

Unbought and Unbossed: Reading Sexuality and
Gender into an Ecological Other in May
Ifeoma Nwoye's *Oil Cemetery*

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Abstract

Some of the critical attentions given to ecocritical essays before May Ifeoma Nwoye's debut are premised on the international oil corporations (IOCs) and their tribal agents in Africa who harmfully exploit the —environments. This eco-interest on ecodisasters boldly calls for ecological communion. The culture of wrongful oil exploration in Nigeria as elsewhere as exploited by Nwoye moves the study of ecocritical studies in a new direction: from one of confrontation to negotiation; a path of optimism. Additionally, the present essay contributes to Nwoye's proposition by asking: how might we advance research in ecocritical studies beyond confrontational standards it has developed and sedimented since the years of its establishment? How can we, therefore, step up Nwoye's call by offering a feminist theoretical interpretation of *Oil Cemetery* that is not confrontational since Nwoye talks about negotiation particularity—including notions of inability to be acquired and bullied into submission by selfish henchmen of oil exploration? To answer these questions, this essay is structured into 1) Environmental Exclusion 2) Transgressive Environmentalism, Sexuality and Re-presentation 3) A New Environmentalist Society through Nego-feminism, and 4) Scaling Up.

Environmental Exclusion

The hallmark of a novel is its ability to create conflict. May Ifeoma Nwoyedodo uses the critical tension generated in her *Oil Cemetery* but does not spell out exactly where she is getting her theoretical strength from. The questions of negotiation, which she massively uses, when they purposefully focus on female lead characters, would necessarily invite discussions of where the novel is headed in negotiation matters and theory. And this is often times beyond the intelligence of the novelist, as critics usually claim. (Edgar Wright ix) It is the critics' duty to bring in fitting interpretations outside the purview of the writers. Critics seize the

material from the hands of the writers to interpret unfolding events in a text. Thus, though Nwoye's ethnic Nigerian women's fiction easily gives it away on two theories: ecocriticism and negotiation, it seems to circumvent what sort of negotiation is at play. A new literature (especially as Nwoye's *Oil Cemetery* was published in 2015 and officially launched in February 2016) may not only subject itself to existing critical approaches but may itself act as a powerful tool in modifying those approaches. Thus, what manner of negotiation has been used in the novel?

There is the emergent theory: Negotiation—feminism, otherwise called Nego—feminism. It seems to have collided with ecocritical studies in *Oil Cemetery*.

In Africa, the questions of environmental other in ecocritical essays have often times been handled by prophets of violence as instigated by avoidable oil spillage, avoidable vandalisation of pipelines, arrests and deaths, soil and water contamination, plants, and animals devastation and human beings. Thus, ecocritical essays offer relevant questions such as, when will environmental exclusion stop to avoid these damning challenges in the ecosystem? *Oil Cemetery* quickly attempts to provocatively proffer the long sought solution to the many face-offs in planetary homes between the indigenes and various oil exploring international oil industries. This paper analyses *Oil Cemetery* in new direction on the biotic (all living) and the abiotic (non-living) elements of the ecosystem. It analyses the effects of environmental damages on the biotic or human beings of Ubolu town, and as well as the abiotic or environmental degradation of Ubolu. But, is this environmental grief peculiar only to Africa? Is it not as elsewhere in the world?

Only recently, Jessica L. Wilkinson and Cassandra Atherton in their planetary modernism, —Introduction‖ to a 2016 *Contemporary Women's Writing*, a special issue from the fifth biennial Contemporary Women's Writing Association conference held in Melbourne, Australia, 3–5 July 2014, which themed their conference on —Environments‖, tolerated seven papers as women's discussions on the diversity of —environments‖. It is striking to note in these papers that even in the 21st century, the world still faces devastating effects of tampering with climatic order, species extinction, and other environmental and ecological challenges such as, for example, strongly fashioned out in Nwoye's *Oil Cemetery* as shall soon be explained. In Australia, there was the need to encourage

companies to significantly moderate Australian greenhouse gas emissions. This agrees with *Oil Cemetery* where Comrade Steve consistently asks for greenhouse policy in the —environments in Ubolu town. The environmental and ecological harm that they cause has not been checked to human advantage.

Like our present study, Matthew Scribner discusses ecocriticism side by side with feminism. It considers ecocriticism and feminism as postcolonial matters and confronts a very significant difference by berating the fact that while feminism enjoys its direct keen female and male promoters as postcolonial assignments, ecocriticism has no such value. On the other hand, while this is so in Scribner's analysis, it is not so in this study's *Oil Cemetery*. This is simply so because during the life time of Comrade Steve who was later murdered, feminism did not receive attention. Scribner notes that the environments do not speak for themselves because of their nonhuman worlds. And we can strongly predict that in no time soon will there be nonhuman world voicing its interests, not, in the slightest, in the human language that we know. Nevertheless, fiction allows exclusive opportunities to force us to recognise nonhuman voicing. I refer to the technique where inanimate objects speak as a classical background in the rhetorical technique known as *prosopopoeia* (Moore 13 cited in the anonymous Old English poem, *The Dream of the Rood: An Old English Poem Attributed to Cynewulf*. 750–1000 A.D. Oxford: Clarendon Press, 1905). The poem contains speaking engraved pictures from the life of Jesus Christ. The dreamer in the dream poem is also the narrator and hears the True Cross (the Rood of the poem's title); it recounts its own view on Christ's Passion.

Byron Caminero-Santangelo's 214 page valuable book, *Different Shades of Green: African Literature, Environmental Justice, and Political Ecology*, gives different shades of the African green with immediacy in striking readers' sympathy for the ecological as —postcolonial regional particularist (184). Caminero-Santangelo's contention maintains that attention be paid to narratives that connect to specific places and local concerns that engage —struggle for environmental justice, not as generically African, but everywhere around the world (188).

Jeffrey Bilbro reminds the readership about the necessity of earth community where people need to humble themselves for environmental humanities. What Bilbro has done is how a writer mediates the natural world. In *Loving God* particularly, Bilbro strengthens, even if partially, how we see writers

of ecodisaster in American literature in the works of the likes of Henry David Thoreau, John Muir, Wendell Berry and Willa Cather. But Bilbro takes a step further: he refocuses the concept of ecodisaster on the need for earth community through the lenses of religion.

From ethnic American fiction to Chilean, the story remains the same on planetary homes. The second half of the twentieth century can be quickly recalled that Chilean nation, which was a European creation before the arrival of the Spaniards, has strong an ecocritical touch. Among the different ethnic groups in Chile is, interestingly, the Mapuche, meaning —the people of the land (—mapu meaning land, —chel meaning people). Chile has a long tradition of poetry of the land (—poesía de la tierra) or poetry of the hearth (—poesía larcial) in 1965. In celebrating nature, it seeks to mend the sense of place. —Ecopoesía (ecopoetry) by —antipoeta Nicanor Parra, an ironic poetry also fits into reliable Chilean ecocriticism as an apocalyptic discourse. Therefore, classification of novel of the land (—novela de la tierra) may be tolerated even though the Latin American imagination of the land was patterned on a European canon of development, a non-native imposition over the native integrity.

Still on other theoretically dense efforts, the Chilean Ruffin's landmark collection will remain a valuable critical approach on questions of earth community. It demonstrates how ecosystem affects our common present and future. The text's overriding contribution is an analysis of the conflicting definitions of who and what can have access to ecosystem. The book's chapters illuminate examples of varying scales of citizenship traversing bioregions and geopolitical borders along a thinking of an earth community. An outstanding contribution of the book is its methodological prudence in making analyses, interviews, art, digital sites, surveys, and case studies in achieving earth community in Chile.

Margaret Atwood frightens the world with her trilogy, *Maddaddam*. She asserts that a serious grief accompanies the present world; the world's end is most certainly near. Atwood's protagonists, Toby and Zeb, stress a particular sorrow arising from the present knowledge on our earth community, which in all fronts is trying to be supplanted by the modified beautiful but genetically guile Crakers. The *Homo sapiens*, Atwood stresses, is on the brink of extinction. Atwood painfully reminds that genetic extinction in evolution is simply observable. The present human species are, unarguably, the possible candidates for extinction,

given the serious lack of respect for the planet world. History may strongly repeat itself equally in the sense that in evolutionary biology, Neanderthals were replaced by their more agile and destructive cousins, the *Homo sapiens*, so shall they too be replaced by another version of humanity, who are less destructive of the environments. They would be sensible in their intellect and stable in their emotion; they would be the limited Crakers. One characteristic is typical of the humans of the world. They seem genetically endowed with short-term thinking, blown away by stockpiling goods usually for the instantaneous consumption by group members. S/he is limited in long-term plans. Atwood's fiction generally helps us to feed fat in planning for the future as painlessness is always a recipe for disaster. As it is, fear of biosphere-damages is intensified through man's carelessness in handling his geographic world. Man is unknowingly engulfed in self-delusion, or —structured ignorance. (Atwood *Oryx* 184)

From novel to poetry, ecodisaster is not an expired theme. For, example, one of the principal sensations that readers take away from Evelyn Reilly's ecopoetics, *Styrofoam*, also deals with such psychic damage and accompanying willful blindness on the environments. The poem, which is on the threat of plastic polymers opens with such statements as —Answer: Styrofoam deathlessness. This is closely followed by, —Question: How long does it take? which does not seem to be in tandem with the question asked. It seems like the questioner does not know what s/he needs to say in response. There is an obvious disconnect from what has been asserted previously. In unraveling the skein, the lines that follow the disjunctive talk about creation of plastics or about artistic plastics commensurate with the dress she wears. The dress is an artificial textile displaying a container covered in yet another plastic. All of the seare described as —dead suggestive of immortality strapped to the imagination of *Homo sapiens*. This is certainly synonymous with thermoplastics deathlessness because they pose environmental health hazards.

Timothy Morton's *The Ecological Thought* follows Reilly's *Styrofoam* with his termed —hyperobjects to specify —[m]aterials from humble Styrofoam to terrifying plutonium [that] will far outlast current social and biological forms (The *Ecological Thought* 130). Hyperobjects are designed to alter the genetic and hormonal make-up of all species including humans to radically modify the planetary environment. Evelyn Reilly seems to view Morton's position on the need to view ecological thoughts having capacity to think into the future with a

view to these toxic things. It challenges conventional understandings of space and hyper objects for a better tomorrow.

What is fascinating and unusual in landscape features of the American journalist Charles Fletcher Lummis is how he instantaneously promotes tourism industry that gives advantage to bioregions. In like manner, the Australian journalist Arthur Groom also published his *I Saw a Strange Land: Journeys in Central Australia*, portraying the people and landscape of Central Australia which describes environmental protection. He promotes tourism culture for the protection and promotion of the environments across the world. Good environments are an exclusive reserve of tourism. In an ecocritically informed comparative analysis, the views of both Lummis and Groom have collided on their earth community even that there is not only 45 solid years between the two writers but also 8,000 miles in geography. Both were Anglophone settler colonists. Both incorporated semi-arid and arid regions into their fictions. Both talk about the preservation of the character of the natural landscape. Both writers also were key figures in transforming desolate wastelands into popular and accessible tourist destinations. Both have also used the word —strange in their respective titles. These are coincidences but great in admiration.

Jill Gatlin connects photography with disaster. He intelligently discusses the shot sin David Maisel's *The Lake* Plate 17; David T. Hanson's waste pond and Montana power plant scene (27); J. Henry Fair's pictures of Deep water Horizon Oil Spill, *The Day* 15, 21; and Edward Burtynsky's images of Ontario nickel tailings, Pauli 73–77). In all these, the oeuvre of some contemporary photographers hanging in museums and galleries are artistically defined. These images can also easily be found in the popular environmentalist and press media. He discusses how the photography shows corrosion-coloured ribbons and strange shiny shapes bleed across the water, its natural unidentifiable blue colour; its strangely lit white-lavender steam billows above green ponds; its bright lightninglike patterns streaking across the mud; these and more eroded channels are stunning photographs of landscapes that are toxic. There is, therefore, no distraction of the photographs in their sublimity as toxic realities of the places that they represent. They achieve political power on the environments.

Naturally, the sublimity of landscapes should provoke the sense of destabilisation of affective responses usually one of terror or astonishment as illustrated in the text under investigation here, Nwoye's *Oil Cemetery*. The

sublimity instigates a sense of crisis; it is a logical aesthetic for photography. Gatlin, however, submits contrarily believing that the toxic sublimity is engrained than the romantic sublimity. He argues that it particularly disrupts viewers' aesthetic sensibilities, not their identities as political agents, polluters, or consumers. Understandably, humans exist on both myth and reason, as logic alone may not fully inform on anything meaningful. Mythic narratives are crafted on how we address our environmental challenges. The (fiction) world is now needful of mythic heroism for sustainable development. How we eke out of the environmental mess should be the prime concern of the environments real and imagined. As such, this Nwoye's *Oil Cemetery* under investigation here deserves our collective careful attention. Nwoye is not an eco-feminist in her environmentalist novel, but she presents negotiation structure of Ubolu people headed by Rita that fits what has now come to be known as Nego-feminism better than mere negotiation ethics. Our planetary home is better able in sustainable development in Nego-feminism. We need to look beyond negotiation to Negofeminism in this novel for our mythic home. It is as stressed by Alberto Fuguet where the controversial leadership of the McCondo literary movement represents the pop culture of America through a diasporic young man who searches and finds his identity in a transgressive environmentalism. But although it meets our novelist's transgressive environmentalism, it part ways as it concentrates on pop culture while our novelist's *Oil Cemetery* concentrates on environmental degradation and deaths. Let us look closely at *Oil Cemetery*'s transgressive environmentalism.

2) Transgressive Environmentalists, Sexuality and Representation

Briefly restated, *Oil Cemetery* discusses how an international oil company, Zebulon Oil Company in an ethnic nationality, Ubolu town, harmfully explores oil in the south-south region of Nigeria. Ubolu people, who have been enjoying relative peace in their rich soil harvest, loses their —all when the oil company loses its zero sum in terms of job loss: —oil boom to oil doom instigates leading to downsizing and rightsizing, coupled with oil spillage with a consequent poor farm yields. There is also forest fires and air pollution plunging farmers into deeper poverty. Other ecological griefs include shortage of drinking water as a result of river contamination sicknesses and diseases caused by environmental disease triggered by pipeline explosion. Doubly, middle men block the little

efforts of Zebulon Oil Company to the people of Ubolu and nerves get hot, unionism is strengthened. Comrade Steve leads staff union and is later murdered/ (90-2) Rita takes up the leadership and the community is saved by her leadership through negotiation ethics.

Oil Cemetery is a fair success, albeit far from what its masterful selfanalysis, its courageous probing of the exploration cancer, its unity of mood and structural perfection would have led one to expect. At any rate, this success is sufficient encouragement for the novelist, Nwoye, to exploit the freedom of her ethnic nationality, the Nigerian south-south region, from environmental degradation. In this novel, the author treats the theme of oil exploration in a love and hostile manner in both her two protagonists (one alive and one dead as one is loving and the other hostile respectively). Is it mere coincidence that the hostile becomes the late? I think no. Both protagonists have been involved in the questions of their environmental exclusion from the scheme of things; from the white occupants; from the exploration companies. But it seems that the second protagonist, who is alive and female, is the injection of a stronger dose of negotiation analysis that influences critical opinion against oil exploration in the novel. Nwoye is not the only author that exploits this negotiation or love communion essence.

Earth & Eros: A Celebration in Words and Photographs compiled by Lorraine Anderson very appreciably concentrates on love dimension in ecocriticism. While hugely treading on ecocriticism, it pleurably gives lingering advantages of 'love' that are undoubtedly resonant with the intent of the compiler. He claims, reclaims and celebrates Eros in aspirited ecological communion. in his words, —Eros is the only force strong enough to move us to imagine and create the new world that is crying to be born ... And so I have gathered voices that explore the erotic dimension of the human relationship to the earth (xvi). It intersperses poetry with photographs as the book feasts for the senses. Eros, which is a cosmic force that enlivens all living beings on the Earth, causes us to utilise knowledge in order to integrate ecology and sexuality, femininity and masculinity, and, matter and energy. This is where *Earth & Eros* collides with *Oil Cemetery*. The two books connect deeply with Earth and the community. While *Earth & Eros* fulfills the erotic potential thereby unleashing a powerful regeneration of sustainable abundance, *Oil Cemetery* negotiates love that breeds peace in the ethnic environments of the Nigerian south-south that is rich in crude-

oil. This paper goes to stress that deliberate ‘feminist’ negotiation technique has better advantages in dousing the tension of Nigeria’s ecodisaster. ‘Feminist’ negotiation is more than mere use of a female protagonist since it is a deliberate ploy aimed at effecting change in patriarchal societies. It has the potency of giving birth to a new society.

4) A New Environmentalist Society through Nego-feminism

One may legitimately wonder whether there is any link — ideological, artistic, or otherwise — among feminist theories since, as it were, women seem not truly out of the doldrums all this while. More particularly, does it hold any potential in ecodisaster? Can a new society be born through Nego-feminist pull? Women continue to be increasingly subjectified and commodified as sex objects in whatever environment; their —environments!. They seem, sadly, to have by themselves opted for this objectification even in the 21st century. They have been managing the unmanageable in that respect. For example, radical feminism may have not helped the situation since it was born on this Earth rather than allowing women to choose to be whatever they choose to be. But Nego-feminism aspires to lead the world in regenerating humanity in an outstanding way. It offers a new society in the world.

Obioma Nnaemeka’s theory, Nego-feminism, blew away so many theories and theorists of her generation and generations to come. She argues that an inability to talk most intelligently about the nature of a challenging consequence seems to have reached epidemic proportions. This is more so in the 21st century.

Nego-feminism is a feminist theory that is sound and inventive; inventive because never before it is there a theory that is all encompassing in any continent of the Earth in bringing the sexes together, making them to step forward together. Initially, it looks at how, where, and why other feminist theories and writings have travelled before forming its informed position that now steps beyond as exist, racist and continental argument. Because it shoots from Africa doubtlessly, it points out that considering black intellectuals’ writing experience in the world (such like Womanism, Stiwanism, Motherism), women’s freedom is best done by inviting African men and women together to embrace dialogue with(out) a third party. Importantly, it addresses the ego. It fights the ego, in fact. It negotiates peace between warring parties/sexes. Despite other theories’ contributions to the sexist-carving discourse of Western feminism, Nego-feminism sees both sexes in

all races as one of the key points where humanity would be able to link up. Throughout Nego-feminism, it usefully brings together analyses of key issues, events, and arguments among the sexes that have been overheated and causing discord. Having opened her theory with a description of negotiation between the sexes, Nnaemeka, the theorist, reveals negotiation as best option in conflict resolution between the sexes such like the negotiation witnessed in Nwoye's *Oil Cemetery*. This has great potential for breeding meaningful development in politics. Nego-feminism, therefore, connects with the oppressed groups throughout the world to tone down the severity of their voices for greater developments to take place. It refuses to play down the points of side parties in order to more intelligently resolve crisis.

Nego-feminism is an artfully organised theory for all nations and all discords especially where the female sex is concerned. In a sense, it partners with the techniques of Alternative Dispute Resolution (ADR) for dispute management and resolution. It is evident in textual analysis that its objective is to rethink familiar arguments and highlight textual moves, frame devices, while importantly drawing attention to factorial forgiveness between the sexes. It is interested in translating key texts of sexism and as well as texts of bio-polar objectives. Since all races of the world's listed populations did not originate in Africa or its diaspora, the demonstrated competence of Nego-feminism is astounding. Thus, questions of histories and ethnicities are addressed as well. Nego-feminism's lucid prose contains frequent reminders of humanity questions—sexism, transnationalism, ethnicity, ecocriticism, and the like. Nego-feminism returns again and again to issues of sexism, how the tension will be doused between any emergent conflict.(see, Nnaemeka 361) Nego-feminism rewrites and rethinks other feminist theories, talks back to them, edits its position, and repositions generated tensions of the ecocritical challenge, for example. It reflects on the challenges and possibilities inherent in any sexist tension. It, therefore, promotes internationalism. It allows comfortable boundary crossing conversations that were available nowhere else to the same degree; that is why it negotiates between the sexes on any generated tension between them; that is where it gets its name negotiation-feminism i.e. Nego-feminism.

Owing to above, it creates the need to eradicate everyday challenges and experiences of women of minority demographics and inequalities, not just for black women only but also everywoman. This all-encompassing view has led to

the acceptance of Nego-feminism as a literary theory that celebrates not only women of colour but also the generality of womenfolk as well. It does this not only to the African culture but all cultures of the world. Obviously, then, it does this in a way that other feminist theories and theorists do not. The need for reconciliation of all peoples to the senses of their ego, their spirituality, and their relationship with nature and nurture between the sexes is stressed importantly. Nego-feminism, thus, has the capacity to account for how a scholar-teacher, scholar-critic, activist, student, and any individual come to terms with malefemale vocation: what to do with the emergent challenge. Its insistence upon reconciliatory and redemptive readings has wide implications and places peculiar but welcome scrutiny of the emergent challenge before it.

In speaking to the aspirations and tensions of both the female and male sexes so as to have a symbiosis between them across the globe, the term Negofeminism was coined thereof by Nnaemeka after her thorough assessment of Womanism, Stiwanism, Motherism, and Western feminism,

I propose nego-feminism not to occlude the diversity but to argue, as I do in the discussion of —building on the indigenous‖ in the last section of this article, that a recurrent feature in many African cultures can be used to name the practice. (361)

This diversity conception is not completely strange if we read well before her, Daniel Etounga-Manguelle's position,

The diversity—the vast number of subcultures [in Africa]—is undeniable. But there is a foundation of shared values, attitudes, and institutions that binds together the nations south of the Sahara, and in many respects those of the north as well. (Etounga-Manguelle 67)

Consequently, because something always stands beside something, Negofeminism deals with cultural imperatives but which are not only specific to African culture but other cultures of the world; they are —modulated by evershifting local and global exigencies‖ (377). It subsequently has global outreach power. In this view, Nnaemeka asks the world at large to kill ego, the bane of feminist challenges. (377-78)

Nego-feminism is a guide for dealing with the feminist struggles that occur in the world by implicating patriarchal traditions and customs with the sole aim of dismantling and negotiating around them. It hopes to do that always by

correcting the silence, distortions, and misrepresentations of the woman in the patriarchal society. Distortions have held sway on the lives of Africans from the imperialist times and beyond. It is the imperialist aspects that have been hugely highlighted in *Oil Cemetery* for the emancipation of the people of Ubolu.

Two protagonists hold sway in the storyline; one male, one female (Steve Dada and Rita respectively). Comrade Steve earned himself the position of a tough union leader of the United Oil Workers Association (UOWA). Comrade Steve is loved by his subjects. Incidentally, UOWA needs a heroic leader for the survival of Ubolu community that was ravaged by

...oil companies who do their business with arrogance and impunity. They occupy people's land and offer the locals only cheap menial jobs, ... they have no regards for the environment where these businesses are done, let alone the people's health. It is time to let the world know about what is happening. (131)

There is a saying, —triumph over evil is needed to check the excesses of the oil explorers, who, it is clear in Rita's narration to Thomas Chima, a frontline human rights activist on the plight of her people, —that the people of Ubolu and its environs were living in environmental bondage. Rita was almost crying as she narrated the living conditions of her long-suffering people. (132) In her words, —The rivers in our community are only fit for flushing human waste and nothing more. (132) Even the death toll of the inhabitants which were occasioned by environmental disease and/or pipeline explosion are not accurately reported in the media or to the government quarters. The amount of contamination has been hidden from the public by the exploring companies. (132) And in all this, their leaders have been bought through —pay-offs from the oil companies. Some of them are on their payroll without being their staff. (133) But we must, instead, discover the heroism of female leadership, not male. Unfortunately, women have not been given recognition anywhere. Homemaker leadership, to us, is more compelling as a goal than as a story of this environmentalist novel. Odysseus reclaimed his home, but the Odyssey ended abruptly when it was time to start living there. This is exactly what happens to Comrade Steve. Just when he is about to enjoy the fruits of his labour for his people, the novelist schemes him to be shot dead by hired assassins (90-2) on his way back from a Lagos conference (66, 90). This female leadership is where *Oil Cemetery* deserves careful attention. Nwoye may not be an eco-feminist in her environmentalist novel, but she presents

negotiation structure for south-south people of Nigeria in achieving their objectives through Rita's leadership in the novel. This fits Nego-feminism well over ordinary negotiation ethics.

Nego-feminism is foundational for sustainable survival of Ubolu people. The novelist tries to fit into the limits of Ubolu planetary homes; the story of homemaker, a female leadership which carries its own risks. It can degenerate into another passivity or exploitation (often sexual intimidation). Rita's case is bent on forcing her into submission through the use of her father, Izundu. (17476). The African culture is very excellent in instilling respect for constituted authority, the elders. Rita is to be bought and if need be bossed into submission to the authority of Zebulon Oil via her father; a treacherous craft. We must go beyond the rural localism of *Oil Cemetery* in order to match the extremes of the oil explorers to the world of globalism and environmental degradation. Negofeminism offers insight into how we can do this. Thus, how Ubolu lives again through a woman is heightened.

Plainly, she is disappointed in her father for undertaking this task on behalf of the oil company.

5) Scaling Up

The mid-20th century and upwards marked the shaping and momentum gathering of modern environmental movement: ecocriticism on ecodisaster. It has consistently been calling for humanness towards the natural world. This mark point has been unmistakable as the world needs not look further because it has been stressed farther by Aldo Leopold in his essays on conservation that the world must impress it upon —the role of *Homo sapiens* from conqueror of the landcommunity to plain member and citizen of it (240). In doing this, —the land must —include soils, waters, plants, and animals as well as human beings. (239) Like Nego-feminism, which stresses that both sexes must learn to coexist, human beings need to equally live amicably with the biotic (all living) and the abiotic (non-living) elements of the ecosystem, i.e. the environment. Importantly, this paper has offered Nego-feminism as succour in faithfully reshaping the ecosystem by locating a feminist other, Rita, who, as a female, has demonstrated ability to lead the human world towards peace and development in the environments.

The world has a lot to learn from Rita through nego-feminist ethics in arresting non-developmental questions in entities. Scholars, activists, and researchers can reap outstandingly by exploiting the need to step forward together for one-world project. Whatever people do today, it must have capacity to shape the world - for this is what the world is in dire need of. A lot of hate projects abound, wanton destruction of lives and property and utter disregard for the environments are cataclysmic, leading to the depletion of the ozone layer destruction which is fatal to the biotic and abiotic living and non-living elements in the ecosystem. Scholars, activists, and researchers can regenerate their energies to peace projects.

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