



Awakening Consciousness: Postcolonial Ecocriticism in Greg Mbajiorgu's *Wake up Everyone*

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المستخلص

تناقش هذه الورقة البحثية أهمية توظيف التعليم الأخضر في المؤسسات الأكاديمية. فالتعليم الأخضر هو نهج جديد يجمع بين الوعي البيئي ومبادئ الاستدامة البيئية في المناهج الدراسية، وهو ضروري في تعزيز الوعي البيئي لدى الأفراد. يمكن التعليم الأخضر الطلاب من فهم المشاكل البيئية المعقدة ومعالجتها من خلال إشراك التعليم التجريبي والتفكير النقدي ومهارات حل المشكلات. على سبيل المثال، إن تطبيق التعليم الأخضر في المجال الأدبي في تحليل النصوص النقدية البيئية كشكل من أشكال المنهج التربوي البيئي، يلهم صانعي السياسات في اتخاذ الإجراءات لحل التحديات الأيكولوجية التي تواجه الكوكب كالتغيرات المناخية وفقدان التنوع البيولوجي والتلوث. تفحص هذه الدراسة موضوع تغير المناخ في أفريقيا من منظور النقد البيئي ما بعد الاستعمار مدعوماً بالمعلومات العلمية في تحليل مسرحية "استيقظوا جميعاً" (٢٠٠٩) لجريج مبابيورجو. فمن خلال التعليم الأخضر، يمكن للمؤسسات التعليمية والعلمية تنشئة جيل مثقف بيئياً من الأفراد المستبشرين والمتحمسين الذين هم أكثر التزاماً ببناء مستقبل مستدام بيئياً واجتماعياً.

Abstract:

This paper investigates the significance of employing green education in academic institutions. Green education is a novel approach that combines environmental awareness and ecological sustainability principles into the curriculum. It is essential in fostering individuals' eco-consciousness. It enables students to comprehend and address complex environmental problems through experiential learning, critical thinking, and problem-solving skills. For instance, applying green education to the literary field in analyzing eco-critical texts as a form of eco-pedagogical method inspires policymakers to solve the planet's environmental challenges, such as climate changes, biodiversity loss, and pollution. This study examines the theme of climate change in Africa from a postcolonial ecocritical perspective supported by scientific information in analyzing Greg Mbajiorgu's *Wake up Everyone* (2009). Through green education, educational and scientific institutions can nurture an environmentally educated generation of informed and motivated individuals who adhere to creating an ecologically and socially sustainable future.

Key Words: Green education, ecocriticism, postcolonialism, climate change.



1. Introduction:

Climate change is the ecological trauma of the contemporary age, a profound and multifaceted challenge affecting millions globally. Its consequences inflict marginalized nations, exacerbating poverty and food insecurity and hindering sustainable development and access to natural resources (O'Hara 91). The industrialized nations of the Global North (including the world's developed countries) have been the main contributors to climate change. At the same time, the Global South (consists of the world's developing and least developed countries), which has historically experienced colonial exploitation and the concentration of wealth and power, is the most affected by its consequences. This discrepancy signifies deeply ingrained global disparities that must be addressed and removed (Hickel and Slameršak 628-629).

Africa- characterized by its diverse ecosystems and the widespread low social and economic conditions- faces distinct challenges attributed to anthropogenic climate change. The average temperatures in Africa are expected to range from 1.5 to 5.8 degrees Celsius in the next few decades. Due to the continent's vulnerabilities, it has gradually elevated its exposure to danger because it relied on climate-sensitive sectors, especially agriculture. The increased droughts and changes in rainfall threaten food security by reducing crop yields and straining water resources. Many African farmers who rely on traditional agricultural practices in their livelihood find themselves at risk as they struggle to adjust to the unpredictable climatic conditions. Furthermore, urban areas grow rapidly due to population migration, and these areas are ill-equipped to effectively manage the environmental pressures of climate change, including floods, heat waves, and water scarcity. Africa is a poor continent; it lacks the financial support to respond effectively to climate challenges, causing more challenges (Toulmin 24).

All these factors threaten the continent's environmental, social, and economic stability. The increase in arid lands leads to desertification and a decline in agricultural productivity. The rise in sea levels threatens the residents in coastal areas, where the lands in these areas are already fragile due to its constant processes of wave and tide, causing floods and coastal erosion, which leads to the displacement of individuals and the disruption of livelihoods. The decline in clean water leads to pressure on restricted clean water resources, affecting drinking and agricultural irrigation water. This results in land degradation, leading to declining ecosystem functions and presenting public health challenges to the ecosystem (Big-Alabo and Akpan 544). While the effects of climate change pose a significant threat to the ecosystem, there is a growing program of climate change advocates.

Climate change advocacy is "a set of strategies devised by one or more organized groups of people or institutions to enact change among given audiences (communities, individuals, policymakers, etc.) in relation to climate change related topics or fields" (Fernández-Aballí 234). In this context, climate change advocacy includes various actors and methods. Environmental advocacy includes scientific institutions, environmental organizations, and educational groups. These institutions play a significant role in raising awareness, calling for systematic changes, and conducting ecological studies in both scientific and humanitarian fields. Chaudhuri and Enelow define climate change literature as "the maddening fact"



(Chaudhuri and Enelow 25). Ecocritics must simplify accurate scientific data to make them comprehensible to audiences of all levels. Second, they must depict the relationship between the causes and effects of climate change on stage, which creates dramatic tension because of the vast nature of the issue, where specific events in one region have devastating effects on other different areas across decades (25).

2. Statement of Problem

Despite the growing urgency of environmental issues and their profound impacts on the ecosystem and its inhabitants, these issues remain absent from the education curricula. This gap impedes ecological awareness among individuals and perpetuates the cycle of denial about the interconnectedness between culture and climatic crises. This study emphasizes the urgency of including green education in literature, particularly drama, to comprehensively understand ecological change in postcolonial studies. However, this deficiency of educational discourse prevents solutions in providing future generations with the required knowledge to face the pressing climate change.

3. Approach and Methodology

The study applies a postcolonial ecocritical approach; it seeks to illustrate how colonial practices have shaped environmental attitudes, experiences, and representations. Greg Garrard identifies ecocriticism as studying the relationship between man and nature in literary texts (5). It helps to explain how human beings interact with the natural world and how this interaction is affected by human activities. On the other hand, postcolonialism examines the effects of colonial practices on communities, environments, and cultures (Huggan and Tiffin 3). It analyzes how power disparity is a continuous ecocolonial practice after the abolition of formal colonialism. Through merging both concepts, postcolonial ecocriticism investigates the ecological consequences of ecocolonialism. It appreciates the inherent value of environmental writing and its aptitude in motivating policymakers and individuals to take collective action (Huggan and Tiffin 33).

However, with the rise of Western supremacy and the imposing of European centralism, embodying the essence of the Anthropocene, they exploited and extracted abundant natural resources, resulting in ecological degradation (Huggan and Tiffin 3). This is the reason behind the emergence of postcolonial critics (such as Frantz Fanon, Gayatri Spivak, and Edward Said) and ecocritics (such as Lawrence Buell, Cheryl Glotfelty, and Greg Garrard). These theories collaborate better to understand colonized peoples' relationships with the natural environment. Ecocriticism initially focuses on conserving nature, particularly wilderness, while postcolonialism delves into the intersections of place, power, knowledge, and representation within the colonized environment (DeLoughrey and Handley 321).

Postcolonial ecocriticism investigates how ecocolonialism has disrupted traditional ecological knowledge, disrespected Indigenous communities out of their lands, and extracted their natural resources. This approach critically "theorizes the question of who can —speak for nature- or speak for the subaltern subject in a narrative mode that does not privilege dualist thought or naturalize the hierarchies between the human and nonhuman" (DeLoughrey and Handley 25). Thus, this approach can be perceived as a green education that advocates for a



narrative that amplifies the marginalized voices and deconstructs the hierarchical relationship between humans and the environment in environmental literature.

This methodology analyzes how Greg Mbajiorgu's *Wake up Everyone* (2009) engages with the environmental issues and sociopolitical dimensions of global warming. The study chose the play *Wake up Everyone* because it offers a distinctive perspective on climate change and links it to resource extraction and environmental degradation issues in a formerly colonized nation. This play is analyzed for its depiction of community resilience in the face of ecological threats such as oil exploitation and deforestation. The study focuses on Mbajiorgu's portrayal of community dynamics, environmental justice, and the socioeconomic pressures frequently accompanying industrial development in postcolonial contexts. By examining the characters' efforts to resist ecological harm and advocate for sustainable practices through green education, *Wake Up Everyone* brings a distinctly African perspective to the climate conversation, addressing how postcolonial exploitation contributes to environmental crises and affects vulnerable communities.

4. Previous Studies

Many scholars have studied ecological issues recently, encompassing issues like climate change, pollution, and desertification and showing their effects on diverse ecosystems in different regions. The study conducted by Chibuike M. Abunike & Somtoo Arinze Umobi, in their article "Green Drama as a Tool for Environmental Study of Greg Mbajiorgu's *Wota Na Wota* and *Wake Up Everyone* (2023)", sheds light on the effect of oil companies on the Nigerian water and soil in Niger Delta. Abunike and Umobi examine the significance of the water of African people, which represents a primary natural resource for sustenance that Western people contaminate. The study centres on how Mbajiorgu depicts water as an essential element by examining the relationship between the characters and water, criticizing water scarcity during industrialization. The study aims to foster awareness about water conservation and the negative consequences of industrialization.

Attabor, Ocheja Theophilus's study: A Cooperative Principle Analysis of Greg Mbarjiorgu's *Wake up Everyone* (2016) employs H.P. Grice's Cooperative Principle. By analyzing how the characters adhere to or misuse the Cooperative Principle's maxims, the researchers seek the impacts of effective communication and the potential consequences of non-cooperation in the context of a collective ecological dilemma. Another study of Mbajiorgu's play is Mohammed-Kabir Jibril Imam's *Managing The Nigerian Recessed Economy Through Theatre And Drama: Greg Mbajiorgu's Wake Up Everyone as A Paradigm* (2018), which addresses the environment and socioeconomic issues in Nigeria. The study shows the interconnectivity of environmental degradation and economic recession. The study analyzes how environmental deterioration destroys agricultural lands, transforming them into toxic lands for plant growth and affecting Nigeria's economy through loss of jobs and poverty.

5. Earth's Clarion Call: Postcolonial Ecocriticism in Greg Mbajiorgu's *Wake Up Everyone*

. *Wake Up Everyone* (2009) is written by Greg Mbajiorgu (1968-), a Nigerian associate professor of theatre studies at the University of Nigeria. He is a prominent Nigerian playwright; his works convey the pressing social and environmental issues, tackling themes such as climate



change, water scarcity, and the consequences of the ongoing colonialism in Africa. He employs theatre as a social platform, commenting on the negatives of government policies and advocating for a positive change in Nigeria (Mbajiorgu 5). *Wake up. Everyone* grasps the prevailing ignorance about climate change in Nigerian society. The play is divided into three acts, set in a factious region named Ndoli, representing the Niger Delta region. Due to the geographical location of this region, it experiences oil spills because of mismanagement of the Nigerian government in the north as they cooperate with multinational corporations.

Wake up Everyone is a postcolonial ecocritical play in which climate change is the central theme. It revolves around a catastrophic flood anticipated by Alaadinma (a retired professor) resulting from global warming caused by the imposed multinational corporations' wastes in Nigerian lands. The Professor is armed with irrefutable scientific data regarding the fact of global warming to convince the Chairman to take decisive action to approve the project of constructing dykes to combat the flood. However, the Professor's proposal was rejected because the Chairman was concerned with the economic interests of foreign oil companies rather than the fate of his people, particularly the local farmers. The Chairman's inaction opens the doors for the anticipated flood to submerge Ndoli's land. In response to the Chairman, the local farmers' anger, fueled by frustration and resentment, ended in a desire for revenge against him as "everyone joins as they brandish their farm machetes and diggers and move towards the Local Government Chairman's residence" (Mbajiorgu 75).

Through the Chairman, Mbajiorgu concentrates on the uselessness of man's chase for materialistic advantages, making him lose his adherence to his land and people. The Chairman reflects the colonial image of nature's exploitation; he protects these foreign corporations from accountability for their spills. The play ends with a violent protest of the colonized farmers who are compelled to endure the ecological and economic collapse caused by the oil industry, directing their frustration towards the Chairman's office as they demand justice for their lands. Therefore, the end of the play symbolizes the Nigerians' awakening as they attack the systematic injustice that forced them to resist the worst symptoms of climate change and change their traditional way of living despite their minimal contribution to global warming.

The title of the play *Wake up Everyone* is a call for people to wake up, raise environmental awareness, and participate in ecological and societal concerns, from intellectual individuals to simple farmers. The character of Alaadinma and his efforts in presenting the proposal to adopt sustainable methodologies to awaken Nigerian society, catalyze awakening ecological issues and show the urgent need for environmental stewardship. In act one, Professor Alaadinma constantly warns about the upcoming ecological disaster due to the unsustainable practices of the Nigerian government, which allows the oil company to degrade the ecosystem through its wastes, causing climate change, but the Chairman ignores his proposal. The Chairman's reaction refers to a sleeping community regarding the realities and dangers of anthropogenic climate change. The play opens with a stark debate between the Professor and the Chairman in an attempt to seek support from the Nigerian government:

PROF: As you can see, Honourable, the signs are eminent. There will be a flood in this land if we fail to take action now.



CHAIRMAN: Are you a soothsayer? How did you know there will be flood? There has never been flood in this land since I was born (Mbajorgu 2).

In this dialogue, they discuss the ecological destruction caused by the oil company imposed by the Chairman. Alaadinma, in the conversation, is a quintessential representation of an environmental academic activist and a change agent. He identifies the ecological problems, communicates their risks, and advocates for immediate action. Alaadinma, as an academic professor and educator, argues that the signs of the flood are "eminent" (2) and can be understood without even a degree in climate science and can be noticed by a child. The Chairman tries to belittle the Professor's claim and skepticize his scientific information. Mbajorgu simplifies the complex scientific data for nonspecialist individuals, interpreting these scientific data into accessible and comprehensible terms. The oil corporations' function is identified as the slow violence in the ecosystem, as coined by Rob Nixon; it highlights the insidious and invisible damage that has long-term effects on the environment and society. Slow violence damage is revealed gradually over time. Unlike the sudden catastrophes that occur immediately after the cause of the damage, this characteristic makes the harm of climate change difficult to recognize and address (Nixon 2). In the play, the Chairman's disregard for the delayed effects of the oil spill is deeply rooted in his short-term profit. The tangible impacts of the ecological damage of oil waste, such as climate change and pollution, may not be immediately noticed, obviously and globally. These effects are not immediately apparent but become evident over time. However, these invisible impacts open the way for the beneficiaries of the Oil Company, like the Chairman, to rationalize his inaction under the pretext that the company's activities are not directly causing climate change disasters and that the Bible already predicts the anticipated flood. Then, the Professor shifts his focus toward community engagement and artistic contribution.

The oil spill contaminates vast areas of the Niger Delta, destroying marine life, soil, and coastal ecosystems (Toulmin 82). Desmond illustrates the effects of the flood on Nigerian farmers. He blames the government for its indifference in addressing oil spill problems. This government must develop strategies and build a system that empowers Indigenous communities to confront climate change, Desmond says:

If this flood occurs, it will increase the vulnerability of local farmers. Government must put together a planned process and take deliberate steps to create institutions and structures that will stimulate the adaptive capacity of rural dwellers to the threat of climate change (Mbajorgu 60).

The African land constitutes a fundamental element of African indigenous culture, serving as a vibrant record of their history and ancestral memory and a testament to the primordial bond between humanity and the environment. This connection is vividly represented in *Wake up Everyone*, which offers a rich chronicle of ecological transformation through the postcolonial ecocritical lens to determine the social and environmental shifts experienced before and after the colonial attack. The second scene provides the challenges experienced by the local farmers in the face of climate challenges. The scene begins with two contrasting songs explaining climate change's potential impact on the agrarian community. The farmers sing a song celebrating and expressing their connection to the land: Harvest Song:



We plant under the sun and feast under the shade

It is our soiled hands

That gets the lips soaked with oil.

We plant under the sun

And feast under the shade (Mbajiorgu 23).

This song depicts a harmonious society living in balance with nature. It celebrates traditional life, such as "we plant under the sun and feast under the shade" (Mbajiorgu 23). The farmers maintain an interconnected relationship with nature, as farmers rely on sunlight for agriculture and seek refuge under the shade of their crops. Frantz Fanon states that the land "for a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity." (Fanon 9). As Indigenous people, the farmers appreciate the environment as more than just a resource; it is the foundation of their existence. It symbolizes their identity's tangible manifestation and a history record. Through land, they derive sustenance, connecting them to nature and ensuring their survival. Furthermore, land ownership and control are associated with dignity and self-determination.

Violent Song:

One without food Is angling for a fight

One without food Is angling for a fight

One without food Is angling for a fight

My barn is empty (Mbajiorgu 24).

Dimkpa's anger, as reflected in his revolutionary song, results from being deprived of access to his land and stripped of one's humanity, and their government reduces them into a powerless and dependent nation. Thus, Alaadinma's struggle to preserve the land is synonymous with liberation and achieving societal justice. The song of Dimkpa, a conserver farmer, depicts the local farmers' current and future in light of the harsh climate change conditions. His song embodies the feeling of despair and hopelessness. It is a stark shift from optimism to despair and from the past to the future, characterized by climate change impacts. What used to be a natural climate is now transformed into severe and unbearable effects, with Dimkpa's song describing a struggle for survival. "Person Without food/angling for a fight (Mbajiorgu 24). Dimkpa's depression reflects the loss of harmony that once was present.

As a result of the farmers struggling to survive, the Professor will conduct a series of lectures with the farmers to teach them climate change adaptation strategies. Ugodya (a Nigerian farmer) invites the other farmers to attend the lectures of the Professor, and he says, "We had series of meetings with the professor on what species of seed yam to plant, when to plant, and how to plant in this difficult time of climate change" (Mbajiorgu 25). The Professor will conduct a series of lectures with the local farmers to teach them adaptation strategies for practising novel sustainable practices and planting climate-resistance crops such as yam. He aims to empower them with ecological knowledge by applying profound ecological principles and explaining the significance of a healthy ecosystem by inspiring the new generation of environmental preservation to become active participants in establishing a sustainable future.

The Professor gives them appropriate schedules for planting times and educates them on the present strategies for overcoming the challenges posed by climate change. The Professor



enlightens farmers about new approaches to climate change adaptation through educational procedures. Odukwe states that the Professor suggests sustainable and eco-friendly solutions. He says, "his lessons on how to process and transform animal wastes and decomposed organic substances into natural fertilizer, you won't still be questioning the sense in his drama on the dangers of artificial fertilizer." (Mbajiorgu 25).

In Act Two, Scene One, the Professor produces an eco-dramaturgy addressing the issue of climate change. Each student represents the voice of a specific climate impact. The Professor dramatizes climate impacts to evoke emotional responses from the audience and government, generating a robust understanding of the gravity of global warming. This tactic enriches the audience's knowledge of the impacts of climate change to defy harmful stereotypes that prioritize human interests over other creatures.

Mbajiorgu employs the play-within-play technique to comment on the play's central themes. The stage serves as a community of large society and ecological issues, focusing on environmental degradation themes and showing literary activism's power in generating awareness. The play discusses the theme of climate change and its impacts on people and their lives, shedding light on humanity's role in destroying the planet by Anthropogenic power. Climate change not only affects the land but also significantly affects the memory of individuals. Each member of the actors articulates their struggle with climate change, which has caused poverty and dysfunctional families and generated ecological distress on an individual level.

The Professor explains the power of literature, especially theatre, to produce an appreciation towards the natural ecosystem within the young generation. Through engaging his students with captivating narratives emphasizing ecological themes, his initiative cultivates a profound connection with nature to instil passion for the planet. Through environmental literature, theatre empowers individuals to articulate their ecological concerns and promote practical solutions. This encompasses expression practices such as creating storytelling, poems, and lectures advocating for a sustainable environment. Through applying these activities, individuals will transform their environmental awareness into practical actions, and they will live it as well.

The Professor's play begins with Adaora's speech. She says: "The Rivers of the North have gone dry, and their great water spirits now reside in plastic water tanks. Their rivers are no more, their source of life has gone forever" (Mbajiorgu 35). Adaora's emotional speech is a wake-up call, urging humanity to examine their relationship with the natural world. She personifies nature as a "great water spirit" of the river as described in dried land. Such disasters represent spiritual and cultural loss and nature's reaction to humans' actions, which bring environmental destruction and sadness from global warming. In the light of ecological disasters, nature forces human beings to confront the consequences of their actions in changing the planet, causing environmental disasters and foreshadowing a horrific future.

Adaora: Why have we chosen to kill our planet? Why? Why are we stripping from nature the fundamental resources that sustain life? Why? Why have we chosen to dismantle the engine of this planet? Why? Why must we squeeze the last drop of milk



from the very udder that nourishes the infant? Why? Why is man the greatest enemy of man on earth (Mbajorgu 35).

Paradoxically, the poor farmers bear the burden of reassessing the human-nature relationship; Adaora wonders: "What is the offence of humanity? What have we done to deserve these plagues of natural disasters?" (Mbajorgu 38). These questions serve as a call to personal thinking and accountability and urge the audience to reassess their actions and explore sustainable approaches to ensure a more sustainable future abundant with resources. The word "we" indicates the entire humanity. Adaora reflects human actions and the subsequent environmental disasters that plague the world. She demonstrates that man's disregard for the ecosystem, unsustainable practices, and the pursuit of unchecked advancement have disrupted the planet's balance, and natural disasters are the direct consequences of our actions.

Eken's speech follows Adaora's speech. Ekene begins by narrating her dream, which includes a terrifying storm that represents her fears of global warming and the expectation of an imminent environmental catastrophe. Ekene says:

It was a night. I was walking alone on the street. Suddenly, I found myself flying with the tornado, or was it hurricane? As if that was not enough, there was an earthquake, everywhere was shaking, then, trees began to fall, buildings began to crumble and I jumped out from my sleep (Mbajorgu 36).

Ekene's dream reflects environmental memory, which refers to how individuals' experience with the environment can shape their thoughts and emotions directly and indirectly. In this context, Ekene's dream interprets her concerns about the impacts of global warming manifested in tornadoes, hurricanes, earthquakes, and falling trees. These events psychologically affect people, generating feelings of fear and uncertainty. Alaadinma employs the emotional aspect of his play when the actors remember their environmental experiences on stage to extend climate change on a global scale. As Houser argued, emotions "can carry us from the micro-scale of the individual to the macro-scale of institutions, nations, and the planet" (Houser 223). Literature expands individuals' level of concern beyond the realm of purely personal about the issue of climate change to a wide scale by engaging them effectively with ecologically interested texts that can have a meaningful influence on the places they live and the state of the threatened planet.

Through the character of the Professor, Mbajorgu articulates the dramatist's role in promoting social changes by presenting diverse cultural perspectives to individuals, such as the Indigenous perspective towards nature. Desmond urges dramatists to act as environmental advocates. He believes artists are significant in raising awareness to change public opinion. Thus, they will take decisive action to mitigate climate change through their creative productions. Desmond says:

Our eco-system is cracking up and we must not allow it to cave in. Our world is in dire need of solutions to the problem of climate change. If those in Authority fail to rise to the challenge, it is our duty as artistes and activists to use our pen and creative skills to nudge on the elbows of those in authority. That is the only way we can influence their behaviour as decision makers (Mbajorgu 53).



Desmond highlights the responsibility of artists as environmental activists to force politicians through the power of their words and the creativity of their works. He exposes the failure of the Nigerian authority to combat ecological changes with adequate approaches. Instead, the Chairman compromised to protect the oil spill, neglecting his people.

Muhi clarifies the role of literature as an educational tool in achieving a sustainable future. She highlights the role of eco-literature in serving as a crucial tool for environmental education to "unite the realms of environment and literature in a seamless tapestry" (2585). By merging ecological concerns with the narrative, literature will generate a profound comprehension of the interconnectivity between the human realm and the natural realm. Environmental literature exposes the harsh realities of ecological deterioration and its consequences on the lives of all organisms, such as suffering, displacement, and social inequalities. This ecoactivism compels the audience and the readers to encounter the urgency of their actions and replace them with eco-friendly practices. Through powerful images and narratives, environmental literature educates and addresses humanity to recognize their natural order and obligation to safeguard the planet to confirm a sustainable future (Muhi 2585).

Eco-theatre is an environmental activism, and *Wake Up Everyone* depicts green education as a tool for a sustainable future. Green education encompasses incorporating ecological awareness and sustainability through educational practices in the traditional lifestyle. It generates environmental literacy and promotes responsible stewardship of the natural world that all living organisms inhabit. This approach empowers individuals through education to comprehend and combat anthropogenic climate change through adopting critical thinking.

6. Conclusion

The significance of the play illustrates the role of literature in interpreting the scientific information of climate change into a sensuous issue. The flood serves as a reminder of the earth's clarion call in response to the oil spill. As a result, the community's revolution is motivated by environmental education, and this collective action reflects the growing awareness of the interconnectedness between human emotions and the natural world. This event can be seen as a hopeful conclusion that the future generations will experience a flourishing new change as Mbajjorgu delves through the emotional dimension of climate change issue and proves through the play within play how art and literature, as a green education, can inspire social and environmental change and shape eco-conscience.

The Indigenous farmers believe that abandoning their traditional activities and adopting new practices erodes their culture. These new practices force them to accept the dominant discourse of economic and political authority that deprives them of practising their profession in their ancestral lands. Adopting contemporary methods is perceived as a threat to Nigeria's natural ecosystem and traditional environmental principles. This is highlighted by Dimkpa's frustration as an ancient professional farmer. The play effectively discovers various dimensions of green education and climate action. It shows the importance of interdisciplinary approaches, community engagement, and pioneering forms of communication in facing the challenges of climate change. Through the Professor's journey from conventional advocacy to educational activism and theatrical expression, the play emphasizes the multifaceted nature of



environmental stewardship and the crucial role of individuals and government in motivating positive change.

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