

A Study on Environmental Crises in Selected Documentary Films of the Niger Delta

Stephen Ogheneruro Okpadah*

Abstract: The Niger Delta region of Nigeria, which is oil rich, is one of the environmentally devastated places in the world. This stems from decades of gas flaring, crude oil spillages, oil bunkering and pipeline vandalism in the region. While academic disciplines such as geography and anthropology have engaged in critical explorations on environmental mitigation especially on the Niger Delta, film critics in Nigeria have not fully explored the environmental discourse that has gathered strength in other disciplines central to the greening of the humanities. Therefore remains a dearth of critical underpinning for environment and cinema. Consequently, I examine environmental crises in the films *The Nigerian Oil Thieves* and *The True Price of Crude Oil*. I investigate environmental awareness in the documentaries under study. The research adopts literary and content analysis methods to interrogate *The Nigerian Oil Thieves* and *The True Price of Crude Oil* on environmental crises in the Niger Delta of Nigeria. The study is anchored on Adrian Ivakhiv's biocentric model of ecocriticism, which involves the acknowledged unity of man and all the creatures and the environment around him. This approach recommends a shift toward biocentrism.

Keywords: biocentrism, performance aesthetics, documentary films, Niger Delta

INTRODUCTION

Critical discourses on environmental crises are not new in the performing arts. In fact, the attention of the humanities in environmental studies stems from the danger the industrial activities of man poses for humanity. Although focus on these crises only became explicit in recent times, it had begun long before the 21st century. Environmental crises are problems of industrialisation and

* Stephen Ogheneruro Okpadah (✉)

Department of the Performing Arts, University of Ilorin, Kwara State, Nigeria /
Department of Theatre and Performance Studies, University of Warwick, UK
e-mail: okpadahstephen@gmail.com; Stephen.Okpadah@warwick.ac.uk

globalisation, a result of technological advancement and capitalism. Such crises include global warming, environmental degradation, species extinction, world water shortages, and global hunger, among others, that are presently a global concern.

Governmental and non-governmental organisations, scientists, environmentalists and ecologists have joined the clarion call for environmental restoration and stability, positive transformation and ways in which environmental crises could be tackled. In his bid to contribute to saving the earth from environmental depletion, Robert Bullard has appropriated the term and movement, “environmental justice”, while John Foster theorises “ecological revolution”; thus, expanding of the horizon of the environmental discourse.

Gas flaring, extraction of solid minerals, crude oil exploration, deforestation and industrialisation, are salient factors of environmental crises. Environmental crises hold sway in perhaps every nation across the world, especially where natural resources are being explored. Nigeria, Iran, Russia, Iraq, South Africa, Angola, Saudi Arabia and Qatar are part of these crises. In the Niger Delta, environmental pollution has become a recurrent situation as crude oil exploration by multinational companies such as Shell BP, Chevron, and others had led to various forms of environmental degradation. Gas flaring and crude oil spillages have become a serious concern in the region. Hence, various violent and non-violent bodies emerged to campaign against the environment’s destruction. Violent groups such as Movement for the Survival of the Ogoni People (MOSOP), Egbesu Boys, Movement for Emancipation of the Niger Delta, and non-violent groups such as Friends of the Earth International were formed to combat all forms of environmental dislocation, pollution and degradation.

While studies on social revolution, political revolution, economic and cultural revolutions are numerous in the academia, not much attention has been paid to studies on environmental studies, especially as it relates to the documentary film genre. Olu Obafemi, Femi Osofisan and Sam Ukala have written extensively on social and political revolution, AbdulRasheed Adeoye, Alex Asigbo and Emmanuel Dandaura have done numerous academic studies on economic and cultural revolution. Conversely, environmental studies continue to gain momentum in the West. Critical studies have been made by Western scholars such as Slaymaker (2007), Gervert (2007), Nixon (2007), Caminero-Santangelo (2007), Doyle and McEachern (2008), and Foster and Clark (2016). In the same vein, although there

are numerous critical works on the environment and literature in Nigeria (such as AbdulRasheed Adeoye's *Ecotheatre and climate change in Nigeria*, and Lere Adeyemi's *Literature and climate change: A discourse in eco-criticism*), there is little or nothing on documentary film and the environment especially in Africa. Rob Nixon corroborates this position when he submits that environmental film critics "have been slow to absorb the kind of provocative transnational thinking that has gathered strength in other disciplines central to the greening of the humanities, disciplines like history, geography and anthropology" (Nixon 2007, 719). Thus, I observe that there remains a dearth of critical underpinning for environment and cinema. Consequently, this study examines environmental crises in *The Nigerian Oil Thieves* and *The True Price of Crude Oil*. I also investigate environmental awareness in the documentaries under study.

THEORETICAL FRAMEWORK

This study is anchored on Adrian Ivakhiv's biocentric model of ecocriticism appropriated in 2008. The choice of this approach is predicated on its suitability for examining the documentary films in the study, as well as guides our critical work on environmental crises. "Ecocriticism as a literary theory is said to have emerged in the late 1980s and early 1990s" (MacDonald 2004, 109). Although critical theories on ecology and the environment became popular in the 1990s, there have been studies on ecology and the socio-economic context, by economic and cultural theorists such as Karl Marx, with his appropriation of capitalist and socialist ecology. "Glotfelty is considered to be the founder of the academic movement. It began in the USA in the 1980s and UK in the early 1990s respectively" (Ayinuola and Abiodun 2016, 724).

According to Ruekert (1978, 71) ecocriticism is "the application of ecology and ecological concepts to the study of literature". Ecocriticism "deals with writings that depict the effects of culture upon nature, with a view towards celebrating nature, berating its despoilers and reversing the harm through political action" (Glotfelty 1996, 69).

It is pertinent to note that ecocriticism is critical of the exploitation and marginalisation of nature by anthropocentrics. It valorises nature and other species that are therein. Ayinuola and Abiodun (2016, 722) also note that "ecocriticism celebrates the purity and the sustenance of the natural environment on one hand, and addresses man-made and natural disasters on the other hand". In fact, ecocriticism "is the study

of the relationship between literature and the environment conducted in the spirit of commitment to environmentalist praxis” (Buell 1995, 430).

As ecocriticism develops in scope and in influence, “it is spreading beyond its original home in literary studies and colonising new niches in related fields. Among these is film criticism” (Ivakhiv 2008, 1). Beyond literary artists, filmmakers have also engaged in the production of films that have an ecocritical appeal as Ivakhiv submits that this has culminated into a new critical field known as “ecocinecriticism”. Not only has film absorbed the spirit of ecocriticism, it has also focused on the three models of ecocriticism: conservative or biocentric model, the domination model” (Ibid, 7) and the caretaking approach.

The biocentric model of ecocriticism recommends a transition from the culture of human dominance into a tradition of cooperation between man and nature. The tenets of biocentrism are: awareness of the more than human in the work of art; the environment as a character; equality of all species in the art work; the protection of the environment; the radical struggle against anthropocentrism; art depicts human beings are tied in a web of connections with nature; nature’s intrinsic value beyond the utility it provides humans in the work of art; the subjugation of capitalism by socialism in the work of art (Ivakhiv 2008, 23).

The strength of the biocentric theory stems from the fact that it is rooted in art ecology. In other words, its focus is the arts and the environment. With the fact that the theory is interdisciplinary, it therefore articulates how the literary arts, sculpture, painting, the performance arts such as music, dance, film and drama can be used to enlighten the audience on the importance of the environment. The theory is suitable since this study focuses on environmental crises in film, a work of art. Despite its strengths, the biocentric theory is lacking in articulating a peaceful approach in achieving environmental transformation and protection. Beyond this, we adopt it for the study as it interrogates the documentary films understudy, with the tenets of biocentric ecocriticism.

ENVIRONMENTAL CRISES IN THE NIGER DELTA

The Niger Delta region is oil-rich, and “it accounts for about 80% of income and national revenue of the Nigerian economy” (Ugwuanyi 2014, 78). In spite of this, the people of the region still wallow in

abject poverty and their health is increasingly endangered due to gas flaring, oil spillage, soil erosion, illegal disposal of toxic wastes, land, air, and water pollution. The above factors led to the emergence of environmental activists such as Isaac Boro and Ken Saro-wiwa, who was brutally murdered by the Nigerian government. Saro-wiwa, a foremost social activist, environmentalist, green peace activist and deep ecologist was popular for his advocacy to liberate his people and environment from degradation and oppression by the Nigerian federal government and multinational oil companies, led by Shell BP. He attracted more recognition in the academia, and in the international community. Notable eco-critics such as William Slaymaker, Rob Nixon, Byron Caminero-Santangelo, Garth Myers, and others, have written extensively on Ken Saro-wiwa's ecocritical perspective. His popularity does not only stem from the fact that he was a playwright, a novelist, and a television play writer; he is also the first African environmental martyr. His desire to speak for his people (Ogoni land), leads into his joining the Movement for the Survival of the Ogoni People. "MOSOP and Saro-Wiwa tied their nonviolent advocacy for human rights in Ogoni land to highlighting the oil industry's devastating impacts on the ecosystem of their Niger Delta homeland" (Caminero-Santangelo and Myers 2011, 1).

Saro-wiwa's struggle against environmental destruction of Ogoni land is one of the numerous voices of the Niger Delta of the 1990s. Academics and other socio-political activists have also spoken against environmental despoliation in the Delta. They include Peter Ekeh, Tanure Ojaide, Gabriel Darah, Ogaga Ifowodo, Itse Sagay, and also "Benjamin Okumagba, Professor Onugu Otite, Chief Edewor, and many others. They provided the intellectual dimension to the struggle of the people in the 1980s and the 1990s" (Aghalino 2012, 157). Their voices speak for the people of the Niger Delta region. Opaleye posits that examples of these voices and socio-cultural movements, which stood for the emancipation of the Niger Delta, include "the Kaiama Declaration, the Ikwere Charter, the Urhobo Economic Summit, the Oron Bill of Rights, the Aklaka Declaration, the Ijaw People's Charter, and the Charter and Demand of Ogoni People" (Ibid, 178). The above movements located in the Delta spoke against the unfavourable revenue allocation formula, the degradation of the environment by numerous oil spillages, gas flaring, inflation in the price of goods and services among others.

Another eco-activist worthy of note, is Isaac Adaka Boro who championed the struggle for the liberation and emancipation of the Niger Delta of Nigeria, from oppression and marginalisation. In fact, he championed the armed struggle for the environment in the region. Binebai (2015, 210) avers that “Boro laid the foundation for the numerous agitations in the Niger Delta”. The first oil war in the Niger Delta of Nigeria was instigated by him. He led the first ploy at cessation in Nigeria, when he led 150 Ijaw youths and named the oil producing region, the Niger Delta Republic. This violent struggle is known as the Twelve Days Revolution or Operation Zero.

The post Boro and post Wiwa era saw the emergence of other eco-revolutionaries such as Henry Okah, of the Movement for the Emancipation of the Niger Delta (MEND), Asari Dokubo, Ateke Tom, General Boyloaf, General Africa, Aboy, John Togo and Government Ekpemupolo. Their militant activities are a response to the unfavourable human condition such as gas flaring and environmental degradation and displacement which has led to climatic change, youth restiveness and reduction of life expectancy in the Niger Delta. It is a quest for positive transformation and liberation from oppression. Despite the militant and pseudo-militant approaches of the above eco-revolutionaries, the crises in the region still persist.

Apart from the activities of the transnational oil companies, illegal oil bunkering has compounded the environmental crises in the Delta. Unemployed youths in oil producing communities indulge in oil “vandalism and theft which has become a way of life for many, as employment opportunities in the region are low” (Herbert and Husaini 2018, 19). Monies made from petty oil bunkering are invested into bigger illegal refineries. In fact oil bunkering is a multi-billion naira venture. This is evidenced in the observation by a researcher from the region. Unfortunately, oil bunkering sabotages the due process of the Nigerian oil enterprise: “It is not possible to know how much of stolen oil is spilled, but considering all the sources of spill, the damage to the environment is enormous” (Obenaade and Amaangara 2014, 26). In a visit to his home town, Iwhrekreka, Ughelli South in Delta state, the researcher observes that the atmosphere of the community has been destroyed by the bunkering and illegal refining of crude oil in the region. Harm done to the lithosphere from this activity is not an exception. The oil bunkering industry remains fabulous as government officials and security agencies such as the army and naval officers invest into it. In fact, some of them are owners of illegal refineries.

This environmental malaise has influenced the thematic preoccupation of Nollywood and other transnational feature and documentary films. The first film dramatisation of the environmental situation of the Niger Delta is Eddie Ugbomah's *Oil Boom*. Feature films such as Ikenna Aniekwe's *Liquid Black Gold*, Jeta Amata's *Black November*, David Oyelowo's *Blood and Oil*, and Curtis Graham's *Oloibiri* are also filmic outputs on the ecological crises. The above films are revolutionary dramatisations of environmental issues and marginalisation of the region. Nigerian documentary films have also incorporated themes of the Niger Delta encounter in them. Films such as Aaron Thomas's *Oil Sabotage on the Niger Delta and Its Effect on the Community* (2010), *Oil Spills in Nigeria: The True Price of Crude Oil* (2012), produced by The Guardian, Lin Bin's *Faces of Africa*, *Ken Saro-wiwa: All for My People* (2016) and others are aimed at "galvanising an audience in relation to the practical matters of revolution and social change" (Smith 2008, 568) in the Niger Delta.

It is however pertinent to note that Nigerian environmental film scholarship has focused extensively on the feature film genre. One of the most remarkable examinations of the Niger Delta crisis within the context of the literary and cine scholarship in Nigeria is Onoriode Aghoghovwia's (2014) PhD thesis. Despite his fabulous reading of the Niger Delta encounter within the eco-cine and literary context, this dissertation focuses on literature and solely on the feature film genre. Hence, the documentary film genre which has explored the environmental situation remains unexamined in the Nigerian academic space. Against this backdrop, this study examines environmental crises in two selected documentary films, *The Nigerian Oil Thieves* and *The True Price of Crude Oil*. It also investigates environmental awareness in the documentaries understudy.

SYNOPSIS OF *THE NIGERIAN OIL THIEVES* AND *THE TRUE PRICE OF CRUDE OIL*

The Nigerian Oil Thieves, a 2016 Skynews film investigates the real cause of crude oil bunkering in the Niger Delta. It explores the effects of gas flaring and oil spillages on the Niger Delta environment. The narrators, Alex Crawford and Nick Ludlam (the producer who also serves as a second narrator) accompanies the youths into the creeks to see the state of the environment. The youths who own illegal refineries take them to the location of the refineries via speed boats and show them around and justify their reason of engaging in such illegal

business. Crawford and Ludlam learn that unemployment of youths, marginalisation of the region and despoliation of the environment by the oil companies led to the illegal oil bunkering in the Niger Delta. However, they realise that this illegitimate business has compounded the pitiable state of the environment of the region. They see how fishermen no longer have good catch from the contaminated waters. The raconteurs return to the airport, secured by the Nigerian soldiers.

The True Price of Crude Oil focuses on the political dimension of Oil Bunkering in the Niger Delta region of Nigeria. The narrator, who is a foreigner, interviews illegal oil bunkerers, clergymen and community leaders on the situation of oil bunkering in the region. A clergyman, Reverend Father Edward Obi states that the oil companies such as Shell BP are responsible for the degraded environment of the Niger Delta. But they refuse to take responsibility for the oil spillages in the region. However, the indigenes who indulge in illegal bunkering have also compounded the environmental crises as their illicit refineries with the deficiency of safety measures, cause severe damage to the environment. Towards the end of the documentary, the narrator engages in an interview with Nnimmo Bassey, the Chair of *Friends of the Earth International*. Bassey contends that Nigeria and the global society should desist from oil and fossil exploration and diversify the economies. This would create spaces for an environment free from degradation.

ENVIRONMENTAL CRISES IN *THE NIGERIAN OIL THIEVES* AND *THE TRUE PRICE OF CRUDE OIL*

Nick Ludlam's *The Nigerian Oil Thieves* (2016) is set in the Niger Delta. The film focuses on the politicisation of conflict in the Niger Delta, oil bunkering and environmental pollution in the region. In the beginning of the narrative, the first raconteur, Alex Crawford makes us understand that she just walked into a grave yard of war. Before she mentions this, a voice at the background tells her and her crew in the boat to take up their hands. This is obviously a warning from the Nigeria Army. Kidnappings for ransom and stealing have become the norm in the region. The kidnapped are taken via creeks. Due to this, whoever goes through the rivers get their hands raised to make the Nigeria Army know that they are not militants, but law abiding citizens.

The second narrator, Ludlam notices that the people in the region are angry. This statement is accompanied with the cameraman

capturing the extreme close shot of a dejected old man. There is a transition to the scene of a thatched house with children and women who look unkempt. In fact, the region smells from pollution. Crawford states that the region is rich in natural resources such as the black gold oil. Oil has stained the roots of the trees as it also flows on the water, giving it a gory look. In the words of Crawford as the camera reveals the unpleasant sight, Crawford notes that “everything was black. The fishes were dead, the roots were black. I just imagine the millions and millions of liters of crude oil poured in the stream. The smell of the Niger is the smell of pollution, disastrous pollution”. Ludlam notes that the companies are rich and greedy. While he may be correct, we must also understand that 13% derivation is paid to the region by the federal government, still, the region remains underdeveloped. Some crude oil bunkering locations are visited. The film exposes this illicit act engaged in by some of the youths in the region and how such has destroyed the lands. Land is an important facet of biocentrism. The film presents the destruction of the Niger Delta lands as disastrous. The interviewed youths tell Crawford that their involvement in the destruction of the lands stems from the unemployment in the region. They contend that while the elites revel in luxury, they live from hand to mouth. This is an attempt at subjugating capitalism - a core of biocentrism. But to subdue capitalism is actually an arduous exercise. The unemployed youths in the region feel it is not appropriate to keep begging the politicians and elites for meagre money to survive. They must engage in a trade, whether it is illegal or not to fend for themselves. They are aware that oil bunkering is an illegal business. Hence they endear the government to help them. The local people make money from the establishment of illegal oil refineries. The major interviewee tells Crawford that the bunkering site is where they live, where they eat and where their lives lie. In other words, they have no other source of income. The revolutionary perspective of Ivakhiv’s biocentrism comes to play here. The youths decry the subjugation of the common man by the crude oil companies and the people representing them in government. In return for shortchanging the region, they decide to sabotage the effort of the government at exploring 2.53 million barrels of oil daily. According to the film, this is a battle of the small man against the oil companies. The battle between the haves and the don’t haves is going to continue.

The film treats the environment as a character. Such treatment is a salient feature of biocentrism. Here, the narrator berates the oil

companies and the youths' destruction of the environment with gas flaring and oil bunkering. The cameraman captures the polluted environment and a woman and her two children fetching water from an oil polluted stream.

In *The True Price of Crude Oil*, the filmmaker uses the evangelion shot to begin the narrative. This shot enables the audience to have a total view of the rivers, forests and communities in the Delta. The shot is taken with the help of a helicopter, and it does not only capture the degraded environment, full of black spilled crude oil, it also places the environment into the centre of discourse. It locates the environment in the context of a character, a major core of biocentrism. This is a shift from “anthropocentric sinfulness to a biocentric gracefulness emphasising the need for humanity to recognise the interdependence and interrelatedness of the whole creation” (Adeola 2016, 21). Biocentric filmmakers see a degraded character instead of a despoiled environment. The rivers are also portrayed as being despoiled by the spillage of oil. At the beginning of the film, oil from a vandalised pipeline pours into the stream. Reverend Father Edward Obi who is being interviewed by the narrator lays the blame on the transnational oil company, Shell and the Nigerian military. This shows the political dimension to the above statement. The documentary reveals that the military connive with some of the indigent people and the Shell workers to carry out illegal oil bunkering in the region. In such situations, they share the financial proceeds of the illegally refined product. Illegitimate oil business has only facilitated an increase in the environmental crises. The situation of the battered soil makes the narrator states that oil has become a plague in the Delta, a disaster. The protection of the environment as biocentrism posits comes to play in *The True Price of Crude Oil*. Illegal refineries have done massive damage to the environment. Illegal refineries are expensive to build. Money used in building refineries amount to a huge financial investment. Hence, it is pertinent to state that the elites in the region are the real illegal oil bunkerers, and not the peasants. The narrator confirms this in his interview with some owners of illegal oil refineries. They agree that complicity with the Nigerian military, who is responsible for protecting the pipelines, comes to play in the illegal business.

The filmmaker uses sound effect to distort the voice of the illegal oil bunkerers. This helps to conceal their identity. While the camera captures only the back of the interviewed illegal oil bunkerers, it also

defocuses their backs to prevent recognition. The position of the concealed interviewees is corroborated by Ken Saro-wiwa Jnr, the son of the environmental martyr, Ken Saro-wiwa. He avers that illegal oil bunkering is complicated with the cooperation of the military personnel and Police. In fact, it is a cartel. Hence, proper investigation should be made. Nnimmo Bassey, the Chair of, Friends of the Earth International, the last interviewee in the documentary states that: "Oil has been a major factor that had dislocated everything including Nigerian politics, Nigerian economy and the infrastructure. It is now time for us, all around the world, to move on from this fossil fuel production and construction system". Bassey's position is the protection of the earth from further damage by oil production. Exploitation of the resources is the exploitation of the people. Fishes cannot survive in rivers and streams into which crude oil pours. For them to be protected, such protection would also amount to the protection of man as he feeds on fish. Unfortunately, the docu-drama reveals that fishermen have often become redundant from little or no catch. To curb human exploitation, man must desist from exploiting the earth. Nature has an intrinsic value beyond the utility it provides humans in the work of art. Man's existence is tied to her. Without the fauna and flora of the environment, man would cease to exist. Unlike *The True Price of Crude Oil*, the film *The Nigerian Oil Thieves* does not focus solely on militancy and resistance; instead, the core is environmental awareness. The filmmakers notify the illegal oil bunkerers about the need to shun such activities since it compounds the environmental crises in the region.

CONCLUSION

Radical struggle has been engaged in by various movements in the Niger Delta to attempting to curb environmental crises. These movements include Nnimmo Bassey's Friends of the Earth International and Ken Saro-wiwa's Movement for the Survival of the Ogoni People in Nigeria. We must understand that while *The Nigerian Oil Thieves* and *The True Price of Crude Oil* reveal the environmental destruction caused by oil exploration, spillages and gas flaring in the Niger Delta, the tendencies of biocentrism embedded in them are an advocacy for the equality of man, all the creatures and the environment around him. It is imperative to note that the objectivity of environmental docu-films of the Niger Delta stems from the fact that the producers and directors of these narratives are cineastes from the

West and, as such, they take a neutral stand in their exploration of the subject matter. The study concludes that the dramaturgy of environmental crises in films will create spaces for awareness of the threat of the crises to humanity. Documentary films have become a viable weapon for environmental awareness; and the films' understudy attests that documentary films are apt in the quest for environmental protection.

REFERENCES:

- Adeola, Taiye. 2016. "From anthropocentric sinfulness to biocentric gracefulness: Mission to creation". In T. Babawale and A. Alao (Eds.), *Global African Spirituality, Social Capital and Self-Reliance in Africa*, pp.21-32. Lagos: Orbit Books.
- Aghalino, S. 2012 "Oil, Corruption and Underdevelopment in Nigeria". In I.B. Bello-Imam (Ed.), *Deregulation of the Downstream Sector of the Oil Industry in Nigeria*. Ibadan: College Press and Publishers Limited.
- Aghoghovwia, Phillip. 2014. *Ecocriticism and the oil encounter: Readings from the Niger Delta*. PhD Thesis. Stellenbosch University, South Africa.
- Ayinuola, Forae, and Eni Abiodun. 2016. "Poetry and the Niger Delta environment: An eco-critical perspective". In O. Ayodabo, U. Butari, P. Onah, and S. Oreoluwa (Eds.), *Linguistics, Language and Literature: A Festschrift for Solomon Ibileye*, pp. 722-734. Zaria: Ahmadu Bello University Press.
- Binebai, Benedict. 2015. "Voce Construction in the Postcolonial Text: Spivakian Subaltern Theory in Nigerian Drama". *African Research Review*, 9(4): 206-220.
- Buell, Lawrence. 1995. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA/London: The Belknap Press of Harvard University Press.
- Caminero-Santangelo, Byron. 2007. "Different Shades of Green: Ecocriticism and African Literature". In Tejumala Olanyian and Ato Quayson (Eds.), *African Literature: An Anthology of Criticism and Theory*, pp. 698-706. Malden: Blackwell.
- Caminero-Santangelo, Byron, and Garth Myers. 2011. *Environment at the Margins: Literary and Environmental Studies in Africa*. Athens, OH: Ohio University Press.
- Doyle, Timothy, and Doug McEachern. 2008. *Environment and Politics*. London: Francis and Taylor.
- Foster, John, and Brett Clark. 2016. "Marx's Ecology and the Left". *Monthly Review*, 68 (2): 1-25; <https://johnbellamyfoster.org/articles/marxs-ecology-and-the-left/> [accessed: 27.11.2018].
- Gervet, Bruno. 2007. "Gas flaring emission contributes to global warming". *INSA Journal*, No. 3: 1-11.
- Glotfelty, Cheryl, and Harold Fromm (Eds.). 1996. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press.
- Herbert, Sian, & Sa'eed Husaini. 2018. "Conflict, instability and resilience in Nigeria". Birmingham, UK: GSDRC, University of Birmingham.
- Ivakhiv, Adrian. 2008. "Green Film Criticism and Its Futures". *ISLE: Interdisciplinary Studies in Literature and Environment*, 15 (2): 1-28.

A Study on Environmental Crises in Selected Documentary Films

- MacDonald, Scott. 2004. "Toward an Eco-cinema". *ISLE: Interdisciplinary Studies in Literature and Environment*, 11(2): 107-132.
- Nixon, Rob. 2007. "Environmentalism and Postcolonialism". In Tejumala Olanyian and Ato Quayson (Eds.), *op.cit.*, pp. 715-723.
- Rueckert, William. 1978. "Literature and ecology: An experiment in ecocriticism". *Iowa Review*, No.1: 71-86.
- Slaymaker, William. 2007. "Ecoing the Others: The Call of Global Green and Black African Responses". In Tejumala Olanyian and Ato Quayson (Eds.), *op.cit.*, pp. 683-697.
- Smith, Rebecca. 2008. "Ecoterrorism? A critical analysis of the vilification of radical environmentalist activists as terrorists". *Environmental Law*, 38(2): 537-576.
- Ugwuanyi, Ike. 2014. "Militancy in the Niger Delta region of Nigeria: A reflective discourse on the cause, amnesty and imperatives". *Review of Public Administration and Management*, 3(6): 77-86; www.arabianjbmr.com/RPAM_index.php [accessed: 01.08.2017].