branch of philosophy along with metaphysics, logic and moral philosophy. Observation on nature brings moral philosophy close to natural philosophy because both are in search of nature or the word nature or the idea of nature is not easy to define and explain and philosophers have always tried to delineate the same in different ways. The sky is the perfect sphere of which the earth is supposed to be the Centre nature is everything within this sphere. It has many meanings in different languages and should be fingered with care and this "idea of nature contains an extraordinary amount of human history Nature contains most difficult number of significations. In literature the idea of nature remained supreme particularly to the Romantics<sup>9</sup>.

Nature was something spiritual in the past centuries, and it used to be the central theme of the poetry. In current times it is being seen through the scientific prism of how one could harness its benefits. The people have lost touch with the world of nature. Romanticists fell in love with nature and produced beautiful poetry but in current era science has pulled the humanity far away from the lap of nature the consequences of which the entire human race has been paying<sup>10</sup>.

The progress made by science and technology has not always been negative. It has been of immense service to mankind. Of course, there are some destructive aspects, which is the process of dehumanization it can be fought with the aid of two great forces: religion and art.

Nature has been defined as an idea in every era according to the belief and the understanding of the people. It has often been suggested that not since the late

Antiquity had personified nature been so strongly recognized as a vital world force of almost supreme magnitude as it was in the twelfth century<sup>11</sup>. The idea of nature usually denotes something outside of the human sphere and sometimes, unconsciously, it is also used to describe ourselves, emotions and feelings. But in reality nature is, those areas of earth that are not inhabited by human, where natural scenery is not changed or modified by humans, a place where animals, birds, and variety of trees are not disturbed by science and technology. The world of diversity often appeals and attracts the human beings particularly poets and philosophers and even ordinary men, though he sees it through different angle. Nature and humanity are not two different worlds. Every age inherits a variety of different cultures and traditions and same is the case with the middle Ages that too inherited these things and ideas of nature and The interaction of man and nature. Within The Philosophy of Nature of the Industrial Age “the autonomous life world was reduced to mechanical models of physical reality as exemplified in the popular metaphors such as “spaceship earth” or “man the machine<sup>12</sup>.The fact that this kind of writing has received critical attention only recently, may lead us to assume that it is a relatively new kind of genre. In fact, writing that takes into account the impact nature and place have on culture, is one of the oldest and perhaps most singular threads in American writing. What we can confidently state is that the Native Americans were the major contributors to the development of “nature writing”. They respected and revered the land, the environment and the human interrelatedness to that environment in ways foreign to the European immigrant<sup>13</sup>.

### **2.1.2Environment**

Environment is the foundation and support of human existence and survival and the guarantee of sustainable human development; environmental protection has undoubtedly become a common understanding and development strategy of all

countries of the world. Now humankind is striving into the historical process of postindustrial society and is trying to reach rebalance with environment in later stage of development. All countries need to perform respective duties and obligations in environment governance, in joint efforts to plan economic development, social progresses and environment protection to realize mutual wins and sustainable development of the world and to create an Earth homeland for harmonious co-existence of humankind and environment<sup>14</sup>.

A new literary genre known as climate change fiction, or cli-fi for short, was created as a result of the growing prominence of environmental danger in recent decades in relation to climate change in environmental literature. While it can be argued that *Silent Spring* was successful in its goal of making invisible but potentially harmful substances imaginable and thereby allowing for their eventual restriction, much modern environmental literature, as well as film and electronic media, struggle with the representational difficulties of planetary environmental change. Apocalypse is a common theme in environmental writing, as evidenced by the fact that many novels on climate change are set in the far future in dystopian or post-apocalyptic settings. Meanwhile, cinema is similarly in between spectacular and escapist tropes of industrial and nature spaces (to the extent to which they can be separated), and a tendency toward apocalyptic visions in films that use climate change as their main narrative strand is discernable. Drama, spectacle and apocalypse are prominent features in popular environmental narratives<sup>15</sup>.

In film and television, a similar distinction to that between nature writing and environmental literature can be seen between traditional nature films and alarmist environmental documentaries. However, as environmental concerns are becoming increasingly global and encompassing, this diction is disappearing as nature films

unaccompanied by an environmental message are becoming scares. Simultaneously, the difficulties and challenges of representing the complexities of Anthropogenic environmental change, including slow violence and delayed effects as detailed by, are increasingly noticeable and problematic. Connected to this is the question of which kinds of narratives lead to action or behavioral change. While dystopian narratives tend to get considerable space in popular narratives about climatic change, dystopian images do not necessarily induce a will to act in the viewer see e.g. the role of language in shaping perceptions and understanding goes beyond literary texts and is recognized in studies of how organizations communicate both their own identities and claims of legitimacy related to narratives of change. Here there is also a tension between dystopian environmental narratives of irreversible change and those of restorative processes, such as the coercive measures to implement environmental legislation, routines and practices to reduce harmful substances, as in the example of the ozone layer. As Grevsmuhl (this issue) notes, the notion of a no zone hole is one example of a metaphorical, visual and imaginary construction. It originates back to astronomical studies and was only later formulated as a metaphor signifying an environmental threat. Some environmental narratives thus take dystopian forms, while other narratives of transformation are signified by progressive change and an environmental innovation agenda<sup>16</sup>. The intersection of these narratives recognizes that change is not only about the speed of transformation, but also entails assumptions and narratives about the directionality of change and user perspectives.

Divergent disciplinary understandings of societal transformations occurring over a range of time scales can be clarified with the aid of metaphor and narrative analysis. As was suggested in the article about the ozone hole in (this issue), a historical view on metaphors is complementary to the usage of metaphors as filters of reality or how they

are perceived in a more literal sense to reflect how metaphorical landscapes vary through time. In general, narratives, images, and literary devices like metaphors and metonyms provide visions and scenarios that interact in complicated ways with users, readers, and audiences. The processes that make sense of environmental transformation and narratives are closely related. How information is disseminated and may have an impact on public opinion and policymaking greatly depends on how stories are told, content is covered and framed, and cases are made. In turn, what dominates in political and policy circles has an impact on news agendas and other media themes. The narration of environmental change is becoming more pertinent across disciplines, including those of the humanities and social sciences as well as environmental sciences, as we have noted elsewhere<sup>17</sup>.

Rob Nixon, who participated in the interview that serves as the introduction to Christensen's essay *Slow Violence in the Anthropocene*, asserts that it is challenging to determine the extent of slow violence, such as the effects of escalating global warming, in the mediated image and narrative disasters that the public encounters on a daily basis. This interview article aims to highlight the theoretical framework that Nixon considers essential in illuminating the hidden forms of violence among communities and marginalized areas around the world. The essay discusses some of the most important conceptual devices we have used in this special collection, as well as the key paradigms that have guided how we have comprehended and recounted environmental change in public and scholarly discourses, from a historical perspective. The discussion, as it is written in the text, highlights the connections between some academic disciplines, including media and communication studies and environmental humanities. Susanna Lidström offers a two-level critique of the framing of sea-level rise in literary works in the paper titled "sea-Level Rise in Public Science Writing: History, Science, and

Reductionism" (available after the break). The fact that this phenomenon is frequently described as a characteristic of natural variation rather than anthropogenic change is one area of criticism in this regard. In such framings, geological processes are emphasized while social dynamics are either absent or underemphasized. In contrast to highlighting the significance of slow or incremental change, Lidström's second account of criticism focuses on how these narratives are decontextualized and seek to amplify fast-paced change<sup>18</sup>.

By depoliticizing sea level rise and obstructing rather than advancing public knowledge, the author believes that articles about flash floods are an example of climate reductionism. Climate reporting in Sweden decreased in 2016, according to Ulrika Olausson. The dangers of meat consumption for the climate were instead the focus of discussion<sup>19</sup>. Put an end to Cow Blaming How Live-stock Production is Legitimized in Everyday Discourse on Facebook is an in-depth and compelling examination of how social media portrayals polarize livestock production by positioning them as either environmentally beneficial or detrimental. The author discusses the connections between prevailing national ideologies and the justification of livestock production as well as the function of social media in offering alternative narratives in our current post-politicized environment where environmental issues are openly discussed in a variety of well-liked communication venues. Olausson uses the internet as a discursive link to illustrate how air travel and livestock-dairy production are frequently identified and cited as contributing to adverse effects on the climate, and how the latter is repeated in legitimizing representations. Patrick Murphy in *Lessons from the Zombie Apocalypse in worldwide Popular Culture: An Environmental Discourse Approach to the Walking Dead* directs our attention to a recurrent characteristic in numerous popular culture genres on a worldwide scale: the zombie apocalypse. Murphy analyzes how the

allegory of the zombie has been connected with resource depletion, ecological catastrophes, and post-event existence on the planet through an analysis of environmental discourses buried in zombie narratives. This widely read author demonstrates how planetary futures and potential remedies are imagined, as well as how environmental anxieties permeate popular literature<sup>19</sup>. Although a figure of Western genres, the zombie has global appeal and further reflects the fear of the vulnerability of Western safe zones that may be easily penetrated and trespassed by viruses and, in the end, man-made monsters<sup>20</sup>.

The narrative force that Josh Wodak perceives as being innate in popular music is what draws people away from zombies. The author of *Shifting Baselines Conveying Climate Change in Popular Music* refers to popular music as a generation-specific zeitgeist tendency and argues that it allows for otherwise impractical involvement with environmental concerns while its connections to climate change are still little understood. The contrast Wodak draws between communicating and conveying climate change is essential. This explanation, which is grounded in the concept of shifting baselines, introduces us to the intriguing notion that popular music can serve as the soundtrack to a rapidly emerging biophysical transformation. Despite the fact that there is a sizable body of writing on music in a variety of fields and on climate change in aesthetic and cultural study, the two are infrequently taken into consideration simultaneously, according to the authors<sup>21</sup>.

**2.1.2.1 Climate Change:** Climate change has an unprecedented effect on human life. Throughout history human beings have adapted to numerous climatic changes by complying with the available sources of food, housing, clothing, water or warmth. Today, however, climate change creates more devastating and instant consequences that populations and the ecosystem cannot cope with. The situation seems to have

become too compelling to ignore so many authors feel an urge to warn people by transforming graphs and scientific data into emotion and experience in their narratives. At this point, climate fiction commonly known as “cli-fi” emerges as a new category engaging global and local effects of the global warming with literature. This sense, Kim Stanley Robinson and Paolo Bacigalupi have produced a great deal of works relating to not only the physical destruction of climate change to the Earth but also its long-term effects on our social and economic structures. In the last 5 years, climate change has emerged as a dominant theme in literature the term cli-fi, or climate change fiction, and speculation that this constitutes a distinctive literary genre<sup>22</sup>.

In theater, the appearance of several big-name productions from 2009 to 2011 has inspired an increase in climate change plays. There has been a growing trend of climate change poetry, thanks to the rise of Eco poetry (poetry that exhibits ecological awareness and engages with the world’s current state of environmental degradation. Change poetry initiatives in the media. This prevalence of climate change literature has brought about a greater engagement with climate change in literary studies, notably the environmentally oriented branch of literary studies called ecocriticism. The increasing number of ecocritical analyses of climate change literature, particularly novels, is helping to shape a canon of climate change fiction<sup>23</sup>. In a separate development, there has been greater interest in the phenomenon of climate change in literary or critical theory (the branch of literary studies concerned with literary concepts and philosophies rather than with literary texts). This development entered on the study of climate change as a philosophical or existentialist problem is sometimes termed climate change criticism or critical climate change. Global climate change threatens to kill or displace hundreds of thousands of people and will irrevocably change the lifestyles of practically everyone on the planet. However, the effect of imperialism and colonialism

on climate change is a topic that has not received adequate scrutiny. Empire has been a significant factor in the rise of fossil fuels. The complicated connections between conservation and empire often make it difficult to reconcile the two disparate fields of ecocriticism and postcolonial studies. This paper will discuss how empire and imperialism have contributed to, and continue to shape, the ever-looming threat of global climate crisis, especially as it manifests in the tropics. Global climate change reinforces disparate economic, social, and racial conditions that were started, fostered, and thrived throughout the long history of colonization, inscribing climate change as a new, slow form of imperialism that is retracing the pathways that colonialism and globalism have already formed. Ultimately, it may only be by considering climate change through a postcolonial lens and utilizing indigenous resistance that the damage of this new form of climate imperialism can be undone<sup>23</sup>. Natural and man-made disasters of catastrophic magnitude now ravage the entire globe. From flash floods, tsunamis, earthquakes, forest fires, draught, hurricanes, erosions, desert encroachments, air and water pollution, oil spills, every part of the earth shores in one sad story or the other<sup>24</sup>. In Africa, humans have to grapple with the twin-devils of both natural and man-made disasters as well as conflicts and their attendant natural consequences of hunger, destitution, disease and poverty

#### **2.1.2.2 Influence from Population and Society**

First, the growing population has been a great pressure for the resource environment. Excessive growth of population in spite of ecological environment load-bearing limitation is another important cause for global environmental problems. In history, many scholars have already been aware of the causal relation between the surplus of population and environmental crisis<sup>25</sup>. A huge population size and higher natural growth rate of population have brought about great pressure for global resource

environment. The demand and consumption of material goods by ever growing population increasingly grow too, which will eventually exceed the capacity of environment to supply resources and dispose wastes, leading to over taking from nature and thereby resulting in various resource and environmental problems. Since the nineteenth century, particularly after the twentieth century, the rapid growth of population has triggered series of environmental problems, such air pollution, scarcity of resource, piles of household garbage, etc. Shows the trends of world population change<sup>26</sup>. In 2011, world population has reached seven billion, which posed a big challenge for global resource environment and should awake the awareness of the entire humankind of the crisis in their living environment<sup>27</sup>. Secondly, environmental issues are also influenced by people's awareness of the natural world and changes of practice in the different times of human society<sup>28</sup>.

In the primitive society when productivity is relatively low, population size was small and human activities were mainly collection of natural food and hunting, environment was less a problem. When human society entered agricultural civilization, productivity was improved, population size grew faster, people's ability to reform nature was strengthened, and development and utilization of resources like land, forest and water increased; during this stage, environmental issues began deteriorating. During the industrialized civilization period, science and technology made great strides, productivity increased by a wide margin, and population expanded rapidly; humankind tried to conquer nature and started accumulation of material and wealth at the cost of over development of resources and pollution of environment<sup>29</sup>. These caused intensification of contradiction between population and resource & environment and deterioration of ecological environment threatens the existence and development of humankind.

Under such context of crisis, people became aware of the severity of environmental issues and strived for harmonious development of both humankind and nature with emphasized consideration of population and resource and sustainable development of environment; thus human society may step into the era of ecological civilization and the environmental problems could be controlled and improved to certain degree<sup>30</sup>. On one hand, even if human communities continue to differ as to how they see the relationship between Nature and Culture add to the Kind of ecological imprint they leave upon their environment, no human society has historically existed completely independently from Nature, be it at the material level or the one of cultural representation. No societies or individuals can entirely extirpate it's from the exchange between human and non-human (though, admittedly, the myriad forms taken by this exchange defy attempts at universal generalization<sup>31</sup>.

### **2.1.2.3 Synopsis of AmmaDarko's Faceless**

Agbogbloshie Market and the infamous slum of Sodom and Gomorrah are two Accra sites where the book is situated. However, the events described in the book take place all over Africa, including Nigeria. The story begins with Fofu, a fourteen-year-old, dozing off on an old piece of cardboard at the Agbogbloshie market. Except for her new work washing carrots at the Agbogbloshie vegetable market, she spent most of her time drinking and watching pornographic movies in the slum of Sodom and Gomorrah nearby. She dreamed in her sleep, like did countless street kids like herself, of living in a house with a roof and a bathroom<sup>32</sup>.

Poison, a street lord who attempted to rape her, abruptly roused her from her sleep. In order to reach her best friend Odarley, who rented a wooden cabin, Fofu resisted him and bolted. She disclosed to Odarley Poison's attempted rape and her plans to visit her

mother, whom she thought might have some connections to Poison. Fofu's mother, MaaTsuru, told her that her older sister, Baby T, had passed away and that Poison had threatened to expose her for failing to report Baby T's death. So, for her own protection, she pushed Fofu to go.

Kabria's life with her family stands in stark contrast to that of Sodom and Gomorrah. Obea, Essie, and Ottu's mother worked for MUTE, a non-governmental organization, and she drove a troublesome old automobile known as Creamy. She had three active children and resided in a nice neighborhood in Accra. At the Agbloghoshie market, she met Fofu while purchasing vegetables. When Fofu attempted to take Kabria's pocketbook while posing as a boy, she was standing among other bystanders where Baby T's body was discovered she was saved from the enraged mob by Kabria. When Fofu revealed her gender, she informed Kabria that Baby T was her sister. In order to hide the identity of the deceased girl (Baby T) and deter further investigation into her passing, many people had been led to believe that she was a kayayoo (a market porter from the north). While conducting inquiries into the circumstances surrounding Baby T's death, MUTE (the non-governmental organization where Kabria worked) became interested in Fofu's case and provided her protection by temporarily detaining her<sup>32</sup>.

Fofu and MUTE investigations were the two main sources that provided information about Baby T's death's circumstances. Fofu was MaaTsuru's fourth kid, while Baby T was her third. Due to the widespread notion that MaaTsuru was cursed from birth, their unemployed father Kwei abandoned them. Kpakpo, her mother's second lover, sexually assaulted Baby T, and Onko, a kind uncle who shared their compound and whom she tried to trust in, further soiled her.

Baby T was bought by a prostitution ring led by Poison, the street lord, through Kpakpo's tricks, which included Madam Abidjan, MaamiBrooni, and other members. Her earnings were handed to MaaTsuru, who just turned a blind eye, and she was forced to work as a child prostitute at MaamiBrooni's brothel. As a result of defiling Baby T, Onko's welding company had experienced significant setbacks. He was led to believe by a witchdoctor that his misfortune was brought on by the defiling of Baby T, a cursed infant. The witch doctor instructed Onko to bring several objects for sacrifice, including Baby T's pubic hair, as a method of treatment.

Onko was assisted by Kpakpo in reestablishing contact with Baby T. Kpakpo eventually found MaamiBrooni's brothel where Baby T worked as a prostitute thanks to poison. Baby T refused to sleep with Onko out of complete recollection of what he had previously done to her. Poison attempted to beat her into submission by slapping her after she refused to submit. Baby T's head was split open when she was discovered dead on the concrete floor. As of the moment of her death, only Onko and she were present in the room. After that, Onko killed himself<sup>32</sup>.

## **2.2 Theoretical Framework**

### **2.2.1 Ecocriticism**

In recent years, ecocriticism has become one of the most visible and productive new directions of literary and cultural studies. Having originated in the United States as a minor, mostly regional form of environmentally oriented approach in the late 20th century, it has since spread throughout literature departments, and become a successful new branch of the humanities not only in the U.S. and Europe but worldwide. At first, ecocriticism met with considerable resistance at first from a scholarly community that was deeply shaped by the theoretical fields of cultural studies, post structuralism, and

postmodernism. However, it has gained increasing recognition as an important new field of research and teaching that opens up a broad spectrum of new perspectives and that can help to reaffirm the relevance and responsibility of the humanities and of literary studies at a time when the process of globalization, and the concomitant globalization of knowledge and science, continue to be interpreted in primarily economic and technological terms<sup>33</sup>.

Ecocriticism is defined for all intents and purposes; it is an earth-centered approach to literary studies. ecocriticism can be defined as the study and interpretation of text from an ecological and environmental perspective<sup>33</sup>. To read a text Eco critically then, is to examine the specific role of nature, environment, and ecology in the text, and from that reading of the text to apply the observations to offer solutions and alternative ways of thinking for environmental and ecological problems that humanity faces. An ecocritical reading is not one that merely examines a text on a superficial level. For example, a reading of Henry David Thoreau's *Walden* that describes the environment of Walden Pond is not an ecocritical reading. An ecocritical reading is concerned with more than how the environment may or may not manifest itself in a text. Instead there is a greater purpose, to understand the role of the environment within the text itself, and consider how that role creates a textual opinion of the environment, either within the text or beyond it<sup>34</sup>. By extension, ecocriticism does not take place only in the arena of nature writing by the likes of early environmentalists such as John Muir, Susan Fenimore Cooper, or Edward Abbey, or even more recent works by the likes of Jon Krakauer, Michael Pollan, or Robert Macfarlane. An ecocritical reading of a text can proceed regardless of whether or not the text is explicitly concerned with nature or the environment. It is possible, in theory, to read any text ecocritically, from the bible to even *Fifty Shades of Grey*, though one wonders how relevant that might be for the

latter text. The universal applicability of ecocriticism is vital for the text that ecocriticism is a broad way for literary and cultural scholars to investigate the global ecological crisis through the intersection of literature, culture, and the physical environment. Ecocriticism originated as an idea called literary ecology and was later coined as an ism<sup>35</sup>.

Ecocriticism expanded as a widely used literary and cultural theory by the early 1990s with the formation of the Association for the Study of Literature and Environment (ASLE) at the Western Literary Association, followed by the launch of the journal, and then later the publication of *The Ecocriticism Reader*. Ecocriticism is often used as a catchall term for any aspect of the humanities (e.g., media, film, philosophy, and history) addressing ecological issues, but it primarily functions as a literary and cultural theory. This is not to say that ecocriticism is confined to literature and culture; scholarship often incorporates science, ethics, politics, philosophy, economics, and aesthetics across institutional and national boundaries. Ecocriticism remains difficult to define. Originally, scholars wanted to employ a literary analysis rooted in a culture of ecological thinking, which would also contain moral and social commitments to activism<sup>36</sup>. Ecocriticism takes an earth-centered approach to literary studies, rather than an anthropomorphic or human-centered approach. Many refer to ecocriticism synonymously as the study of literature and the environment (rooted in literary studies) or environmental criticism (interdisciplinary and cultural). Ecocriticism has been divided into waves to historicize the movement in a clear trajectory. The first wave of ecocriticism tended to take a dehistoricized approach to nature, often overlooking more political and theoretical dimensions and tending toward a celebratory approach of wilderness and nature writing<sup>37</sup>. Ecocriticism expanded into a second wave, offering new ways of approaching literary analysis by, for example, theorizing and

deconstructing human-centered scholarship in eco-studies; imperialism and ecological degradation; agency for animals and plants; gender and race as ecological concepts; and problems of scale. The third wave advocates for global understanding of ecocritical part through issues like global warming; it combines elements from the first and second waves but aims to move beyond Anglo American prominence. There are currently hundreds of books and thousands of articles and chapters written about ecocriticism<sup>38</sup>.

Presenting comedy and tragedy as ecological concepts, connect literary and environmental studies as a cohesive field of study. As an ethnologist and comparative literature scholar, Meeker helped to pioneer the critical discussion of ecocriticism in what he called literary ecologies. the paralleling other forms of literary and cultural theory, such as post colonialism and critical race studies which expanded studies in race and class, as well as Eco critical history, followed different theory which offers a skeptical and refreshing critique of ecocritism aim otherwise quite praise worthy bordering on mystical celebration of nature in the scholarship of the 1990s.

### **2.3 Review of Empirical Studies**

Eco-criticism has actually been inspired by numerous ranges of ecological movements, which explore the means through which we establish, imagine and portray the existing relationships between self-aware human beings and the environment of their inhabitation. For example, some of the animations presented by Thoreau, Disney, several BBC documentaries and other animations that have been developed to explain the relationship between human beings and nature. For instance, animations have been developed creating volumes of development traces, establishing the movements, and explaining various concepts and aspects that have continued to occupy eco-critics.

These issues and concepts presented by eco-critics include pollution, wilderness, apocalypse, dwelling, animals, and earth among others<sup>39</sup>.

Eco-criticism has essentially developed over three decades where it has emerged as a literary that explains and studies how human beings relate to non-human nature and the environment. In all periods, eco-criticism literature has placed emphasis on eco-centric and environmental literature. However, it has been associated with all literal works setting the environment and has taken a deeper meaning. There have been various questions that have risen with the development of eco-criticism. For example, questions have been raised on the effect of a shift to ecological perception on how the human beings relate with the earth. In addition, there have been questions on the effect of authors and artists imputing values and creating assumptions in presenting the non-human, as well as the environment. Questions have also been raised on how one can avoid binary oppositions in explaining the human nature and their relationship with non-human nature and the environment<sup>40</sup>.

With the increased development of eco-criticism, there has been an increasing change in the theoretical approach that has grown to create a perception that it has grown out of the traditional approach of literature. According to eco-critics, there has not been a developed universal model and approach in reading, studying and presenting eco-criticism. However, it has been presented that eco-critics are engaged in various activities, which include reading and studying literature from an eco-centric point of view. In addition, they present and apply ecological views in explaining and presenting the natural world. Their focus is on nonfiction and environmental writing and arts that feature nature and illustrates appreciation for ethical positions and behaviors towards nonhuman nature<sup>41</sup>.

The issues being raised in eco-criticism are rapidly growing in the field of literary studies. Initially in the 1980's, there were various scattered publications and projects explaining the relationship between literature and environment. These publications led to the formation of the Association of the Study of Literature and Environment (ASLE), in a western literature convention in 1992. This led to proliferation of numerous works, arts and publications on eco-criticism, marking the growth of the literary studies. The intensified growth of eco-criticism can be attributed to the increasing urgency of environmental problems and the high interconnections between societies across the globe. This has led to the explosion of writings, articles, books and increased academic interest in the field of eco-criticism<sup>42</sup>.

The development of literary theory from the 1960 to the early 1990's under the influence of French philosophies of language and literary critics contributed enormously to the development of eco-criticism. During the period of developing the literary theory, there was a renewed approach in addressing literary questions, presentation of textually, historical discourse, identity, narrative, and subjectivity. This was a shift from the fundamental skeptical perspective to a new approach, which emphasized on multiple disjuncture between various forms of representation and realities purported to be referred and presented, there was an increased tendency to represent nature in the sociocultural context, which served to explain various ideological claims of specific social groups<sup>43</sup>.

Evolution of eco-criticism was not gradual as an academic wing of any particular political movement. Rather its emergence is attributed to the period when environmentalism had turned to a vast field of various converging and conflicting projects that gave rise to the development of other humanistic disciplines, which include environmental philosophy and history<sup>44</sup>.

In addition, eco-criticism has resonated from various names, which has been associated with the study. For example, critics have used various names such as environmental criticism, literary environmental studies, literary ecology, environmentalism and green cultural studies in reference to eco-criticism. The convergence of thought was attributed to the perceived relevance of biology, which opened up the conceptual space for eco-criticism. This led to the entry of sociobiological approaches that had been duped in the 1970's. This was used in answering various controversial questions due to high criticism of scholars and scientist on inclusion of sociobiological factors in the study of eco-criticism<sup>45</sup>.

Eco-criticism has a high allegiance just like the scientific study of nature, providing an illustration of the relationship between political wars and establishment of better ways of inhabiting the world. However, there have been various underlying issues of realism and representation, which have led to the increased science wars and have also continued to pose a challenge to the eco-critical theory. The increased diversity of cross-disciplinary and political influences, which led to the development of eco-criticism have posed a challenge in summarizing. Even with the increased divergence of views, eco-critics also long for a sense of shared community ideals. However, the increased recent critiques and ripostes are indications of a vibrant and rapidly increasing field<sup>46</sup>.

The engagement of globalization and modernization with eco-criticism has partly been shaped by the ambivalence of environmentalists towards scientific inquiry. There have been views that science has been among the root causes of environmental degradation. This has been from the view that it has provided the means through which nature can be exploited more rapidly than it was previously in the pre-modern times. However, there have been views also that social legitimatization of environmental politics and their

own aspects and insights into the state of nature are highly dependent on science. This ambivalence and diverging views in eco-criticism have led to diverging views and perceptions on how sciences should inform cultural inquiry<sup>47</sup>.

There has been an increased tension between constructivists and realist's approaches and more specifically on issues concerning how individual perception on the environment is shaped by the cultural factors and the mediation between language and literature. A modernist eco-criticism strand is privileged philosophy and modes of writing, which tend to transcend division between nature and culture. Therefore, there has been a divergence of views on the approaches used in the modern and pre-modern times in expression of eco-criticism<sup>48</sup>.

The development of eco-criticism in the 1990's had been attributed to questionings by most English departments on the reason behind poor representation of nature writing. Henry David Thoreau has been among the most exception writer and artist; his writings include the *More Day to Dawn: Thoreau's warden for the Twenty-first Century*. This was followed by a series of writing from various other writers leading to the development eco-criticism.

Some eco-critics argue that isolating the environment as a separate phenomenon revitalizes not only the sovereignty over nature but additionally revitalizes inequities entailed in sovereignty. Eco-criticism has facilitated documentation of numerous issues and problems in alienation, identity and ecological landscapes delivering an eco-critical study of both the present and past cultures. Therefore, eco-criticism developed with age, where in the past it was disregarded. However, with the development of literary theory from 1960's to the early 1990's eco-criticism was boosted tremendously. Furthermore, there have been views in various English departments that nature studies had been

poorly represented, which led to a renewed focus on ecological, environmental and nature studies that later led to the proliferation of various writings on eco-criticism<sup>49</sup>.

An ecocritical reading of text can proceed regardless of whether or not the text is explicitly concerned with nature or the environment. It is possible, in theory, to read any text ecocritically, from the bible to even *Fifty Shades of Grey*, though one wonders how relevant that might be for the latter text. The universal applicability of ecocriticism is vital for the text that I seek to examine, J.R.R. Tolkien's *The Hobbit*. Patrick D. Murphy defines nature writing as text that is "limited to having either nonhuman nature itself as a subject, character, or major component of the setting, or to a text that says something about human-nonhuman interaction, human philosophies about nature, or the possibility of engaging nature by means of or in spite of human culture." *The Hobbit* is not considered to be an example of nature writing in the traditional sense, or even upon a first glance of Murphy's definition. On the surface, it is more focused on the quest of a band of dwarves, a hobbit, and a wizard, to reclaim a mountain kingdom, and slay a dragon, than it is on elements of nature or the environment. However, a growing body of scholarship focusing on *The Hobbit* and other works in Tolkien's *Legendarium* has made the persuasive argument that his body of work is relevant material for ecocriticism. It is the second half of Murphy's definition of nature writing that I draw upon to frame *The Hobbit* as an example of nature writing. I choose to focus on *The Hobbit* alone, as dedicating myself to one text will prove more fruitful for a project of this type. *The Hobbit's* ecocritical meaning comes from what can be determined about "human-nonhuman interaction, human philosophies about nature, or the possibility of engaging nature by means of or in spite of human culture." My thesis seeks not only to contribute to the growing body of scholarship on the environmental perspective of Tolkien's texts, but in fact to expand upon it. By focusing on *The Hobbit*, I will

demonstrate that an ecocritical reading of Tolkien's text is not only necessary to understanding its literary significance, but also to understanding it as a significant environmental text with applications for real environmental issues<sup>50</sup>.

Dally's *Beyond Growth: The Economics of Sustainable Development* published the same time with *The Ecocriticism Reader: Landmarks in Literary Ecology* explicated his own perspective of "a steady-state-economy that takes the carrying capacity of the environment into account" (Ozdag 128). During this period, American ecocritics, with their publications and Dally's *Steady State Economics* (1977) gave credence to the emerging field of ecological economics. In Ozdag's summation: This explains more fully the rise of interest and the unprecedented enthusiasm in American nature writing and various environmental texts that lay heavy emphasis on 'simple living', fuelling the emergence of ecocriticism a field of study whose founders may not have guessed, at the time, the path of its progression in the following decades (p.129). Environmental issues, like in the USA, became front page news in Turkey. But, literary scholars in Turkey did not shift attention from the human dimension of issues to the underpinning connectedness of nature to it. They did not embrace the emerging ecotheory in US because there was no wasteful style of living. The economic policy of Turkey was not slanted towards consumption<sup>51</sup>.

However, "Turks, within two decades, created a systematic 28 culture of consumption and have now embraced a wasteful style of living" (p.129) as a result of economic policy of privatization that shares sameness with that of US. The growing population of man is consuming and producing for its needs but not paying commensurate attention to the damage caused on the life support system. The study and consideration of this matter was promptitude to the emergence of ecocriticism in Turkey because an umbilical cord connects growth economy and ecotheory. In the 1990s, Tosic observes

that the demonstration of attempts by scholars to show their commitment to giving priority attention to nature rather than human beings, founded the Association for the Study of Literature and Environment (ASLE) and Interdisciplinary Studies in Literature and Environment (ISLE) as journals. These developments were to enable critics establish a critical canon which came to fruition with the publication of *The Ecocritical Reader*, edited by Glotfelty and Lawrence Buell's *The Environmental Imagination* in the mid 1990 which formally heralded the field of literary inquiry called Ecocriticism. Thenceforth, conferences assembling American critics began before it developed to gain international foothold. Meanwhile, Rigby identifies Joseph Meeker's *The Comedy of Survival* as the first work that used "ecocritical hermeneutics of suspicion to literature" (p.4). His critical disapproval concerned classical tragic works that encouraged anthropocentrism. Towards the end of seventeenth century, according to Branch, it was a British naturalist, an explorer who described natural life in the American Southeast in his *A New Voyage in Caroline* that gave detailed exposition of the landscape. He however, goes further to note that a pre-Walden environmental book quite significant to the eighteenth century nature writing comparable to Henry David Thoreau's *Walden* of nineteenth century is William Bertain's *Travels* (as cited in Kovacik, 2011, p.49). Emerson's essay, "Nature" including other nature writing which founded the 29 American Transcendentalism, prepared the ground for Thoreau's *Walden*. Kovacik claims that these pioneer works on nature before the division of ecocritical disciplinary development into waves (First and Second) by Buell could be termed the "zero wave" of ecocriticism (p.49). Therefore, ascribing the fatherhood of nature writing to Thoreau is just to put a significant benchmark in ecocritical history<sup>52</sup>.

Look at the contents of the nature-oriented books of the zero wave of ecocriticism, it may be safely noted that the highest value they carried was the one to natural history.

The books were mostly observations of natural phenomena, of various species of animals and plants, later in a combination with narrative. The value of Thoreau as a Naturalist is certainly high but to stay only on his level of evaluation would be underappreciating his qualities. Thoreau goes on a level spiritual, social and practical. Thoreau's contact with early nature writing, his solitary observation of nature and society and engagement in social matters set in motion a phase of nature writing whose works became the object of focus of the first wave ecocriticism. The theorizing and retheorizing of the concept of nature in line with rural simple life and urban sophistication respectively in the disciplinary growth of the field account for the occurrence of the different interlocking phases referred to as palimpsest<sup>53</sup>.

The trajectory of ecocritical hermeneutics is calibrated into waves that are not a strict consecutive sequence of one wave after another. It is a stretch of overlapping phases in the disciplinary development of the field. The perceptions of the waves are premised on the changing dynamics of nature in relation to human activities. The first wave of ecocriticism rooted in Deep ecology enjoins nature preservation and protection. It concerned itself with the static stability of nature and its dialectical relationship with man. This allowed for the Universalist perception of nature and the focus on nature/non-fiction texts in the United States of America, which accounted for the narrowness of the wave. The first wave seeks to connect readers' awareness to environmental ethics. It was mainly the literary enclave of the white male authors with severely narrow ecocritical ability to discuss literary works outside the seemingly universal nature that offer comfort without little consideration of other environmental experiences. The change in phases is a reflection of the shifts in the perception of the meaning of nature and environment. The seed of contradiction in the first wave ecocriticism was ironically contained in its goal of reconnecting readers with nature, as

it ignored urban spaces and heavily populated areas, maintaining the culture nature dualism. Put differently, the perception of the 'natural' consequent upon technological development and urbanization broadened the re-theorizing of nature<sup>54</sup>. It thus incorporated artifices of nature in urban areas and texts not necessarily interested in the natural environment to set forth the phase of second wave ecocriticism. The fluidity of the field makes its scope to constantly broaden and refocus as observed by Taylor: "ecocriticism is an inherently polemic form of scholarship (most often ecological) because in examining cultural constructions of environment, ecocriticism suggests a reevaluation of the reader's own cultural construction of environment" (p.27). It is the first stage of broadening that is encapsulated in the perception of second wave ecocriticism, allowing the fluidity to focus away from environments of natural characters and man's correlation with it to "locating vestiges of nature within cities and or exposing crimes of eco-injustice against society's marginal group" (p.24). Environmental literature responds to and alerts about environmental issues. It does this using mainly texts imbued with human experiences in places by which it recalls the significance of their relation. The existence of literature that focuses on environmental issues provides a chance for humanity to shift from homo-centrism to ecocentrism. Characteristic of second wave is the recognition of the artificially constructed environment as 31 substantial to the field<sup>55</sup>.

### **2.3.1 Ecocriticism in Selected Drama Texts**

Since humans have long dominated nature, ecological catastrophes such as pollution, deforestation, animal extinction, climate change, and others have become apparent, making it important for us to understand the changes that are occurring in the environment. This essay looks at how people and the natural environment interact via an Ecocritical lens. Soyinka introduces the Yoruba culture, which exemplifies the practice of an eco-friendly attitude from ancient times in Africa, in order to specifically address the cultural interaction and portray a sense of quest for identity in the ecological context<sup>56</sup>.

Soyinka makes the case that Yoruba culture is environmentally conscious in his planned weaving of the play *Death and the King's Horseman* with Eco critical literature. The idea that the living and the dead communicate in Yoruba culture is widely held. The play's scene where Aroni summons the dead man and dead woman to appear from the "surface of the earth" demonstrates how ecologically friendly civilization is. These ancestors could be seen emerging from the ground in anticipation of the assembling of the feast. Ecocriticism holds that Barry Commoner's first ecological rule adequately covers the variety of issues raised by the conjuring of Dead Man and Dead Woman. In Yoruba culture, the past is intertwined with the present and the future. The injustice they endured at the hands of Mata Kharibu and Madame Tortoise threatens the cohesion of Yoruba culture, how the "energy" from the past ties to the present. The Dead Man and the Dead Woman in the current scenario approach the living but are unsatisfied in the current scenario, the Dead Man and the Dead Woman approach the living but are dissatisfied with the treatment and feel that the entire gathering is a "mistake from the beginning" and have derived some chances to relieve the burden of an unborn child "to return the living to the living" in order to achieve peace. The fact that the issues of the past still affect the present demonstrates how culture can

contribute to fostering the peace that the deceased desire, supporting the ecological law's arguments for its actions on earth<sup>57</sup>. A possibility to remove the burden of an unborn child and "return the living to the living" in order to attain peace was obtained from the therapy and the belief that the entire gathering was a "mistake from the beginning." The fact that the issues of the past still affect the present demonstrates how culture can contribute to fostering the peace that the deceased desire, supporting the ecological law's arguments for its actions on earth. But Soyinka addresses the global issues of deforestation throughout the play. It provides a window for observing humanity's anthropocentric view of nature. For the "gathering of the tribes" to carve the "totem" and establish the pathways, the play's current condition depicts the clearing and cutting off of the forest. It is very clear from Demoke's comments what he meant when he said: DEMOKE: I didn't know what it was about, for starters. The council came to an agreement and gave the go-ahead for completion. In a closed room<sup>41</sup>. The tree's location in an Oro grove made it feasible to conceal it. It was planned for the gathering of the tribes, I later learned. After I was finished, the grove which had been cleared of all the other trees and the bush—was reached by a vehicle road. It seemed strange. I was over with it. It pushed me outside. Deforestation and the primarily anthropocentric view of nature are depicted in the aforementioned excerpt. Soyinka incorporated an awareness of environmental issues and a sense of cultural identity into the proclamation and Demoke's image. He understood how Yoruba culture was more environmentally concerned than Western society, whose anthropocentric attitude had hurt and threatened the tradition, thanks to Demoke's resistance and the compelling landscape of the forest<sup>41</sup>. Demoke's escape serves as an example of how successfully Silko accomplished his claim that recalling certain elements of a landscape aids in defining oneself.

There are also repercussions for air pollution, which is a significant issue in the current environment. Soyinka paints a picture of the Old Man dousing the forest in gasoline and igniting it to ignite the "gathering of the tribes" in the forest. Because they contain a number of hazardous compounds, gasoline fumes are what contribute to air pollution through their emissions of greenhouse gases<sup>58</sup>. In the play, the Old Man purposefully wants to drive the visitors away from the feast with the incense of the fuel fumes, so he lights the petrol and burns the forest to represent that they welcome and recognize them. It clarifies two angles from which humans demonstrate their hegemonic rule over the natural world and other sentient beings, whether as hosts or other non-human spirits. Second, it sheds light on the ironic perspective of cultural essence, where Yoruba culture was formerly sensitive to nature but has now lost its cultural identity as a result of the current situation's anthropocentric focus on human activities<sup>58</sup>. Soyinka critically engages the Yoruba tradition to reexamine current challenges and promote an earth-centered culture. The play also explores the ecocritical ideas found in literature with an earth-centered perspective. In the play, Soyinka deftly connects the essential elements of a naturalistic culture with earthly bonds, which supports the Glotfelty ways to studying ecocriticism. But the dark woods and the dense earth grabbed me, and this essence of earthly connections can be felt in Dead Man's voice. The huge summons found me prepared after I died after falling into the beneath streams. I traversed the streams that were underneath the vast ocean<sup>59</sup>. I traversed the rivers that flow beneath the vast oceans. I passed through the crust that had formed on this Forest Father's earliest original puke. The references mentioned above imply that there are organic, earthly linkages between man's soul and nature. According to Soyinka, after a person dies, their souls reunite in nature and become one. This harmony between man and nature illustrates the complete ecological cosmology, according to which man is a part

of nature and that their souls roam the regions of organic space<sup>59</sup>. The drama can be critically analyzed from the standpoint that "man is obligated to protect his natural environment for his own survival," according to African myth. Agboreko emphasized that the Aroni is "wisdom itself" and seeks to "expose the weaknesses of human lives" by concealing the guilt and errors that have harmed nature in the past and continue to do so today<sup>59</sup>. The importance of Aroni's work increases as a result of the need to educate people about the bad practices that humanity has engaged in, practices that have damaged nature in the past and continue to do so today by promoting anthropocentrism, which is considered to be "wisdom itself" and a way to "expose the weaknesses of human lives" and hide human guilt and mistakes. The relevance of Aroni becomes crucial in educating people about the bad acts that humanity engaged in and which, with the spread of anthropocentrism, had separated culture from nature<sup>59</sup>. The harmony and tranquility of Yoruba culture are in danger due to this "energy" from the past. As a result, Aroni illuminates humanity's mistakes in order to ensure their survival because an anthropocentric mindset that persists today will not ensure future sustainability. Aroni becomes a lens through which the character's view nature, people understand nature through cultural agreements. The drama, however, is consistent with Wordsworth's organic oneness concept, which holds that man and nature are interconnected and that harming either can have major repercussions for humanity. In the poem "The Rime of the Ancient Mariner," which he wrote to spread his philosophy, the mariner is cursed to tell others about the same event for the rest of his life after killing the bird "Albatross"<sup>60</sup>.

Ecocriticism is a pro-environmental viewpoint that analyzes how nature is produced and the politics that support its growth, according to Wole Soyinka's *The Lion and the Jewel*. It encourages the idea that cultural products will reflect how nature is viewed,

cared for, and how she is being incorporated into current environmental discourses<sup>45</sup>. The schoolteacher Lakunle's aversive attitude about paying the cash meant for the possession of the bride in Soyinka's *The Lion, and the Jewel* is a reflection of how 'nature' is conceptually assimilated within Western thought; in this context, Sidi, the local girl, is the bride whom Lakunle woos. Sidi can also be seen in contrast to the natural world. Imperialist forces always saw the locals as a part of nature uneducated and unrefined primal savages who were supposed to be civilized by European norms. Sidi, who was always ready to take pride in her originality, found the same act of shouldering the 'European load' undertaken by Lakunle and his persuasions to conform to the behavioral norms of modernity to be a dreadful thing<sup>61</sup>.

### **2.3.2 Ecocriticism in Poetic Works**

An Eco-poetical Reading of *Ikiriko* and Otto's Poetry indicate that Ecology is a study that transcends disciplinary boundaries. It has roots in the sciences but enjoys a number of representations in the humanities, specifically through literature. Several African writers have in their imaginative works, portrayed the devastating condition of the environment in a 21st century technological-driven world and also proposed solutions to this malady. In fact, environmental degradation has become a global issue, hence, the pressing need for a lasting panacea. Attempts at literary ecocriticism in Nigerian literature have largely focused on prose fictional works and the poetry collections of older and second generation poets like Tanure Ojaide. Consequently, little research has been carried out on the representation of environmental degradation in the poetry of more contemporary poets like Ibiwarikiriko and Albert Otto<sup>62</sup>.

This literary work therefore, is a critical, close reading of *Ikiriko* and Otto's poetry engagement with environmental degradation. The paper adopts the notion of eco-poetry

from the ecocritical theory, which accounts for poetry foregrounding questions of ethics in relation to the environment. It acts as a reminder to humans of their responsibility towards the earth and challenges the existing status-quo that has the environment and the common people at the mercy of the ruling class. In this paper, Ikiriko's *Oily Tears of the Delta* and Otto's *Letter from the Earth* are subjected to literary and critical analysis to examine their preoccupation with the destructive onslaught on nature, and the traumatic experiences of the marginalized. Amidst the environmental depredation, the poets express hope and revolutionary fervor towards the rejuvenation of their society<sup>63</sup>.

Nature has consistently shown itself to be more resilient than people. It has frequently demonstrated its strength by controlling human resources during natural disasters like starvation, drought, floods, and earthquakes. Human existence and [his landscape] are so entwined that it is impossible for humans to live independently of either. As a result, people are forced to accept both its blessings and hardships. This can be viewed as reciprocal because it too is a victim of human action; negligent behavior results in irreparable harm to the environment<sup>63</sup>.

In Niyi Osundare *Eye of the Earth*, the environment has played a major role in the continued existence of mankind. It would have been impossible to live if man has no oxygen to breathe in and carbon dioxide to exhale to maintain and sustain the mutual benefits between man and plants. It is not only from plants that man benefits. He does from the earth in whose bowels his seeds are planted in earnest and unfailing expectation of a bountiful harvest. Water, an essential component of the ecosystem, provides sustenance for the planted seeds to grow luxuriantly, for animals to drink and for man's domestic and other uses. Unfortunately, man appears to cut his nose to spite his face because the green areas around him are considered as needless refuse which

must be mowed down and incinerated to usher in a more beautiful and attractive environment. The Ecocritical theoretical standpoint is employed to study *The Eye of the Earth*, one of the several volumes of poetry written by Niyi Osundare. The paper concludes that if man relates productively and carefully with the environment, he stands to benefit more instead of allowing the environment to lay waste through his carelessness by acts of omission and commission<sup>64</sup>.

The ecological degradation of Niger-Delta region with a view to analyzing Ogaga Ifowodo's *Oil Lamp*. Ifowodo in the text pictures Niger-Delta landscape and its inhabitants by investing it with symbols that are often intended to pose social questions. *Oil Lamp* can be viewed as ecological literary text lending its credence voice to the existing voices of writers in this trend. Ifowodo's reflection on Odi, Jesse and Ogoni land (all communities under Niger Delta region) in *Oil Lamp*. It is obviously clear that the poet in view is writing from the point of view of ecological system, lamenting the ordeals, plights and dehumanizing effects of eco-pollution and massacre of the people. With respect to the collection, the poet is regarded as Eco commitment writer. Commitment according to Kolawole Ogungbesan means: the dilemma of every intellectual who finds himself in a situation which demands practical to solution or physical confrontations Ifowodo is from Niger-Delta region and has taken the bull by its horn to expose the undisputable problems of Niger-Delta region ranging from great deprivation, political marginalization and economic alienation but these do not justify the actions of the militants in the Niger-Delta, whose tactics include sabotage and occupation oil installations and kidnapping of oil company personnel<sup>65</sup>.

Ogaga Ifowodo's *Oil Lamp* beams its search light on both excess and failure of the Nigeria oil sector and the Nigerian government to see the terrible conditions in Niger-Delta which results to militant activities of sabotaging and occupying oil installation

areas, kidnapping of oil company personnel etc. Both the bitter realities and sweet lies told by the government are featured in *Oil Lamp*. One of the bitter realities of the Ogoni people of Niger-Delta is the onslaught by the government. This is shown in the poem through boastful character of Major Kitemo who knows two hundred and twenty-one ways to kill a man Major Kitemo refers to the people as half breed for them to claim and fight for what they did not own. He sees the people disrupting government source of income as they have shut down shell soil well for several years. With the aesthetic of folk tale, Ifowodo reveals the impression of the people about the oil as well as poet-person<sup>65</sup>.

### 2.3.3 Ecocriticism in Selected Novels

Finding base on the study looking into Ecocriticism, nature and environment on RobSlow Violence and the Environmentalism of the Poor; Nixon depicts the threats and changes that brought to the environment which are difficult to discern. He proposes the problems and difficulties via attention to the phenomenological structure of social problems. He explains the great threat of the environment to human society as well as the mother earth. He shows the violence brought by climate change, toxic drift, deforestation, oil spills, and the environmental aftermath of war takes place gradually and often invisibly. Nixon focuses on the dire consequences we have paid to the attritional lethality of many environmental crises. He explains how the misuse of natural resources which led to the violence and exploitation. The different circumstances just as the fossil fuel, war and ecological disaster are led the environment to drought and desertification. As a result, a new theory is aroused called Ecocriticism<sup>66</sup>. It is a worldwide emergent movement which came into existence as a reaction to man's anthropocentric attitude of dominating nature. Nixon discusses in Slow Violence and Poor People's Environmentalism the violence, destruction and deterioration brought by

different of the environmental changes aftermath of war. He indicates the environment and human beings are closely linked to each other and human beings are unable to separate themselves from it. Human beings are exploiting environment ruthlessly<sup>66</sup>. Nixon rejects the environmentally and socially disastrous decisions, such as America's ongoing use of imprecise cluster munitions in Afghanistan and Iraq. He intends to explain the violence effects on environment and poor people more than the rich and capitalism. He explains the slow violence as "violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all. He emphasizes that slow violence is not easy to recognize unless specific attention is paid to it. The invisibility of slow violence is encouraging for those who apply it because of the inherent difficulty in distinguishing whether the act actually involves violence or not. It advances so slowly that it is not, by its nature, easily recognizable. Nixon confirms that "the representational, narrative, and strategic challenges posed by the relative invisibility of slow violence" Nixon chooses the storytellers that have inspired an environmentalism of the poor, primarily in the global South such as Arundhati Roy, Ken Saro-Wiwa, Abdulrahman Munif, Indra Sinha and Jamaica Kincaid<sup>53</sup>. They are all figures who, in Nixon's words, "are alive to the inhabited impact of corrosive transnational forces, including petro imperialism, the mega-dam industry, outsourced toxicity and the militarization of commerce, forces that disproportionately jeopardize the livelihoods, prospects, and memory banks of the global poor<sup>67</sup>.

Finding base on the study looking, into Ecocriticism, nature, man and environment on *The Old Man and the Sea Ernest*, a landmark literary masterpiece by Hemingway, is one of the few books that successfully describe the interaction between humans and environment. Gregorio Fuentes, an elderly fisherman, was portrayed in the book as

Santiago, a "unyielding" elderly fisherman. The majority of the book is devoted to the experience of seaside fishing. The elderly man battled a shark on his way home after defeating the large fish. However, in the past, people frequently ascribed the work's appearance a significant symbolic meaning. For instance, the marlin represents the ideal of life, the shark represents the tragic fate that is unavoidable, the elephant represents the transformation of human civilization, and the lion represents the brave and strong individual who despises evil and works a miracle. Santiago represents the resolute man against the strong powers. His fishing misfortunes represent humanity's ongoing battle with adversity. Hemingway's early writings showed that he paid attention to both the natural world and the conditions necessary for human survival. For instance, he wrote: The gabbart was colorful, with garbage piled high. It smelled awful and had white patches. It then leaned to one side and threw the cargo it was carrying into the clear waters. The sea water became blue-green as soon as these items were dispersed throughout the surface of the water, even four or five miles down. Things that were easily sunk did so, while the floating objects, such as bottles, palm leaves, cork, and used light bulbs, created a lovely contrast. Even though there was severe environmental destruction at the time, the "dedicated ecologist standing on the forefront of our era" also considered human survival consciousness, human condition, and the interrelationship between humans and nature<sup>68</sup>.

Additionally, the connection between *The Old Man and the Sea*. The elderly man regarded his bed as a buddy when he was exhausted. However, he grew stronger on the sea and in the boat. The elderly man adored the water and thought of it as a gorgeous, diminutive woman who may even display coquettish behavior. By using the image of a lady, he tried his best to establish a close and peaceful relationship with nature. The ocean's inhabitants were all in his mind his pals. He admired marine turtles' elegant

movements, enjoyed flying fish, and felt sorrow for the little sea swallow. The sea turtle's heart would continue to beat for several hours following death. I have such a heart too, and my feet and hands are like theirs," he reflected. Little dolphins swam up to the boat and doused it with water. The man declared, "They are our brothers." Even stars were buddies to him. The old man's presence and actions were undoubtedly a part of nature. In the natural ecology, the human presence had vanished. In this universe, weak humans, powerful fish, and a vast ocean were coexisting. The perfect harmony pervaded everything. The sea was peaceful. Except for sporadic swirls caused by the current, the ocean's surface was level. When the scorching sun was high in the sky, "the sea was very dark and the light made prisms in the water at night, there was light on the water surface." When the sun set, the water was still dark blue, but it was now so dark that it was practically purple. Fish, a boat, and a person were all slowly floating on the still water. This is the ecological paradigm shifting back to the natural world. The elderly guy was on the lookout for himself and nature as a whole the balance and stability of the water and every other component, including flying fish, miniature sea swallows, sea turtles, baby dolphins, stars, as well as the close connection between life and death. Hemingway, on the other hand, also demonstrated in *The Old Man and the Sea* how individuals desired to transcend nature in order to achieve self-fulfillment. The village as a whole uses the old man Santiago's ability to catch the large marlin and defeat the vicious shark as the yardstick by which to judge the value of the fishermen. The old man was proud of his role in the life-or-death conflict between people and fish. He believed that the somber and impassioned struggle against nature was crucial to upholding human dignity. According to the story, the elderly man killed the fish "for the sake of pride" to prove to himself and others that he was a decent person no matter what, and to show nature "what a man can do and what a man endures." I must

overcome it; thank God, they are not as intelligent as we who kill them, he thought to himself. The huge fish was seen as his rival by the old fish. Maybe I was just better armed, he said. In fact, the weapons developed by science and technology are directly responsible for our momentary victory. Technology and science have evolved into a two-edged tool that humans use to subdue nature. This weapon not only helps people achieve a little success, but it also encourages them to dream of defying nature's laws and boundaries. Ultimately, though, it still points to failure and the wrong path. No matter how many victories a person has had or how frequently they demonstrate their power by subduing nature, they hold the opinion that a person will finally fail to beat it. He will eventually suffer the severe, possibly destructive punishment of nature. Santiago, an elderly man, nevertheless, believed that "a man can be destroyed but not defeated." This often-quoted phrase may express the tragic hero spirit when viewed against the backdrop of human society, but when viewed in the context of how people interact with nature, it seems completely ludicrous<sup>68</sup>.

Finding base on the study. Looking into Ecocriticism, nature and environment in *Purple Hibiscus*, by Chimamanda Adiche *Purple Hibiscus* is set in different places of Nigeria-Enugu, Abba and Nsukka. A metamorphosis occurs in the life of the protagonist Kambili as she shifts from Enugu to Nsukka. Kambili and her brother Jaja, enjoyed all privileges while they were at Enugu, except freedom of thought and action. Their house was surrounded by huge trees and beautiful flowers. But the presence of huge compound walls locked up the scent of fruits and flowers. Kambili and Jaja found it difficult to interact freely with the natural surroundings at Enugu, as their Papa wanted them to strictly follow the schedule he prepared for them. When Kambili and Jaja reaches Nsukka, Aunty Ifeoma encourages them to question authority and plants faith and courage in them. The close interaction of Aunty Ifeoma and her children with

the trees and flowers in their garden influences Jaja and Kambili and results in the development of self-maturity and identity in them.

An isolated existence without the support of nature is impossible for human beings. To get benefits from nature without disastrous exploitation we have to understand the value of the natural resources and live harmoniously with nature and our fellow beings. Most of the literary theories have dealt exclusively on the human world in literature and Ecocriticism has played a significant role in connecting the natural world to the textual world. Adichie has wonderfully presented the close association of human world and the natural world through her work *Purple Hibiscus*. In his book, *Practical Ecocriticism* Love considers the linkage between nature and culture in shaping human attitudes and behavior. The Ecocritical stance redirects our attention on the renewal of human nature interaction necessary for a healthy existence on Earth<sup>69</sup>.

Nature and the environment plays a significant role in *purpleHibiscus*, which at many instances become inseparable from the narrative. It certainly functions as a highlighter to several situations in the novel. In the climactic conclusion of the novel, the characters split out of their shells and change in surprising, if not shocking ways. The entropy and rebellion that have been fueling throughout the book ignite in a fatal spark and the rule of the empire burns down. Adichie creates a masterful work with *Purple Hibiscus*, a work that is carefully planted, lovingly tended and brilliantly bloomed. Looking at nature in purple hibiscus by Ngozi Chimamada. The *Purple Hibiscus* novel's title has a symbolic connotation. A hybrid plant is the purple hibiscus. It typically grows in tropical and subtropical areas with warm, temperate climates. The purple hibiscus in the book stands for liberation and fulfillment. It represents the character's need for inner strength and voice. It is also a way to enhance one's appearance because a hibiscus behind the left ear symbolizes the woman as a passionate lover. Purple, a

combination of red and blue, stands for diversity and variety, multiplicity and unification. In the book, Jaja is reprimanded by Eugene Achike (Papa), the father of Kambili and Jaja, for refusing to attend church and accept communion during mass. The entire Achike family, which comprises of four people named Papa, Mama (Beatrice), Kambili, and Jaja (Chukwuka Achike), attends Sunday mass as a symbol of respect for Catholicism. The authoritarian Papa rules the household with absolute precision. The authoritarian rule of Papa instills great terror in every member of the family<sup>69</sup>.

The original flower that Jaja treasures in his heart can only be found in Auntie Ifeoma's house in Nsukka. When he comes across the Purple Hibiscus, he is overjoyed. Jaja pointed out the purple hibiscuses as we exited the car: "See, they're going to blossom. *"I didn't need him to point, but he was doing it anyhow. The oval-shaped, dormant buds in the front yard were visible as they swayed in the twilight breeze."* (P.253) Like the fragrant blossoms, Jaja is about to bloom. The flower buds stand for a fresh start and renewed hope. Jaja brings purple hibiscus stalks from Auntie Ifeoma's house<sup>56</sup>. When Auntie Ifeoma sends Jaja some stalks, she counsels her nephew on how to care after them. She continues by saying that constant watering is necessary for the stalks to establish roots. Although hibiscus plants cannot take excessive amounts of water, they also do not enjoy being dry. Jaja will also need to hydrate his ideas. Otherwise, his admirable principles and upbeat outlook will deteriorate. Jaja's eyes sparkled as he spoke about the hibiscuses and held them out for me to touch the chilly, wet stick. It needs to be sharpened occasionally. When we heard Papa arrive, he hurriedly put them back in the fridge despite having already told him about them. Jaja tells Auntie Ifeoma that the hibiscus stalks have been planted by the gardener, but they are unsure of their viability. Jaja is so overcome by the sight of the purple hibiscus that Auntie Ifeoma can't

help but giggle. She responds that her friend Philipia, a botany lecturer, conducts a great deal of experimental work with the bloom. Jaja feels that in order to assert himself, he must overthrow his father's dictatorship and autonomy. The obstacles he sees in his path must be brushed aside<sup>69</sup>.

He only starts to establish his own personality and start to doubt the supreme authority of the member of the male representation when he meets her rebellious, free-spirited, and peace-loving aunt. Jaja feels a certain amount of enthusiasm as a result of Auntie Ifeoma's liberal mindset and all-encompassing attitude on life. The instructor instills in the pupil a desire to speak out against oppression, encourages him to be courageous, picks at his submissiveness, and, most significantly, ignites his dormant passions. A representation of Jaja is the purple hibiscus. Despite being imported from Enugu, the purple hibiscus originates in Nsukka. It will also be in Abba, as Kambili foreshadows: When we get back, we'll plant new orange trees there, and Jaja will plant purple hibiscus alongside us, and I'll plant ixora so we may sip the flower juices. Ironically, although though Jaja represents freedom, he is not truly free because he must enter prison in order to save his mother from being imprisoned<sup>69,70</sup>. But to claim that someone is not truly free because they choose to enter prison over being ordered to do so would be incorrect. Breaking figurines acts as a powerful symbol in the novel's personification of Mama. The novel begins with a mention of figurines being broken. When my brother Jaja skipped communion and Papa threw his bulky missal across the room, breaking the figurines on the *étagère*, everything at home began to fall apart. (P. 3) The broken figurines stand in for Beatrice, Kambili, and Jaja's frail condition. The bulky missal, which is a book holding the entire years' worth of services, symbolizes Papa, the head of the household<sup>57</sup>. Though the missal is meant to strike Jaja, it completely misses him and instead strikes the frequently cleaned glass *étagère*. The finger-sized, beige ceramic

figurines of ballet dancers in various twisted poses fell to the hard floor when it cracked the top shelf, and it subsequently crashed to the ground after them. Rather, it fell on all of their fragments.

The repeated references to palm fronds are also heavily metaphorical, in addition to the symbolic connotations of hibiscus and figurines. The victory of the faithful over their enemies is symbolized by Christians using palm branches. Holding a palm frond represents the triumph of spirit over matter. Palm branches were waved when Jesus arrived in Jerusalem. There are three section titles that can use the word palm: Palm Sunday, Before Palm Sunday, and After Palm Sunday. Palm Sunday celebrates Jesus Christ's jubilant entrance. On this day, Jesus is supposed to have ridden a donkey into Jerusalem. Readers can discover the presence of new palm fronds right away in the novel: We had just left the church. Mama set the freshly cut palm fronds, which had been dipped in holy water, on the dining room table before going upstairs to get dressed. She would later arrange the palm fronds in the form of sagging crosses next to our gold-framed family portrait. (P.3) The palm tree represents tranquility, triumph, and harmony<sup>70</sup>.

Kevin, the driver, adheres the green tree branches to the car "lodged above the number plate, so that the demonstrators at Government Square would let us drive past," which is another way that the palm symbolizes solidarity. The palm tree is a symbol of protection, and Kambili and Jaja learn that Papa-Nnukwu's hut's walls are composed of dried palm fronds. Again, individuals sip Pam wine to feel refreshed and content. Papa-Nnukwu discusses the process of making palm wine with his grandchildren over breakfast. As Papa uses a palm branch to discipline the kids, the palm is also a sign of punishment.

The environment in *Purple Hibiscus* relates to the towns and cities, gardens and insects, a football field, a church, cultural and religious customs, and the characters that live in the setting of the book. All of these contribute to the setting and have an impact on the characters' actions and demeanor<sup>70</sup>.

The three primary locations in *Purple Hibiscus* are Enugu, Abba, and Nsukka, all of which are located in the current Enugu State of Nigeria. Enugu and Abba play significant roles in Eugene Achike's persona. However, Nsukka juxtaposes Enugu and Abba to let the storyteller contrast the two important families in the book. The narrator's family travels back and forth between Enugu and Aba, ostensibly under the influence of the harmattan and the holiday season. Eugene Achike, the family's patriarch, dehumanizes his immediate and extended families with his religious zeal. Eugene's devotion to his religion is contrasted with that of his younger sister Aunty Ifeoma, who is married into a Catholic household and lives in Nsukka. Aunty Ifeoma practices her faith with respect for all people, love, and laughter. The contrast between a household headed by a woman and one headed by a man the normal or male-headed household is explained by the two family heads' divergent views on religious observances. Aunty Ifeoma is a widowed lecturer at the University of Nigeria, Nsukka, who is responsible for supporting three children on a meager salary<sup>70</sup>.

The involvement of the environment in the character's behavior. For instance, when the plot of *Purple Hibiscus* is stitched together, it will be clear that the struggle started during the brief vacation at Aunty Ifeoma's home in Nsukka with the engagement of nature in the plot that followed. The family's discord is arranged as follows: After Palm Sunday, everything came crashing down. The frangipani trees in the front yard were uprooted by howling gusts and a furious downpour. They were sprawled out on the lawn, their pink and white blossoms grazing the grass, and their roots shook up some

lumpy soil. The satellite dish that was atop the carport fell to the ground and sat on the driveway like an extraterrestrial spacecraft that had just arrived. My wardrobe door entirely dislodged. Sisi cracked every pair of Mama's<sup>70</sup>. This sets up Jaja's rejection of Holy Communion on Palm Sunday with vehemence. His actions are motivated by the hurts and scars he has experienced as a result of his father's religious beliefs, his rejection of Eugene Achike and everything he stands for, his unwavering principles, and his belief that he will enter heaven after death. Jaja discovers duplicity in his father's and Fr. Benedict's practices in comparison to Father Amadi, Eugene, Auntie Ifeoma, and Jaja. In addition to challenging his father's religious beliefs, Eugene Achike's failure to support Auntie Ifeoma financially and his rejection of Papa Nnukwu are all being questioned by his rejection of Holy Communion. The regimented family life that results from his schedule and his wife's constant abuse which continues even while she is pregnant emotionally drains his kids. Here, it's important to note Eugene's parenting approach. A parent encourages his children's social, emotional, physical, and intellectual growth. Eugene falls short in terms of giving his kids emotional support. His wife is coerced into passivity and disciplined in a similar manner to how her kids are treated. The punishment is for everyone when Kambili consumes cornflakes ten minutes before Holy Mass in order to aid in the absorption of a period cramp medication<sup>57</sup>. Eugene carefully unbuckled his belt, according to the narrator. Jaja was the first to receive it, across his shoulder. As it landed on Mama's upper arm, she immediately raised her hands. Just as the belt touched my back, I set the dish down (p. 110). When family relationships are marked by pronounced tension, leading people to despair or leaving them with a profound sense of worry or guilt, this qualifies as intimate violence. He has a strict parenting style<sup>70</sup>.

By fully identifying with Fr. Benedict, who does not see merit in the culture of his parishioners, Eugene is drawn into the haven of religious fanaticism. Father Benedict's strict Christianity and Eugene's Catholic piety have shaped him, and radicalism permeates all he does. Nevertheless, this is apparent in the setting of his Enugu home, where his garden's red hibiscus shrub is present. His busy and structured existence is reflected in the buzzing bees drawn to the yellow cashew fruits. Bees are active insects that represent his commercial success by representing facilities that produce fruit juice, wafers, and biscuits. A happy family is not a guarantee of his business success. The hibiscus blossoms' scarlet hues signify his family's intense emotional suffering. Kambili falls asleep at Nsukka Garden, however, due to the buzzing bees. With a team of domestic helpers and factory workers, he also owns *The Standard Newspaper*. His schedule for cooking, his children's academics, and family time where newspaper commentary is discussed are all regulated. Jaja and Kambili are his kids. Studying, washing their clothes, and indoor chess games comprise their daily routines<sup>57</sup>. They don't appear to be playing outside. Without humor, laughing, or music, they converse in whispers. Previous research attributes this confined way of life to religious fanaticism, which was openly encouraged by Father Benedict's unbridled adoration of Britain.

According to the author's description of Aunty Ifeoma on page 100, she is described as being a loud-laughing, vivacious woman. The purple hibiscus bloom gives her modest home beauty and candor. Her garden at the University of Nigeria in Nsukka is a spherical explosion of vivid hues, with a hybrid hibiscus plant that is blooming with purple flowers. Other plants in the scene include ixora, roses, lilies, and crotons growing side by side like a painted wreath (p. 120), which she again reenacts in her warm greeting of Jaja and Kabbli. She hardly gave us time to get out of the car before giving us a bear embrace, squeezing us together so that we could both fit in the length

of her arms, according to the narrator<sup>57</sup>. The flowers in her garden portray her as being more tolerant and ecumenical than her brother Eugene Achike. While the flowers in Aunty Ifeoma's home are plundered by women from both the Catholic and Anglican communions to decorate their church altars, Eugene's flowers are solely used to decorate the alter at St. Agnes's Catholic Church in Enugu. There are no strict rules in Aunty Ifeoma's household. The end of both the morning and night prayers is a plea for laughter in their daily contacts. The prayers are punctuated by native Christian melodies. In addition, the community spirit that one encounters here makes the generational divide as fluid as possible. Papa Nnukwu, their grandfather, is welcomed, cherished, and celebrated in Ifeoma's family. He shares folktales with them, they prepare a local delicacy (ofensala), and they alternate watching him from the porch (p. 173). Adichie contrasts the chaotic garden in Enugu with the morally upright environment of Nsukka Garden, which is home to Aunty and her children. Aunty Ifeoma is an empathetic figure<sup>70</sup>.

The exploitation and struggles of the people living in the oil-rich Niger Delta are depicted in *Yellow-Yellow* by Kaine Agary. Additionally, they illustrate the reasons for and effects of the characters' fight against injustice. The goal of *Yellow-yellow* by Kaine Agary was to examine ecological damage and how it affected the characters in the story. *Yellow Yellow* has also questioned how the extraction of oil by global oil firms has impacted the subjects and natural environments, and how this has caused the characters to be uprooted and disenfranchised from their homes and natural resources. The marginalized characters in the text use violence against the state and big business to express their discontent and to open doors for themselves to escape political exclusion and achieve economic freedom, environmental advancement, and the preservation of their cultural values. The study has focused on the diverse subjectivities

and ecological concerns brought up in the texts by using postcolonial theory and an ecocritical approach. It has employed a qualitative research methodology and is interpreting the primary texts using close textual analysis. To achieve the goals of the research, the data obtained from the main texts have been interpreted to the fullest extent possible using library materials, papers, and journals. According to the research, oil exploration has a significant impact on the social and cultural fabric of people, while oil spills have catastrophic repercussions on people, animals, and marine life. According to the study's findings, the forces of subjectivities are to blame for the Niger Delta region's infrastructure breakdown and denial of basic human rights.

The colonial era is when Africa first began to experience environmental deterioration and oil exploration. Oil was found in Nigeria in 1953, and drilling for it began in earnest in the Oloibiri region of Bayelsa State in 1956. Nigeria and oil thus have a strange history together because of how closely linked colonization and the nationalistic and decolonizing movements that followed are to oil. It is essential to look into the postcolonial legacies of oil in Nigeria in order to understand how it affects the environment and the people.

In order to test the premise that the aforementioned repercussions have a crucial connection to post colonialism, this research looked into *Yellow Yellow* to see how they treat, portray, and interrogate oil drilling and its implications.

Despite the amount of natural resources all around them, the majority of people in the oil-rich Niger Delta region live in extreme poverty and persistent misery. Oil is less of a godsend and more of a curse to these people. The discovery and exploitation of oil created political, ecological, and social conditions that afflicted the area with a scourge of epic levels of environmental and human decadence. Life was straightforward, and

farming and fishing were the main sources of income for the populace, prior to the discovery and exploration of the region's oil and natural gas resources. The government has fallen short of its duty, which is to ensure the welfare and well-being of its people. State institutions such as offices for administration and security, schools, hospitals, clinics, churches, and other social services are chronically lacking. This sad administration's inability to establish a strong presence in the area is a lost chance to inculcate the idea of compliance in the minds of its people, which is how governments prevent civil unrest<sup>71</sup>.

This research is a continuation on the works that have been done on Achebe's *Things Fall Apart* as it considers the myths that are inherent there in it from an ecocritical perspective. It hopes to establish that African literary writings are rich in ecological issues and attempts to use the myths that are in *Things Fall Apart* to explain the relationship between nature and human culture. Ecocriticism is the theoretical approach on which this work is anchored on because it is a study that moves nature from just a mere framing device and to the center as far as literary criticism is concerned. The myths that are in *Things Fall Apart* include the story of the quarrel between the sky and the earth, the locust visitation every seven years etc. the significance of these myths among other things is to establish the harmony that previously existed between man and nature; which is a furtherance of the issue that shows man's indebtedness to natural praxis. Finally, this research has established the importance of nature in some of the myths in *Things Fall Apart* and suggested that more works should be done within the African literary culture to show how nature has been discussed or used in various literary works<sup>72</sup>.

### 2.3.4 Ecocriticism in Selected Article

A Critical Perspectives its indicate Ecocriticism, a study of literature in relation to the environment has become one of the tools post-colonial writers use in addressing environmental concerns. The environment is seen as character acting along with humans in literary texts. A violation of nature therefore affects all the characters. The urgency for examining literature from an ecological angle is therefore justified. Anchored on ecocriticism, this paper adopts a qualitative method analysis to argue that corruption, coups d'état and the activities of terrorists create a hostile environment that needs serious discourse engagement. This paper discusses the environmental issues raised in Habila's the Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria. The study concludes that the Nigerian environment, and by extension the African one, is at the brink of destruction because there is a causal relationship between corruption, coups d'état, terrorism and ecophobia. The first one breeds the others.

It indicates Environmental communication is a particularly important connection. For the last two decades, researchers in this field have been applying methodologies from the social sciences to understand different forms of communication on environmental issues, with the (often unstated) goal of maximizing the efficacy of such environmental communication to address urgent socio-ecological problems. While these researchers have been interested primarily in journalism and activist rhetoric, a number of important studies have examined the influence of environmental media, such as film and photography. And over the last few years, there have been calls within the field for a diversity of approaches to environmental communication and increasing attention to the potential impact of environmental literature and art. While environmental communication (and other social sciences) pays attention to the psychological

mechanisms of narrative impact and uses empirical methods to test those claims, it typically neglects formal dimensions such as voice, style, and narrative perspective, as well as intertextual aspects such as genre and tradition<sup>73</sup>.

Ecocriticism and environmental communication have largely operated as if they were trains running on parallel tracks. Both fields are heading in the same direction, powered by the same concerns, and their passengers occasionally glance at their neighbors and make eye contact. But until recently there has been a distinct lack of communication, collaboration, and cross-pollination. This is to the detriment of both fields, and to our collective ability to develop a holistic understanding of the function, efficacy, and potential of environmental narratives and environmental media at a moment in which this subject has assumed a critical significance<sup>74</sup>.

An Ecocritical Reading of Nadine Gordimer's *Get a Life* examines how nature is culturally inscribed and how there is no retreat into a tranquil pastoral landscape from the decadent human world through a study of Nadine Gordimer's *Get a Life*. In this novel, Gordimer explores how the moment of crisis (the protagonist's fatal illness) explicitly foregrounds what commonplace rhythms might conceal, namely, attachments to both places and people that are more and more territorialized in the contemporary age of global connectedness. The author here, interestingly, emphasizes the wrongness of any human claim over land as it equally belongs to all the beings living on the planet. Thus, the whole idea of land ownership and redistribution, closely associated with colonial, neocolonial, and postcolonial pursuits, is invalidated here. Globalization has led to economic growth and technological progress around the world, but it has also given rise to certain major environmental inconsistencies, especially in the developing nations. Thus, the paper examines the South African landscape as explored in *Get a Life* where the author propagates an understanding of nature as both a physical entity

and a cultural construct, thereby debunking the notion of hierarchical human dominance<sup>75</sup>.

### **2.3.5 Ecocriticism on Nature and Its Environment**

The easiest way to understand this trend in literary theories would be to learn what people do. It is often believed that traditional theories in literature put emphasis either on linguistics or on the cultural and social background, the Eco-Critics put all the weight on the 'nature' and believe that nature exists as a force which affects our evolution directly as a society. For the intellectuals involved in the development of green studies the world is not only, if not entirely made of language and social 'elements'. They tend to bring out the part which nature plays either in writings or in general purview. However, as it entered into the field of literary theory, a part bifurcated and established itself as solely devoted wing concerned with the reading of literary texts and bringing out the role of nature, representation of nature and natural elements in the literature produced worldwide. It's a fact that the major focus of green studies intellectuals is the regional literature of different places as we know it contains a lot of fusion of nature. Nevertheless, the well-known authors, poets and literary figures always remain the central source which feeds the thoughts<sup>76</sup>.

The *Hobbit* is not considered to be an example of nature writing in the traditional sense, or even upon a first glance of Murphy's definition. On the surface, it is more focused on the quest of a band of dwarves, a hobbit, and a wizard, to reclaim a mountain kingdom, and slay a dragon, than it is on elements of nature or the environment. However, a growing body of scholarship focusing on *The Hobbit* and other works in Tolkien's *Legendarium* has made the persuasive argument that his body of work is relevant material for ecocriticism. It is the second half of Murphy's definition of nature writing

that I draw upon to frame *The Hobbit* as an example of nature writing. *The Hobbit's* ecocritical meaning comes from what can be determined about "human-nonhuman interaction, human philosophies about nature, or the possibility of engaging nature by means of or in spite of human culture. Human society has historically existed completely independently from Nature, be it at the material level or the one of cultural representation. No societies or individuals can entirely extirpate themselves from the exchange between the human and the non-human though, admittedly, the myriad forms taken by this exchange defy attempts at universal general<sup>77</sup>.

On the other hand, Nature actually turns out, in certain respects, to be one of the most ineluctably transnational realities of all. We only need to think of how some of Nature's less human friendly manifestations periodically remind us of the fragility of established 'national borders' upon which constructions of 'national identity' are predicated: tsunamis, droughts, pandemics, and swarms of aggressive insects do not feel the slightest obligation to heed border controls or spare our lofty sense of long-entrenched regional and national identities. Nor, when it comes to Culture having an impact upon Nature, does the current ecological crisis give us much ground to feel any more confident about clear-cut and permanent national and local differences: acid rain, atomic clouds, water scarcity, and oil spills tend to render our borders quite porous, all of a sudden. Ecological desecration is unfortunately one of the ties that bind in today's globalized and petroleum-dependent economy. However, it is not only a world shrinking through environmental mismanagement<sup>77</sup>.

The need to stop treating our landscape with wantonness holds sway in the Hybriac divine narrative or what can pass as the Edenic narrative, which dates back long before the literary scholar William Ruekert coined the term "ecocriticism" to represent the idea of eco-consciousness and revive the ideal of eco-culture. The narration claims that

Adam and Eve, the first human creatures, were made to live in the breathtaking Edenic landscape known as the "Garden of Eden." They were free to roam around and enjoy the surroundings, but were told not to eat anything from the tree in the middle of the garden or they would perish. This always implies that the creator of Adam and Eve felt it necessary to warn his creation in advance of the dangers involved in handling the elements that go into making up an entire landscape. Since that time, man has grown mortal and has continued to practice landscaping crimes including tilling the ground, felling trees, bush burning, and uncharitable carbon monoxide discharge, among other landscape offenses. Many centuries later, employing eco-criticism tools<sup>93</sup>, critics and creative writers have continued to bemoan this crippling, unforgiving, and brutal nature of man<sup>78</sup>.

By saying these lines, Fenn quickly places the essence of ecocriticism in the literary world. Literature cannot separate its characters from nature, which they either domesticate destructively or productively, making ecocriticism an essential component of literary studies.

The environment has always been more powerful than people, controlling their well-being. Natural calamities like starvation, drought, floods, earthquakes, etc. have been used to control human population in order to demonstrate its strength. Humans cannot remove themselves from the influence of nature since the way people live and the landscape they inhabit are so intertwined. It might be argued that this is reciprocal because it is a beneficiary of human action. The landscape has been permanently damaged by careless human behavior<sup>79</sup>. Environmental and eco-culture literature, Enongene Sone argues that the current environmental problem driving the world's interest in the study of literature and the environment. Even knowing that eco-criticism originated as an Anglo-American literary discourse, the question of how such finds

relevance in Africa or what is the African interpretation of this global issue as earmarked in literature remains. If Sone's rendition is any indication of the global portraiture he procures for the problem Africa is without a doubt the source of this paper's information, but the setting in which it is presented is fictitious. Africa is a big continent that is nearly hard to cover in the confines of this essay. As a result, this essay will only discuss Nigerian literature as a depiction of Africa. However, there are defenses and affirmations for the acceptance of ecocriticism in Africa. For instance, some academics said that few eco-critical literary works have come from Africa and that rather than focusing on environmental issues, African writers are more interested in addressing political and social issues. In contrast to what Western ecocritics contend, Sone makes the case that "landscape" in traditional African awareness is unique. Instead of being appreciated for its artistic qualities, it is perceived by the populace as an object of adoration. From Sone's thesis, it is possible to observe how African ecocriticism is expressed in literary works that would have been rejected for failing to address important environmental issues. African authors have, in fact, purposefully portrayed the odd invasion and encroachment on our landscape. They frequently questioned the morality of such selfish acts using their works as veritable tools. Such disregard for our terrain has been met with a clear and recurrent scowl from the earliest writers to their contemporary counterparts. This is demonstrated in Chinua Achebe's *Things Fall Apart* by two authors who are first-generation writers. *Eye of the Earth* by Niyi Osundare, *Oil on Water* by Helon Habila, and *Yellow Yellow* by Kaine Agary, both of which represent writers of the current age. Given this framework, it is possible to claim that, in keeping with the historical narrative, the fundamentals of eco-criticism have also been one of the primary focuses of African literature. According to a well-known post-colonial critic, the land the land that would provide them with food and, most importantly,

dignity is the colonized people's most important value. Without a doubt, what Fanon did was interpret Achebe's *Things Fall Apart* in various ways. There is a spiritual connection between the African people and their environment, just as Sone states in his text (taken above). This is why it is regarded with such a high regard. The strong portrayal of this spiritual existential reality can be seen in Achebe's *Things Fall Apart*<sup>80</sup>.

*Things Fall Apart* depicts this spiritual connection between the Igbo people and their natural environment, a connection that went beyond obvious physical parallels. In his book, Achebe includes nature as a separate character. In the book, he depicts nature as a living thing that interacts with the human character, not just remains in the background. He depicts the environment as acting in concert with the human beings, making it seem alive. The Igbos' physical and mental behaviors, which are influenced by their environment, show that the thought of using nature for their personal gain is unthinkable to them. Achebe demonstrates how the Igbos' agricultural way of life, religious practices, seasonal celebrations, and perspectives on the world are connected with environment<sup>81</sup>.

There are tight guidelines that control how planting and harvesting are to be done because the terrain is so revered. Anyone who violates such legislation is viewed as doing so not just against legitimate authorities but also against a more powerful spiritual entity, the environment. This may be seen in the way Okonkwo, despite his social stature, is chastised for violating the "Peace Law," which is supposed to come before the planting season. This Peace Law requires that, not only should everyone be at peace with their neighbor during that week, but they should also be at peace with the environment, which means that they are not required to work on their farm. Ani, the ground goddess and the source of all fertility, is honored even during this planting event in its correct context. Ani is revered as both a deity and an ancestor known as mother

earth, and this paper can misrepresent her as Mother Landscape in order to suit its own ends. In other words, the Landscape is handled as if it were a higher creature and given the appearance of one.

The Igbos' deep affection for the land is also demonstrated by the respect they have for their ancestors. Because their forebears were an inextricable part of the environment and because the community's deceased members also became a part of it, the Igbos appropriated the landscape to represent both the living and the deceased members of the community. The land was shared by the present generation, as well as the previous and next generations<sup>82</sup>.

The fact that both works are used by their authors to reflect on more profound existential or cosmic issues like love, death, aging, change, and transition is instructive. Christopher Anyokwu's poem, which is a classic example of pastoral elegy and is called *Lycidas*, appears to paint in beautiful colors in the same breath. The poet also examines in his poetry the paradoxical worldview that is reflected by nature and dramatized by the continuity of abundance and drought. Even if death is a terrible thing, it represents the beginning of something new, and birth itself alluded to the waiting sea<sup>83</sup>.

The critic shows that the Igbos saw their landscape as some kind of supernatural being by gravitating back to Gogoi's basic sympathy. There are divine energies in the trees, rivers, hills, caves, and other natural features. Earth and fertility were represented by the goddess Ani, the gods of thunder Amadiora, the deity of the harvest Ufiojioku, and the sun god Anyanwu.

Perhaps this holy quality of the environment serves as the poet's motivating force as he composes his poetry. The poem "The Rock Rose to Meet Me" demonstrates this. Anyokwu contends that the fundamental importance of [landscape] to the structure and

organization of his verse-writing is what makes environmentalism so crucial. The poem "The Eye of the Earth as a Poet of Nature delineates" describes the earth's eye. Lauds the rocks of Olosunta for having a mystic dimension in Ikere Cosmology and for being a part of physical nature. By praising the rocks in his native country and highlighting the stable, solid forms of nature that serve as enduring markers of space and time, the scholar emphasizes this in the rock was referred to as a reverend to the Preface to the Eye of the Earth<sup>84</sup>.

In addition, ecocriticism will encourage and enable students to explore the natural world at firsthand by reading the earth carefully, closely and paying attention to its rhythms, patterns and intricacy. Students need to get to know the earth, not just discuss it. In fact, such outdoor experiences will enliven their reading of books and will even sharpen their thinking and writing. Ecocriticism will also assist to investigate the manner in which politics, economics, science, religion, language, medicine and countless other matters go into the making of a piece of literature. This study holds that Mda's eco-consciousness emerges from his imagination of prose writing as it foreshadows the emergence of the contemporary ecocritical theory. Also, Mda's belief in writing his novels through storytelling and exile writing are basically on imagination, this therefore runs to his imaginative attitude to nature which emerges through most of his novels. Thus, the study also points out the paradox in Mda's attitude to nature<sup>85</sup>.

### **Ecofeminism**

Its name was coined by French feminist Françoise d'Eaubonne in 1974. It uses the basic feminist tenets of equality between genders, a revaluing of non-patriarchal or nonlinear structures, and a view of the world that respects organic processes, holistic connections, and the merits of intuition and collaboration. Ecofeminism is ecological

feminism, branch of ecofeminism that examines the connections between women. The modern ecofeminist movement was born out of a series of conferences and workshops held in the United States by a coalition of academic and professional women during the late 1970s and early 1980s. They met to discuss the ways in which feminism and environmentalism might be combined to promote respect for women and the natural world and were motivated by the notion that a long historical precedent of associating women with nature had led to the oppression of both. They noted that women and nature were often depicted as chaotic, irrational, and in need of control, while men were frequently characterized as rational, ordered, and capable of directing the use and development of women and nature. Ecofeminists contend that this arrangement results in a hierarchical structure that grants power to men and allows for the exploitation of women and nature, particularly so far as the two are associated with one another<sup>86</sup>.

Radical ecofeminists contend that the dominant patriarchal society equates nature and women in order to degrade both. Hence, radical ecofeminism builds on the assertion of early ecofeminists that one must study patriarchal domination with an eye toward ending the associations between women and nature. Of particular interest to those theorists is the ways in which both women and nature have been associated with negative or commodify able attributes while men have been seen as capable of establishing order. That division of characteristics encourages the exploitation of women and nature for cheap labor and resources<sup>86</sup>.

Cultural ecofeminists, on the other hand, encourage an association between women and the environment. They contend that women have a more intimate relationship with nature because of their gender roles (e.g., family nurturer and provider of food) and their biology (e.g., menstruation, pregnancy, and lactation). As a result, cultural ecofeminists believe that such associations allow women to be more sensitive to the

sanctity and degradation of the environment. They suggest that this sensitivity ought to be prized by society so far as it establishes a more direct connection to the natural world which humans must coexist. Cultural ecofeminism also has roots in nature-based religions and goddess and nature *worship* as a way of redeeming both the spirituality of nature and women's instrumental role in that spirituality<sup>87</sup>. Its also drawing on the insights of ecology, feminism, and socialism, ecofeminism's basic premise is that the ideology which authorizes oppressions such as those based on race, class, gender, sexuality, physical abilities, and species is the same ideology which sanctions the oppression of nature. It uses the basic feminist tenets of equality between genders, a revaluing of non-patriarchal or nonlinear structures, and a view of the world that respects organic processes, holistic connections, and the merits of intuition and collaboration. To these notions ecofeminism adds both a commitment to the environment and an awareness of the associations made between women and nature. Specifically, this philosophy emphasizes the ways both nature and women are treated by patriarchal society, Ecofeminism puts forth the idea that life in nature is maintained through cooperation, mutual care and love<sup>88</sup>. It is an activist and academic movement, and its primary aim is to address and eliminate all forms of domination while recognizing and embracing the interdependence and connection humans have with the earth. There are countless ways of viewing the environment. In modern societies, it is important to consider the ways in which we connect with nature as industrial practices move us away from the earth and as biodiversity is lost. Pollution is on the rise, and people all over the world are suffering the consequences of projects constructed in the name of progress offers a way it also of thinking and organizing one selves by encouraging interconnectedness with our environment and addressing the subjugation of women and marginalized peoples. As a result of this kind of thinking and organizing, new human and environmental

connections can be made with a broader perspective, involving less overt social recognitions. Also Categorizing women and subjugated peoples with the environment allows for the recognition of social and environmental injustices from a unique and often forgotten perspective, which in turn allows for solidarity and solace<sup>89</sup>.

The objectification of women and nature in a male-dominated society, according to the interdisciplinary critical theory of ecofeminism, makes environmental and women's issues interrelated. This theory holds that the system creates dualities and a hierarchy that is dominated by men, which leads to social inequity and gives men a sense of superiority. On the other hand, pressure is applied on non-male beings and they are marginalized through the use of hierarchy and dualities. As a result, in the male-dominated hierarchical order, there are dualities such as male and female, culture and nature, human and nature, white and black, conscious and unconscious, logic and emotion, soul and body, etc., where the former predominates the latter. Accordingly, man is superior to women, culture is superior to nature, and rationality is superior to passion. Additionally, because the man is seen as being superior to the woman, all of the male's superior features are given to him, while the female is given the lower features<sup>105</sup>. Woman represents nature, unconsciousness, emotion, and the body, whereas man stands for civilization, consciousness, reasoning, and the spirit. In this instance, women and nature in a male-dominated culture develop close to one another and are perceived similarly. The ability of both nature and women to reproduce and create is the major cause of this link. As an illustration, although women give birth to humans, nature provides the materials necessary for life to continue on Earth. The fact that they both play a passive and dependent position in society is another consideration. Due to their propensity for pregnancy, women are pressured to lead domestic lives and adopt submissive behaviors. Women who can't become economically independent rely on

men. Nature, on the other hand, is not fundamentally a living thing. Nature is in a dependent situation since it is immobile and speechless. The relationship between a woman and nature naturalizes women's fecundity and feminizes nature's profusion. For instance, because she is more closely related to nature, it is assumed that she is capable of procreation and that motherhood is her most natural role. Furthermore, due to the biological makeup of women, domesticity comes naturally to them. Women exist in society as objects because they are unable to have a social identity and are dependent on males. On the other side, nature, which is dominated by men, shines out due to its abundance and maternal qualities. The renewable resources provided by nature support the patriarchal system<sup>90</sup>. The system uses women's affinity for nature as an excuse to keep them out of society this study discusses why nature and women are seen as being more similar to one another and how the male-centered hierarchy and dualities oppress non-male beings while celebrating men. Additionally, the study demonstrates how closely this connection conceptualizes women and nature by marginalizing them. The narrative of Adam and Eve is then brought up in the research as an example of the hierarchy between men and women, culture and nature, and humans and nature. In this narrative, an oppressive attitude toward women and nature is shown. As a result, the study offers a comprehensive viewpoint on ecofeminist theory, which contends that because they are treated equally in a society that is dominated by males, environmental and women's issues are interrelated.

The paper thus provides a thorough analysis of ecofeminist theory, which maintains that because women and men are treated equally in a society where men predominate, environmental and women's issues are intertwined. Because the male-dominated system uses hierarchies to generalize the relationship between oppressor and oppressed, ecofeminists address all of these many types of inequality. It means that non-males and

members of minority groups, such as women, people of color, the poor, persons with disabilities, animals, and children, are subjected to oppression by the male-dominated society, and ecofeminists work to end this oppression. Men rule over women in a world that is dominated by men because of how women's reproductive systems work. Women end up being the domestic slaves of males because they are unable to be independent. Since women give birth, Sherry Ortner notes, they are expected to be at home taking care of the cooking and cleaning. Just as Rosemary Radford noted, women are solitary, inactive, responsible for raising children, and cooking. Because of this, the system in the male-dominated society validates the exclusion of women and upholds the domination of men. The goal of ecofeminists is to eliminate the gender hierarchy and end the marginalization of women<sup>91</sup>.

In addition, the male-dominated system in undeveloped nations oppresses women and children. For instance, in less developed nations, finding water is the responsibility of women and children. Warren mentions that African women and children must climb high, long hills to get to the water. The health of women and children suffers while carrying out this tough mission, and they encounter terrible conditions as they traverse the jungles. In male-dominated communities, children and women of color are also abused<sup>91</sup>.

Ecofeminists aim to end the oppression of women and children in third-world nations by bringing their plight to light. On the other hand, the male-dominated society also views animals as a means of income; in order to advance in power, they kill and make animal products. Only as daughters, wives, or mothers. Men, on the other hand, become dominant as they live freely in society.

Men develop their own social identities. Consequently, men are strong, independent, and domineering. Hierarchies so polarize men and women by establishing such a separation. Men and women are polarized, according to Huey-li Li, in order to strengthen men's hegemony and women's "otherness" in the hierarchy. Even if men are fundamentally better beings, women cannot survive without males since they are indescribably<sup>92</sup>. Women cannot have identity without males, according to De Beauvoir, who claims that they are nothing more than what men decide. Men are therefore seen as the primary beings in patriarchal society, whereas women are seen as the secondary beings. The hierarchies thus promoted the hegemony of men and the otherness of women by presenting a contrast between the genders. Although hierarchies and dualities are employed to polarize genders, their primary objective is to maintain male supremacy rather than to incite conflict between the sexes. In the hierarchies of the male-centered system, the specific factor is the primary goal. The primary goal of the subcategory is superiority, which causes it to become objectified. Therefore, while hierarchies secure the dependency of subcategories, they also ensure the dominance of the superior category, as the superiority of the male-dominance is threatened by subcategory independence. Therefore, non-male beings who stand for the lower group are treated as commodities in male-centered civilizations. Women and nature, for instance, fall under the same subcategory in the male-dominance classification scheme, which classifies non-male beings alike. The system generates their discrimination by generalizing their dependence on one another and classifies them similarly. As a result, the hierarchies exclude women and nature while giving men authority<sup>93</sup>.

In order to give men, the upper hand, hierarchies thereby support the exploitation of women and the environment. Nature and women cannot have distinctive characteristics or be autonomous. In this approach, the hierarchies show that the primary goal of the

male-dominant hierarchies is to achieve superiority. However, they also result in the exclusion of women and the environment. In order to give men superiority while subjugating non-males, the male-centered society leverages hierarchies and dualistic notions. Because they guarantee the persistence of male supremacy, hierarchies and dualities are the foundation of male-centered society. Even while it asserts itself to be superior, male domination also depends on women.

Women, Nature, and Hierarchies in Ecofeminism. The characteristic that connects them is the leading one. Women's fertility, which enables them to reproduce and sustain life much like nature, is their most distinguishing quality in gender-based civilizations. For instance, women produce humans and raise and feed their offspring. As the "life-givers of the human species," women are a mother gives her infant milk and takes care of the family's needs. Women are viewed as kind, compassionate beings who produce procreation as a result<sup>94</sup>.

Motherhood is therefore a cultural process, as Julia Kristeva claims. Women's roles as mothers and wives are normalized by culture. The continuation of life on earth is also ensured by nature, which, like a mother, provides the necessary materials. With its generosity and abundance, nature generates life and provides goods. Nature is sometimes referred to as Mother Nature, Mother Land, or Mother Earth since it continuously produces materials for a living, provides sustenance for living things, and supplies air. Considering Mother or Nature, Popular Culture, and Environmental Ethics creates resources limitlessly and unrequitedly, it the system views nature as a mother with unlimited resources that can provide for the needs of humans and their offspring<sup>95</sup>.

In other words, the male-dominated society views nature and women as both sympathetic and giving providers. In a circumstance that highlights the intimate

relationship between women and environment, our moms symbolize the components that are connected to fruitfulness and fertility, such as arable fields, gardens, rocks, caverns, trees, or flowers. When people go on outdoor excursions, they throw pennies into a pool in the hopes that it will fulfill their desires. Other customs include making a wish while fastening a rope to a tree. Humans anticipate that nature will ease their suffering and bring about fruitfulness, just like a mother<sup>96</sup>.

In conclusion, it is believed that motherhood is a woman's inherent obligation and that nature is a kind mother. Women and environment share a tight relationship in human awareness because of their reproductive capabilities. Therefore, fertility and generosity are two more traits that are similar and help to build a tight bond between women and nature. Because it is immobile and dependent, the environment plays a passive function. Nature is used and altered by other forces like culture. Therefore, one thing that feminisms and objectifies nature is its passivity. Nature is a desired object, as seen by terms like "unspoiled forest". "Virgin," "untouched," or "unspoiled" ladies signify both nature and women's depiction as objects of desire. On a cognitive level, women and nature serve as passionate entities. Nature has always been related to mankind and affected by their behavior as men have always been putting it in danger, pushing humanity towards disaster. The bond that exists between women and the environment is a united one. Women have been known internationally to be at the forefront of starting environmental movements in defense of nature as a whole. The connection is termed as ecofeminism<sup>97</sup>.

### **Ecowomanism**

Ecowomanism is a growing area within the discipline of environmental ethics that promotes earth-justice and combines Theo-ethical and environmental ethical analysis

with traditional womanist intersectional race, class, gender analysis. To examining how racism, classism, and sexism shape the moral realities and Theo-ethical perspectives of women of color, and especially women of African descent, ecowomanist analysis highlights intersectional lines of oppression suffered by women of color and the earth. These “shared oppressions” are important to examine in light of the historical pattern of white supremacist racist and sexist violence against Black women and the realities of climate violence. Similar to the ways in which African and Black enslaved women’s bodies have been raped, devalued, bought, sold, used, and abused so too has the body of the earth suffered for the sake of economic profit. The abuse of Black women is not just historical fact<sup>98</sup>.

In the present day many women of African descent suffer in abusive contexts, relationships and societies and are made to feel stuck or limited due to the fact that they are unable to find true freedom and liberation due to a variety of societal pressures, economic constraints and systematic realities. The abuse of the earth is also not just a historical fact. Women are living in an era when the negative effects of climate change are impossible to ignore. It also shaped by religious worldviews reflective of African cosmologies and uphold a moral imperative for earth justice. Noting the significance of African and Native American cosmologies that link divine, human and nature realms into an interconnected web of life, ecowomanism takes into account the religious practices and spiritual beliefs that are important tenets and points of inspiration for ecowomanist activism.

Also ecowomanists critique this perspective as it endorses slavery, as the exploitation of the land for crops paralleled the exploitation of women’s bodies. Female slaves had no control over their bodies, nor their roles on the plantation, as many slaves were raped and forced into bearing children, caring for their owners and their children, and

lacking any authority over their livelihoods. The relationship that ecowomanists propose with the environment is informed by the violence they have faced, as they often parallel their own traumatic experiences of violence and oppression to that of the earth. While traditional environmental movements tend to be associated with white liberals, ecowomanism suggests the interconnection between racial, gender, and environmental justice<sup>99</sup>.

Therefore, an essential imperative of the ecowomanist theology in helping the environment requires a link to be made between social justice and earth justice. The foundation of the injustice they have faced as women, and primarily women of African descent, is rooted in structural violence. Structural violence is the “physical, psychological, spiritual harm that certain groups of people experience as a result of unequal distribution of power and privilege” This existed in the form of slavery, during the Civil Rights Movement, and continues to occur today due to gender and class discrimination and bias. This is especially present in the way that these women’s bodies were “violated, raped, and abused by white oppressors functioning according to the logic of domination. Ecowomanists, such as Harris, believe that the original environmental movement lacked consideration of this idea of domination when considering environmental justice and equality. In contrasting this to the same Christianity that Aquinas followed, it is argued that “God influences creation, but does not dominate and control creation. There is a notion of stewardship that must be recognized in terms of power, responsibility, and influencers to God and creation. As most environmentalists recognize stewardship as a positive term in which devotion to caring for the environment is prioritized, the term has a contrasting side in which it promotes historic economic pursuits of property and people. However, the environment provides more than just experiences and resources to humans the natural world

provides a habitat to all other lifeforms, and symbolizes the resilience and beauty of symbiotic relationships and purpose<sup>100</sup>.

There must be a recognition of balance between all and not just between humans and the environment, but between different communities of humans. God or Spirit unifies ecowomanists in the fact that God could take the shape of a man, a woman, a mountain, or any other living or non-living thing. its desire to fight the structural violence caused by white supremacy and colonialism by tackling oppression both in society and in the environment, to overcome the literal and metaphorical domination from the past. It goes beyond a literal connection that women may have with the environment, and avoids the stereotype that women have a stronger relationship to the earth than men do<sup>101</sup>.

Therefore, a goal of ecowomanism is to reconnect women with their roots and provide a reflection of cultural experience, and connect it to problems of justice, for further empowerment and changes into society. Ecowomanism offers an opportunity for women to find a commonality of their affection for the environment, and provides a unique way for women of different religious practices and identities to reveal the sacredness of the earth, it also suggests that analyzing the failures of the original environmental movement, in the way that it lacks representation from indigenous, African or African-descent, or connections to religion, can provide a more inclusive solution to solving the problems of racism as it relates to problems caused by climate change<sup>101</sup>.

Eco-womanism is an interdisciplinary approach and method that utilizes a race-class-gender analysis to doing environment work.” Numerous in-depth studies highlight the psychological, sociological, and economic impact of the PIC on communities of color,

making it an extension of structural racism and systemic oppression. Michelle Alexander has famously referred to this inhumane complex as the "New Jim Crow. Similarly, to the Jim Crow segregations laws, the New Jim Crow laws, systemically funnel Black and Brown people into cereal institutions<sup>102</sup>.

Ecowomanism seeks to build a new space of ethical engagement, Ecowomanism is a part of this third wave of womanism that embraces African cosmological beliefs and practices that ethically engage with fellow human beings and the earth. Harris emphasizes that, "noting the importance of the link between social justice and divine justice again, when it comes to earth justice, ecowomanism weaves into its structure, analysis, and conceptual frame an element that sometimes cannot be explained, but rather has to be experienced through engaging activist or spiritual activist community and activity. The adaptation of African cosmological principles could be a resource for those seeking to dismantle the Prison Industrial Complex. Within Nigeria's Ifa spiritual tradition, all living things possess a unique spirit and sacred name. Nature's elements including lakes, oceans, rivers, trees, wind, air, fire, animals, egun (ancestors), and deities (orishas) are honored and revered. Harris states that "African cosmology also promotes a kind of innate ethical message to care for the planet. In addition to the ancestral spiritual connections that honor many African religious traditions, an ethical mandate to care for the earth is often communicated by African cosmologies because of interconnectedness. To care for the earth is to care for the self and vice versa. In Ifa tradition, religious and spiritual beliefs serve as points of inspiration and motivation to address social justice and environmental justice issues. Ifa principles acknowledge that the cycle of life and death, humans, earth, water, fire, air, earth, nature, land, and animals depend on each other for existence, growth, and sustainability.

Therefore, Ifa practitioners adhere to strict principles in which reverence and homage to Mother Earth and its inhabitants are the norm. Ecowomanism is considered an approach shaped by the third wave of womanism, inclusive of interdisciplinary and interreligious approaches. It is unapologetic in its stance of resistance and it breaks open traditional environmental ethical approaches by focusing on the voices of women of African Descent. Previously silenced, these voices, theories and strategies of environmental justice contribute much to the wider discourse of environmental ethics<sup>103</sup>.

Eco-womanists stand on the shoulders of influential pioneer environmental justice activists, such as Hazel Johnson. Ms. Johnson became involved in environmental justice after learning that her Southside Chicago community had the highest rate of cancer compared to any other area in the city. She began "toxic tours" of the affected areas and organized conferences to bring attention to their plight. The moral agency of Ms. Johnson and other eco-womanists are rooted in an ethical consciousness of principles and values that affirms the activists' humanity and the humanity of those in their communities<sup>118</sup>. Like African cosmology, these women ground and center their activism in prayer, ritual, witness, and testimony. "The distinctive feature of traditional African religion lies in its being a way of life, the purpose of religion is to order our relationship with our fellowmen and with our environment, both spiritual and physical. At the roots of it is a quest for harmony between man, the spirit world, nature, and society. It is our divine assignment and responsibility to employ environment justice principles and eco-womanist ethics to work against Carceral Anti-Ecology and other social injustice issues. One central environmental justice principle affirms the sacredness of Mother Earth, ecological unity, the interdependence of all species, and the right to be free from environmental destruction. Like African cosmological principles and practices, the importance of life forms must be practiced and revered.

There is also an environmental justice principle that redresses disproportionate impact by targeting action and resources. An organizing body should contact large companies and U.S. government contractors that profit from the Prison Industrial Complex to request funds to address the Carceral Anti-Ecology environmental injustices. The exploration and utilization of eco-womanist thought, and logics can “expand the sources of eco womanist reflection and analysis, helping to establish the development of new methods of analysis that connect theory with praxis and break new ground in interreligious dialogue about earth justice<sup>104</sup>.

### **Eco-Pedagogy**

Eco-pedagogy as used in this study refers to the systematic presentation of facts and ideas of ecological concerns. It is the sharing of knowledge about nature, life and the environment in such a manner that reawakens the consciousness of the human mind for change. Ecopedagogy is a method that takes into account the environment which is considered regarding ecological awareness. Comprehensive education about nature can increase a sense of concern for the environment where it is necessary to exploit more natural resources that can damage, as well as discussing history in the ecological environment, nature can better be understood as something useful and important. Received is that which is fun, preserving, and loves nature and its life. Ecopedagogy is nourished by various methodological approaches that emphasize the importance of the integral development of the human being. The experiential, interdisciplinary, ethical, affective, and critical-paraxial approaches prioritize the development of the emotional, aesthetic, creative and ethical dimensions of the human being. This integral vision of the learner could enhance the development of his or her multiple intelligences, especially the emotional, social, and ecological ones; dimensions of human intelligence that expand from the personal sphere to relationships with fellow human beings and the

community of life on the planet. Eco pedagogies is essential in constructing literacies to read environmental issues through problem-posing education of the environment, such as the disconnections within and between development, sustainability, and environmental well-being<sup>105</sup>.

Eco-pedagogy is a form of non-formal popular education which is born out of developed ideas and practices of environmental preservation and conservation that centers on self-consciousness, awareness and the need for action by self-realization. As an outgrowth of critical pedagogy, it questions the status quo, and liberates the mind towards change from dehumanization to humanization<sup>105</sup>. The world 's economic structure as well as the adoption of globalized capitalism has no doubt created a serious dichotomy not only in the distribution of wealth but also in the human environment. In the same earth, we have those who live in affluence and comfort and those who battle with diseases every day. Such is the dehumanization which Freire says marks not only those whose humanity has been stolen, but also (though in a different way) those who have stolen it<sup>105</sup>. This he said, is a distortion of the vocation of becoming more fully human and this distortion occurs within history; but it is not a historical vocation. He further believes that the world as we have come to terms with today is engaged in a struggle led by the oppressed peoples of the earth against those who made them less human and was quick to advise that this struggle to regain their humanity must not turn the oppressed to become oppressors of the oppressors<sup>105</sup>. This is quite reminiscent of the flashes of several agitations we have seen in Nigeria's Niger Delta. The militarization of the struggle and the seeming criminality this struggle takes all in a bid to free the area of further exploitation takes the wind off the sail of genuine efforts at resolving the evident eco-crisis in the region. For Freire, both the oppressed and the oppressor have lost their humanity and the struggle should be aimed at restoring the

humanity of both<sup>105</sup>. This is one problem eco-pedagogy and eco-literacy seeks to address. One strong strand of the concept of eco-pedagogy is the love of all life. The last three decades have been a seemingly wake up call for all peoples of the Earth to consciously embrace lifestyles and attitudes that promote the sacredness of life. But everywhere we look social relations of oppression and contempt for human dignity abound. For McLaren, gobbling up the global life world in the quest for an endless accumulation of surplus value has produced some world historical excretory excesses, turning the world into a global toilet of toxic waste while adding legions of reserve army of labor<sup>106</sup>. While this remains the true story of many developing nations, the arts in most cases have celebrated the apollonian heights humans have achieved but at the expense of a dying earth.

The planet Earth and all forms of life it supports are more and more be-coming an integral part of human history marked by the globalization of western paradigm of mega-consumerism and domination. It is oppressing the Earth by oppressing people, and is oppressing people by oppressing the Earth<sup>105</sup>. That is the reason why we need a new Ecopedagogical paradigm to education and life, one that emphasizes the topic of “New Possible Worlds” developed from perspectives which are not anthropocentric, Eurocentric or “Americanized”, but instead planetary and democratic. Perspectives that include the wisdom and the knowledge of traditional and local cultures from all over the globe. Cultures that are devoted to preservation of Natural life and not to its commercial medication or obliteration. This is the task of empowering students and society to prepare and realize new ecological and peaceful forms of human civilization. It is important now for others in the world of Academia and in the world of politics, to take up this task, and till they have their opportunity to give their contribution as human

beings for the creation of a more ecological and livable future, full of Nature, Love and Sense<sup>105</sup>.

Ecopedagogy is not just another pedagogy among many other pedagogies. It not only has meaning as an alternative global project concerned with nature preservation (Natural Ecology) and the impact made by human societies on the natural environment (Social Ecology), but also as a new model for sustainable civilization from the ecological point of view (Integral Ecology), which implies making changes on economic, social and cultural structures. Therefore, it is connected to a utopian project one to change current human, social, and environmental relationships Ecopedagogy is not just another pedagogy among many other pedagogies. It not only has meaning as an alternative global project concerned with nature preservation (Natural Ecology) and the impact made by human societies on the natural environment (Social Ecology), but also as a new model for sustainable civilization from the ecological point of view (Integral Ecology), which implies making changes on economic, social and cultural structures. Therefore, it is connected to a utopian project one to change current human, social, and environmental relationships Ecopedagogy is not just another pedagogy among many other pedagogies. It not only has meaning as an alternative global project concerned with nature preservation.

## 2.4 Summary of Gaps in Literature

Nature actually turns out, in certain respects, to be one of the most ineluctably transnational realities of all. We only need to think of how some of Nature's less human friendly manifestations periodically remind us of the fragility of established 'national borders' upon which constructions of 'national identity' are predicated: tsunamis, droughts, pandemics, and swarms of aggressive insects do not feel the slightest

obligation to heed border controls or spare our lofty sense of long-entrenched regional and national identities.

It is often believed that traditional theories in literature put emphasis either on linguistics or on the cultural and social background, the Eco-Critics put all the weight on the 'nature' and believe that nature exists as a force which affects our evolution directly as a society. For the intellectuals involved in the development of green studies the world is not only, if not entirely made of language and social 'elements'. They tend to bring out the part which nature plays either in writings or in general purview<sup>106</sup>.

Environment has always been more powerful than people, controlling their well-being. Natural calamities like starvation, drought, floods, earthquakes, etc. have been used to control human population in order to demonstrate its strength. Humans cannot remove themselves from the influence of nature since the way people live and the landscape they inhabit are so intertwined. It might be argued that this is reciprocal because it is a beneficiary of human action. The landscape has been permanently damaged by careless human behavior<sup>107</sup>. Africa is a big continent that is nearly hard to cover in the confines of this essay. As a result, this essay will only discuss Nigerian literature as a depiction of Africa. However, there are defenses and affirmations for the acceptance of ecocriticism in Africa. For instance, some academics said that few eco-critical literary works have come from Africa and that rather than focusing on environmental issues, African writers are more interested in addressing political and social issues. In contrast to what Western ecocritics contend, "landscape" in traditional African awareness is unique. Instead of being appreciated for its artistic qualities, it is perceived by the populace as an object of adoration. It is possible to observe how African ecocriticism is expressed in literary works that would have been rejected for failing to address important environmental issues. African authors have, in fact, purposefully portrayed

the odd invasion and encroachment on our landscape. They frequently questioned the morality of such selfish acts using their works as veritable tools. Such disregard for our terrain has been met with a clear and recurrent scowl from the earliest writers to their contemporary counterparts. This is demonstrated in Chinua Achebe's *Things Fall Apart* by two authors who are first-generation writers. *Eye of the Earth* by Niyi Osundare, *Oil on Water* by Helon Habila, and *Yellow Yellow* by Kaine Agary, both of which represent writers of the current age. Given this framework, it is possible to claim that, in keeping with the historical narrative, the fundamentals of eco-criticism have also been one of the primary focuses of African literature. According to a well-known post-colonial critic, the land the land that would provide them with food and, most importantly, dignity is the colonized people's most important value. Without a doubt, what Fanon did was interpret Achebe's *Things Fall Apart* in various ways. There is a spiritual connection between the African people and their environment, just as Sone states in his text (taken above). This is why it is regarded with such a high regard. The strong portrayal of this spiritual existential reality can be seen in Achebe's *Things Fall Apart*<sup>108</sup>.

In conclusion ecocriticism will encourage and enable students to explore the natural world at firsthand by reading the earth carefully, closely and paying attention to its rhythms, patterns and intricacy. Students need to get to know the earth, not just discuss it. In fact, such outdoor experiences will enliven their reading of books and will even sharpen their thinking and writing. Ecocriticism will also assist to investigate the manner in which politics, economics, science, religion, language, medicine and countless other matters go into the making of a piece of literature. This study holds that Mda's eco-consciousness emerges from his imagination of prose writing as it foreshadows the emergence of the contemporary ecocritical theory. Also, its belief in

writing his novels through storytelling and exile writing are basically on imagination, this therefore runs to his imaginative attitude to nature which emerges through most of his novels. Thus, the study also points out the paradox attitude to nature<sup>109</sup>.

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## Chapter Three

### Methodology

#### 3.1 Research Design

The research design adopted for this study is Content research design. The underlying reasons for conducting an Ecocritical analysis is to gain a richly detailed understanding of a particular topic, issues, or meaning based on a first-hand experience. The research method helps to answer the questions of what and how. A content research design will be used to explore the meaning and understanding of complex social environments, like the nature of people's experiences, using case studies, Nature and environment.

#### 3.2 Population of the Study

Darko is a novelist who has many published works to her credit. The following are novels published by her: *Beyond the Horizon* (1991), *Faceless* (2003), *Not Without Flowers* (2007), *The Housemaid* (1998), *Stray Heart* (2000), *Spinnweben* (Cobwebs) 1996, *Between Two Worlds* (2015), and *The Necklace of Tales* (2015)<sup>1</sup>.

#### 3.3 Description of Research Instrument.

The research instrument used for this research work is Ecocriticism which talks about Nature, Environment, climate change and environmental degradation in Ghana Society. This theory will help researcher pursue what *Faceless* by Amma Darko writes about the interaction between Man and Nature.

#### 3.4 Method of Data Collection

The primary texts *Faceless* by Amma Darko is purposively chosen because of its content on environmental issues. Secondary sources of materials which include materials that have been written on this subject by several scholars will be used. There is a need to

find out what has been written on the subject to guide the study on the general nature of the work and add more views to improve or better the ongoing project.

### **3.5 Method of Data Analysis**

Content analysis approach will be used as it is not merely a summary of a literary work. Instead, it is an argument about the work that expresses a writer's personal perspective, interpretation, judgment, or critical evaluation of the work. This is accomplished by examining the literary devices, word choices, or writing structures the author uses within the work. The purpose of a literary analysis is to demonstrate why the author used specific ideas, word choices, or writing structures to convey his or her message.

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## Endnote

1. A. Darko, *Faceless*. Accra; Sub-saharan publisher, 2003

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## Chapter Four

### Results and Discussion of Findings

This chapter gives insight to the research on the system of relationship that exists between man and his natural environment as depicted by AmmaDarko in the selected text- *Faceless*. As fictional personages of the human race, Darko's characters unconsciously reflect both the degradation and inspirations captured in their interactions with nature and its aesthetics. Through qualitative analysis of the plot structure of the novel, this chapter is used to explain the actions and event of Ecocriticism in African history as it unfolds in Darko's *Faceless*.

#### 4.1 Demographic Data Analysis

AmmaDarko was born in 1956 to Mr. and Mrs. Darko who hailed from Aburi, an Eastern region of Ghana. She was born in Koforidua but was raised in Accra. Darko schooled at Kumasi Metropolitan City. She studied Industrial Design. Upon her completion of a diploma programme in 1980, she made effort to study in the USA but she could not embark on the journey. She worked for the center of Technological counselling at the University of Kumasi for a year. Between 1981 and 1987, she lived in Germany where she fully developed and harnessed her writing potentials. She later worked as a tax expert but she later retired to fully start her writing career. While in Germany, she wrote many works in German and she later translated them into English.

Darko is a novelist who has many published works to her credit. The following are novels published by her: *Beyond the Horizon* (1991), *Faceless* (2003), *Not Without Flowers* (2007), *The Housemaid* (1998), *Stray Heart* (2000), *Spinnweben*(Cobwebs) 1996, *Between Two Worlds*(2015), and *The Necklace of Tales* (2015)<sup>1</sup>.

Her literary prowess and creativity earned her a scholarship in 1998 from the Akademie Solitude. In recognition of her creativity, the Ghanaian literary authority conferred the Ghana Book Award on her in 2008. This is the highest literary Honors in the country. She has equally enjoyed the fellowships of International Writing Program-Iowa; USA, International Writing Program-Hong Kong.

Faceless is a novel of not more than 324 pages with twenty-five chapters. Amma Darko's first novel was published in a German translation in 1991 under the title *Der verkaufte Traum* and was published in its English original in the Heinemann African writer's series in 1995 as *Beyond the Horizon* and French as *Par delà l'Horizon*<sup>1</sup>.

A decade later, she published her third novel, titled *Faceless*, again being published in English and in German and Spanish translations. In between *Beyond the Horizon* and *Faceless*, she authored *Housemaid*, which was also published in both a German translation and its original English in the Heinemann African Writers series in 1998. *Faceless* is as much a story of children abandoned to the street as it is that of Sodom and Gomorrah, whole communities abandoned to their fate by a self-satisfied and discriminatory machinery of state; children are found thinking and speaking and acting above their age. One of the key components of a novel that demonstrates the author's creativity is narration. The author's perspective on the world is made clear by choice of narrator or point of view by using third-person, first-person or second-person narrators. The narrator and narration are chosen in a way that makes believability for the reader easy. This literary skill is fully demonstrated by Darko in her depiction of life among the street children in the Ghanaian fictional setting of her narrative<sup>1</sup>.

Having been abandoned to the streets, each one of them has had to grow rather quickly into the ways of the world in order to take up for themselves those responsibilities on which their parents have turned their backs. For many of these children, thinking, talking, and indeed acting grown up is a necessary skill for survival in a ruthless world. Darko's *Faceless* must be compulsory reading for all those who claim to be interested in the plight of street children. In this novel, street children cease to be mere statics or a point of reference for media hysteria to assume a state of academic discourse and serious global political rhetoric.

The story is set in Ghana. Events in the story take place predominantly in the place known as Sodom and Gomorrah. Events here are that of street life and violent acts; the ghetto town is inhabited by the rustics where all forms of device prevail. Characteristic of ghettos, Sodom and Gomorrah is full of violent crimes namely, child prostitution, rape, robbery, hard drugs, brutality, violent and death. There are common names in the book that lend credence to the assertion that the story originates from Ghana. Characters in the story also share common Ghanaian names such as kwei, Oderley, Fofu, MaaTsuru, Kadria, NaaYomo and the likes<sup>1</sup>.

#### **4.2 Presentation of Data**

Out of ten (10) books written by AmmaDarko, *Faceless* was purposively selected based on its livid description of the research's subject matter to. All chapters and relevant characters in the novel are used to gather answers to the research questions.

#### 4.2.1 Analysis of Research Question

##### **Research Question One: What area of inferred meaning exists between nature and human being in AmmaDarko's *Faceless*?**

AmmaDarko's Novel-*Faceless* can be approached from an ecocritical perspective as it highlights features of environmental degradation, pollution and social injustice that are common place in Ghanaian society, particularly in the urban areas. The environmental concerns in the novel are intertwined with social issues such as poverty and human negligence or irresponsible dispositions of man to critical aspects of his daily existence. Darko portrays the effects of rapid urbanization and the exploitation of natural resources on not just the environment but also on the people. She was able to infer through this event that the people are mere depictions of their environment, hence as their environments are, so are its inhabitants. The human costs of environmental degradation and pollution is largely balanced and paid for through the characters falling ill and dying from toxic waste and pollutants. Ecocriticism, when applied to the fictional concerns of the novel, reveals the links between the destruction of the environment and marginalization of people, especially women and the neglected children.

Furthermore, the characters in the novel are confronted with environmental problems that are largely beyond their control but are compelled to adapt to them in order to survive.

In *Faceless*, pollution is portrayed as a pervasive and detrimental problem affecting both the physical and social lives of people in the city of Sodom and Gomorrah. Darko portrays the living conditions of the urban poor, emphasizing the impact of pollution on their daily lives through vivid description of street life in Agboghloshie market and its

environs. The environment of the market is immersed in filth produced by the people and their animal counterparts living within the vicinity. This pool of garbage makes the entire environment unsafe for the people's health. Darko gives a description of this miry environment on page 96 of the narrative:

*The space created by the elevation from the ground had been turned into a rubbish dump, resulting in a haven for flies and mosquitoes of all shapes and sizes. A crudely dug gutter by the side of the kiosk, which was infested with algae, stank pungently, betraying the liters of urine fed it each day and it added to the misery of the environment. (96)*

Besides this, where the food seller in Sodom and Gomorrah stays is surrounded with drains that are "fully choked with filth and discarded plastic bags". What meets the eyes in Sodom and Gomorrah is therefore a staggering disorderliness and congestion which is a direct reflection of the lives of the inhabitants (139).

The state of self-dehumanization exhibited by the characters in the novel finds its environmental parallel in the level of pollution in their surroundings. Pollution in the novel takes various forms. It varies from deliberate activities cumulating in air pollution and water pollution to the more general challenges posed by waste management issues. These fictional setbacks shed light on the broader environmental challenges faced by developing cities and their vulnerable populations across the world<sup>1</sup>.

The novel highlights the issue of environmental pollution in Accra, with particular focus on the Agbogbloshie dumpsite. This notorious dumpsite is depicted as a sprawling waste land where electronic waste and other refuse are dumped, leading to severe contamination of the surrounding environment. The toxic fumes, chemicals, and waste pose serious health risks to the inhabitants, especially children who scavenge for valuable items amidst the trash. Beside the regular wastes, human corpse also contributes to environmental pollution in the story. The sense of disregard for

environmental sanity here translates from the lack of concern for nature to that of human life itself. Darko draws a perfect link between how man's negligence in preservation of the natural environment promotes similar state of negligence in what should be his quest for the preservation of human life in the novel, hence the constant cases of dead bodies littering the market places and enclosed corners of the highly filthy residential areas.

The frequency and normalcy associated with this scenario is fore grounded in Fofu's outburst at her mother when she later tells her about the dead body "found behind a blue Rasta hairdressing kiosk salon at Agboglobhie" (38). Fofu had simply retorted with the rhetorical question "Aren't bodies always found there like the aborted foetuses at Sodom and Gomorrah? Is that news?" (38). Fofu's response to her mother is a direct witness to how often dead bodies are left to litter their immediate space. The people are so used to it just like they are used to having other items and dirt littering the ground.

It is even more shocking to note that the dead body is left to litter the face of the market for over a week before any sign of government intervention to clear it to its appropriate designation.

The comment of one of the women who shops in the market also pinpoint the disregard for life and its contribution to environmental pollution which invariably leads to a decrease in spiritual sanity in the market. The marketer, also in a rhetorical remark to allay the fear of a fellow customer opines that "if the ghosts of all the people who die here at Agboglobhie and whose bodies are never claimed...should decide to hover around here amongst us, wouldn't we be bumping into more ghosts than human beings on market days?" (70-71). All these point to the normalcy and rate at which human life is no longer held in regard among the residents of Sodom and Gomorrah who are the

`major traders at Agbogbloshie market. Darko thus infers through these events how the peoples' mental disposition to the self transcends and manifest in their relationship with the natural environment. They simply care less about everything!

With so much dung, human corpses and refuse sprawling over the surface of the earth in the novel, it is just natural that decomposition of these organic wastes infuse the air with pungent smell that invariably leads to air pollution.

Air pollution is therefore a significant problem depicted in the novel. Darko foregrounds this through an event in the life of her teenage protagonist- Fofo. Fofo, a young girl who ends up on the streets, is described in her struggles to breathe clean air due to the constant smog and emissions from vehicles, industrial activities, and burning of waste materials (10). This pollution not only affects her health but also has long-term consequences for the entire community.

Darko evokes a vivid picture of the imprints of air pollution which exist within the fictional context of Sodom and Gomorrah by taking the reader through the thoughts of Kabria, an average Ghanian with respectable livelihood. On one of her official visits to the market, Kabria happens to wonder "...if Agbogbloshie should one day be swept clean and the gutters distilled and the rubbish mounds cleared, whether the regulars there wouldn't all catch catarrh." (98)

This paradoxical projection between the people being ill-affected and falling sick in an unusually clean environment is used by Darko to foreground both the intensity of air pollution and the state of normalcy the market people accords to it as a part of their daily life. They are so used to filth and the pungency of their environment that the absence of it will most likely have a disastrous effect on the people. There is therefore a

relationship of mutual integration between the filthy environment and the psyche of its residents.

In addition, the novel explores the problem of waste management. The slums depicted in *Faceless* lack proper waste disposal infrastructure, leading to the accumulation of garbage in the streets. The waste not only contributes to the visual pollution but also poses health risks to the residents. It becomes a breeding ground for pests and diseases, creating an unhygienic environment for the characters.

Water pollution is another issue highlighted in *Faceless*. The inadequate waste management systems in the slums result in the contamination of water sources. The characters often have limited access to clean drinking water and are forced to rely on polluted water, leading to various waterborne diseases and further deteriorating their living conditions. The issue of improper waste management is highlighted throughout the story. The city's waste disposal system is described as inefficient and inadequate, leading to the accumulation of garbage in streets and open spaces. This not only creates an unsightly environment but also poses health risks and contributes to further pollution.

Beside the environmental issues and health hazards pose by human waste and refuse in the narrative, Darko also depicts an important use of excreta not just an item polluting the environment but as a symbolic non-verbal item of communication in the story.

There is the incident in which Poison, the Agboglobshie market and street-lord sends a “shit parcel” to MUTE (a non-government organization that takes up the case of Baby T’s death) as “a message to them not to meddle in other people’s business” (275).

Poison is so warped up in his thinking, polluted in his mindset and insensitive to natural purity that he cannot think of a better way to communicate his grievances. As the Agboglobshie street-lord, he is the only one that passes excreta publicly in the market

place without paying a dime; others pay to him. He is therefore so used to filth and excreta as part of his daily life.

In contrast to Poison, the recipients of the shit-parcel at MUTE are well educated women who live in the more respectable vicinity of their workplace. The neatness of their home setting, embracing of family life and desperation to create conducive environment for the Ghanaian populace, especially the children, are direct psychical reflections of their positive dispositions to life. Kabria and her colleagues therefore find it really wired that someone will package excreta and send it to their office on whatever ground of grievance (274).

By means of literary inference, Darko reveals that characters in the novel also experiences measures of dehumanization and “pollution” that are direct reflections of the polluted environment in which they live. Their bodies are polluted physically and emotionally. The degree of rot and decay which characterizes the vicinity of Sodom and Gomorrah translates into the lives of all the characters living within the community. Darko projects different levels and states of pollution of lives through explicit narration of family relationships and sexual exploitations experienced by virtually all the female gender of Sodom and Gomorrah.

The women and younger girls are often polluted through incidences of rape, material and/or money inspired sex besides other forms of sexual exploitation carried out by grossly unworthy and irresponsible men, including the girls’ fathers and close relatives. This situation is well depicted in the events of Baby T’s sexual abuse by her foster father and later Onko- a distant relative in whom she sorts to confide and escape from the menace of her foster father’s evil deeds. She thus became a rape and abused victim at the tender age of twelve (216).

Her plight attains a more pathetic stance as her mother who ought to shield her from her abusers becomes an indirect accomplice to these men; to the foster father for fear of losing the man she calls her husband and to Onko who silenced her with the wads of notes he “generously” pressed into her palms to alleviate her state of poverty. Onko’s generosity thereafter became a license for him to freely “toy” with all parts of the confused Baby T’s body. Her mother’s undeserved scold and silence heightened her dismay and served as a basis for her unapologetic integration withdrawal from people before her foster father took the grand step of renting her out to Mama Abidjan as a full-time prostitute in order to earn himself a regular salary.

In similar vein, most of the women in the story lost their children to the street. The environment in which they find themselves is being polluted by irresponsible men who sow the seeds of their semen in the most disgusting manners.

In *Faceless*, environmental pollution is seen to translate to moral pollution. Women in this novel are being sexually polluted. The body of the woman symbolizes nature which the male gender often chooses to pollute. This cumulates in the production of children that are abandoned to the streets. The abandoned children jerk up the already swollen population and invariably help grow the cycle. The girls continue to face sexual abuse from their male counterparts to produce more street children. More dirt and filth are produced by the swelling population over land region that gradually becomes too small to contain the growing multitude. The natural environment is thus left at the mercy of people who cared less about themselves not to mention their environment.

Through the narrative, AmmaDarko draws attention to the adverse effects of environmental pollution on marginalized communities, especially the female gender. The novel highlights the interconnectedness of social issues, poverty, and

environmental degradation by reflecting on the consequences of unchecked desires leading to psychological pollution on the one hand and environmental pollution on the other hand. She therefore uses events in her narrative as a means of advocacy for girl-child protection and environmental justice<sup>1</sup>.

AmmaDarko's portrayal of pollution in *Faceless* serves to shed light on the pressing environmental issues faced by urban communities in Ghana and by inference, all developing nations and places where poverty is rife. The novel invites readers to reflect on the consequences of pollution and the need for sustainable solutions to protect both human health and the natural environment. The inferences Darko draws between man and his environment is a call towards psychological reorientation for sustainable development to be a reality in underdeveloped African states.

#### **4.2.2 How Does AmmaDarko View the Interaction between Man and Nature in *Faceless*?**

Darko presents the interaction between man and nature in the narrative as being interdependent. Though skewed and to a large extent parasitical when considering man's benefit and subjective power over nature, the two however depends on each other for sustenance and continual existence. This system of mutual dependency is seen right from the beginning of the story to the end. Story opens with Fofu's choice to sleep on an old cardboard in the open space of the market to meet up with the demands of her new job-washing carrots at the vegetables' wholesale market;

*She chose to spend the night on the old cardboard laid out in front of the provision store at the Agboghloshie market place because it was a Sunday. It had nothing to do with Sunday being a churchgoing day. The reason was simply that if she hadn't, she would have stood the risk of losing her newly acquired job of washing carrots at the vegetables wholesale market. (2)*

The inter-phase between man and nature, which is the focal point of ecocriticism is clearly foregrounded here. From the old cardboard which is a by-product of nature to the contents of the provision store; the dirty carrots coated in the amniotic fluid of its birth; the assorted vegetables transported from their natural habitat to the market on a daily basis alongside the entire make-up of the Ghanaian Agboghloshie market are live representative of man's interaction with nature. Either consciously or unconsciously, Darko successfully mirrors the interdependency of man and nature in these few lines. As man, here represented the character Fofu, depends on nature for survival, nature is also nurtured by man for its continual existence.

The old cardboard which serves Fofu's purpose, and that of other children in the market (9), as bed spaces is a by-product of trees. Trees or plants are unarguably one of the major components of man's natural environment and largely prone to man's parasitic activities due to the latter's heavy dependency on it. This is also true of virtually all the goods displayed in the provision store. The vegetables and food stuff which forms the bulk of wares at the market are also direct or refined produce of plants gotten from the natural environment. It can therefore be deduced that the economy and sustenance of life for most Ghanaian's is traceable to nature; giving that the Agboghloshie market is the main and largest market to be found in the Ghanaian narrative's setting. From little acts of washing dirt off vegetables, arranging carrots and selling farm produce, to the intimacy man creates with nature through acts of tilling the soil, planting, harvesting and so on, there is definitely a cyclical representation of mutual sustenance in the relational existence of man and nature.

#### **4.2.3 Environmental Degradation**

Another important depiction of the interplay between man and his natural habitat is Darko's ability to address the griminess of environmental degradation which is brought about by man's exploitative and subjective activities on his natural environment in the narrative.

Environmental degradation refers to the deterioration of the natural environment through various human activities, such as pollution, deforestation, overexploitation of resources, and industrialization. This often serves as a backdrop or central focus in many literary works, highlighting the consequences of human actions on the environment and its impact on society.

Through the characters and their experiences, the novel shed light on how environmental degradation affects marginalized communities, exacerbating their socio-economic hardships. It examines the struggles faced by individuals who are directly impacted by polluted air, water, and land, leading to health problems and reduced quality of life. The drainages in the fictional setting of Sodom and Gomorrah are "crudely dug gutters" in which the people wash their faces and rinsed their mouths during their daily body-cleaning routines (10).

The open spaces also serve their purpose for "calls by nature". Both children and adults reportedly "do their thing" under the scrutinizing eyes of some early rising pigs and vulture (11), hence the environment is naturally rife with filth and squalor. The poorly made drainages make matters worse during the torrential downpours which is common place in Sodom and Gomorrah with its surroundings. The people also use the environment as dumpsites for their waste products for animals to feed on. The environment thus becomes harmful to their health, the running gutter with bad smell flows beside the shack where they sleep.

*Faceless* also explore the role of institutional dynamics in perpetuating environmental degradation. It depicts how greed, political negligence, and corporate interests contribute to the exploitation of natural resources, disregarding the long-term consequences for both the environment and the people living in it.

*The drains were all fully choked with filth and discarded plastic bags. Making out the house in the midst of the staggering disorderliness and congestion proved difficult (139)*

For strangers and visitors. Through this intriguing story of street-children, Darko raises awareness on ecocritical issues and prompts both the Ghanaian government and its people to be more mindful of their different roles in protecting the environment. This by inference relates to government and all the people in underdeveloped and developing nations. As depicted in the story, man (everywhere) is to reflect on the interconnectedness of his actions and their impact on nature. He must accept obligation to the urgent need for sustainable practices and responsible stewardship of the environment.

Through the application of ecocriticism, it can be deduced that Darko seeks to critique the social and cultural values that contribute to environmental degradation which are poverty and the patriarchal culture of Ghana. She foregrounds these two features as major factors which contribute to environmental degradation in the story.

The novel on the one hand portrays the city of Accra as a polluted and chaotic place, where poverty forces people to engage in activities that harms the environment. The NGO, MUTE is a serene environment, a quiet and well reserved area where nobody is after the children, people mind their business, Fofu was staying in Dina's house, Fofu notice the calmness in the environment, and nobody is after any one's life, To Fofu the

area is different from Sodom and Gomorrah, there is toilet and mattress to sleep, without been scared of the street lord.

The men on the other hand are presented as primary decision-makers who often prioritize economic gain over environmental productivity and protection. Their quest for economic strength with a general sense of disregard for having a sane community poses environmental challenges in the story. For instance, the male characters Macho and Poison are famous for their carelessness in throwing away garbage to deliberately pollute the environment in arrogant and lousy manner.

*They ... regularly unloaded the solid waste contents of their bowels onto the rubbish dumps and in the gutters and open drains. Then after freeing themselves, they would begin to yell out how very determined they were to keep the environment clean and go after ... others for 'spot fine'... (6).*

The men's behavior reflects man's larger attitude of indifference towards the environment which contribute to pollution and environmental degradation. Kwei, one of the male characters, also faces many challenges in his pursuit of sustainable and environmental friendly farming practices due to the economic pressures and lack of resources. His eventual failure makes him adopt a life of irresponsibility and total neglect of his family (193).

Overall, Faceless serves as a compelling commentary on the environmental issues that affect many marginalized communities, in developing countries. Darkouses the narrative to highlight the interconnectedness of environmental degradation and pollution issues with other social and economic factors. It demonstrates the complex inter-play between environmental challenges that border on social and economic factors, underscoring the need for holistic and inclusive approaches to addressing environmental problems.

Through the novel, Darko foregrounds how difficult it can be to balance human needs and economic development with environmental preservation. The characters in *Faceless* have little options to survive than to embrace the harsh and polluted environment with equally little or no means of making life better.

The illegal dumping of electronic waste, such as discarded computers and mobile phones, has significant environmental implications. Darko exposes the hazardous effects of this trade on the environment, including pollution of water sources and the release of toxic substances that harm both humans and the ecosystem.

The cultural imposition of the Ghanaian patriarchal society here constitutes to degradation of the landscape. In these episodes, culture is portrayed as a powerful force that shapes and influences the lives of the characters. The novel explores this aspect of Ghanaian culture to highlight the impact of cultural practices on the lives of the characters. These practices are depicted as harmful and oppressive, perpetuating a cycle of violence and exploitation. Darko thus interplay nature and culture through the novel. She critiques the ways in which cultural norms and traditions can perpetuate social injustices and environmental degradation. The characters in *Faceless* often find themselves caught between the oppressive forces of culture and the harsh realities of their natural environment.

With the increase in man's population, deforestation, which is an aspect of environmental degradation, begins to take place in the novel. The rapid population growth, coupled with government's efforts at urbanization and industrialization in Accra lead to the clearing of large areas of forested land to make way for construction and other activities. This destruction of forests surely has negative consequences for biodiversity, as well as for climate by reducing carbon sinks.

#### 4.2.4 Urbanization and Natural Disaster

Darko also portrays the impact of urbanization and natural disaster such as earthquake on agricultural land and soil quality in the narrative. As more land is converted for urban use, fertile agricultural lands are lost. The soil in the city is also depicted as degraded and unable to sustain productive farming, resulting in food insecurity and loss of livelihoods for many characters in the novel. At a point in the story, farm produce became really scarce. The tomato woman reports to Kabria that “...*Only two lorries from the Upper Region came. Very Expensive.*” (68) Even the rich and elite Kabria had to go home without buying the tomatoes!

Darko here portrays the struggles of people living in the Agbogbloshie slum, whose homes and sources of income are threatened by the waste dump that has been established in the environment. Human activity is therefore depicted as having damaged the environment besides being harmful to the health of the people; the exploitation of natural resources also has negative consequences on the people who depend on them for livelihood.

Besides the impact of urbanization on agricultural land and soil quality in the narrative, natural disaster of earthquake occurs in the fictional town of Sodom and Gomorrah. The earthquake serves as a metaphorical representation of the societal upheaval and instability experienced by the characters in the story. Darko uses the earthquake to highlight the fragility of life in the slum, where residents live in overcrowded and unsafe conditions. The earthquake acts as a catalyst that disrupts the already precarious lives of the characters, forcing them to confront the harsh realities of their existence.

The earthquake can also be seen as a symbol of the hidden turmoil and violence that exists beneath the surface of the slum. It reveals the hidden underbelly of Sodom and Gomorrah, exposing corruption, exploitation, and abuse. While the earthquake itself

may not be a major event in the plot, its impact resonates throughout the novel, reflecting the underlying chaos and instability in the lives of the characters. It serves as a reminder of the constant threat and vulnerability faced by those living in impoverished and marginalized communities.

Overall, the earthquake in *Faceless* represents the destructive forces at play in the lives of the characters and serves as a powerful metaphor for the social and economic challenges faced by marginalized individuals in Ghana and other developing countries. It is only the tenacious NaaYomo that could recall her fight of victory after the earthquake incidence. She reflects with pride saying "...

*part of this house was levelled to the ground, but we stayed on...we refused to move.... We rebuilt this house with our sweat and toil."*(145)

Nature thus plays a significant role in shaping the experiences and lives of the characters. The setting of novel in Accra, the capital city of Ghana, enables the author to explore the complex interactions between urban life and the natural environment. The contrast between the urban setting and the natural environment is evident when considering the impact of these organizations. The slums of Sodom and Gomorrah, where the story takes place, are portrayed as congested, polluted, and devoid of basic amenities. The squalid conditions in which the characters live reflect the degradation of both their physical surroundings and their own lives. The oppressive urban environment serves as a symbol of the harsh realities faced by the marginalized in society.

Through processes of deforestation, Accra experiences rapid urbanization. The natural landscape is gradually replaced with concrete buildings and infrastructure. Deforestation and loss of green spaces contribute to a sense of detachment from the natural world, affecting people's connection with nature and their overall quality of life.

In addition to this, the weather patterns and climate conditions, including heat waves and torrential rains, impact the characters' daily lives. Extreme weather events, such as floods, disrupt their routines, destroy homes, and worsen living conditions, the living condition in Fadama is so bad whenever it rains, the flood disturb people in this area and the erosion is caused by the filled up gutter where people from the market also dump the refuse, the flood do not have free space to pass. The Agboghloshie market itself “*was an area that used to be known as Fadama... Fadama means “swampy” in Hausa, which the area was.*” (107) the area is also popular for its experiences of “*severe flooding, caused by days of a heavy downpour*”. This eventually necessitates “*a government decision to dredge the lagoon to fill the lowlands of Fadama.*” (107)

Nature is used symbolically throughout the novel. Darko employs vivid descriptions of the natural world to mirror the characters' emotional states, emphasizing their struggles, hopes, and despair. For example, the scorching sun may represent the harsh realities of life in the city, while heavy rains could symbolize the dredging feelings of helplessness in an unyielding situation or more positively the cleansing and renewal of hope evoked through a godly intervention.

#### **4.3 How did the writer present the relationship between the characters and the External world as depicted in the text?**

Amma Darko explores the relationship between the characters and the external world, in her presentation of the society and the environment. She presents a society that is plagued with corruption, poverty and environmental degradation through one of the characters, MaaTsuru. Darko also depicts the socio-economic realities of poverty and vulnerability of women in the society. For instance, MaaTsuru is a sex worker who is forced to take care of her children in a society that is marginalized and exploits her.

MaaTsuru's struggle represents how most women in Africa who are poor and cannot provide for themselves and the children, force their children into the street to get what to feed on, it was because of MaaTsuru laziness that made baby T to resort to prostitution. The writer depicts the socio-economic impact of environmental degradation of the Agbogbloshie dump site on the lives of the characters in the novel. Fofo and her siblings and MaaTsuru live in a match-box house with their new father. Fofo and Baby T where forced to drop out of school to provide for their family. Fofo help people to carry load in Agboloshi market, and helps to wash carrots in the vegetable market. She also steals from people too, baby T is forced into prostitution, the older boys go on fish farming so as to get money to care for the family, MaaTsuru duty is to collect money from her children so as to cook for her lazy husband to eat. The people in the slum struggle to find their identity due to condition they find themselves, Fofo questions her identity due to their social economic conditions, and is unsure of her biological father. Therefore, the writer captures the activities of humans, in relation to the environment, to express its impact on the social and economic lives of the characters.

Also, Darkoskillfully explores the impact of external factors as a macrocosm of the microcosm of the Ghanaian environment, as expressed in plot and thematic analysis of the novel, which reflects the broader social and economic conditions of Ghana. For instance, Poverty, corruption, and societal norms play a significant role in shaping the characters' choices, motivations, and relationships. The relationship between AmmaDarko and the external world is evident in her critique of the social issues prevalent in Ghanaian society. Through her writing, Darko sheds light on the systemic problems that contribute to the suffering of marginalized individuals. She exposes the

corruption within institutions, such as the police, and highlights the indifference of those in power towards the plight of the poor.

Thematically, one of the central themes in the novel is the interconnectedness between the characters and the external world. Darko highlights how the characters' lives are deeply influenced and shaped by the socio-political and economic conditions that surround them. The characters' struggles and challenges are not just personal but are often a reflection of the larger systemic issues present in society. Darko's portrayal of the relationship between the characters and the external world is characterized by a sense of realism and social critique. She depicts the harsh realities of life in the slums, the desperate circumstances that the characters find themselves in, and the limited opportunities available to them. The characters are constantly confronted with poverty, violence, exploitation, and the oppressive nature of their environment.

At the same time, Darko explores the ways in which the characters navigate and resist the external world. Despite their challenging circumstances, the characters display resilience, agency, and a quest for justice. Through the character of Fofo, a young girl who is searching for her sister's killer, Darko sheds light on the power dynamics, corruption, and indifference that exist within the criminal justice system. Darko's portrayal of the relationship between individuals within the external world is multifaceted. The characters in "Faceless" are interconnected, and their lives intersect in ways that reveal the complexities of human interactions. Darko explores themes of family, friendship, love, and betrayal, demonstrating how these relationships can be both a source of support and a catalyst for conflict. Overall, Amma Darko presents a nuanced and critical perspective on the relationship between the characters in *Faceless* and the external world. She explores the ways in which socio-political and economic

factors shape individual lives while also emphasizing the agency and resilience of her characters in the face of adversity.

The external world depicted in *Faceless* serves as a backdrop against which the characters navigate their personal struggles. Darko emphasizes the need for individuals to confront and challenge the oppressive external forces that perpetuate inequality and injustice. Through the story of Fofo and the other characters, she highlights the resilience and agency of individuals who refuse to be silenced by their circumstances. Amma Darko's *Faceless* explores the relationship between individuals, the external world, and the societal issues prevalent in Ghana. Through her compelling narrative, Darko sheds light on the impact of poverty, corruption, and inequality on people's lives. By examining the connections and conflicts between characters, she emphasizes the importance of challenging oppressive external forces and finding strength in the face of adversity.

The characters in *Faceless* are deeply affected by the external world, which manifests through poverty, corruption, and societal norms. The protagonist, Fofo, is a young girl who becomes entangled in the murder of a street child named Baby T. Fofo's own life is heavily influenced by the external world, as she is forced to navigate the streets and endure hardships due to poverty and neglect. The character of Kabria, a social worker, also experiences the impact of the external world as she strives to protect and provide support for vulnerable children in the slums.

Therefore, the novel reflects a social-realistic ecocriticism that addresses environmental issues prevalent in Ghanaian society, such as poverty, urbanization, child labor, and the exploitation of women and children. The story revolves around the life of a young girl named Fofo, who searches for her missing sister in the harsh realities of Accra, Ghana's

capital. One way in which *Faceless* relates to the external world is by shedding light on the struggles faced by marginalized individuals within society. The novel portrays the lives of street children, the challenges they encounter, and the exploitation they endure. Through this narrative, AmmaDarko highlights the social injustices and inequalities that exist beyond the confines of the fictional world, drawing attention to real-world issues. *Faceless* explores the interconnectedness between personal experiences and the external world. The characters' lives are profoundly impacted by their environment, reflecting the influence society has on shaping individuals' identities, choices, and circumstances. The novel underscores how societal factors can determine one's fate, illustrating the inextricable link between the internal lives of the characters and the external world they inhabit.

The writer raises awareness about the social, economic, and political realities faced by individuals living on the fringes of society. By illuminating these issues through her narrative, she encourages readers to engage with the broader world and consider the systemic challenges that affect the lives of marginalized communities. Darko highlights the systemic issues prevalent in Ghanaian society and their effect on individual lives. Thus, the external world in *Faceless* serves as a backdrop against which the characters' stories unfold, illustrating the complex relationship between societal structures and personal experiences. Darko's portrayal of the external world allows readers to gain a deeper understanding of the challenges faced by marginalized individuals and the need for social change.

The Story opens with Fofu's choice to sleep on an old cardboard in the open space of the market to meet up of the demands of her new job. Washing carrots at the vegetables wholes market to the interphase between nature and man is the vocal point of ecocriticism is clearly fore-grounded here. From the old cardboard were is a byproduct of

nature to the continents of the provision store, the dirty carrots coated in the ammic flood of its birth; the assorted vegetables transported from their natural habitat to the market on a daily basis; alongside the entire make-up of the Ghanaian Agboglobhie market are live representative of man's interaction of nature. Darko successfully mirrors the interdependency of man and nature in these few lines. As man here represented the character Fofu, depends on nature for survival, nature is also "pronounced" before man for its continual existence. The old cardboard serves Fofu's purpose and that of other children for a bed space is a byproduct of trees. This is also true of virtually all the goods displayed in the provision store; and the vegetables and food stuff we form the bulk of what's at the market. They are direct or refined produce of nature. It can therefore be deduced that the economy and substance of life for most Ghanaian's is traceable to nature giving to the Agboglobhie market is the main and largest market to be found in the country. From little acts of washing dirty off vegetable, carrot and selling farm produce, to the intimacy of tilling the soil, planting, harvesting and so on there is a cyclical representation of sustenance in the relational existence of man and nature. The narrative technique, thematic analysis and characterization presents the grim realities of what she describes" as the call of nature", nature is seen when the children went to use the rest room with roof and are comfortable without been scared of who was coming, compare to the children in Agboloshie, who had to line up waiting for someone to come outside before the next person can come in,

*"Let go to the dump, and she went ahead a handful of children and a few adults were already there and doing their own thing under the scrutinizing eyes of some early rising pigs and vultures. They found a free spot" (11)*

## Endnote

1. A. Darko, *Faceless*. Accra: Sub-Saharan Publisher, 2003.

Do Not Copy, Lead City University, Nigeria

## Chapter Five

### Conclusion

There are five sections in this chapter. The findings are summarized in section One, the conclusion is in section Two. Recommendations are the focus of section Three. Contribution to knowledge is stated in Section Four. The recommended areas for more research are covered in section Five.

#### 5.1 Summary of Findings

The statement of the problem, research questions, aims and objectives, the significance of the research, study scope, study limitation, and operational definitions of terms are all covered in Chapter One, which establishes the context of investigation. The text chosen for the study- *Faceless* by Ama Darko was also provided by the researcher. The selection of the novel is justified by its projection of man's relationship with the natural environment.

The researcher examined Chapter Two's conceptual and theoretical frameworks through a review of earlier research works that has clear relevance with the study's subject matter. The theoretical framework focused on the basic concept of Ecocriticism, which serve as the study's main thrust. Ecocriticism investigates the relationship between humans and the natural world; it also deals with how environmental issues and presented and analysed in relation to man's activities.

The studied works have significantly contributed to the comprehension of Darko's work on environmental concerns. In *Faceless*, there is a significant exploration of the complex relationship between nature and human beings. The story revolves around the lives of street children in Accra Ghana, and delves into themes of urbanization, poverty,

corruption and exploitation of natural resources. One area of inferred meaning that exists between nature and human beings in *Faceless* is the destructive impact of human actions on the environment. The characters in the novel, particularly the street children, experience the consequences of this environmental degradation with its direct impact. Their lives are affected by the loss of green space, diminishing natural resources, and toxic waste dumped into their surroundings.

Though the character of Fofa, a young girl searching for her missing sister, the novel sheds light on the connection between environmental issues and the plight of marginalized communities. Fofa navigates the polluted and chaotic city space, symbolizing the struggles faced by individuals caught in the cross fire between urban development and the preservation of nature. Darko explores the interaction between man and his environment in *Faceless* by highlighting the complex and often problematic relationship between the two on the one hand while encouraging the minor but existing symbiotic relationship on the other hand in the text. She presents a vivid picture of urban life in Accra, Ghana and delves into the issues of poverty, pollution of natural environment and the women in the society.

The research approach was described in chapter three. This made it easier to comprehend how the thesis was put together. The method comprises the data gathering sources, selection criteria, data collection techniques, and data analysis.

Chapter four forms the bulk of the study in which the research questions were thoroughly discussed. The chapter is divided into three sections: the first identify areas of inferred meaning between nature and human being in the novel. It informs readers of the relationship that exist between nature and human being. The second section proffers answer to how AmmaDarko views the relationship between nature and human being

while the third section examines how the writer presented the relationship between the characters and the external world as depicted in the selected literary text.

An ecocritical reading of the selected text presents areas of man's activity as being either detrimental or beneficial to the natural environment. Most of human activities recounted in the narrative resulted in environmental degradation and pollution. Occurrence of natural disaster, specifically the earthquake is symbolic of social instability in the lives of the characters and the environment itself. Besides these, globalization stimulated relationship between foreign investors and the Ghanaian populace with direct effect for "socio-ecocritical" opportunities and slum growth within the fictional setting of the novel.

Through the character of Fofo, a young girl searching for her sister who has been forced into prostitution, Darko highlights the vulnerability of individuals living in urban slums and the struggle for survival. Fofo's journey exposes the harsh treatment of children, the destruction of innocence, and the disconnection from the natural world that comes with urbanization. The novel serves as a critique of society that neglects the needs of its most vulnerable members, while also shedding light on the urgent need for environmental awareness and sustainable practices.

In *Faceless*, Darko intertwines the themes of nature and the human experience, highlighting the detrimental effects of urbanization and social inequality on both the natural world and the lives of individuals. Through the characterization of Fofo and other street children, Darko invites readers to reflect on the consequences of neglecting the environment, which she equates to innocent children, and the urgent need for sustainable development and social justice.

Nature is also portrayed as a respite from the harshness of the urban environment in the narrative. In the midst of the squalor, the author emphasizes the beauty and tranquility of nature. Scenes such as the blooming flowers, swaying trees, or the river running through the slums provide a sense of hope and serenity amidst the chaos.

Darko also explores the destructive impact of human activities on the natural environment. The pollution of the river by waste from factories symbolizes the degradation of nature caused by human greed and neglect. This serves as a metaphor for the exploitation and abuse faced by the marginalized members of society, who are often discarded and forgotten.

Fofa, an orphaned girl living on the streets, navigates a harsh and unforgiving environment in which poverty, violence, and exploitation are rampant. Through Fofa's story, Darko sheds light on the dehumanizing effects of urban poverty and the struggles faced by marginalized individuals in society. Fofa's quest in search of her sister, Baby T, after she goes missing exposes the underbelly of Accra's culture, revealing the cruelty, corruption, and moral decay that can exist within a community.

Darko equally highlights the plight of women and girls, particularly in the context of Ghanaian society, where gender inequality, patriarchy, and the objectification of women are prevalent. She presents a grim view of society as well as offers glimpses of resilience, compassion, and the potential for change in the people when enlightened and are well informed. Through characters like Fofa, who fights against the odds and seeks justice for her murdered sister, Darko emphasizes the indomitable spirit of humanity. She highlights the importance of empathy to self, others and the natural environment as key to sustainable development and national growth despite the dehumanizing forces at play.

In conclusion, the theme of nature and human influence are explored through the lens of the protagonist, Fofa, and her experiences in the slums of Sodom and Gomorrah in Accra, Ghana. Darko portrays nature as a complex and multifaceted aspect of society, deeply ingrained in the lives of the characters. She examines how cultural norms, traditions, and social expectations shape the identities and choices of individuals in their relationship with the natural environment.

Pollution in the novel takes various forms, including air pollution, water pollution, and waste management issues. These aspects shed light on the broader environmental challenges faced by developing cities and their vulnerable populations. This notorious dumpsite is depicted as a sprawling waste land where electronic waste and other refuse are dumped, leading to severe contamination of the surrounding environment. The toxic fumes, chemicals, and waste pose serious health risks to the inhabitants, especially children who scavenge for valuable items amidst the trash. Beside the regular wastes, human corpse also contributes to environmental pollution in the story.

## 5.2 Conclusion

Amma Darko's *Faceless* can be approached from ecocritical perspectives, as it talks about pollution, environmental degradation, globalization, and nature in spiritual understanding which is common in African society, particularly in the urban areas. Based on the discussion so far, it can be concluded that the novel talks about how urban environment is not just polluted by industrial waste and chemicals but also by the unhealthy and crowded living conditions that the urban poor are subjected to. The slums are filled with lots of things that are harmful to the health of the people and there is no hope for most of the children who find themselves in such environments.

The study reveals that the sense of disregard for environmental sanity translated from the lack of concern for nature to life itself. Darko draws a perfect link between how man's negligence in this quest for the preservation of his own life, hence the constant cases of dead bodies littering the market places and enclosed corners of the highly filthy residential areas.

### **5.3 Recommendations**

Based on the findings of this study, the researcher recommends that other studies should be carried out on *Faceless* specifically and AmmaDarko's texts generally from other literary theoretical perspectives to have a holistic message of the text in particular and understand the thematic leaning of AmmaDarko generally. Also, *Faceless* can also be studied from linguistic perspectives. This will help us to understand the linguistic style of AmmaDarko either as reflected in *Faceless* or his other literary works.

### **5.4 Contribution to Knowledge**

The study adds to the body of knowledge on literature and Ecocriticism. By using AmmaDarko's *Faceless*, it explores nature, environmental degradation, pollution and poverty. This work also talks about the effect of human being on nature, the environment, causes of pollution and climate change. Having analyzed the selected narrative, the study proves to be a novel assessment of tracing man's interaction with nature by raising argument on the positive and the negative side of this relationship. This study is different from other popular discussion of Ecocriticism whereby environment and nature is being discussed alone. Lastly, the study is quite significant in its choice of literary text which is often interrogated for plight of the female child in other existing literatures. Besides issues bothering on gender, *Faceless* is a literary text that also foregrounds major ecocritical concerns for the entire world.

### **5.5 Suggested Area for Further Studies**

Several concerns relating to Africa nature, environment and pollution were discovered while writing this study. They should therefore be researched and studied, hence the following areas are being proposed for further study:

1. African Traditional belief on planting, seed and harvest.
2. Environmental concerns arising from living in the slum and growing in the street without parental help, especially in developing nations.
3. Importance of nature to human being and how a symbiotic relationship can be further enhanced between the two for sustainability of man and his natural environment
4. AmmaDarko's writing style.

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### **The University Compliance Certification**

This is to certify this thesis by Taiwo Oladunni OJELEYE: LCU/PG/001985 in the Department of Languages and Literature, Lead City University, Ibadan, is in full compliance with the approved University format and style.

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**Signature**

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**Date**

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