

Environmental Aesthetics in Olajire Olanlokun's Children's Poetry for Pleasure

FIRDAWS O. P-IBRAHIM

Abstract

The relevance of literature generally and children's literature, specifically, to the growth and development of a nation cannot be over-emphasised, and this is evident in the portrayal of relevant contemporary issues by writers of this genre. One of these contemporary issues include matters relating to the environment which have taken primacy in the 21st century as one of the most prominently discussed issues across the globe, and which has resulted in the postulation of notions of Ecocriticism by various ideologues. Hence, the purpose of this paper, which was descriptive, was to examine the environmental aesthetics in selected poems from Olajire Olanlokun's *Children's Poetry for Pleasure*, using African Literary Environmentalism, as guide for analysis. Findings derived from the analyses of the selected poems showed that African Literary Environmentalism is an appropriate tool for the analysis of the selected text, as Olanlokun employs poetic devices like personification and metaphor in identifying the role that the environment plays in the formative stage of children within the African setting. The paper therefore concludes that Olanlokun through his simplification of the themes, language and general style, has succeeded in portraying the beauty of the environment and the need to preserve it using children's poetry.

Introduction

Literary criticism is a broad and diverse aspect of literary studies that links different fields like psychology, sociology and the environment to the field of literature. The most recent of these fields, especially in the context of African literary criticism, which links environment and literature is a concept scholars have labelled "Ecocriticism". The novelty of this field in the African literary sphere is reflected in Olaniyan and Quayson's reference to Ecocriticism as "a fairly new branch of African literary criticism" (681).

The label “Ecocriticism”, according to Tosic, only “emerged as a separate discipline” in the 1990s (44). However, “the relationship between man and his physical environment had always been interesting to literary critics” (44), prior to the establishment of ecocriticism as a literary theory with critics like Lawrence Buell and Cheryll Glotfelty as the major fore-runners. Ecocriticism in contemporary times, “has become one of the most visible and productive new directions of literary and cultural studies” (Zapf 136), and this is due to the awareness at the local and global level on the need to sensitise man on the importance of the environment and other environmental-related matters.

Ecocriticism, as a broad term, can be defined “as study of the relation between literature and environment conducted in a spirit of environmental praxis” (Buell qtd. in Phillips 583). Glotfelty, however defines ecocriticism as “...the study of the relationship between literature and the physical environment,” and adds that “...ecocriticism takes an earth-centered approach to literary studies” (xviii). The second part of Glotfelty’s definition is where the African perspective of ecocriticism differs in the sense that the African perspective is not wholly earth or nature-centered, rather it takes a human-centered approach to examining environmental themes. This is partly why Aliyu, in 2015, propounded a notion which she labels “African Literary Environmentalism.” She advocates this as a means of establishing a systematic methodology of environmental analysis grounded within the African cultural context, which recognises “the relevance of a human centred environmental perspective in African Literature” (Aliyu 16). In her attempt to justify the need for this notion, she opines that her review of

the existing models of environmental study reveal that the focus being solely on the preservation of the environment for the environment’s sake is opposed to the functionalist perception of the environment in African societies, which also advocated the preservation of the environment from a human-centered perspective.(Aliyu 76-77)

African Literary Environmentalism which Aliyu proposes as an alternative for the broad Western terminology of “Ecocriticism,” is defined, by the ideologue, “as a model of analysis which highlights Africa’s cultural beliefs about the environment as possessing economic, spiritual, preventive, curative and mystic properties beneficial to human existence” (Aliyu 77). She adds that “it is a model that champions the sustainability of the environment through a more humane and

conscious approach to its handling” (77). It is based on the background of these definitions that this paper attempts to apply African Literary Environmentalism on a selected African environmental literary text. This would be done through an examination of the keywords in the definition given by Aliyu, which include: spiritual/mystic, preventive/curative, economic and environmental sustainability in selected Nigerian children’s literature.

The choice of the genre of children’s literature is primarily due to the researcher’s attempt to add to the few critical works in the field of Nigerian children’s literature by bringing to the fore of critical studies the sub-genre of Nigeria children’s poetry, using selected poems from Olajire Olanlokun’s *Children Poetry for Pleasure*. Literary critics, generally, usually pay more attention to adult literature as children’s literature is not usually seen as “serious literature” (Hunt 13), despite the very important role that the genre plays “in shaping the character of children” (Ngugi 62). Meanwhile, it is worthy to note the existence of a similar critical work that examines the selected primary text: Olanlokun’s *Children Poetry for Pleasure* (2003) from the environmental perspective by Ogechi Ugochukwu Iwuji with the title “Nature in Nigerian Children’s Literature: An Appraisal of Selected Verses.” Although, this paper also seeks to examine Olanlokun’s environmental-related poems in the selected primary text, it however differs from Iwuji’s who employs the Western concept of Ecocriticism theory as tool. This paper attempts to examine the environmental themes (in the selected primary text) within the African cultural setting as grounded in the notion of African Literary Environmentalism.

Analysis

Spiritual/Mystical Properties of the Environment

The spiritual/mystical realm is generally revered in the African indigenous cultural setting and the environment is believed to have its spiritual/mystic properties. This reverence of the environmental components by Africans is buttressed with Mbiti’s statement that:

It emerges clearly that for African peoples, this is a religious universe. Nature in the broadest sense of the word is not an empty impersonal object of phenomenon; it is filled with religious significance. Man gives life even where natural objects and phenomena have no life. (56)

Aliyu buttresses Mbiti's stance by explaining that he (that is Mbiti):

stresses the highly religious nature of Africans which he identifies as the reason many environmental components-trees, rivers, forests, the moon, the sun, hills and natural occurrences such as rainfall, earthquake and so on, are given spiritual or mystical interpretations. (74)

These mystical/spiritual properties of the African environment is what Olanlokun depicts in one of the poems in his collection, titled "The Moon" (16). The mystic nature of the moon is represented by Olanlokun in his description of the appearance of the moon. The moon, which is used in the rustic African setting as a symbol of time- as its appearance symbolises the end of the day and the coming of the evening or night- is personified by the poet in the first line of the poem thus, "The moon crawls along the sky." Olanlokun creates an imagery of a crawling moon, like a crawling baby, and presents the moon in an elevated position- with its place in the sky- above humans and other creatures on the ground. He uses this as a means of making his children readers aware of the position and presence of the moon in the sky.

Still on the mystical/spiritual properties of the African environment as presented by Olanlokun in his "The Moon," he sensitises the children on the awe with which the presence of the moon is received in the rustic African setting, as he states that its appearance usually marks a time of relaxation for the adults as well as a time, "For children to play and make merry." An example of the merriment which the poet is referring to in this line is evident in the tradition in the African rustic setting where children gather around adults in the evenings under the illumination of the moon to listen to stories and other folklores. This medium is usually used as a means of exposing the children to the "religious, social, moral and philosophical and historical legacy of the people" (Akporobaro 77) as well as providing "pleasure and entertainment" (Akporobaro 77) for the children. An immediate imagery of this act of storytelling that comes to the mind of a child-reader living in urban contemporary Nigeria is the Nigerian Television

Authority (NTA) series, "Tales by Moonlight."

The mystical nature of the moon is further represented in the poet's description of the moon as a natural body which is "Wrapped in black colour/ with clothes of cloud." These lines create an imagery of a wrapped gift as the moon is presented

as an element that is wrapped with another natural element, the cloud. This imagery of a wrapped gift is apt for children readers because it is common knowledge that children like gifts, hence this imagery would enhance their ability to easily create a mental picture of Olanlokun's description of the moon in the specified lines.

Furthermore, the place of the moon as a revered natural body that symbolises beauty and motherhood in the African cultural setting is portrayed by Ajukobi who opines that, "Africans talk about the creation goddess often depicted as a mermaid or a beautiful woman and associated with the moon and ocean" (2). This statement is exemplified in Olanlokun's metaphorical comparison of the moon to a woman in the lines, "But the moon is a woman. / Kind, lively, caring mother." He directly compares the moon to a woman and creates an imagery of the moon as a motherly figure-which is in line with the African spiritual perspective of the moon- with the warmth its appearance brings to the children and others. The use of the mother figure makes it easy for a child reader to easily relate with the poet's description of the positive attributes of the moon as children are generally more intimate with their mothers.

In another poem, "I Look Up the Sky" (60), Olanlokun presents the spiritual/mystical properties of the environment using a solemn and meditative tone. He does this by describing the mystical nature of the sky and the natural bodies that it accommodates, that is, the sun, the moon and the rain. Also, he presents this spiritual/mystical property of the sky through his repetition of the line "I look up the sky" five times in the poem of ten lines. This repetition is used as a means of emphasis to ensure that a child-reader remembers what the subject matter of the poem is, as well as to encourage the children to be more observant of their environment through an observation of the activities that take place in the sky. In addition, the poet employs the use of the antithetical statements to portray the rising and setting of the sun in the lines, "The sun rising from the east...The sun setting from the west." These lines depict to a child-reader how the sky through the natural element of the sun determines the pace of time with the sunrise symbolising the beginning of a new day and the sunset symbolising the end of the day. Furthermore, it serves as a means of educating the children on the directions that the sun rises and sets and how nature, through these has an upper hand over man as it determines man's daily activities through its control of time. At the end of the poem, the poet educates his children-readers on the African

belief in the existence of a supernatural being who is in control of the sky and the activities that take place in it, as well as other natural activities. The African perspective to this is buttressed by Ekeke and Ekeopara who in an attempt to give a breakdown of the “divergent views of scholars concerning... (the) various views as per the origin of belief in God in Africa”(210), opine that Africans were influenced to believe in the existence of God through their observation of the forces of nature. They state that:

As Africans looked at the weather, storms, thunder and lightening, and other phenomena such as day and night, the firmament, the sun, the moon and stars, seeing their enormous benefit to man yet unreachable, the Africans began to associate the sky with a great God who is very close to man, supplying man's needs such as rain for his land to produce abundant fruit (211).

The above perspective explains why, in the African context, according to Mbiti: “...God is so much associated with the sky and the heavens” (41, 42). These backgrounds explains Olanlokun's assertion on the existence of a supernatural being that resides in the sky and is in control of the sky and its activities in the lines, “I look up the sky/ I have no control on all.” Through this, Olanlokun tactfully introduces the concept of God to the children readers as the One who has power over all aspects of the environment, its components and the generality of humanity.

Preventive/ Curative Properties of the Environment

The use of environmental components such as leaves and plants as herbs to prevent and cure ailments is a practice that is common among indigenous Africans, and is one of the features that the definition of African Literary Environmentalism incorporates. Olanlokun in “Sunflowers” (1) acknowledges this preventive/curative aspect of environmental components within the African context, thereby reiterating the “human-centered perspective” (Aliyu 77) that African Literary Environmentalism expounds.

In “Sunflowers,” Olanlokun, in the opening line describes the sunflower plant using an imagery of something colourful and attractive as a means of catching the attention of his children-readers thus, “Bright sunflowers”. In his description, he personifies the sunflower by referring to it using pronouns, “your,”

“you,” and this is illustrated in the following lines, “Your extended branches/ Announce your presence to all, / The foliage you display/ ...Of your being, /The sweet smell around you/ Makes you a queen/ Among your peers.” His comparison of the sunflower to a queen in the line “Makes you a queen” is the poet’s method of elevating the beauty and importance of the sunflower, thereby placing it on the rank of royalty as practised among humans so that children can easily relate with and understand the elevated position of the sunflower that the poet is trying to present. Also, his use of alliteration in the line, “The sweet smell around you” is used to establish more in the mind of the children the beauty of the sunflower, through its fragrance. The poet’s use of the word, “sweet” to describe the smell, is a means of using simple words that catch the attention of children since children are usually attracted to anything sweet.

Olanlokun doesn’t only acknowledge the beauty of the sunflower, rather he goes ahead to infer its usefulness as a medicinal plant. He does this when he states that, “The foliage you display/ Shows the essence/ of your being, /.” Through these lines, the poet suggests the preventive/curative importance of the sunflower leaves in some African cultures. This medical benefit of the “foliage”: “a mass of leaves” (Olanlokun 1), of sunflower in indigenous African (Nigerian) setting is evident in Obayendo’s declaration that:

Tithoniadiversifolia (commonly called wild sunflower or tree marigold), a member of the Asteraceae family, is one of the medicinal plants.... Locally known as *Jogboor Agbale* among the Yorubas and Izondiri in some eastern parts of the country, researchers have found it to be effective in the treatment and prevention of malaria (Online)

The use of the sunflower plant in the traditional African (Nigerian) setting to prevent and cure malaria is highly important, as UNICEF (United Nations Children’s Fund) has identified malaria as the cause of “approximately 20 per cent of all child deaths” in Africa (Online). From the preceding enunciations by Obayendo and UNICEF, the explanation of Olanlokun’s reference to the foliage of the sunflower as being the essence of its existence becomes more comprehensive as being indicative of the poet’s recognition of the medicinal benefits of the sunflower leaves to humans. The sunflower, therefore is not merely a beautiful environmental component, it is also one that is highly beneficial to man, in the

treatment of ailments like malaria, which mostly affects children, who are the target audience of the poem.

Economic Properties of the Environment

The aspect of African Literary Environmentalism that specifies the economic property of the environment from the African cultural perspective is represented in Olanlokun's "The Palmwine-tapper." Olanlokun, in this poem of eight lines introduces children to the indigenous occupation of palm-wine tapping. He does this as a means of establishing in the mind of the children, the economic usefulness that Africans derive from the components of the natural environment and presents it using a joyous and happy tone.

The poet describes the act of palm-wine tapping as a graceful and prestigious occupation and stresses this description through his repetition of the word "gracefully" in the line, "Gracefully, palmwine-tapper, gracefully." He also employs oxymoronic words "climb" and "descent" to create an imagery of the movement of the palm-wine tapper, as well as his attempt to urge the palm-wine tapper to execute his duty carefully. He presents these in the lines, "Take your climb and descent/ with care and full attention." Olanlokun also uses these lines to educate the children on the sensitive nature of palm-wine tapping, as well to create an imagery of a palm-wine tapper's agility, precision and calculative skill, in performing his duty thereby serving as a means of encouraging children to imbibe these skills in their daily life. In addition to the palm-tree serving as a means of wealth acquisition and job creation, Olanlokun also alludes to another economic benefit that can be obtained from nature through the act of mining. He portrays this using simile when he compares "Squeezing wine from the tree," to "...like digging gold from the earth." The line, "...digging gold from the earth" signifies the act of mining, and the general comparison of both palm-wine tapping and mining in these lines reflects an indication of the complexities of both occupations.

Another poem that Olanlokun employs to address the economic uses of the natural environment is illustrated in his "The Yam Barn" (30). He describes the positive results of exploring another indigenous occupation, which is farming, as a

means of providing jobs and food through the harvest and cultivation of yam. The place of yam in the African culture is one that cannot be overlooked, as certain cultural groups, like the Ga people of Ghana, and the Igbo of Nigeria set aside specific periods for the celebration of the harvesting of “new yams”(Online). This celebration among the Ghanaians, is called the “Homowo Festival” (Online), while among the Igbo, according to Orji, is labelled the “Iwa-ji Festival: New Yam Eating Festival” (Online). Limiting this to the immediate Nigerian society since Olanlokun is Nigerian, the yam according to Orji, “generally is a major staple food for most people in Nigeria and other countries” (Online). Specifically, among the Igbo the “coming of the new yam is very symbolic” (Online). Its presence as buttressed by Orji is a “symbol of new beginnings, bountiful celebrations and long lasting brotherly bond” as well as a “sign that promises a fresh start not just for farmers but for everyone who shares in the joys the new yam brings” (Online).

The persona, using a happy and enthusiastic tone in “The Yam Barn,” depicts how the ripening of yams for harvest brings joy to humans. In addition to creating jobs for farmers who cultivate and harvest the yams, its harvest is also important for traders who buy the yam from farmers and sell to others. Olanlokun as a means of showing how highly placed the yam is in Africa (Nigeria) elevates it to the position of a human as he starts the poem by personifying the yam thus, “The yams beckon to me.” He compares the yam’s beckoning using simile in line 2 to the attraction of bees to flower plants when he states that, “Like to bees, flower plants.”

Olanlokun does not only focus on the positive economic benefits of the environment, he also identifies the negative aspects. In his poem “Drought” (33) which has a mournful tone, he starts by using simile and personification in his description of the drought in the lines, “Like a thief in the night/ Taking away from the land/ the treasures we all cherish.” He uses these lines to also create an imagery of a thief in the mind of the children, as a means of buttressing the negative effects of the drought in the lives of man and how much economic loss its coming brings to man. The use of the imagery of a thief in describing the drought is one that would promptly bring negative thoughts of the drought to the mind of the children since they must have been familiar with the fact that stealing is morally wrong. The poet’s reference to the loss of treasures valuable to man due to the drought further depicts the dire economic loss that the drought has caused

through the stunted growth of farm produce which serves as a means of sustenance for farmers as well as for man generally.

He further describes the consequences of the drought by stating its resultant factors thus, “Water has become gold/ there is thirst in the land/ There is hunger in the land/ There is illness in the land.” He employs the use of parallelism in his repetition of the phrase “There is...in the land” in concurrent lines to reemphasise the negative effects of the drought on farmlands which has led to “thirst”, “hunger” and “illness” among humans. Olanlokun ends the poem with a pleading tone to nature (rain)- since its privation is what led to the drought- as well as with his personification of the rain in the lines, “Earnestly we pray: / Rain, please come again.” He also illustrates through these lines, the communal spirit of Africans as reflected in his use of the pronoun “we” to portray the coming together of members of the community to pray for the coming of the rain.

Sustainability of the Environment

Aliyu, in her definition of African Literary Environmentalism, recognises that the notion “champions the sustainability of the environment...” (77), and Olanlokun in his “Preserve the Environment” (39) reflects this needs to champion the cause for environmental sustainability and protection by man. He portrays this by describing the beauty of the environment through exemplifications of its components as a means of encouraging the readers on the importance of this preservation.

In the selected poem, Olanlokun confines the place setting of the poem to the forest, and compares its inhabitants with contemporary technological apparatuses, as a means of allowing the children residing in urban Nigerian setting have an imagery of his descriptions and exemplifications. He starts the poem with a hyperbolic reference to the forest as having a “thousand trees,” in the line, “Forest of a thousand trees.” This line is also a form of literary allusion to D.O Fagunwa’s classic, *Ogboju Ode Ninu Igbo Irunmale*, translated by Wole Soyinka as *Forest of a Thousand Daemons: A Hunter’s Saga*. While in Fagunwa’s story, we read of a hunter’s exploit into the forest, Olanlokun’s referral in the opening line of his poem is meant to create a mental picture in the mind of the children of how much trees can be found in the forest.

He further specifies other inhabitants of the forest and compares them to 21st century technological machineries which usually fascinate and attract the attention of children. For example, he employs simile to compare birds to jets and antelopes to sport cars, thus, “Birds fly like the jets/ Antelopes run faster than sport cars.” He uses these lines to present his opinion that no matter how sophisticated technology becomes, it cannot replace the natural environmental components. Furthermore, he personifies trees and streams and creates an imagery of their description in the lines, “Trees hurry to reach the sun / Streams flow as if they have an appointment.” The poet’s hyperbolic description of the height of the trees as almost reaching the sun creates an imagery and presents a subtle comparison of the tallness of the trees to 21st century skyscraper buildings. In addition, he uses these lines to also show how useful and closely linked natural components (birds, antelopes, streams, and others) are to themselves as well as to humans, thereby implying that the destruction of one environmental component would not only affect many other environmental components, but would also affect the generality of humanity.

Olanlokun ends the poem with a plea from both the persona and nature to the rest of humanity on the need to preserve the environment and its components, in the lines, “Cool winds whisper all the way/ for every tree felled, plant another/ Preserve the environment for all.” He personifies the “winds” –as being capable of whispering- and creates an imagery through his use of the onomatopoeic word, “whispering” which he uses in his description of the sound produced by the wind as a reminder to man of the liveliness of the wind as well as that of other environmental components. The poet’s appeal in subsequent lines along with the specified usefulness of the environmental components identified in the poem, symbolise the significance of the environment to man as well as the need for man to return the favours bestowed on him by the environment through his ensuring that its (that is the environment) components are sustained and protected. Generally, it is obvious that Olanlokun constantly shows his awareness that the poems are for children readers and this is reflected in his overall use of simple diction and his specification of the meaning of few difficult words- “foliage” in “Sunflowers,” “unblinking” in “The Moon” and “Squeezing” in “The Palmwinetapper” at the end of the selected poems. This is done as a means of introducing children to new words, and educating them on their meanings in order for them to have a better understanding of the poems.

Conclusion

This paper has examined environmental aesthetics in Olajire Olanlokun's *Children's Poetry for Pleasure*. The analysis of the selected primary text was done using African Literary Environmentalism- a notion of Ecocriticism derived from the African culture- as guide. The selected poems : "Sunflowers," "The Moon," "The Palm wine-tapper," "The Yam Barn," "Drought," "I Look Up the Sky" and "Preserve the Environment," were examined based on spiritual/mystic, preventive/curative and economic properties of the environment, as well as the sustainability of the environment, all within the confines of the African culture. This was done as a means of raising the sensibilities of children readers, who the poetry is meant for, on the environment, its elements and the important role that the African culture plays in the interpretations of these environmental themes. The poetic devices and general style that Olanlokun employs in presenting these themes were also examined in the analysis of the selected poems. Like African Literary Environmentalism encapsulates, Olanlokun obviously takes a humancentred/environment-centred stance through his presentation that just as man needs the environment and its components to survive, the environment also needs man to preserve and protect it. The paper therefore concludes that African Literary Environmentalism is a suitable model for the analysis of the selected primary text, and that Olanlokun has successfully merged environmental-themes within the rustic African (Nigerian) cultural setting with 21st century urban setting as a means of ensuring that the African (Nigerian) child is fully grounded with the knowledge of both the indigenous African culture as well as 21st century technological advancements.

Works Cited

- Ajukobi, Remi. "Motherhood in African Literature and Culture". *CLC Web: Comparative Literature and Culture* 13.1 (2011): 1-7.
<<http://docs.lib.purdue.edu/clcweb/vol13/iss1>>.

Akporobaro, F.B.O. *Introduction to African Oral Literature*. Lagos: Princeton, 2012. Print.

Aliyu, Sa'eedat B. "Aesthetics of Environmentalism in Selected Contemporary Niger-Delta Poetry". Thesis. University of Ilorin, 2015.

Ekeke, C.Emeka, and Chike A Ekeopara. "God, divinities and spirits in African traditional religious ontology". *American Journal of Social and Management Sciences*, 1.2 (2010): 209-218. Print. *Ghana Web*. Homowo Festival.Web. 14 Aug. 2016. <http://mobile.ghanaweb.com/GhanaHomePage/tribes./homowo_festival.php>.

Glofelty, Cheryll. "Introduction: Literary Studies in an Age of Environmental Crisis". *The Ecocriticism Reader*. Eds. Cheryll Glotfelty and Harold Fromm. Georgia: Georgia UP, 1996. xviii. Print.

Hunt, Peter. *Understanding Children's Literature*. London/New York: Routledge, 1999. Print.

Iwuji, Ugochukwu O. "Nature in Nigerian Children's Literature: An Appraisal of Selected Verses". Diss. Ahmadu Bello University, 2015. Print.

Mbiti, John S. *African Religions and Philosophy*. London: Heinemann, 1969. Print.

Ngugi, Pamela Y. "Children's Literature Research in Kenyan Universities: Where Are We Now?". *International Journal of Arts and Commerce* 1.2 (2012): 60-77. Print.

Obayendo, Temitope. "Treating and Preventing Malaria with Sunflower". *Pharmanews*, 6 Nov. 2013. Web. 12 Aug. 2016.

<http://www.pharmanewsonline.com/treating-and-preventing-malariawith-sunflower/>>.

Olaniyan, Tejumola, and Ato Quayson, eds. *African Literature: An Anthology of Criticism and Theory*. U.S.A, U.K & Australia: Blackwell, 2007. Print.

Olanlokun, Olajire. *Children's Poetry for Pleasure*. Lagos: Literamed, 2003. Print.

Orji, William. "New Yam: Unifying Symbol of Ndi Igbo". *Leadership Newspapers*. 12 Aug. 2014. Web. 14 Aug 2016.

<http://leadership.ng/features/381068/new-yam-unifying-symbol-ndi-igbo>

Phillips, Dana. "Ecocriticism, Literary Theory, and the Truth of Ecology". *New Literary History*, 30.3 (1999): 577-602. Web. 14 Jan. 2010.

<http://www.jstor.org/stable/20057556> .

Soyinka, Wole. *The Forest of a Thousand Daemons: A Hunter's Saga* (Translation of D.O Fagunwa's *Ogboju Ode Ninu Igbo Irunmale*). Surrey: Thomas Nelson, 1982. Print.

The United Nations Children's Fund (UNICEF). *Malaria : A Major Cause of Child Death and Poverty in Africa*. UNICEF, Division of Communication NY, USA. Oct. 2004. Web. 12 Aug. 2016. http://www.rollbackmalaria.org/files/files/financing/unicef_malaria_en.pdf&sa/>.

Tosic, Jelica. "Ecocriticism- Interdisciplinary Study of Literature and Environment". *Series: Working and Living Environmental Protection* 3.1 (2006): 43-50. Print.

Zapf, Hubert. "Ecocriticism, Cultural Ecology, and Literary Studies". *ECOZON* 1.1(2010): 136-147. Print.