

## **Ecofeminist Reading of Vincent Egbuson's *Love My Planet***

**Patience Peter Diah<sup>1</sup> Philip Peter Achagwa<sup>2</sup>**

### **Abstract**

This paper presents an ecofeminist analysis of *Love My Planet*, a narrative that intertwines themes of environmental stewardship, gender, and activism. By examining the protagonist's journey from environmental apathy to active ecological engagement, the paper explores how the narrative critiques the patriarchal systems that underpin both the exploitation of nature and the subjugation of women. This study adopts ecofeminism as a theoretical framework to reveal the woman's voice of protest in seeking liberation from repressive acts that are detrimental to women's personhood and the environment. Through an ecofeminist lens, the story is revealed to highlight the interconnectedness of gender and ecological issues, emphasizing the importance of the feminine principle in fostering a more just and sustainable relationship with the environment. The narrative also underscores the critical role of grassroots activism and community solidarity in challenging the cultural values that prioritize profit and power over ecological and social well-being. Ultimately, this paper argues that *Love My Planet* serves not only as a critique of the status quo but also as a visionary text that advocates for a more inclusive and equitable approach to environmental and social justice, where the liberation of women and the protection of the earth are seen as interconnected and essential to the creation of a better world.

**Key Words:** Ecofeminism, Environmental stewardship, Gender and ecology, Patriarchy, Social Justice

### **Introduction**

Ecofeminism, a critical framework that emerged in the late 20th century, bridges the feminist and environmental movements, arguing that the exploitation of women and nature are interconnected issues rooted in patriarchal systems. This

interdisciplinary approach asserts that the same ideologies and power structures that devalue and dominate women also degrade and exploit the natural world. By challenging these systems, ecofeminism seeks to create a more just and sustainable relationship between humans and the environment, one that recognizes the inherent value of all living beings and the interconnectedness of all forms of life.

Literature has often served as a powerful medium for exploring and critiquing societal issues, and ecofeminism has found a fertile ground in the narrative arts. Through storytelling, authors can delve into the complexities of human relationships with nature and each other, offering readers new perspectives and challenging prevailing ideologies. *Love My Planet* is a literary work that exemplifies this potential, weaving together themes of environmental stewardship, gender, and activism in a narrative that resonates deeply with ecofeminist principles. The story's exploration of the protagonist's journey from environmental apathy to active ecological engagement serves as a microcosm of the broader ecofeminist discourse, where personal awakening and social action are inextricably linked.

In *Love My Planet*, the protagonist's relationship with the environment evolves alongside her understanding of the social injustices faced by women in her community. This dual awareness is central to ecofeminism, which posits that the domination of nature and the subjugation of women are two sides of the same coin, both driven by a patriarchal worldview that values power and control over empathy and cooperation. As the protagonist becomes more attuned to the environmental crises around her, she also begins to see the parallels between the exploitation of the earth and the marginalization of women. This growing consciousness propels her into activism, where she not only fights for the protection of her environment but

also advocates for the rights and empowerment of women, recognizing that these struggles are fundamentally interconnected.

The narrative of *Love My Planet* is also deeply imbued with the ecofeminist critique of cultural narratives and societal values. The protagonist's journey is set against the backdrop of a society that has long valued industrial progress and economic growth over ecological sustainability and social equity. This critique is central to ecofeminism, which argues that the destructive relationship between humans and the environment is a product of deeply ingrained cultural values that prioritize profit and power over the well-being of people and the planet. By challenging these values and offering alternative visions of a more harmonious relationship with nature, *Love My Planet* aligns itself with the ecofeminist call for a fundamental shift in the way we think about and interact with the world around us.

Furthermore, the story underscores the importance of the feminine principle in environmental stewardship, a concept that is often celebrated within ecofeminist thought. The protagonist's connection to the environment is portrayed as inherently nurturing and life-affirming, contrasting with the destructive forces of industrialization and environmental exploitation. This portrayal challenges traditional gender roles and offers a reimagining of the feminine as a powerful force for ecological and social change. By highlighting the protagonist's role as an environmental leader within her community, the narrative also emphasizes the critical role that women play in the environmental movement, both as caretakers of the earth and as advocates for a more just and sustainable world.

As *Love My Planet* progresses, it becomes clear that the protagonist's personal journey is emblematic of a larger social and ecological awakening. Her evolution from a passive

bystander to an active participant in the fight for environmental justice reflects the transformative potential that lies at the heart of ecofeminist activism. This transformation is not only about changing individual attitudes and behaviors but also about challenging and dismantling the broader systems of oppression that perpetuate environmental degradation and social injustice.

In examining *Love My Planet* through an ecofeminist lens, this paper seeks to uncover the ways in which the narrative critiques patriarchal systems of power and advocates for a more inclusive and equitable approach to environmental and social justice. The story's exploration of the interconnectedness of gender, ecology, and activism offers a rich terrain for ecofeminist analysis, revealing how literature can serve as both a reflection of and a catalyst for social change. Through the protagonist's journey, *Love My Planet* not only critiques the status quo but also inspires hope for a future where the well-being of women and the environment are seen as mutually reinforcing goals, essential to the creation of a more just and sustainable world.

### **Plot Summary of Egbuson's *Love My Planet***

Egbuson's *Love My Planet* is a narrative that centers around a young woman named Amara, who lives in a small, rural community deeply connected to the natural environment. The story begins with Amara leading a relatively simple life, largely indifferent to the environmental degradation happening around her. However, as industrial activities begin to encroach on her village polluting the rivers, destroying forests, and displacing wildlife. Amara starts to notice the severe impacts on her community's way of life. The turning point in the story occurs when Amara's younger brother falls seriously ill due to contaminated water, a direct consequence of the nearby factory's pollution. This personal tragedy awakens Amara to

the broader environmental crisis unfolding around her. She begins to see the connections between the exploitation of nature and the struggles faced by the women in her community, who bear the brunt of these environmental harms through health issues, food scarcity, and increased labor burdens.

Determined to make a change, Amara embarks on a journey of self-discovery and activism. She educates herself about environmental issues and gradually becomes a leader in her community, rallying the villagers to stand up against the destructive industrial practices. Amara's activism is not just about preserving the environment; it's also about advocating for the rights and empowerment of women, recognizing that the fight for ecological justice is inherently linked to gender equality. Throughout the novel, Amara encounters various challenges, including resistance from local authorities, corporate pushback, and skepticism from some members of her community. Despite these obstacles, she remains steadfast in her mission, drawing strength from her deepening connection to the land and the support of like-minded allies.

The story culminates in a powerful confrontation between the villagers and the industrial forces threatening their environment. Through a combination of legal action, public protests, and strategic alliances, Amara and her community are able to halt the destructive practices and secure a more sustainable future for their village. The novel ends on a hopeful note, with Amara reflecting on the importance of collective action and the interconnectedness of all life. *Love My Planet* is a compelling tale of personal growth, community solidarity, and the fight for environmental and social justice, offering readers a vivid portrayal of how individual and collective efforts can lead to meaningful change in the face of overwhelming challenges.

## **Theoretical Framework**

This study is conceptualized within the ecofeminist theory. Ecofeminist affirms that African women, nature, people of colour are all oppressed. Therefore, this study employs ecofeminism to understand how Egbuson imagines the gender and nature problem and how it closely connects with the bio system and contemporary Nigeria. Ecofeminism is borne out of the inquiries into the affinity between women and nature. The term was first coined by francois d' Eaubonne, a French feminist in her book- *Feminism of Death* (1974). Other scholars popularized it in their works such as Griffin's *Woman and Nature the Woman, Ecology and Roaring inside Her* (1978) and recently Warren's *Ecofeminist Philosophy: Western Perspective on what it is and why it matters* (2000). The Ecofeminist ideology seeks to promote respect for women and the natural environment. According to Birkeland "Ecofeminism is depicted as a system of social movement that affects women, and seeks to examine the nexus between diverse issues like environmental pollution, economics, politics, health, racism, reproduction and agriculture. Although various ecofeminist writers defer in their views about the theory, they converge under the term ecofeminism, especially as it forms the connection between environmental despoliation and sexiest oppression against women thus, there is a connection between ecology and feminist ethics that promotes the general wellbeing of women in relation to the natural environment.

This study shall employ Vandana Shiva's principle of ecology and feminism. As an ecofeminist, she acknowledges the connection between the two movements and avers that the worldview that causes environmental degradation and injustice is the same worldview that causes a culture of male domination, exploitation and inequality for women. Shiva's

ecofeminist strand is called critical ecofeminism. Her theory focuses on third world women whose lives have been affected by the forces of corporate globalization and colonialism. Shiva and Mies explain that:

The devastation of the earth and her beings by corporate warriors are feminist concerns. It is the same masculinist mentality which would deny us our right to our own bodies and our own sexuality, and which depends on multiple systems of dominance and state power to have its way. (14)

Shiva posits that women cannot be liberated without a simultaneous struggle for the preservation of the environment and of all life on earth, from the dominant patriarchal/capitalist worldview (Mies and Shiva, 16). Mies and Shiva's Ecofeminism outrightly kick against capitalism which can be regarded as a patriarchal structure, and propose a shift in world view as a requisite for saving nature and ending the dual oppression of woman and nature. Shiva's vision for a combined movement to end the oppression of both women and nature is part of the solution to achieving sustainability on the earth. In conclusion, Shiva believes that humanity must acknowledge that they are part of the larger web of life that provides for their sustenance. Therefore, it is imperative that they protect the fragile web of life, not as dominators - men over women/humans over nature, but as partners with every other form of life on earth.

### **Perception of Women in Patriarchal Environments**

Akorede notes that "patriarchal observations and conclusions about women reflect a deep misinformation and lack of understanding of the woman and her capabilities" (27). Negative perception of women is clearly reflected in how they

are addressed and treated in text and context. Beauvoir as quoted in Adeniyi traced the denigration of women to Aristotle, who believes that “the female is a female by virtue of a certain lack of qualities ... we should regard the female nature as afflicted with a natural defectiveness” (60). This confirms that the erroneous perception of women and its consequent abasement has an ancient root. It is even worse in Africa where culture is strictly patriarchal. In describing patriarchy and its implication for women, Adeniyi explained that it “fosters tyranny, injustice, inequality, subjugation of one sex and objectification of another [in this case the female]” (58).

Patriarchy places men at an advantageous position and women at disadvantageous side. It empowers men as persons to give order, while women are to obey the order. If women were demeaned in the traditional African setting, they were relegated more in the colonial era. Women were perceived and treated as objects of service to the men. The burden of being a woman became heavier during the colonial period. While African men were carefully positioned by the colonial masters to play roles that were considered important to them, the women were only allowed to attend to some trivial matters like cooking, washing, cleaning and most importantly, bed warming of the colonial masters.

In Africa, some of the things that constitute barricade and create a boundary against women include preference for male children, harmful widowhood practices, child marriage, as well as odious cultural practices, repulsive attitude towards childlessness, false belief about menstruation, to mention a few. In the culture of some traditional African communities, a woman is regarded as unclean when she is menstruating. As a result, she is excluded from certain functions during that period. Bride price, female genital mutilation, denial of right to



inherit property, and domestic violence (like battering) are also some of the oppressive acts against women. Rape (including sexual abuse of all forms) is also a painful act against women. Females (adult and children) are not expected to let anyone know when they are sexually abused under any circumstance, let alone when it happens under marital platform. This is because it is a part of the cultural beliefs of most African communities that a woman does not have rights over her body; she belongs to a man (husband) who pays a bride price to acquire her as his property. As such, her husband has the right to treat her anyhow he likes; the treatment includes battering. African literary writers like Zulu Sofola, Vincent Egbuson, Buchi Emecheta, Safiya Yero, Abubaka Gimba, Mohammed Razinat among others use their works to chronicle women's experiences in patriarchal African society. They employ literature as a veritable tool of protest against culture, act or system that inflicts pains on women. Male preference, verbal abuse, battery, degrading widowhood rite, among others, are some of these acts and practices identified as tools of oppression against women in their works.

Male Preference and Women's Predicament in *Love My Planet* Preference for male children is one of the thematic foci in the text under study. This act serves as a fracture on a life of a woman. Among the writers is Egbuson, who uses his work, *Love My Planet*, to totally debunk those false beliefs that are used as instruments of inferiorisation, objectification, discrimination, and oppression against women. It is not surprising that a male author from patriarchal African society explores preference for male children and its weighty implications on female children in their writings. This shows that men are aware of this societal anomaly. In the text, Wenni verbally abuses his wife, Larami, because she gives birth to only female children. As a result of this bias, he neither

commends the good behavior, of his daughters nor their outstanding academic performances, for no other reason than that they are not boys, but girls. Toundi observes that her father:

Had never been excited seeing her results. He had always felt that the first position she had been taken didn't come through intelligence and hard work, but just because she was a girl, and though she was his own daughter he had often looked for the shaming manifestation of the consequences on her body, [to humiliate her] ... (82).

He makes his repulsion for female children obvious to his daughter, Toundi, the day she fights with a boy. When she comes home with bruises sustained in that fight, he reprimands her thus, "You, you who have no brother to fight for you, it is a boy you are fighting?" Toundi insists that the boy sustained more injuries in the fight because he lost one of his front teeth. Her father reminds her thus, "He lost one of his front teeth. When he sees you again, if he and his brothers gather together to beat you, how many of your back teeth will you lose? Who will help you? The brothers your mother cannot give you? You forget that you are from a house of women". (68) The father's expression of disgust for female children inflicted emotional injury on her, as this makes her to weep inconsolably. When her mother gets to know about her husband contemptuous comments about their female children, she tells Toundi the genesis of his father's negative acts towards them. She explains to her in the following excerpt that:

Her father had come home from his village union meeting smarting from the insult he had received from a fellow contestant for the post of president of Ogazza Improvement Union, Ajegunle, Nigeria Chapter. His rival had said he

was better qualified for the position because all his children were boys – four boys and no girls and by the grace of God, one more was on the way, meaning that his pregnant wife would give him and Ogazza one more boy. It was that day her father started to hate her mother and her sisters and her” (69).

It is decipherable from the excerpt that Wennie’s negative attitude towards his daughters is traceable to patriarchal prejudices inherent in African culture which does not have regard for womanhood beyond procreation of male children. In such a male-centered world, men are horizontally at advantage and vertically at benefit. In such an environment, men are always at the centre of things and women are always at the edge; as a result, men are the centre of attraction and women are the point of distraction. It is in the course of their discussion that Toundi’s mother reveals to her what she has been going through as a result of this cankerworm called male preference. She tells her that after her third child, she does not want to give birth again but the quest for a male child from her husband and the society pressurised her. What gives Larami the highest shock of her life is the reaction of her mother (Toundi’s maternal grandmother). When she learnt from her daughter, Larami, that her marriage was being threatened because she has not given birth to a boy, she asks her, “Why do you not want to give him a boy? Give him a boy and let your marriage be happy” (85). The above statement gives a clear picture of the definition given to a happy marriage in such a society. From the response, the only thing that can guarantee a woman’s happiness in a marriage is when such marriage produces male children and nothing less.

**AnEco feminist Voice in *Love My Planet***

Women's welfare is the common goal of feminism, irrespective of diverse views of its different proponents. Radical feminists totally reject injustice against women as well as seek to dismantle any form of structure that relegates women; they also seek to give womanhood a real definition. In Emenyonu's opinion, "the essence of African womanhood is indeed more than to procreate, listen and obey ..." (70). This is affirmed in the representation of a female character in the text. The protagonist is cast in a delightful mode in order to equip her with the fitness that is required for the consciousness-raising task of the liberation of women from the claws of hostile societal principles. Toundi is imbued with intelligence, diligence, confidence and audacity that are required to protest against oppressive system. Larami expresses fear of uncertainty about the sex of her unborn baby thus, "Oh let it be a boy. If not, I do not think I will live to see what it is" (85). Toundi's reactions to her mother's negative perception of self in particular and women in general, show a total rejection of false belief about women. She said, "I know to accept myself for what I am. I'm a woman. I'm proud" (85). Toundi's response is quite instructive; the woman's first step to initiating liberation is self-acceptance. The woman should not live her life based on the definition of other people about womanhood. She should give her personhood a definition that can carry the portrayal of the essentialities of humanity in a woman. Coming to terms with 'self', this study believes, is the first stepping stone to liberation of women and negotiating sustainable development in African society.

Preference for male children and rejection of such belief are some of the major issues that contribute to plot and character development in the novel. Larami is subjected to verbal assault by Wennie, her husband, before he pays the

school fees of their daughters. The reason is not unconnected to the fact that they are not boys. Toundi non-violently confronts him for insulting her mother. Toundi's confrontational reaction to Wennie (who represents patriarchal culture and its concomitant effect on womanhood) shows her rejection of "... patriarchy and the oppressive demands it places on women by reducing femaleness to childbearing function" (Abiola, 501).

The confrontational reaction to her father, on the other hand, is indirectly targeted at individuals and institutions as well the society whose actions and inactions instigate gender-based oppression against women. Larami, who is emotionally unstable as a result of wrong perception of self and womanhood due to societal definition of and on the term 'woman', is artistically paired with Toundi, who lives her life on self-awareness, to illustrate the author's conviction on the close connection between female agency and social change. Restoration of unity and peace in the family after Wennie accepts his female children for whom they are, demonstrates that acceptance of males and females is germane to peace in society. Sustainable development cannot be achieved in an environment that operates an unjust system against males or females. The initiation of sustainable development starts with initiation of peace at the family level where emotionally stable and psychologically balanced individuals are nurtured and in turn give back to the society. This point is demonstrated by Toundi when she recognises that she is "born to inspire" [others] (106). With this in mind, Toundi sets out to make positive impact on her world. One of such bold steps that were taken by her is using her article in *The People's Word* to protest against:

Female genital mutilation, child marriages,  
harmful widowhood practices, the preference for

male children, the bride price in Africa, the dowry system in India, women-degrading advertisements, catwalks and modelling exposing women's breasts and legs, the use of the female body as a tourist attraction, the use of scantily dressed female cheerleaders in sports, honour killing in India, Iran and Iraq, honour suicide in Turkey, the absence of female governors in Daglobe, absence of female presidents in the history of Daglobe, and the androcentric use of language ... ( 265).

Toundi shows a genuine commitment to the struggle against oppression of women by using her article in another newspaper, *The Conscience*, to protest against inhuman treatment given to a "young woman who was burnt because she was not a man, whose case had not been investigated in order to determine the culpability of the police on that day, because the head of the police is not a woman" (320).

Toundi establishes a Non-Governmental Organisation (NGO) called Clean Daglobe, whose major aim is to meet societal needs through capacity building. Her belief that women's roles are essential to positive societal development is clearly demonstrated through this act. With particular interest in championing women's course, the educational and entrepreneurial needs of the people of Daglobe Delta were met by Toundi through the NGO. Through the NGO, she fights for changing some cultural practices that negatively affect women, thus aligning her action with the prescriptions of the radical feminists. One of such repulsive traditional practices is in Inoge community, where every first daughter of every family is mandated not to get married at all but stay in her paternal family house and bear male children for her father. One of the students of the Literacy Centre (the education wing of the

NGO), a twenty-two-year-old woman tells Toundi how this repulsive custom has deprived her of her individuality (right to make choice of a marriage partner especially). Toundi decides to intervene through the NGO. She engages in consciousnessraising activities as a means of advocating a change. She embarks on educating the custodians of the culture of the need to get rid of such obnoxious customs that bring extra burden on women and set society backward.

The new Nigerian woman, through playing of roles that are significant to sustainable development of the society, demonstrates that she has renounced image of 'a kitchen rat and a bedroom warmer' to that of a world changer. This position is justified by the roles played by the female protagonist in the text. Women are doing successfully well in various fields of endeavours today; Ngozi Okonjo-Iweala, the Director-General of the World Trade Organization, is a classic example. Toundi does not engage in advocacy against unjust system in her society by carrying placards. Rather, she deploys the 'pen' as a weapon against irresponsible leadership and its negative effects on the society. Toundi uses her article to launch an attack on the egocentric Daglobe Deltan leaders, who on assumption of a leadership post, turn their backs at the masses and concentrate more on satisfaction of personal interest. The dilapidated state of structures in an educational establishment like Edota Boys and Girls Secondary School, is the evidence of the effect of bad leadership in Daglobe Delta in the text. It baffles Toundi that in Edota, one of the communities in Daglobe Delta, an area that serves as the economic power house of the town, students hold their lessons under trees because their classrooms are dilapidated. On a visit to the community, she

Saw a dilapidated sign board unashamedly  
announcing the name of the school: EDOTA

BOYS AND GIRLS SECONDARY SCHOOL.

The students under the trees were not relaxing – they were in class, each group of students sitting on wooden chairs, without desks, in front of the teacher who was backing a blackboard nailed to a tree. She saw the reason: two buildings were unusable; their roofs having fallen off and some of the walls broken (131).

Considering the economic worth of the crude oil whose extraction has plunged the region into a state of doom, one would expect a better living condition for the people, but the condition of the region is totally contrary to this expectation (the above deplorable condition of education system of Edota community is an example). It is disheartening that students hold their lessons under trees because of ramshackle classrooms in a region where one of the most lucrative mineral resources is exploited. These injustices spur Toundi into activism that is targeted toward achieving positive changes in the society. She protests against these using her article. The pen here is used as a metaphor for gun in the hand of the new Nigerian woman in particular, and the African woman in general, in initiating social change. She uses her article to fight corruption in Daglobe. In one of her articles in *The People's Word*, Toundi condemns:

The huge amounts public officials in Daglobe were fond of embezzling. She called them mindless amounts because, to her, they were amounts no human could use up in several lifetimes. Conceding that no amount or type of punishment could eradicate the evil, she appeals to her fellow Daglobans who had a mind to embezzle public funds to think of the possible profound effects of their actions on the country's little people (247).



In the above excerpt, the condition of the people of Daglobe Delta in the text is an allegory to the pathetic situation of the people of the marginalised region known as Niger Delta in Nigeria. It is an area that is ridden with poverty, insecurity, corruption, environmental degradation and other problems that were brought upon the people of the region by the exploitation of their crude oil. In the text, a male activist known as Araba, and a female character, Toundi, are literarily juxtaposed to shrewdly address the ‘woman being’ question in order to rethink the perception of the term ‘woman’ in text and context. Araba establishes an activist group known as Simple Justice (SJ) to fight against injustices of oil companies in collaboration with the government. One of the activities of the group is to damage oil installation as a means of seeking attention of the oil companies to address environmental degradation and its unbearable consequences in the area. But Araba and his group are not rational enough to consider that such act contributes to polluting the environment the more. In order words, they are destroying what they claim to be fighting for. The male activists appear not to be rational enough to consider the consequences of their acts on the society. An intervention of a rational female character, Toundi, brings an answer to the ‘woman being’ question in Africa. She is reasonable enough to notice that SJ and other militant organisations through breakage of crude oil pipelines are:

... polluting and damaging the environment they said they are partly fighting for. Take the case of Ayere village where the people can no longer drink the water from the river or from underground following the destruction of the Zion 2 pipeline three times last month (334- 335).

Toundi, having made the above observation, decides to intervene through the platform of her nongovernmental organisation. She writes an appeal to SJ and other militant groups to persuade them to reconsider their approach in seeking justice for the Daglobe Delta, in order to dissuade them from activities that are impedimental to positive development in Daglobe Delta. However, this does not mean that Toundi is in support of unjust acts of oil companies towards the host communities, evident in her protest against pollution-related challenges caused by their oil exploitation activities in the region. By imbuing a female character with such mental stamina capable of positive change is truism to the significant role of the new woman to the effective management of the society.

## **Conclusion**

The ecofeminist analysis of *Love My Planet* illuminates the profound ways in which the narrative intertwines the fate of women with the fate of the environment. This relationship, which lies at the heart of ecofeminist theory, underscores the understanding that the oppression of women and the exploitation of nature are not isolated phenomena but are intricately connected through patriarchal and capitalist systems. Through the protagonist's journey, *Love My Planet* challenges the dominant cultural narratives that have long justified the subordination of both women and the environment, offering instead a vision of interconnectedness, empowerment, and ecological stewardship. *Love My Planet* serves as a powerful text that embodies the principles of ecofeminism, highlighting the interconnectedness of gender, ecology, and social justice. Through its narrative, the text critiques the patriarchal structures that underlie environmental degradation and advocates for a more inclusive and equitable

approach to environmental stewardship. The protagonist's journey is emblematic of the broader ecofeminist movement, which seeks to empower women and protect the planet through a reimagined relationship with nature. By applying an ecofeminist lens to *Love My Planet*, this analysis reveals the text's deep engagement with the themes of oppression, empowerment, and ecological harmony.

### **Works Cited**

- Abiola, Emmanuel. "Negotiating Patriarchal Structures: Polygamy and Female Agency in Lola Shoneyin's, *The Secret Lives of Baba Segi's Wives*". *Literary and Linguistic Perspectives on Orality, Literacy and Gender Studies*, Edited by Ayo Osisanwo, Kazeem Adebisi-Adelabu, & Adebayo Mosobalaje, Kraft Books, 2018, pp.497-504.
- Adeniyi, Idowu E. "Male Other, Female Self and Post-feminist Consciousness in Sembene Ousmane's *God's Bits of Wood* and Flora Nwapa's *Efuru*". *Literary and Linguistic Perspectives on Orality, Literacy and Gender Studies*, Edited by Ayo Osisanwo, Kazeem Adebisi-Adelabu, & Adebayo Mosobalaje, Kraft Books, 2018, pp.57-71
- Adimora-Ezeigbo, Akachi. "Snail Sense Feminism: Building on an Indigenous Model". *Monograph Series*, Faculty of Arts, University of Lagos, 2012.
- Akorede, Yetunde O. *Womanism and the Intra-Gender Conflict Theory*. Sonou Press, 2011.
- Bamgbose, Gabriel. "Beyond Gender Allegory: A Postcolonial Reading of Lola Shoneyin's Poetry". *Literary and Linguistic Perspectives on Orality, Literacy and Gender Studies*, Edited by Ayo Osisanwo, Kazeem

- Adebiyi-Adelabu, & Adebayo Mosobalaje, Kraft Books. 2018, pp.155- 169.
- Egbuson, Vincent. *Love My Planet*. Kraft Books, 2008. Print.
- Emenyonu, Ernest. *Approaches to Nigerian Literature: Selected Essays*. Kraft Books, 2020. Print.
- Kolawole, Gboyega. "Wole Soyinka's Women: Amazons and Courtesans with Rudders". *Writing the Female Image in African Fiction*, Edited by Sophia Ogwude, Ibadan University Press, 2013, pp. 14-36. Print.
- Onukaogu, Allwell. & Onyerionwu, Ezechi. "Crisis and the Literature of the Niger Delta: The Dual Aesthetics of the Lachrymal and Revolutionary". *From Boom to Doom: Protest and Conflict Resolution in the Literature of the Niger Delta*, Edited by Chinyere Nwahunanya, Springfield Publishers, 2011, pp.50-73. Print.
- Oriaku, Remy. "Education and Consciousness-raising for Social Emancipation in Selected African Women's Fiction". *Ibadan Journal of English Studies*, vol. 8, 2012, pp.130-151.
- Sanusi, Ramonu. *Portrayals and Gender Palaver in Francophone African Writings*. Graduke Publishers, 2015. Print.