

Bioregionalism, African literary environmentalism and Wole Soyinka

Mohammad Ataullah Nuri

Assistant Professor, Department of English, Bangladesh Army International University of Science and Technology (BAIUST),
Comilla, Bangladesh

Abstract

During the last few decades, the field of cultural and literary studies has started to show serious concerns about worldwide environmental degradation and its effects on literature and human society. As a result, several green approaches to literature have sprung up such as ecocriticism, postcolonial ecocriticism, ecofeminism, bioregionalism etc. Bioregionalism, one of the literary environmental approaches to literature, is gaining popularity within the environmental humanities studies. Started primarily in western North America, especially California and British Columbia, bioregionalism is a sub-discipline of the development of the environmental movement during the 1970s and "continually inflected by the particularities of diverse places and cultures" (Lynch *et al.* 3). Here in this research, I will situate bioregionalism in the context of the major plays of Wole Soyinka, the African Shakespeare. But before that, I will trace the origin and development of the African literary environmentalism. Through references to the vast literary and critical works of African as well as contemporary Nigerian writers and activists, I will try to show that with some unique, region-specific environmental problems and potentialities, a bioregional reading of Wole Soyinka can enrich and expand the boundary of bioregional literary study.

Keywords: bioregionalism, literary environmentalism, African literature, Nigerian literature

Introduction

Bioregionalism is an environmental literary and cultural movement within the field of environmental humanities that started primarily in western North America, especially California and British Columbia, during the 1970s" (Lynch *et al.* 2). This socio-cultural-literary movement included thinkers such as Peter Berg, Raymond Dasmann, Gary Snyder, and Stephanie Mills. Their motivation was to address matters of pressing environmental concern through a politics derived from a local sense of place, an approach they felt would effectively complement efforts focused at the national and international levels. Hence, bioregionalists began to create a sort of parallel culture and redefine the locus of their work, moving away from existing but for the most part arbitrary political boundaries (nations, states, counties, cities, etc.) in favor of those that emerged from a biotically determined frame work primarily based on natural communities or watersheds (Lynch *et al.* 2-5).

Bioregionalism: Meaning and Origins

Etymologically, the word bioregionalism consists of two words, 'bios' the Greek for life and the French for region that comes from the Latin from territory Regia (Dodge, 6; Sale, 11). As a movement, bioregionalism has been variously defined. Doug Aberley starts his 'Interpreting Bioregionalism' with a short, succinct definition of the movement. To him, "Bioregionalism is a body of thought and related practice that has evolved in response to the challenge of connecting socially-just human cultures sustainably to the region-scale ecosystems in which they are irrevocably embedded" (13). Encyclopedia of Environmental Ethics and Philosophy defines bioregionalism as "the view that natural features should provide the defining conditions for places of community and

that achieving a secure and satisfying life means knowing a place, learning its lore, and developing its potential within ecological limits" (162). From the above two definitions, it becomes evident that bioregionalism is an activity-based environmental philosophy, ethics, an attitude that makes people conscious about their connection with the places they live in. The bioregionalist thinkers hold the idea that though humans have made a tremendous technological progress, they as members of specific communities 'cannot avoid interacting with and being affected by their specific location, place and bioregion...and are not insulated from nature' (Mc Ginns 2). To Doug Aberley, "it is a difficult task to provide a definitive introduction to bioregionalism" because "its practitioners protect a defiant decentralism" (13). He also jokingly says "bioregionalism is evolving both as a body of teaching and as a social change movement at such a fast that it is a fool's task to identify, understand and place in a proper relationship all of its dimensions" (14). Much the same idea is expressed by Cheryl Glotfelty in her 'Introduction' to *The Biosphere and the Bioregion Essential*. Writing of Peter Berg. She writes "The bioregional movement is a decentered, grassroots movement of people and communities in diverse locations that are making an effort to craft a way of life and a means of support appropriate to the natural characteristics of the particular places where they live. The ideas that emerge from these scattered groups differ in terms of emphasis, with groups focused on permaculture, ecological restoration, wilderness, spirituality, autonomy, social ecology, and watershed politics." (1) Though bioregionalism does not have so-called self-professed leaders or organized bodies, it evolved through the writings, practice and activities of some individuals and significant publications. Lynch *et al.* writes in this regard:

There are, that is, no designated leaders, no figure whose theoretical musings are accepted as gospel, though inevitably some people have had more influence than others. Still, there is no official bioregional program or ideology; rather, there is an evolving dialogue about a set of ideals and ideas continually tested by practice and, as would seem proper, continually inflected by the particularities of diverse places and cultures. Bioregional thinking may be expressed quite differently in San Francisco, California, than in Ferrara, Italy, and such flexibility has given the movement surprising durability (3).

So, needless to mention that the bioregional ideas that the humans have an inborn connection with the ebb and flow of the living earth, specially the sights, sounds, feelings and tastes of a place where they were born in have been in practice in various places by various people for a long time. It is only the recent times; these ideas have been organized into a body of thinking under the name bioregionalism.

Bioregionalism and literature

Though bioregionalism was not a literary criticism or literary theory from the beginning, the bioregionalists frequently used literature for propagating the bioregional ideas. Initially, a political movement and a land ethic, bioregionalism found expressions in the works of creative writers like poets, novelists, playwrights etc. Pointing out the connection between bioregionalism and literature, Aberley writes that "story-telling, ancient and new ritual, myth-making, theater, dance, poetry and prose all became the languages of bioregional expression" (24). During recent years, a bioregional approach to literature has drawn the attention of the literary critics. The first book-length publication on the bioregional approach to literature *The Bioregional Imagination: Literature, Ecology, and Place* edited by famous environmental literary critics Tom Lynch, Cheryll Goltfelty and Karla Armbruster was published in 2012. In the introduction to this collection of twenty-four essays, the editors have elaborately outlined the principles of bioregional literary criticism and discussed how to use it as a way to read, write, understand, and teach literature. They argue that imagination can play a vital role in solving the environmental crisis worldwide. According to them, literature and other creative works can help citizens develop a sense of place. They write we start with the premise that imagination is one key to developing new and better ideas about how to live in our specific places, including a sense of how our individual bioregions are embedded in a larger global biosphere. Literature and other arts function as vital expressions of cultural values that can ignite emotion, change minds, and inspire action, and our contributors explore some of the many ways a bioregional imagination both produces and is shaped by specific works of literature, photography, film, and other art forms. (11-12)

They opine that literature and other creative arts not only reflect but also influence the ways a culture imagines itself and its place in the natural world. Peter Berg and Raymond Dasmann once defined a bioregion as both a "geographical terrain and a terrain of consciousness. A place and the ideas that have developed about how to live in that place" (36).

A Bioregional Approach to African Literature and Literary Criticism

Bioregionalism, with no definite, official program or ideology, is "continually inflected by the particularities of

diverse places and cultures" (Lynch *et al.* 3). In this regard, bioregionalism can enrich itself through a study of Nigerian literature. I propose that though bioregionalism originated and developed in the American context, many of its basic tenants like the priority of the indigenous knowledge, diversity, sense of place, cultural and physical rootedness etc. make it an interesting theoretical paradigm for the study of the African literature, especially Nigerian literature. Recently, the environmental literary criticism of the African literature has drawn much attention from the environmental literary critics. The environmental literary criticism had been slowly developing in the West since the 1960s. From the beginning of the environmental literary criticism, it was inspired and fueled by American nature writing in terms of the genre's appreciation of nature and wilderness, as well as its promotion of wilderness conservationism. To develop critical stances and theories that work with African environmental literature, we need to attend to geographical and historical particularities with regard to African environments. What does "environment" mean in an African context? What shapes an African environmental consciousness? To avoid generalizations, what does "environment" mean to specific African ethnic groups? If modernity, industrialism, and technology contribute to an Anglo-American environmental consciousness, then how have these practices unfolded and been experienced in Africa? How do African literary writers approach environmental issues in their literary productions? And what role does African literature play in expressing environmental issues and activism?

Indeed, the green response to literature in the model of the Western green literary canon has been very slow. There are many reasons for this slow response. It is not surprising that the African literary critics would be suspicious to a literary critical model emanated from the West. William Slaymaker writes in his "Ecoing the Other(s): The Call of Global Green and Black African Responses" that though "there is no lack of writing in Africa that might fall under the rubric of nature writing," the African response to the "global green approaches to literature and literary criticism has been faint" (133). In this essay, Slaymaker finds some reasons behind this, to use Slaymaker's term, "ecohesitation" among the African literary critics. Initially, the African writers and critics suspected the real intention of the Environmental literary criticism that originated in the West. Moreover, they did not find the theory a liberating force that could emancipate them from the internal and external political, social and economic oppression. In Slaymaker's language, But there is no rush by African literary and cultural critics to adopt ecocriticism or the literature of the environment as they are promulgated from many of the world's metropolitan centers. For some black African critics, ecocrit and ecocrit are another attempt to "white out" black Africa by coloring it green. To some African critics and writers, who directly participated in the liberation of their nation-states from colonialism, what ecocriticism offers is not another theory of liberation like Marxism. Rather, it appears as one more hegemonic dis-course from the metropolitan West. For many (but by no means all) black African writers and critics, a theory of liberation entails and espouses a liberation from Western literary theories and their domination of literary themes, images, and language. (132) Thus, though the Black African writers mostly took nature seriously in their creative and academic writing, they

resisted or avoided the paradigms that inform much of the environmental literary criticism. They did not respond to the call of the Green Wave resounding through much of the literary world during the last two decades.

Though African's reception of the environmental literary movement has been meagre, the African literature and literary criticism has been environmental in its own fashion. Long before the start of the African environmental literary criticism proper, the African writers and literary critics have been dealing with the issues of land, nature and environmental degradation issues in their own fashion. Slaymaker writes "Black African critics and writers have traditionally embraced nature writing, land issues, and landscape themes that are pertinent to national and local cultural claims and that also function as pastoral reminiscences or even projections of a golden age when many of the environmental evils resulting from colonialism and the exploitation of indigenous resources have been remediated." (132)

African environmental literature and criticism can be traced back to the 1960s, pre-dating the Anglo-American environmental literary studies in the last two decades of the twentieth century. African literature was already responding to environmental issues before the 1990s, even though these issues were addressed more on a local than global level. African literary criticism had already developed environmental perspectives-ones that do not originate in the environmental literary criticism as practiced in the American academia. In the following section I will try to address the following questions. What is African environmental literature? What environmental issues are revealed in African literature? How do African authors represent African environments?

I argue that there are similarities between the bioregional movements in the USA and the African environmentalism. The bioregionalism movement developed through grassroots environmental activities in the USA. I also would like to say that the history of the African environmentalism is mainly the history of ecoactivism. Though not theorized under the name of bioregionalism, African literature is rich in bioregional thinking. At first, I will discuss the ecoactivism of the African environmental activists and writers. In the following section, I will discuss the ecoactivism of Wangari Maathai and Ngugi wa Thiong'o. Wangari Maathai, the environmental activist who was awarded the Noble peace prize in 2004 and Ngugiwa Thiong'o, Kenyan writer and academic, pioneered the environmental ecoactivism through their activities and writings. Wangari Maathai was a co-founder of the grassroots environmental movement Green Belt Movement that mobilized the Kenyan women to develop tree nurseries and plant trees to combat deforestation. Maathai and the Green Belt Movement also fought against the plundering of Kenya's national resources by the corrupt politician like Daniel arap Moi (Caminero-Santangelo 148). Maathai's memoir *Unbowed* (2006) is a narrative that makes a contrast between her experience of the Kenyan environment during her childhood and her present experience. She describes the environmental changes that have taken place after the colonial destruction of the Kenyan environment. In Caminero-Santangelo's language: In her memoir *Unbowed*, Maathai draws on what Lawrence Buell refersto as an "indigene pastoral" in order to give narrative shape to her visionfor social and environmental regeneration in Kenya. She begins her story

with a childhood memory of a beautiful, health-giving, and well-managednatural environment which sustains the human community physically andspiritually and which is itself sustained by that community's care, reverence, and sound ecological practice and knowledge. Maathai erases colonialism' spresence from this initial description of her childhood home inthe central highlands as a means to emphasize its catastrophic environment alimpact resulting from unsustainable "methods of exploiting our rich natural resources" and cultural transformation: "Hallowed landscapes lost their sacredness and were exploited as the local people became insensitiveto the destruction, accepting it as a sign of progress" (Maathai 2006, 6). Throughout the rest of her narrative, she repeats this theme, while insistingthat redemption can be achieved through the rejuvenation of indigenous cultural values and the struggle against the legacies-especially psycho logicaland ideological legacies-of colonialism. (148).

Maathai's writing, which connects her with the long tradition of African letters, is a part of the struggle "against the environmental implications of modernity's narrative of development and positing alternatives" (Buell 32). Thus, in her writing Maathai portrays the "natural," harmonious pre-colonial African cultures andthe corrupting impact of colonialism on them (Caminero-Santangelo 149).

Ngugi wa Thiong'o, another Kenyan writer and critic who has written a number novels, plays, short stories, and essays, and books on literary and social criticism, has given emphasis on the task of decolonizing culture and psyches in Africa and focused on social justice, lived environments and livelihoods, as well as on the relationships among constructions of nature, environmental practice, and structures of power and ownership. Like Maathai, he has also brought "attention to actual environmental changes wrought by colonial ideology and policy and to benefits of (relatively) concretely defined indigenous environmental practice and epistemology. In this sense, (his) texts may point to a legacy of environmental writing from Africa that anticipates and gives a cultural context for the kind of environmental rhetoric and activism visible today in Africa. (Caminero-Santangelo 149). Ngugiwa Thiong'o's 1967 novel *A Grain of Wheat*, which was strongly influenced by Franz Fanon, can be considered a differently environmental text in the sense that the book points to the relationship between the struggle for decolonization and the efforts to turn back the environmental legacies of colonialism. So, though apparently, the book does not fall into the category of the environmental text, it still could "be considered "environmental" and might even be more important rhetorically in the struggle against socially and ecologically destructive processes than texts which pay close attention to "nature" or to "natural" ways of the dwelling but which suppress the significance of colonial histories" (Caminero-Santangelo 150). In this novel, Ngugi delineates how colonialism has caused the isolation and alienation among people and between people and land. He contrasts between the present and past and shows that in the past, the communal bonds among people were strong and the land was healthy and beautiful. Thus, we can see that like Maathai, Ngugi wa Thiong'o also wrote about the environmental conditions in Africa.

From the above discussion, it has become clear that the environmental writings of the African writers have been fueled both by their postcolonial position and also

environmental concerns. Both the postcolonialism and bioregionalism share almost the common goals. In this regard, in her "Bioregionalism, Postcolonial Literatures, and Ben Okri's *The Fetched Road*" Erin James writes:

The marriage of the two discourses (postcolonial literatures and bioregional literary criticism) promises to be fruitful: at first glance bioregionalism and postcolonialism appear to have much in common. Both are interested in critiques of dominant power, be it power that stems from the nation, from imperialism, or from globalization. Both are concerned with the recovery of indigenous knowledge and language. Practitioners of both often have a strong, inherent political stance and have long dealt with accusations of provincialism. Despite these compatibilities, however, bioregional critics have generally overlooked postcolonial texts, limiting their purview to American literature. (263)

In this case, there is no difference between the environmental goals pursued by both the African environmentalists and the American, early bioregionalists. Whereas Anglo-American environmental literature critiques the impact of modernity, industrialism, and technology on human society, that results in the alienation of humans from nature, and pollution, and climate change, African environmental literature critiques the impact of colonialism/neocolonialism and globalization on African environments, traces the weakening of indigenous inhabitants' attachment to the land and dispossession from the land to the more specific political context. If Anglo-American environmental literature tends to endorse concepts of the pristine nature (or the sublime) and of wilderness (or wilderness conservation), then African environmental literature is concerned more with issues of urban slums and urban environmental degradations brought about by the colonial demands of modernization. And where Anglo-American environmental literature conveys nostalgia about pastoral and rural life, African environmental literature highlights the crisis of famine and food shortage caused by the shift from subsistence farming to global, market-oriented agriculture under globalization. These contrasts remind us that "nature" and "environment" are not universal concepts, and that environmentalism in the context of Africa, or "environmentalism of the poor," to use Ramachandra Guha's term, should not be founded on universal principles.

Bioregional consciousness in Wole Soyinka's Works

Nigerian literature is the most productive of African environmental literature (Prasanth 164). The special geographic conditions and rich tribal life are the frequent tropes in Nigerian literature. Nigeria, one of the largest and most popular countries of West Africa, stretches from the forests and swamps of the coast in the south to the edge of the Sahara in the north. The climatic and geographical conditions in Nigeria confer a great variety in landscapes. The presence of mangrove communities is common in the Niger delta and coastal lagoons. The Southern plains are covered with rain forests containing many tall trees like mahogany, abura and rubber. The forest reaches farther north along the rivers, creating the "fringing forest" with its characteristic mahogany, kapok, raffia and wild coffee. This unique ecology of Nigeria has influenced its life and literature to a great extent. Writers like Amos Tutuola, Cyprian Ekwensi, Chinua Achebe, Wole Soyinka, Ben Okri etc. have attempted to demonstrate these facts through their

works. Wole Soyinka, the renowned Nigerian poet, novelist, essayist and political activist and the recipient of the Nobel Prize for Literature in 1986, is mainly famous for "fashioning the drama of existence" across his whole oeuvre (Nobel Prize Panel). Wole Soyinka, who often beautifully portrays the Yoruba rites, rituals and customs in his works, writes with a "social vision". His plays are often set in the Niger Delta region of Nigeria that draws the attention of the outside world for its rich traditional culture and valuable mineral resources. The Niger Delta has repeatedly been used as a trope in his plays. Wole Soyinka has portrayed the place in a way that it has become a bioregion in his writings. In the following section, I shall try to show how his plays are inspired by bioregional imagination.

Based on a study with a special focus on ecology, geology, topography, culture and environmental aspects and features in Wole Soyinka's plays, it can be said that Wole Soyinka's plays are enactments of the bioregional thinking because in his plays often recur the themes of dwelling, sustainability and reinhabitation, the three key features of bioregional thinking. Moreover, his plays also show how to become "dwellers in the land," fully and honestly come to know the earth, treat the land, live as close to it as possible, and be in touch with its particular soils, its waters, its winds. Moreover, his plays show how modernity or progress usually comes to a developing society at the cost of environmental destruction. References can be made to such plays as *The Swamp Dwellers* (1954), *A Dance of the Forests* (1960), *The Lion and the Jewel* (1962), *The Road* (1965), *Beatification of an Area Boy* (2002).

Wole Soyinka's dramaturgy is nature-sensitive and focuses on environmentalism and local culture (Tarka Fai 95). Basically, the mainstream of Soyinka's philosophy which forms the background of most of his plays is his theory of "self-apprehension" which advocates that creative cultural representation has to start from a profound knowledge of one's culture. Most of his works are enactments of African folk theatre with ritual as an indispensable element in human life. In his view, man exists within a cosmic totality and possesses a consciousness in which his earthly existence is inseparable from the entire cosmic phenomenon. Forests, rivers, and peculiar land formations, the abode of spiritual forces, are essential in ensuring continuous communication between man and the supernatural in his plays. In fact, the basic concept or world view behind African tribal societies is that the prime reality is a spiritual one. Every tree, river or land formation has its dwelling spirit which can be invoked for particular purposes and when a plant has the power of healing a wound, it is not chemical acting on flesh but spirit acting upon the spirit. Consequently, it is incumbent on man to protect his natural environment for his own survival.

Wole Soyinka's biocentric vision is exemplified in his plays where he describes the landscape, the flora, the fauna and the people who inhabit his native land. His plays can be used as tools to restore the imagination of place, namely, to understand and to orient the evolutionary dynamics connected to the life of place, involving an open and more inclusive reflection on identity, history and ecology. Wole Soyinka is very much conscious of land, culture and customs in expressing the observance in his writings. Wole Soyinka portrays the philosophy of reinhabitation in *The Swamp Dwellers*. The play highlights the need to preserve the environment or the ecosystem. Wetlands and their rich potentials are the primary concern in the play. In *The*

Swamp Dwellers, Makuri tells the Blind Beggar that they cannot till the land beyond a certain limit because the rest of it belongs to the serpent of the swamps. Consequently, this portion of the land is preserved as opposed to other areas that are under the weight of timber exploitation by logging companies. The play *The Lion and the Jewel* discusses the playwright's emphasis on local and advocacy for the resistance to so-called progress. In the play, Baroka the Bale is conservative and resists the building of roads and railways, and tries to keep his village insulated from progress. The Bale fears progress, and in this he can be credited with the foresight of anticipating some of the disasters of progress which civilized societies have only discovered by hindsight. The intricate bond between man and the spiritual forces of the land is found in *A Dance of the Forests*. In the play, Soyinka is committed to a moral ideology where one lives with a sense of meaningful connection which expands to the earth, the entire community of life including the past, present and the future generations. How man's infringement on the environment has resulted to a battle between him and spiritual forces is shown in *The Road*. By trying to improve his life through forest exploitation, digging of roads, agriculture, construction of houses and bridges etc, man destroys the natural habitat of these supernatural forces. Soyinka's views on modern people's relation with nature are seen in *Beatification of an Area Boy*. The play shows the ways in which man structures his relationship with Nature in many ways that affect their social relationships. This play examines the interlocking bonds between ecological degradation, socioeconomic crisis, as well as psychological disorientations. Soyinka constructs a dramatic understanding of how the restructuring of modern man's relationship with Nature affects cultural and environmental spaces. Using bioregionalism as theoretical frame to study his plays, we see that Soyinka's theatre focuses on this environmental protection or the preservation of the ecosystem. Here in the above discussion, I have tried to bring out some bioregional tropes in the five plays of Wole Soyinka. The limitation of the study is that the in dept analysis has not been done. But the purpose of the study was to fill a gap in Soyinka study. To my knowledge, till now no study on Soyinka has been directed to the bioregional consciousness in his plays. A further bioregional study on Wole Soyinka can result in expanding the bioregional inquiry in the African literature.

Conclusion

Thus, we see that Soyinka's plays are basically bioregional at heart because they reveal that the earth is an organic system in which everyone must play their part. His writings are driven by a deep moral concern about the ecological degradation that has pervaded the entire society. Soyinka's plays, which are often based on the Yoruba myths and culture, focuses on organic forms of human relatedness, ecological design and the patterns and interdependencies of living systems, and the need for regional economies that support place-based inhabitation. Most of Soyinka's plays demonstrate the salient connections between conceptualizations and the patterns of human activities and cultural structures which are represented by social, political and ecological processes. Soyinka makes a connection between human attitudes and environmental conditions and the need for humans to re-orient themselves towards the earth.

References

1. Aberley, Doug. "Interpreting Bioregionalism: A Story from Many Voices." In *Bioregionalism*, edited by M. V. McGinns, New York: Routledge, 1999, 13-42.
2. Achebe Chinua. *Arrow of god*. Penguin UK, 2013.
3. Achebe Chinua. *Things Fall Apart*. New York: Knopf, 1992.
4. Alexander, Don. "Bioregionalism: The need for a firmer theoretical foundation." *The Trumpeter* 13.3, 1996.
5. Berg Peter, Cheryll Glotfelty, Eve Quesnel. *The biosphere and the bioregion: essential writings of Peter Berg*. Routledge, 2015.
6. Berg, Peter, and Raymond Dasmann. "Reinhabiting California." *The Ecologist* 7.10 (): 399401. Rpt. in *Andruss, et al. 1977*, 35-38.
7. Berg, Peter, ed. *Reinhabiting a Separate Country: A Bioregional Anthology of Northern California*. San Francisco: Planet Drum Foundation, 1978.
8. Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Malden, MA: Blackwell Pub, 2005.
9. Callicott, J. Baird, and Robert Frodeman. *Encyclopedia of environmental ethics and philosophy*. Macmillan reference USA, 2009, 1.
10. Caminero-Santangelo, Byron, Garth Myers. *Environment at the margins: Literary and environmental studies in Africa*. Ohio University Press, 2011.
11. James, Erin. *Bioregionalism, Postcolonial Literatures, and Ben Okri's The Famished Road*. Athens: U of Georgia, 2012.
12. Lynch Tom, et al. editors. "Introduction." *The Bioregional Imagination: Literature, Ecology, and Place*, by Ezra Zeitler, University of Georgia Press, 2012, 1-30.
13. McGinnis, Michael Vincent, ed. *Bioregionalism*. London: Routledge, 1999.
14. Prasanth, Aswin. "Ecology in African Literatures." *The Creative Launcher: An Int. Refer. EJ. Eng*, 1(2).
15. Ryan, John Charles. "Humanity's Bioregional Places: Linking Space, Aesthetics, and the Ethics of Reinhabitation." *Humanities* 1.1, 2012, 80-103.
16. Slaymaker William. "Ecoing the other (s): the call of global green and black African responses." *Publications of the Modern Language Association of America*, 2001, 129-144.
17. Soyinka Wole. *Collected Plays: A dance of the forests. The swamp dwellers. The strong breed. The road. The Bacchae of Euripides*. London; New York: Oxford University Press, 1973, 1.
18. Thayer Robert L. Jr. *Life Place: Bioregional Thought and Practice*. Berkeley: University of California Press, 2003.
19. Trexler, Adam and Adeline Johns-Putra. "Climate Change in Literature and Literary Criticism." *Wiley Interdisciplinary Reviews: Climate Change* 2.2, 2011, 185-200.
20. Tutuola Amos. *The Palm-wine Drinkard; And, My Life in the Bush of Ghosts*. Grove Press, 1994.