

## Beyond the Lachrymal: Advocacy for Justice in Chimeka Garricks' *Tomorrow Died Yesterday*

Mary Bosede Aiyetoro, Ph.D.

Bowen University, Iwo, Osun State, Nigeria

### Abstract

The outbreak of violence in the Niger Delta region has hydra-headed origins, hostile consequences, and ambiguous remedies. Writers often write to question certain anomalies or to extol the virtues prevalent in their societies. We have used Garricks' *Tomorrow Died Yesterday* in our attempt to offer suggestions for how to put an end to the ongoing violence. The study employs the framework of the hybrid postcolonial eco-critical theory promoted by Graham Huggan and Helen Tiffin. The study reveals that the author agrees that the only way to bring about justice must be peaceful, and within the bounds of the law, in addition to depicting violence in the area. The study is significant because it departs from many critical works that emphasize the portrayal of injustice and violence and advocate violence as a means of resolving the conflict in the region. This essay contributes to the body of Niger Delta literature and African environmental writing as a resource.

**Keywords:** Lachrymal, Advocacy, Violence, Justice, Niger Delta region

### Introduction

Numerous academics and critics have written volumes about the magnitude and severity of the oil crisis in the Niger Delta, but there are few works that go beyond the superficial to describe the peculiar socio-economic, psychological, and environmental effects of violence in the area. This paper provides a critical insight into the means of attaining environmental justice in the Niger Delta region as a form of literary intervention. Again, western critical inquiry approaches are typically imposed on African concepts, resulting to an uneven evaluation of African inputs on the literary activity, but this essay has adopted an ecocritical viewpoint that takes into account the African condition by using ecocriticism as the theoretical framework in the analysis of Chimeka Garricks' *Tomorrow Died Yesterday*.

Increased industrial activity has been observed in the Niger Delta, along with a widespread eradication of wild living forms and communal activities. The oil discovery in the area is related to the industrial operations. According to Idemudia

and Ite (391) 'the 1956 discovery and subsequent exploration of crude oil at Oloibiri, Bayelsa State, Nigeria, represented an important period in the history of the Niger Delta region'. Oil and the dynamics of its extraction are to blame for plunging the area into a mess that has grown complex and hydra-headed. Violence, particularly the kind brought on by oil conflict, is characterised by Chinaka (31) as 'a type of emotional and bodily suffering' and includes cruel acts like theft, oppression, deprivation, social injustice, and man's inhumanity to man on the one hand, and all ferocious revolutionary resistances against forms of social oppression that constitute a threat to human life on the other.

According to the above characteristics, violence involves social injustice and other types of environmental injustice meted out to the residents in the Niger Delta region, as well as the forced displacement and the devastation of sources of sustenance generated by industrial and oil exploration activities. Chimeka Garricks uses the idea of displacement to show how the offenders try to keep the victims cut off from their heritage and from the country that should have been their refuge. Environmentally motivated violence is a topic that resonates in literary communities. The development of the critical movement known as ecocriticism has positioned literature as a weapon against ecological destruction. Eco-agitation has been one response to this issue. Generally speaking, well-known environmental activists like Wangari Maathai, Niyi Osundare, Tanure Ojaide, and Ken Saro-Wiwa in their works examined the various manifestations of environmental crisis in their societies included in African literature. Saro-Wiwa was a vocal opponent of the government's involvement in environmental damage in the Niger Delta. Unfortunately, he was killed because of his environmentalist posture by the Sanni Abacha government in 1995. Creative writers, as the mouthpiece of society, attend virtually to all areas in their quest to depict what they perceive inimical to sustainable nationhood.

Several studies on the problems of environmental degradation in Nigeria and especially in the Niger Delta have focused on the problems of displacement and identity (Okuyade 213), resistance to ecological imperialism (Nwagbara 100), the problems of oil spillage and gas flaring (Onyema 190) and the politics of petro-environmentalism (Aghoghovwia 61), among other contemporary issues. Events in the Niger Delta region have generated numerous debates and concerns globally. The people of the region, which produce Nigeria's major export resource (crude oil), have been subjected to different types of social, economic, political and emotional misfortunes. These include land pollution, water pollution, air pollution, kidnapping, pipeline vandalisation and militancy. Poets, novelists and dramatists have all tapped from these realities in weaving creative works that

depict the appalling situation in the region. Such works of art are socially motivated and they often criticise the government and people, especially the wealthy, whose actions and inactions are responsible for these problems. The creative writers use their literary works to sensitise the people in their immediate community and the outside world about the need to protect the rights of citizens who are daily being subjected to different forms of injustice.

For this study, Garricks' *Tomorrow Died Yesterday* was chosen because of the author's succinct, distinctive, and perceptive portrayal of the oil crisis in the Niger Delta region. His fictional work is worthwhile for this critical exegesis because of his imaginative depiction of the intricacies of the oil crisis in this novel.

### **Theoretical Framework**

Lawrence Buell, Cheryll Glotfelty, Simon C. Estok, Harold Fromm, William Howarth, William Rueckert, Michael P. Branch, and Glen Love are some of the main proponents of ecocriticism as a critical method for literary studies. However, some authors and critics have proposed an ecocriticism subgenre that aims to 'liberate' African literary research from the grip of western imperialism. According to (Vital 1), to properly confront Africa's ecological challenges, it may be necessary to explore Africa's complicated past, taking into consideration, the patterns of her engagement with Europe and other world powers at the present through a globalizing economy. The post-colonial paradigm will be used to give eco-critical theory an African tint as we create the ecocriticism chart that will shed light on the actual experiences of the African people as well as examine their relationship with nature. Postcolonial ecocriticism is a critical topic that seeks to engage critical issues arising from colonisation and its fallout in relation to the discussions of environmental issues by writers and critics. It is spearheaded by Graham Huggan and Helen Tiffin who co-authored the most comprehensive engagement of this theory. The interpretation of *Tomorrow Died Yesterday* by Garricks through the critical prisms of postcolonial ecocriticism is predicated on the idea that postcolonial ecocriticism takes into account how imperialism's legacy has contributed to environmental crises and problems in Africa and other former colonies. It takes into account concepts pertaining to the ongoing activism battle for environmental justice. Okoh (184) says that social inequality created the conditions for violence in the area while addressing the issue of social justice. He contends that as socio-economic factors amplify and widen the sense of relative scarcity among the populace and make the tools and resources for confrontation with the government and oil companies easily accessible. They serve as a catalyst for the conflict in the Niger Delta (402).

### **Oil Politics and the Effects in Garricks' *Tomorrow Died Yesterday***

Garricks uses *Tomorrow Died Yesterday* to explore the Niger Delta situation and the escalation of local violence. The lives of four men—Doye Koko, aka Doughboy, Amaibi Akassa, Kaniye Rufus, and Tubo—are the main subject of the book. These individuals are from the Asiamma community (the fictional community where oil was discovered). The kidnapping of oil employees and the government forces' attempts to release them from their captors form the foundation of the story. However, Doughboy's regular kidnapping goes wrong when a foreign oil worker is killed, and this causes a series of occurrences that set off an outbreak of violence both within and outside of the community. Through Tubo and Doughboy, Garricks explores the complicity of oil companies and the dynamics of militancy, respectively. The story is given a legal flavour by Kaniye, the lawyer, while Amaibi, the lecturer, serves to highlight local action, particularly the call for environmental justice. Garricks' attempt to condemn violence as a tool of attaining environmental and social justice in the area uses Amaibi's tragedy.

He also uses the text as a veritable tool for this task and exploits this medium to vividly depict the social, economic and political realities of the time, in order to achieve the much sought-after development of the region. Idemudia and Ite (394) link the reasons of the Niger Delta crises to the government. They argue about the effects and trends of ethnic politics that are unfavourable to the Niger Delta. They claim that ethnic politics at the federal level also leave little to no possibility for addressing problems affecting the Niger Delta's population. Instead, these problems are pushed to the margins of the national agenda or, at best, are the subject of recommendations that are never carried through.

Garricks also considers unemployment as a major cause of the violence. Addressing a Hausa soldier in the text, Doughboy remarks, 'My people have the oil, yet it is your people who have all the jobs in the oil companies. Your people refuse to employ my people. They say we are not qualified' (6). The use of 'my people' and 'your people' in this excerpt contains salient messages about the escalating ethnic distrust in the country. This distrust is at the heart of any of the so-called ethnicities in dealing with one another, hence it exacerbates the problems in the Niger Delta. Further indicating his displeasure at the employment opportunities made and kept exclusively for foreign expatriates, Doughboy says to the kidnapped expatriate, 'Mr. Brian Manning, money from our oil has made you fat, hasn't it?' (6). Violence and its consequences are caused by the actions of Professor, Doughboy, the military, and the numerous armed organizations. The atmosphere of Asiamma Town has been subjected to acts of

violence throughout the novel.

Garricks emphasizes displacement as a significant part of the violence in the area. At the time the military arrived, Asiama Town was desolate. In an attempt to explain their present predicament of homelessness to Amaibi, Soboye laments that 'the Amayanabo and his council of chiefs sold Ofirima Island to a new company called Imperial Oil to use as their base camp. It was just this morning that we were informed and ordered to move from Ofirima Island. There was no other place to go but here' (65). Ironically, Ofirima Island is the best of the people's wealth because Tubo reveals that, 'the best fish, and Asiama people are particular about their fish, came from the fishermen on this small island, then called *Ofirima* or Shark Island' (54). Amaibi captures the chaos that ensues as soldiers raid the town, 'We saw people, confused, running and hiding in their houses. We heard the shooting. But at the time, no one really knew what was happening. . . . We hid till the sound of gunfire gradually subsided. Then there was an unnerving silence. It felt like the two of us were the only people left in town' (259). In Amaibi's account, a large population fled Asiama. Due to the tension brought on by the oil, young people, women, and children relocate to other towns and cities. It is horrifying what was done in Asiama town. Describing the mayhem, killings, dehumanisation and destruction at Asiama, Kaniye explained as follows:

The boom of gunshots continued sporadically in the distance, as the soldiers patrolled Asiama's narrow streets. I counted at least eleven columns of black smoke billowing stiffly in the still mid-afternoon air houses that they had burnt. Sometimes the soldiers just smashed down doors and dragged wailing, cowering people from under their beds (252).

Along with gas flares, smoke billows also pollute the air and ingest hazardous elements into Asiama residents' bodies. As oil exploratory activities disrupt the fishing business of the residents of Asiama, the rivers are not untouched. It is simple to infer from Garricks' fiction that people like Doughboy turned to militancy as a result of the level of savagery demonstrated by the military on duty at Asiama, who were working along with unscrupulous top oil officials and the government. Indeed, the military's abuses in the Niger Delta's communities served as a catalyst for the growth of several armed organizations, which in turn contributed to the increase in regional violence. Some of these groups have been recruited by robbers and thugs who engage in heinous crimes while posing as freedom fighters. Separating crooks from freedom fighters becomes challenging. Garricks depicts the evil deeds of the militant gang lead by the renowned Doughboy, who claims that he and his gang are the Asiama Freedom Army and

that they are the most dreaded of all the ethnic militia in the Niger Delta. He alleges that they are behind the bombing of oil installations, kidnapping, and oil bunkering (4). These violent scenes represented by Garricks reflect the conditions in the Niger Delta, which eventually turned into a disaster zone for businessmen.

It is important to note that the Asiamas people historically depend on fishing and farming for their livelihood. Whenever there is an oil spill, the population is left stranded and must deal with the fallout alone, with little to no help from the oil exploration firms. Some of the island's young men had their hopes and aspirations crushed by the spill's severe socioeconomic effects. The Richards (2005) statement that discourses of self-determination must be evaluated in terms of the circumstances in and for which they are engendered, the cultural, political, socioeconomic, and historical contexts that frequently constitute the outcome of animosity and disputation in disrupted societies is brought to mind by the Delta crisis (22). Thrown in filth, a few brave young people on the island resolve to use force against the oil companies—whom the majority of people on the island believe to be the land's 'thieves'—by taking up arms. Doughboy, the leader of the abduction organization, skilfully articulates their justifications for targeting the oil corporations and capturing expatriates:

Everyone else is milking our oil. The government has already sold the oil that will be drilled in the next decades. The politicians and military boys have shared oil blocks among themselves. The companies use outdated and cheaper drilling methods which pollute the environment. The refineries never work because it's more profitable for some people to import petroleum. The marketers cause artificial scarcity so they can make a living. It's a never-ending gang rape ... I decided that since it's my oil, my river and my land that's being raped I might as well join in (235).

An Imperial Oil employee named Brian Manning is abducted by Doughboy at one of the creeks, and Manning's security guard begs for his life. Doughboy answers, 'Hausa man ... How can you, a Hausa man, be my brother? When your people were stealing our oil money all these years, was I your brother then?' (7-8). He approaches another security guard who is working with Manning and requests to know his country of origin. When informed that the person is from the Ekiti State, Doughboy says, 'My people have the oil, yet it is your people who have all the jobs in the oil companies. Your people refuse to employ my people. They say we are not qualified. Yoruba man, answer me – are my people not qualified?' And to Brian Manning, the expatriate, Doughboy says, 'Oyibo ... Mr Brian Manning, money from our oil has made you fat, hasn't it? ... Come with me' (7-8).

This is the fifteenth time Doughboy has abducted a foreign national. He now sees this as a job, just like the majority of affected youngsters in the area are involved in abduction in one way or another. In actuality, he considers himself to be more than a hero. Conflict arises from the weirdly amorphous Nigerian federalism as a result of the estrangement of the people of the Asiamia kingdom that represents Nigeria from the benefits of their country, as depicted by Chimeka Garrick. For Doughboy, the omission of Niger Delta youths from strong economic empowerment always represents an inexplicable exclusion that must be repelled on a present-day continuous basis. The abduction and ransom demanded provide the unavoidable channels for influencing public opinion on the Niger Delta's otherness. When all the young lads have physically matured and their unconscious desires now seek urgent means of expression, the Niger Delta problem suddenly worsens in the novel.

These recollections and dark experiences from their youth undoubtedly feed and fuel these dreams in a significant way. Because young people are unable to repress their traumatic experiences and emotions, anger that is suppressed frequently results in violence and loss of control. They act in ways that allow them to 'play out' their repressed emotions and suppressed dreams. They now look for more effective ways to convey their collective unconscious by repeatedly posing irritating, basic questions about the unemployment and marginalization that are destroying their country. As a result, as we have seen, Doye Koko, alias Doughboy, who has endured a miserable existence, turns to the ploy of kidnapping oil workers like Brian Manning and holding them for ransom. But in Manning's situation, it becomes crucial to consider who would serve as a middleman in their business.

This tragic occurrence is not new to Imperial Oil. They convene a meeting of the staff, which is attended by Granger, the new head of operations and general manager of Imperial Oil in Asiamia, (Nigeria) as well as Tubo Omole, from the administration and personnel department, Bianch, from procurement and logistics, De Meer, from exploration, and Lacroix, from production. Also present are Mustapha, the head of security. They will talk about ways to release Brian Manning from his captors. They ultimately decide to use a lecturer at the State University named Dr. Amaibi Akassa as their middleman. He completed his legal education at a university in London and has led the charge in the struggle against Imperial Oil's exploration efforts, which causes environmental degradation. His decision is not entirely unrelated to the company's aim to recover from the significant losses it incurred as a result of the previous mismanagement of ransom payments. Interestingly, some dishonest oil company officials do not approve of

the choice of Amaibi because they unquestionably see Amaibi's transparency as a clear indicator of the difference between the traditional exploitation mindset and the modern consciousness, which demands raising awareness about the environmental destruction of the Niger Delta.

Amaibi's tenacity has the potential to expose shady financial transactions frequently carried out by dishonest Imperial oil personnel. Therefore, in order to benefit from the emergence of Amaibi, they must be opposed. Amaibi is contacted by Doughboy, but at first, he declines to function as a middleman. He is eventually persuaded to accept the position by his friend Tubo, and he ultimately pays the kidnappers a ransom of fifteen million naira. Sadly, when Amaibi gets to Juju Island, where Manning is supposedly being held, he finds Manning's bloated, grey, and decaying body; he had passed away from a heart attack two days and later taken hostage. Doughboy has kept Imperial Oil in the dark about this, though, as he depends on the hostage money to keep his army in operation. Amaibi throws up and sobs hysterically on seeing Manning's disintegrating body. But Doughboy tells him without any regrets,

Why are you crying, Amaibi? Were they crying for us in '97 [when they spilled oil on the water and killed crops and animals]. Eh, Amaibi, answer me. After 1997, weren't you the one who always wrote, and I quote, 'violence is now a justified option for dealing with the injustice in the Niger Delta'? This is violence, Amaibi. So, stop whimpering like a child (38).

The government official accuses Amaibi of helping to commit the crime by bringing Manning's body back. He ends up in jail as a result of this, which he will never fully understand. His dream world and the actual world are at odds with one another. Amaibi is currently incarcerated and living a tough life since, on the one hand, he is being held responsible for an act in which he is not involved, and, on the other hand, while incarcerated, he rediscovers his lost feeling of sexuality. In the hands of two competing forces—the government and its mercenaries — Amaibi the hunter suddenly turns into the hunted.

The government wants him out of the way because he is a fighter and an environmentalist. As he tries to represent Amaibi, Sir James says this to Kaniye: '... the government wants Amaibi out of the way. In this country the government is the Mafia. Everything has already been arranged. The trial will be merely to rubber stamp his predetermined conviction and the rest will be history' (69). With this perspective from a seasoned attorney, Kaniye is aware that representing Amaibi in court will not be simple; it will be a two-pronged battle against the state and the oil syndicates. Amaibi discovers that he must rely on other people for



survival, putting him in a scenario where his polemical cleverness cannot save him. He needs food to survive, since, he has a gunshot wound to his leg and the jail only offers a small amount. Deola, a physician and member of the youth corps working at the hospital, emerges as a source of inspiration for Amaibi. She finds Kaniye, Amaibi's friend and attorney, after noticing his deteriorating health and living situation. The court case will soon commence, and Kaniye, who long since gave up practicing law, will show up to defend Amaibi. A more thorough investigation into Amaibi's involvement shows a lot. The management of Imperial Oil selects Tubo to provide its lawyer with information about Amaibi's involvement. He is aware of Amaibi's innocence. He rushes to Kaniye and reveals the truth about the drama since he cannot bear to betray his friend Amaibi. The interaction between Kaniye and Tubo shows a lot about the abduction industry. It demonstrates how there are competing internal and exterior processes at play.

Kaniye is even more taken aback when he learns that Tubo, a buddy, actually authorizes money to be paid by Imperial Oil as ransoms. In cooperation with Mr. Sinister Wali, Tube does this. Kaniye is compelled by this realization to visit Doye, whom he meets near Asiama River. He is curious as to why Doughboy has chosen this way of life. Doughboy answers,

You think you are better than me? ... you think I should be in some government work getting twenty thousand a month or whatever rubbish they pay as minimum wage ... you have a 2.1 in Petroleum Engineering. You should have worked anywhere in the oil company.... Yoruba controls all the juicy jobs in the oil industry, and they are like the most openly biased tribe in the country. Our people are left with the menial jobs. The stupid excuse is that we are not qualified. So since I can't work as an engineer with my two-one, I'd rather be a militant than a cleaner' (233).

This information dispels any questions regarding Amaibi's involvement and proves his innocence. Doughboy is psychologically damaged, sad and confused. How, though, can he establish Amaibi's innocence? How will he show up in public? Even worse, he was the only one who could provide any actual proof. Nevertheless, he must find the informant within his organization as part of a time-sensitive task. Unfortunately, Poor Snow White, a member of Doughboy's gang, is killed after admitting to the presence of a traitor in his organization. Doughboy is eventually set up by his second in command, Kabongo, and shot. He uses the bottle on the table to blind Kabongo despite his poor resistance. Amaibi is released and acquitted as a result of Kaniye's ability to present a 'no case' argument in court utilizing all the witnesses gathered during the interview, but

Wali and Tubo are forced to face the consequences of their actions. More significantly, Doughboy's predicament frequently exemplifies the pit of poverty in which the majority of young men in the Delta are mired, which frequently fuels their willingness to engage in abduction and bunkering for ransom.

### **Garrick's Panacea for Ending the Violence**

The explicit condemnation of violence in the text, especially with the testimony of Amaibi, is Garricks' way of advocating a progression from swords to words – a conscious attempt to avoid violence as a means to achieving success in the struggle for environmental justice in the Niger Delta. As the journalist's approach Amaibi outside the courtroom and interrogate him on his next line of action with the activism, the firebrand advocate of violence remarks, 'My fight will continue to be nonviolent. I sincerely apologise for all the times in the past when I failed to condemn the mindless violence and crime perpetrated in the name of the Niger Delta struggle' (280). Amaibi is unequivocal about his condemnation of violence. His clear stance is summed up in the sentence 'The stupidity of our violence is frightening' (281). On the alternative to violence, Amaibi states that,

The war will be won in the legislative chambers, if we persuade our lawmakers to change the laws that deny us our resources. It will be won in polling stations and courts of law, as we remove the thieves who masquerade as our leaders, from power. We will never win with our guns or aggression. We will win with our intellect, ideas, by serious negotiations and informed debate (281)

By bringing Amaibi to this point of realisation of the futility of violence, Garricks hopes to stir the focus and consciousness of his readers towards the use of nonviolent environmental activism. *Tomorrow Died Yesterday* is Garricks' bridge for a smooth transition from a violent to a nonviolent clamour for environmental justice in the Niger Delta region.

Amaibi also seems to have found his sense of pacifism. Sometimes during his captivity, his faith returns. 'Prison has reminded me of one thing: that life is too short and precious to hold grudges,' Amaibi acknowledges (148). Amaibi exemplifies how his experience causes him to have improved interpersonal relationships. This makes clear the author's position on how the Niger Delta dispute should be settled: without resorting to violence. Moreover, he decides to forgive his enemies, offenders or detractors: 'I'm tired. Since 1997 when my anger and hate started, they haven't done me any good. In fact, they landed me in this mess. I'm tired of hating and being angry' (280).

## Conclusion

The issue of violence in the Niger Delta has drawn a lot of attention from authors and critics. Writers have adopted their stances as the fight for relevance, environmental justice, and self-determination continues. Chimeka Garricks has recommended a nonviolent activism and a prolonged clamour for justice through discourse, negotiations, and exchanges, while some writers have turned to lachrymal prose to bring awareness to the inhumanity committed in the area. Beyond the lachrymatory, Garricks' *Tomorrow Died Yesterday* tries to eliminate violence as a means of achieving environmental justice in the Niger Delta. All in all, a lot of authors and critics have revealed a lot about the relationships between violence in the Niger Delta and oil drilling. However, it is necessary for authors to go beyond the lachrymal and provide long-lasting answers to the Niger Delta crisis at this point in the literary enterprise's evolution. The Niger Delta region can be transformed from a scene of violence to one of peace and harmony with continued efforts in this area, and literature can play a more significant role.

## Works Cited

- Adamson, J. *American Indian Literature, Environmental Justice, and Ecocriticism: The Middle Place*. University of Arizona Press, 2001.
- Aghoghovwia, Phillip. 'The Poetics and Politics of Transnational Petro-Environmentalism in Nnimmo Bassey's *We Thought it Was Oil but it Was Blood*'. *English in Africa*, vol. . 4, no.2, 2014, pp. 59-77.
- Ako, R. 'he Struggle for Resource Control and Violence in the Niger Delta[. In: C. Obi & S.A. Rustad, eds. *Oil and Insurgency in the Niger Delta: Managing the Complex Politics of Petro-Violence*. New York: Zed Books, 2011, pp.42-54
- Alumuna, S., Rapheal, C. and Abu Ed. *Militancy and Kidnapping in the Niger Delta Region of Nigeria: A Recap*. Department of History and International Relations, University of Calabar, 2017.
- Anne Lundin. The Cultural Work of Protest Literature. *Journals of Afro-American Literature*, 2010, p.21.
- Azeez Olaniyan and Lucky Asuelime. Boko Haram Insurgency and the Widening of Cleavages in Nigeria. *International Journal of Amnesty and Literary Struggle*, 2014, pp. 32-34.
- Bolarinwa, Joseph Olusegun. 'International Reactions and Actions on Militancy and Insurgency in Nigeria Since 1999.' *Insight of Africa*. 2017.

- Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell Publishing, 2005.
- Charles Sutherland Elton. The Ecosystem and the Tradition of Protest Literature. *Journals of Literature and Humanities*. 2014, pp.54-55.
- Cheryll Glotfelty. The Practicality and Workability of Ecocriticism. *Journals of Literary Studies*, 2017, pp.112-113.
- Chijioke Eke Chinwokwu and Christopher Eraye Michael. Militancy and Violence as a Catalyst to Kidnapping in Nigeria. *International Journal of Police Management in Nigeria*, vol.4, 2019, pp. 1-5.
- Chimeka Garriks. *Tomorrow Died Yesterday*. Paperworth Books Limited, 2014.
- Chinaka, P. Demythologizing the masquerade of violence in the Niger Delta creeks: Threat to global peace. In C. Nwahunanya. (Ed.) *From boom to doom: Protest and conflict resolution in the literature of the Niger Delta*. Springfield, 2011, pp. 27-36.
- Christopher Osuoha and Fakutiju Michael. Gas Flaring in Niger Delta Region of Nigeria: Cost, Ecological and Human health Implications. *Journal of Environmental Management and Sustainable Development*, Vol. 6, No. 2, 2017.
- Clement Smith. Communal Violence and the future of Nigeria', *Global Dialogue*. vol.6, no. 3-4. 2017.
- College of liberal. 'Ecocriticism (1960- Present)' Prude Online Writing Lab. 3 December 2019.
- Cronon, William. 'Good Governance and Credible elections: A Panacea for Conflict Resolution in Nigeria'. *Journal of Good Governance and Sustainable Development in Africa*, vol.2, no.2, May 2015.
- Ehimhen, Kenneth Matthew. 'The Economic Consequence of Militancy in the Niger Delta. *Journal of Sustainable Development*, vol. 4, no.2, April. 2012.
- Eton Simon. Environmental Degradation, militancy/kidnapping and oil theft in Helon Habila's *Oil on Water*. 2014.
- Femi, Ajayi. 'From Militancy to terrorism: Need for a fresh perspective to Nigeria's national security.' *Research Gate*. 2019.
- Glotfelty, Cheryll and Harold, Fromm. *The Ecocriticism Reader*. University of Georgia Press, 1996.

- Haeckel, Ernst. Communal Conflict in the East Niger Delta: A Cultural Matrix. *PanAfrican Social Science Review*, vol. 3, 1866, pp. 1-12.
- Hamadi, L. The Concept of Ideology in Marxist Literary Criticism. *European Scientific Journal*, vol.13, no.20, 2017.
- Idemudia, U. and Ite, U.E. Demystifying the Niger Delta conflict: Towards an integrated explanation. *Review of African political economy*, vol.33, no.109, 2006, pp. 391-406. Jstor, <http://www.jstor.org/stable/4007049>
- Kamruzzaman, P. and Tantua. B. Revisiting 'Militancy': Examining Niger Delta. *Review of African Political Journal*, vol. 8, 2016, pp. 23-32.
- Kellner, D. Fredric Jameson. Retrieved from <http://www.gseis.ucla.edu/faculty>.
- Kerridge Richard Neils. Tension as ex-militants protest in Bayelsa', *The Punch*, 7 November, 2012. 2009, p.14.
- Kimiebi, Ebienfa. Militancy in the Niger Delta and the Emergent Categories: Review of African Political Economy. 2012. <http://kimiebi.blogspot.com/>
- Kimiebi, Ebienfa. 'Oil, Militancy and Political Opportunities in the Niger Delta', 2010, pp. 6. <http://kimiebi.blogspot.com/>
- Moses David and Olaniyi Azeez. Resurgence of Militancy in the Niger Delta Region of Nigeria. *Journal of Political Sciences and Public Affairs*, vol. 10, 2017, p.5.
- Nseabasi, Akpan. Kidnapping in Nigeria's Niger Delta: An Explanatory Study. *Journals of Humanities*, vol. 23, 2010, p.6.
- Nwagbara, Uzoechi. 'Poetics of Resistance: Ecocritical Reading of Ojaide's Delta Blues and Home Songs and Daydream of Ants and other Poems'. *African Study Monograph*, vol. 31, no.1, 2010, pp. 17-30.
- Nwogwugwu Ngozi, and Olatunji Alao. Militancy and Insecurity in the Niger Delta: Impact on the Inflow of Foreign Direct Investment to Nigeria. Department of English, Babcock University. 2012.
- Odum, Eugene. *Frustration and Aggression*. Yale University press, 2013.
- Okoh, B. P. Environmental degradation, conflicts and peaceful resolution in Nigeria and between Nigeria and neighbouring states. In G. Bachler & K. R. Spillmann (Eds.), *Environmental Degradation as a Cause of War*. Ruegger Verlag. 1996, pp. 183-245.

- Okuyade, Ogaga. 'Negotiating Identity in a Vanishing Geography: Home, Environment and Displacement in Helon Habila's *Oil on Water*'. Fiona Moolla (ed). *Nature of Africa: Ecocriticism and Animal Studies in Contemporary Cultural Forms*. Wits University Press, 2016, pp. 212-234.
- Onyema, Chris. 'Jungle and Oil Green: Currents of Environmental in Four Upland Niger Delta Narratives'. Chinyere Nwahunanya (ed.). *From Boom to Doom: Protest and Conflict Resolution in the Literature of the Niger Delta*. Springfield, 2011, pp. 189-209.
- Oppermann, Serpil. Ecocriticism: Natural World in the Literary Viewfinder. *Journal of Faculty of Letters*, vol. 16, no. 2, 1999, pp. 29-46.
- Vital, A. 'Toward an African Ecocriticism: Post-colonialism, Ecology and Life & Times of Michael K.' *Research in African literatures*, vol. 39, no.1, 2008, pp. 87-106.
- Wood, J., E., 'Social Mobilisation and Violence in Civil War and their Social Legacies In: Donatella Della Portal & M. Diani, eds. *Political Science, Comparative Politics, Political Behaviour*. Oxford University Press. 2015.