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Postcolonial Ecocriticism and Animist Realism in Ben Okri's Abiku Trilogy

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Abstract

For long, Eurocentric scholars of literature have often carelessly categorised Ben Okri's Abiku Trilogy: The Famished Road, Songs of Enchantment, and Infinite Riches, as belonging to the genre of magical realism. This article is a turn-away from that Western branding. The argument instead is that Okri's narrative architecture is grounded in what Harry Garuba terms "animist realism". Focusing on an indigenous Yoruba worldview where the spiritual and material are closely intertwined, Okri constructs a powerful site of resistance against environmental degradation. This paper uses the framework of postcolonial ecocriticism to examine how the trilogy exposes the major intersections of neo-colonialism and petro-politics in post-independence Nigeria. This article demonstrates how the insatiable metaphor of the "road" and the destruction of the sacred forest depict the historical trauma of resource extraction and corporate-state collusion. This article contends that through the use of animist realism, Okri does not just depict ecological ruin through the trilogy, he decolonises the African literary and political landscape, thus positioning eco-spirituality as an essential instrument for environmental reclamation and political liberation.

Keywords: Animist realism, postcolonial ecocriticism, petro-politics, Ben Okri, Abiku Trilogy, decolonisation.

Introduction

Literary critics have, for long, only classified Ben Okri's masterpiece, the Abiku Trilogy, which consists of The Famished Road (1991), Songs of Enchantment (1993), and Infinite Riches (1998), as magical realism. Most Eurocentric scholars use this very specific label for Okri's style of writing. This magical realism label implies that Okri manipulates normal reality with magical elements from Yoruba folklore. The genre treats the supernatural just as a strange excess to everyday life. This article rejects that branding. The best form of understanding a literary piece is through domesticating and contextualising the author's lived experience. Classification of Okri simply as a magical realist is a form of cultural misreading. It reduces an entire indigenous ontology to a mere Western literary device, treating spiritual presence as a stylistic choice rather than an inherent, lived reality.

The African literary theorist Harry Garuba offered an interventionist conceptual framework of animist realism. This redemptive theory is the most proper to understand and appreciate Okri's narrative technology. Garuba explains in his essay that animist realism is not about "magic" invading reality. It describes a worldview where the spiritual is intricately interwoven with material things - in trees, rivers, rocks, animals, and roads. When we view the Abiku Trilogy through indigenous animist realism, the environment stops being a dead background for human actors. Apart from the humans, the material environment becomes a living, breathing character with its own agency.

This article uses postcolonial ecocriticism to re-examine Okri's trilogy. It argues that Okri uses animist realism to launch a fierce political critique against neo-colonialism and petro-politics in post-independence Nigeria. The new rulers of Nigeria - the corrupt

politicians and foreign corporations - treat the land as a dead commodity to be drilled, cut down, and sold for profit. This is the spirit of petro-politics. It is a monster that treats nature with violence. Okri counters this violence by showing that the land is alive. To execute a profound act of decolonisation, Okri centres his narrative on Azaro, an abiku or spirit-child who exists concurrently in the human and spirit realms. The critical edge of the text is mediated through the consciousness of this spirit-child narrator, whose unique ontology allows him to perceive multiple dimensions simultaneously. Ultimately, the text orchestrates a thorough decolonisation of the African landscape, demonstrating that environmental reclamation is structurally impossible without the concurrent reclamation of indigenous ecosystems and their embedded spirituality.

To fully understand the environmental and narrative politics of the Abiku Trilogy, it is crucial to clarify several key concepts. First, whereas magical realism integrates supernatural elements as a strange excess to everyday life, animist realism—as theorised by Harry Garuba—views the material and spiritual as the exact same reality, granting active agency to the non-human world. Second, this study operates in the context of neo-colonialism, where independent nations remain dominated by foreign powers through corrupt domestic elites. Third, this domination is enacted via petro-politics, the political and economic systems organised around resource extraction and the "resource curse", where states maximise resource liquidation at the expense of their environment and citizens.

Finally, decolonisation is defined here not merely as gaining political sovereignty, but as a philosophical reclamation—the act of rejecting Western, capitalist, and anthropocentric views of nature as a dead commodity, and returning to indigenous ways of knowing that restore the sacred value of the earth.

Review of Literature

To understand why we need to move past magical realism when analysing African fiction, we must look at how scholars have historically categorised these works. Ever since The Famished Road won the Booker Prize in 1991, critics like Brenda Cooper and Wendy Faris have frequently grouped Okri with Latin American writers like Gabriel García Márquez. They argue that magical realism serves as a vital tool for postcolonial writers to disrupt European colonial linear narratives. While magical realism successfully collapses the boundaries between the supernatural and the physical world, relying on it as a universal framework risks flattening the distinct cultural realities of different regions. Applying a generalised framework of magical realism to Okri overlooks the specific indigenous philosophy that drives his narrative universe.

Olatubosun Ogunsanwo has pointed out that labelling Okri's work as strictly magical realism is a misnomer. Okri himself prefers terms like "trans-realism", describing his work as moving both inside and outside standard realism because Western realist conventions are simply too narrow to capture the multi-dimensional depth of African life. The most revolutionary theoretical breakthrough for reading Okri came from Harry Garuba in his seminal essay, "Explorations in Animist Materialism".

Garuba argues that animism is not a primitive, dead belief system but a living, flexible culture that constantly "spiritualises" the material world. Thus, animist realism does not differ from magical realism by merging the spiritual and physical; rather, it offers a more elaborate, targeted expansion of this convergence. It grounds the narrative in a specific African cosmology where the boundaries between the human, natural, and spiritual worlds are completely fluid. A tree is not just wood; it holds an ancestor's spirit or a forest god. A road is not just asphalt; it is an insatiable deity that demands sacrifice.

Major Western ecocriticism often struggles when it handles postcolonial texts. Early white ecocritics focused heavily on preserving "untouched wilderness" and appreciating nature through a romantic lens. But as postcolonial ecocritics like Rob Nixon, Cajetan Iheka, Graham Huggan, and Helen Tiffin have shown, you cannot separate environmental issues in the Global South from the history of colonialism.

Colonial powers did not just conquer people; they conquered the people's natural habitat. They mapped out forests for logging, cleared lands for plantations, and turned the green forests into cities and government-reserved areas, thereby introducing commercial, large-scale deforestation driven by global capital. This predatory mode of resource liquidation was alien to indigenous environmental stewardship and caused an artificial disruption to the balance of nature.

In Nigeria, this environmental violence reached its peak with petro-politics. The discovery of oil turned the newly independent state into a playground for transnational oil corporations and a corrupt local military elite. Scholars of petro-culture like Michael Watts have written extensively on how oil creates a toxic relationship between the state and its citizens. Oil money fills the pockets of politicians while toxic spills destroy the rivers and farmlands of ordinary people. This article bridges a major gap in the existing literature. Most critics look at Niger Delta "petro-fiction" like Ken Saro-Wiwa's Sozaboy or Tanure Ojaide's The Activist when they want to study oil politics. They ignore Okri's trilogy because it naturally sounds like a mythological fable. On the contrary, Okri is writing a deeply materialist critique of the curse of Nigerian mineral and natural resources. By using Garuba's animist framework, it is clear that the environmental crisis in Okri's work is closely connected to the political corruption of post-independence Africa.

Theoretical Framework

Magical realism is a literary genre widely popularised by Latin American writers where supernatural elements are integrated into an otherwise realistic, rational environment. In this study, however, magical realism is treated as an inadequate literary label that misrepresents Okri's work. While magical realism successfully merges the supernatural with the mundane, it often frames the spiritual as a stylistic disruption to an otherwise rational world. This framing fails to capture the indigenous Yoruba cultural worldview, where the physical and spiritual realms are not distinct layers spliced together, but are inherently parts of the same continuous reality. Consequently, this article moves past the limitations of magical realism, employing qualitative textual deconstruction and thematic analysis to closely read the novels for postcolonial and ecological themes through the more precise lens of animist realism. The data for this study consists entirely of primary textual material from the three novels, which will be analysed through the following theoretical frameworks:

Postcolonialism examines how the political, economic, and cultural power imbalances left behind by European imperialism continue to control and damage post-independence African nations, including through the exploitation of their natural environments and resources. The theory of postcolonialism uses other postcolonial concepts as tools to critique literary texts. An example is Neo-Colonialism, which describes the condition of an independent nation that is still under some sort of colonialism, dominated by foreign powers who try recolonising the people again often through the willing instrumentality of a corrupt domestic ruling elite or policies. Another is Decolonisation. For this research, decolonisation means more than just gaining political independence from a colonial power. It is a philosophical reclamation, the act of rejecting Western and anthropocentric views of nature as a dead commodity, and returning to indigenous ways of knowing that restore the sacred value of the earth.

However, because postcolonialism does not directly address environmental degradation or the political agency of non-human landscapes, this study narrows its focus through postcolonial ecocriticism as a subfield.

Postcolonial Ecocriticism, as the direct theoretical lens of the paper, connects the divide between environmental studies and anti-imperialist politics. It studies and analyses how environmental degradation, resource extraction, and state collusion in Nigeria are direct extensions of colonial violence. Ecocritical theory also adopts Petro-Politics, which provides the specific focus on the global race for oil and its devastating effect on humans and the environment. Petro-Politics is the unfortunate political and economic system built around the extraction, control, and export of oil and other natural resources. In this study, petro-politics represents the material reality of the "resource curse", where the state gets carried away by resource extraction and liquidation at the expense of its own environmental realities and citizens.

Animist realism, a term popularised by Harry Garuba, describes an indigenous African worldview and narrative style where the spiritual environment is fundamentally interlinked with the material world such as trees, rivers, and roads. While magical realism operates primarily as a literary aesthetic that introduces supernatural elements into a realistic setting, animist realism views the material and spiritual as the exact same ontological reality, attributing living, conscious capabilities to the non-human world. Consequently, while postcolonial ecocriticism identifies the structural crises of environmental degradation and neo-colonialism, Garuba's animist realism provides the precise analytical tool to decode the text. This indigenous West African framework will be deployed to demonstrate how Okri's writing actively resists Western anthropocentric worldviews by treating the non-human landscape as alive, spiritually charged, and politically active.

Animist Realism vs. Anthropocentric Ecocriticism

To draw a clear line between Harry Garuba's animist realism and postcolonial ecocriticism, it is important to understand that Western ecocriticism has a major historical drawback. It is deeply anthropocentric (human-centred) in its assumptions. It treats nature not as active but as a passive victim that needs the voice of humans to speak for it. Early Western green theory relied on a glamorised separation between humans and an "untouched wilderness".

Garuba's framework of animist realism, on the other hand, directly challenges this bias by treating the material and spiritual as one reality. In his foundational essay, "Explorations in Animist Materialism", Garuba explains that an animist culture does not see the physical world as dead or inanimate matter. It "continually spiritualises the material world", meaning that the spiritual and the material are part of the exact same reality (Garuba 1641).

A combination of Garuba's theory with postcolonial ecocriticism, particularly through the literary lens of Cajetan Iheka and Rob Nixon, provides an indigenous framework that can actually account for how African literature treats the environment as an active force that has life. Iheka's theory of "non-human agency" argues that African literature frequently centres the environment as an active participant in historical struggles rather than a static background (Iheka 4).

Therefore, while the magical realism label persists because Western critics often read Okri through a Latin American literary lens, our indigenous theoretical framework rejects the idea that Okri is using "magic" as a metaphor. Instead, we theorise that Okri uses animist realism as a literal representation of an indigenous West African ontology. This framework allows us to analyse environmental destruction not just as harm to nature and a loss of economic resources, but as a violent assault on a living, cosmic community.

Empirical Studies

A major benchmark in this particular field of indigenous framework is Cajetan Iheka's Naturalizing Africa: Ecological Violence, Agency, and Postcolonial Resistance in African Literature (2018). Iheka conducted an examination of how writers depict the fallout of oil extraction and war, shifting the critical lens from purely human suffering alone to the holistic multi-species ecosystem. Byron Caminero-Santangelo's Different Shades of Green (2014) also provides empirical weight to the argument that African eco-literature is inherently political, directly tying environmental defence by African writers to anti-imperialist resistance.

Empirical studies on the Nigerian "resource curse" by political ecologists like Michael Watts (Petro-Violence, 1999) show how petro-capitalism destroyed local agrarian societies, a point this paper takes up in more detail in the textual analysis. However, most literary scholars studying this phenomenon restrict their focus to overt "petro-fiction" with its setting chiefly in the Niger Delta region of Nigeria, such as Ken Saro-Wiwa's Sozaboy or Helon Habila's Oil on Water. Available literature on this subject, however, systematically neglects Ben Okri's Abiku Trilogy within these ecocritical conversations, a gap this paper directly addresses. Because of the lazy mislabelling of Okri's prose style as magical realism by critics, his texts are pushed into the realm of myth and folklore. By analysing the trilogy alongside these empirical studies of petro-capitalism, this paper fills a vital gap. It proves that Okri's mythic language is actually an incredibly direct and material recording of Nigeria's postcolonial environmental crisis.

Textual Analysis

The Sacred Forest and Animist Materialism

To perform a profound act of decolonisation, Ben Okri centres his narrative on Azaro, an abiku child who exists in the human realm and the spirit world at the same time. Through this narrative

strategy, Okri puts together a postcolonial ecocritical critique that systematically dethrones the human subject. In the normal Western literary tradition, the natural world is frequently relegated to a passive background, a non-living setting against which human dramas are performed. Okri's animist realism completely dismantles this human-centred division. The environment is rather presented as a living character that breathes and possesses its own independent mind and historical memory. This ontology is established early in the trilogy through Azaro's sensory encounters with the West African landscape:

> We walked into the deep green spaces where the air was thick with the breathing of things unseen. The trees were not just wood and leaves; they were ancient presence, holding the whispers of the unborn and the groans of the dead. Every root that crept across the path was an eye waking up to watch us, and the rivers ran with the memories of old wars we had long forgotten. (Okri, Famished Road 244)

Analysed through the lens of Harry Garuba's animist materialism, this passage demonstrates that the physical world is never inactive or dead matter. The animist culture "continually spiritualises the material world", meaning that the spiritual and the material are treated as parts of the exact same continuous reality (Garuba 1641). In describing the invisible elements of the forest as "breathing" and attributing sight to the roots ("an eye waking up"), Okri illustrates what Cajetan Iheka conceptualises as non-human agency (Iheka 4). The forest is not merely the native habitat of non-human things, it is a crowded, multi-temporal assembly of spirits, ancestors, and future generations. The "whispers of the unborn" and the "groans of the dead" are literally fused with the physical things and even vegetation present in the ecosystem. As a result of this reality, environmental destruction in the postcolony cannot be reduced to a simple loss of economic resources. It is a sacrilegious disruption of a living universal community. This one

act renders the postcolonial landscape as a site of active spiritual and historical witnessing.

The Hungry Road and the Violence of Petro-Modernity

While the sacred forest embodies the organic, multi-dimensional timeline of an animist worldview, the steady and rapid encroachment of modern infrastructure into the pristine natural environment as depicted by Okri represents the violent and sequential drive of neo-colonial development. In the trilogy, this destructive force is primarily symbolised by "the road", an ongoing, modernising project that is aggressively built through the indigenous landscape. Far from being a neutral symbol of public infrastructure for public use and benefit or a sign of national progress, the new road emerges as an exploitative entity that serves as a direct secret but unhindered conduit for petro-capitalist extraction of the natural and mineral resources of the postcolony:

> The road was a hungry thing, a monster that grew longer the more it ate. It swallowed the ancient tracks of the hunters, it chewed through the sacred groves, and it demanded a constant toll of human blood and broken bones just to keep its asphalt smooth. The politicians built it to carry away the wealth of the deep bush, leaving nothing behind but dust. (Okri, Famished Road 114)

Under the lens of petro-politics, as articulated by Michael Watts, the road's function is not idiomatic; it acts as a literal and allegorical engine-house of the "resource curse" (Watts 5).

The "wealth of the deep bush" represents raw resources like oil, timber, and minerals which are aggressively siphoned out of local communities by a corrupt alliance of transnational corporations and domestic political elites. The road's insatiable "hunger" for human blood and broken bones reflects the material and bodily cost of extraction, such as industrial accidents, physical displacement, and state-sponsored violence against regions that are

rich in these resources. By leaving "nothing behind but dust", the narrative records the classical extractive pattern of neo-colonial capitalism, which drains the physical earth of its ancestral value and leaves the local population in a state of absolute ecological vulnerability.

This petro-political corruption and its toxic appeal are further crystallised in the character of Madame Koto, whose rapid economic ascension is fuelled by her political alignment with the corrupt state. Her transition into the ruling capitalist class is symbolised by her acquisition of a motor vehicle, which serves as a mobile extension of the road's mechanical violence:

> The car was a glittering metal beetle that spat poison into our air and crushed the small creatures of the earth without noticing. It moved with a terrifying speed, separating Madame Koto from the very mud and dust that had birthed her power, sealing her inside a tomb of glass and polished steel. (Okri, Songs of Enchantment 112)

The car embodies the ecological devastation and isolation from the people and the environment that comes with petro-modernity. In the narrative, Okri uses "glittering metal beetle that spat poison", to describe an estrangement that introduces fossil-fuel combustion and toxic pollution into the communal atmosphere, mindlessly crushing the small creatures of the earth. Pitched alongside the people's indigenous philosophy, the vehicle acts as a physical barrier that disconnects the individual from the living earth.

By sealing Madame Koto inside a "tomb of glass and polished steel", Okri shows that adopting the "petrol-gaze" of modern development leads to a spiritual and ecological death. The elite in the land would rather trade their organic connection to the ancestral soil for a sterile isolation in the temptations of modernity. And like the text portrays, they become complicit in the physical and cultural exploitation of their own environment.

The Marketplace: From Sacred Communal Exchange to Petro-Industrial Decay

The tension between animist ecological harmony and petro-political degradation is further dramatised through the gradual decay of the marketplace. In book one of the trilogy, the market is depicted as an alternative communal and universal place of integration of living and material things. It also operates not merely as a secular site of commercial transactions, but as a sacred, multi-dimensional ecosystem where the physical and spiritual realms seamlessly converge:

> The market was a world within a world, a place where the air hummed with the voices of women bargaining and the low murmurs of spirits who had slipped in from the deep forest to buy provisions for the dead. It was an ancient space that breathed with the cycles of the moon and the harvest, where the smell of fresh yams and dried fish mixed with the unseen presence of ancestors who still guarded our thresholds. (Okri, Famished Road 164)

By portraying the market as an "ancient space" that "breathed with the cycles of the moon and the harvest", Okri aligns communal life with the organic, biological temporal nature of the earth, therefore opposing the non-organic sequential timing of capitalist production. The physical aroma of "fresh yams and dried fish" blending with the "low murmurs of spirits" illustrates how the marketplace serves as an animist sanctuary. It is a space where human survival is built upon a balanced exchange with nature and the ancestors.

However, as the forces of global capital and corrupt postcolonial politics intensify, this communal sanctuary is systematically dismantled, turning the organic site into a highly polluted and toxic ghetto:

> The open sewers overflowed with a green, chemical slime that bred flies as large as pebbles. The air was

> a heavy soup of political soot and burning rubber, making the children cough up a dark phlegm before they could even learn to speak. The ghetto had become a waste-dump for the new age, where human flesh and natural soil rotted together under the sun. (Okri, Songs of Enchantment 203)

Okri through the abiku child voice registers the physical consequences of environmental racism and industrial neglect. The "chemical slime" and "political soot" are the material byproducts of an unregulated, extractive petro-state. By depicting children coughing up dark phlegm before they can even speak, the narrative illustrates how environmental toxic waste directly affects the sick bodies of the marginalised, forcing "human flesh" and "natural soil" to rot together under the capitalist sun.

This environmental degradation is not merely physical; it is accompanied by a severe spiritual separation because sacred beings are violently driven out of communal spaces:

> The market had become a place of open sores. The political thugs had smashed the stalls of the market women, and a strange, yellow fog hung over the piles of rotting beans and chemical fertilisers they had left behind. The spirits of the forest no longer came to visit us; they had been chased away by the stench of cheap oil, burning tires, and the angry shouts of men who wanted to turn our sacred ground into a parking lot for their trucks. (Okri, Songs of Enchantment 245)

The "yellow fog" of chemical fertilisers and the "stench of cheap oil and burning tires" represent the literal poisonous invasion of industrial modernisation inspired by oil extraction. The aggressive drive of the politicians' thugs to "turn our sacred ground into a parking lot for their trucks" reflects the capitalistic impulse to monetise and build asphalt roads over every ecological and sacred sanctuary. The departure of the "spirits of the forest" highlights the

tragic spiritual cost of the people's political compromise. The very moment the sacred and organic are displaced by oil wealth, the community is left in a state of absolute ecological and social decay. Uncovering this environmental and spiritual rot is a key decolonial intervention, proving that political liberation cannot be achieved without reclaiming the sacred integrity of the land.

Active Agency and the Decolonial Covenant with the Earth

Confronted by this aggressive environmental assault, the animist landscape in the trilogy does not remain a passive victim. Okri's narrative shows the natural world actively resisting the extractive "petrol-gaze" of neo-colonial wealth. This extractive gaze is embodied by foreign logging crews and corrupt local state actors who trivialise the indigenous forest solely through a capitalist framework:

> The white men and their local partners came with machines that roared like captured thunder. They did not see a forest of spirits; they saw only columns of numbers, board-feet of timber, and modern highways cutting through the darkness. They shoved the forest dwellers into the mud, cleared the ancient canopies, and turned our history into a ledger of quick profits. (Okri, Infinite Riches 76)

By their capitalist intentions, the colonising logging crews, who have also introduced deforestation, reduce the active and breathing ecosystem to "columns of numbers" and "board-feet of timber", translating a sacred community of spirits and historical memory into a cold, modern "ledger of quick profits". As they shove indigenous people and other dwellers of the forest into the mud, the state, in alliance with foreign sponsors, treats both human and non-human inhabitants as disposable obstacles to extraction. However, through animist realism, the forest retaliates, demonstrating a literal capacity to defend itself:

> The earth itself began to fight back against the clearings. Birds swarmed the intake valves of the tractors, clogging the engines with feathers and mud. Thick, stubborn roots rose overnight from the trampled soil to wrap around the iron wheels of the logging trucks, pinning them to the ground like prisoners of war. The bush refused to be cleared quietly. (Okri, Infinite Riches 174)

This critical moment represents a radical manifestation of non-human agency. The "stubborn roots" and "swarming birds" do not act out of mere biological instinct; they are spiritually and physically mobilised by the living consciousness of the forest, which has "refused to be cleared quietly". They use their physical bodies to choke and immobilise the heavy wheels of the trucks. These natural elements organised themselves and launched an active counter-offensive against the machinery of extraction. This spiritual capability to protect its environment manifests in their physical disruption of logging operations of the neo-colonial invaders. It is this active resistance that climaxes in Okri's decolonial manifesto, which is a call to completely reject the predatory, capitalistic relationship with the land and restore the sacred bonds of the ecosystem:

> We must remember the covenant we signed with the trees and the rivers before the roads came to divide us. True freedom is not the flag we raised in the capital; it is the restoration of the sacred breath that flows between the soil, the spirits, and the living community. Until we cure our eyes of the petrol-gaze, we will remain slaves on our own land. (Okri, Infinite Riches 210)

This passage is a declaration that genuine decolonisation of African literary outputs requires a philosophical return to "the covenant" signed with the physical earth, including trees and rivers and all in them before the arrival of greedy modern infrastructure. Real liberation demands "the restoration of the sacred breath" that

links the physical soil, spiritual ancestors, and living human community. Curing our eyes of the "petrol-gaze", which views the land as a dead resource to be liquidated for profit, is essential. Until this decolonial cognitive shift occurs, citizens of the postcolony will "remain slaves on our own land", demonstrating that environmental reclamation and epistemological decolonisation are permanently intertwined.

Conclusion

This article has redeemed and remapped Ben Okri's Abiku Trilogy. It positioned it at the intersection of postcolonial ecocriticism, petro-politics, and Harry Garuba's framework of animist realism. By dismantling the Eurocentric labelling of Okri as a magical realist, this study has shown that the trilogy functions as a radical anti-extraction manifesto. Okri uses indigenous Yoruba ontology to mount a sophisticated defiance and critique against environmental devastation brought on by neo-colonial governance and corporate exploitation in post-independence Nigeria. By using the dual archetypes of road expansion and the bleeding, sacred forest, the narrative exposes the systemic violence of resource extraction and the trauma of postcolonial ecocide.

The Abiku Trilogy offers a profound roadmap for the decolonisation of the African literary appreciation landscape. Through Azaro's cyclical doggedness of coming and going again and again, and the participatory, active resistance of the living earth, Okri reminds us that environmental reclamation is impossible without a complete return to indigenous philosophy. Political independence is but an illusion as long as political players and the state view their own mineral and natural resources through an extractive monetary lens. The trilogy offers the reader that the earth is not a dead resource to be bought, sold, and liquidated for profit. It has life. It is the sacred register of our collective history, ancestors, and future generations, and our survival as a human community is permanently bound up with its defence.

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