

# **Indigenous Makeup in Theatre Arts: Traditional Plants as Alternative Resources and Prospects for Nigeria's Economy**

**Stephen Umoh**

Department of Performing Arts, Akwa Ibom State University  
[stephenumoh001@gmail.com](mailto:stephenumoh001@gmail.com)

**Uwemedimo Atakpo**

Department of Performing Arts, Akwa Ibom State University  
[Profatakpo4040@yahoo.com](mailto:Profatakpo4040@yahoo.com)

**Esekong Andrew-Essien**

Department of Theatre & Media Studies, University of Calabar  
[esekongh@yahoo.com](mailto:esekongh@yahoo.com)

**Usoro Mark Okono**

Department of English, Akwa Ibom State University

## ***Abstract***

*The constant rise in the cost of imports in such a troubled economy like Nigeria's requires the need for the nation to look inward by prioritising indigenous products in her multi-sectorial developmental drive. The present frenzy for foreign products cannot sustain national survival for very long. In this context, the entertainment sector in Nigeria remains one of the foremost and vibrant industries at the moment. Theatre artistry together with filmmaking which relies heavily on makeup products contributes a great chunk to the national economy in Nigeria and indeed. This places a very strong challenge to the indigenous filmmakers who import foreign material for makeup activities just as the steady rise of foreign currency is affecting the import and cost advantage of the nation. The paper is based on qualitative research method and it draws its theoretical framework on Ecocriticism. Findings show that many plants in Nigeria are rich in chemical contents for producing various kinds of makeup fittings for film and stage at reduced cost with risk properly controlled by using traditional substance that are properly screened in the laboratory. Akukin, Mmanyanga, Ateke, Aloe vera, and the likes of Iduod have been identified to be rich in contents for the production of lipstick, lip-gloss, artificial blood, scar wax and other makeup material. The paper concludes that indigenous products, screened in the laboratory for makeup, are safe and that they reduce cost and also encourage domestic economy.*

**Keywords:** Ecology-conservation, Domestic economy, filmmaking, makeup

products, traditional-plants.

### **Introduction**

At the moment in Nigeria, likely every makeup material for both stage and film productions is imported from foreign countries; and for the fact that filmmaking has become a lucrative business in the nation, many tend to rush into the industry and compete by, most times, ignominiously embossing their casts with imported product to top the aesthetic thump-up without paying attention substantial the growth of the sector both in short and in long terms bases. Consequently, as Jack Harvey conceives, too many eager consumers force the demand for a product to go high and when the demand for a production goes high, the price of the product will rise (151-152). The ruse in film makeup products has actually become unbearable in Nigeria, hence the need for alternative material to intensify traditional aesthetics, while promoting local makeup material for cost effectiveness and development.

Makeup, quite like the concept of aesthetics, appeals from a specific but agreeable point which links the circumstance of appeal to a general factor than a personal one. As such, beauty in filmmaking does not dwell in the eyes of the beholder as the cliché goes. There should be a point that a single factor of beauty should appeal to many beholders. In the view of Emmanuel Kant, beauty and appeal “are still based on necessary and universal principles”(Habib 130); which as Anietie Udofia, Uwemedimo Atakpo and David Udoiwang conceive, beauty in a performance exudes from a collective factor of aesthetics, and what appeals to one should appeal to another (45). That means wholesome aesthetic appeals to many people at the same time. When the strands making a whole are properly fused, the wholeness can be whole to many especially from a specific cultural perception of point of view.

In Nigeria, before the incursion of the West, there was a culture of appeal and appreciation in indigenous aesthetics. The focus used to be appearance that can be satisfactory and real to create a center of attraction that appeals to the sensibilities of the people from cultural perspective. For that reason, the question of makeup in a performance was confined to the cultural outlook of the people. As Edet Udo acknowledges, traditional delicacies and adornment appeal in a unique way (33). Therefore, the use of traditional products such as flowers, plant leaf, bark of trees, fruits, animal dung and bones, and special soil to decorate people was a widely commendable norm based on the value system. Nigerian ladies, nonetheless, were not ugly in their traditional makeup and were not scary in their embossed remake. Thus, there is need to reassess cultural material which were useful for makeup to modify the primordial nature of the Nigerian man and woman in filmmaking. For one thing, “filmmakers see themselves as exponents... offering culturally appropriate entertainment to their audience” (Haynes 100). Cultural renaissance should encompass nature, her revitalization and re-application for human redefinition of purpose.

The use of foreign cosmetics by Nigerian makeup artists has been in vogue for decades, and as foreign product used on the body, it either soothes or reacts to the skin.

One sure thing is that such products are believed to undergo or are made to believe that they undergo laboratory screening. However, it is still discovered that many foreign cosmetics react negatively and sometimes render skin quite uncouth, coarse and defective in the long short or long run. In the words of Shelley Taylor, “health and illness are consequences of the interplays of biological, psychological, and social factors” (13). Therefore, there is need to experiment on traditional plants in Nigeria to secure the health and safety of a typical Nigerian skin.

In addition to health implications of the tenacious use of foreign products for makeup in a performance, the incessant rise in foreign exchange has worsened the demand and the ability to procure foreign makeup cosmetics. Mary Kay product, for instance, are imported from Europe, Ester Lauder, Depixym cosmetics, Emulsion, Lorac, McKay SFX among others are imported from Malaysia, China, Canada, India and others. All are foreign firms trying to market their products. Viewing the unfavourable economic circumstances and the health risk, the innovative prowess of Nigerians for Nigerian and African films may be affected negatively. Based on the above notion, there is need to turn inwards to indigenous plants, herbs and fruits for affordable and risk-free makeup products in Nigeria. This paper discusses the use of indigenous Nigerian plants and material for the production of suitable makeup products for use in film production.

### **Theoretical Framework**

Ecocriticism is adopted for this study. The theory is traced to originate from the work of William Rueckert, based in his essay titled “Literature and Ecology: An experiment in Ecocriticism” in 1978; while the idea itself is traced to Joseph Meeker's thought-“Literary Ecology” in 1972 ([wikipedia.com](http://wikipedia.com)). The focus of the theory is on the use of literature or creative works to address environmental concerns. Such concerns range from human lives to the trees that provide shade for people, and the way the river and living things therein are explored; the way mankind relies on, exploits, utilizes plants and animals in the forest for sustenance; and above all, the thoughts and approaches to consume, conserve and revitalize the aliveness of these natural accompaniment to man in the society. Thus, “ecocriticism downgrades myths but aligns environmental ups-and-downs with the intermingling of human beings with the supernatural; hence human beings are focused as the architect of their pleasant or unpleasant outlook of their surroundings (Emah, Church and Jacob 241). Citing Chyrrill Glotfelty, David Udoinwang in trying to situate what he subhead as 'eco-textuality and contextuality in Nigerian literature' echoes that the former by stating that “...ecocriticism is the study of the relationship between literature and the physical environment” and points out succinctly that “In African cultural epistemology, man, nature and non-human comingle” (161, 162).

The idea in this movement is the need to protect lives that make for the ecosystem in the society. If bio-lives such as animals, species of herbs, and the fishes in the water are considered as factors that should be seen as vital neighbours of man are extinct, numerous living things, and ecological factors which have gone extinct would also affect the existence of man. The two-man-nature biosphere must be protected, tended

and utilised for ecological survival and sustainability. The barbaric culture of destroying lives for food rather than tending it, may be for reasons of aesthetics or wealth or domination amount to mutual destruction. William Slaymaker makes this African-specific speculation in ecocriticism thus:

African echoes of global green approach to literature... that relates to ecology, environmental degradation, and degradation, and depredation of land and animals... (involve) nature writing, land issues and landscape themes that are pertinent to traditional and local cultural claims that also function as pastoral reminiscence or projection of a golden age when many of the environmental evils... and the exploitation of indigenous resources have been mediated (683).

There is a need to turn the energies of literariness to environmental factors from nature in order to breathe life upon them through protective measures. "The sensibility involves appreciating and being in tune with Africa's (domestic and) wild nature" (Byron 701). Wild nature as implied by this scholar covers both lives in the wild, the ones in the sea, and the ones on land, plants and their potentials, aquatic lives and landed animals, among others.

The relevance of the theory to the argument of this paper is that the work discusses the advantage of utilising indigenous products that could be gathered and processed with less or no stress on the environment for industrialisation, while advocating for the preservation of indigenous plants, animals, trees and other natural factors that nature has handed down to humankind.

### **Indigenous Plants and Contents**

Africans use herbs to solve many of their problems especially to cure diseases and for food. The knowledge of curing diseases through the use of herbs is a common practice among the African people. To this effect, herbs, tree barks, plant latex and roots can also be used to embellish the art works of the people. This section focuses on select-plants experimented to have contained some useful chemicals for film prosthetics. Some of the materials are leaves, some are flowers, some are fruit, some are seeds; while some are mineral extracted from other agents.

Be that as it may, using plants for numerous things such as skin diseases or irritation treatment may be viewed from the point that certain reactions on the skin are caused by "extreme fragility of the skin" (Kingston 55). Apart from experimenting human malady with the use of plants, a thing like fibre for health-giving food and treatment of ailments for instance, is in plants. In observing the kinds of fibre and the advantages of the plant usage for fibre manufacturing, Carson Thomas writes thus:

Fibre that are derived from plants are strands of individual cells or group of cells that have varying textures and degrees of tensile strength. This distinguishes from animal fibres, such as the hair from animals such as sheep and the protein fibre produced by silkworms, and from synthetic fibres manufactured from chemicals. Humans have obtained fibres from plants for thousands of years... Today many different plants are used to produce a variety of fibre products (695).

Apart from plant being used for food, cosmetics and as a fibre for, maybe, industrial use, in Nigeria prominently, certain plants or trees are believed to embody some supra-mundane forces. According to Patrick Ebewo, among the Ika people Nigerian “women do not climb kola-nut trees or the fruits will be infested with weevils” (23). In virtually every Nigerian community, many plants are medicinal, some psychoactive and some are poisonous, so do many serve as herbs, etc... (Carson 669-670). In the view of Samuel Ekanem, the use of plants for numerous things, “is the unique way of Africans' attempt to discover the basic principle of nature and familiarise themselves about human existence” (271). As an aspect of cultural knowledge system on the workability of herbs, some plants contain substances that can be extracted for makeup/prosthetics in Nigerian film industry. The plants as listed are varied and numerous:

### **Aloe Vera**



The plant is found in both the tropical and savannah region of Nigeria. It can blossom to produce lengthy and turgid leaf in either region of the nation. In an experiment, the leaf of Aloe Vera were plucked, washed and cut open with forceps to collect the gel. The gel was preserved in a pan and exposed to air-dry for five days.

The drying process was repeated though. It was finally heated to about 175°F to obtain a mix solid substance of the gel. The sample was ground into powder. It was discovered that Aloe Vera contains *flavonoids* which is a rich antioxidant and anti-inflammation substance. The extractions from Aloe Vera gel are potent ingredients for processing hair activator gels for film makeup. The combination of *flavonoids* with properly ground charcoal in coconut oil can serve as a natural binder.

### **Ateke (Okra)**



The plant is prominently used as food. It is one of the vegetables consumed in virtually all the localities of Nigeria. Both the leaf and stem contain sticky gel but the fruit is a complete gel if ground and stirred.

For experiment, two fruits were peeled to expose the fleshy part, which made it possible for the seed to be removed. The cut pieces were dried in an oven and maintained at the temperature of 105±50°C for 28hrs to fully drain off the latex. The dried sample was ground into a powder. The substance contains *flavonoid* which is useful in the making of hair gloss that activates curly effect on a character's hair.

## Cucumber



Cucumber is a vegetable widely consumed without cooking or added to other dishes. It can be planted and nurtured mostly in the tropical part of Nigeria. The plant needs more water; so rain forest such as Akwa Ibom State of the Niger Delta axis is quite suitable to raise it. The needed substance from the plant was the fruit.

Two fresh fruits were washed and peeled to expose the fibre. They were chopped into bits and dried in a thermostatically controlled drying oven, maintained at a temperature of  $105 \pm 50^{\circ}\text{C}$ , which was about 24 hours. It was finally ground to a powder, stored in a disposable container and kept under room temperature of  $37^{\circ}\text{C}$ . Cucumber is discovered to contain *flavonoids*, which is anti-inflammatory and antioxidant substance for skin protection. The substance can be processed locally as astringent solution for makeup.

## *Ikong-Ekpo* (Indian Hemp)



This plant is found mostly in tropical zones. It is not common since it is one of the prohibited leaves in the nation; the reason being that it is a psychoactive substance that people take and misbehave. The required part was the leaf.

A quantity of the leaf was washed to remove dirt and desiccated for 72 hours using calcium chloride as desiccant to suck moisture from the leaves. The leaves were ground into powder, wrapped in a plain sheet of paper and kept in a cool dry place which is normal room temperature of  $37^{\circ}\text{C}$ . It is discovered that *Ikong-ekpo* contains *saponins*.

## *Iduod* (Cam-wood)



Cam-wood is found in tropical forests. The one used for the experiment was obtained at a mini-forest in Ikono Local Government Area of Akwa Ibom State. The tree has a natural crimson (red) pigment which saturates the entire bark. The required substance was the crimson-coloured wood or bark.

About two pieces was peeled from the tree bark and air-dried for 7 days. It was then ground to powder. The powdered substance was collected and preserved in a disposable container. It was discovered that cam-wood is a source of crimson pigment which may be used in dry or wet form. It is a natural ingredient for the production of lipstick and rouge, and it can be combined with other substance to produce blood for special makeup for stage or film production. Nonetheless, combining cam-wood powder with okra gel and with lime juice can be properly preserved for special makeup when the gall of a cow is used to mix. It is a natural sample of the SFX blood. The substance functions as artificial blood for makeup design.

### **Hibiscus Flower**



The plant is an ornamental type used in decorating homes. It commonly grows in most of the Southern part of Nigeria. It naturally survives at where there is enough water and sun. It can grow to a tree if tended properly in a favourable terrain. The needed substance was the flower. About eight (8) pieces of flower was plucked. The stalks were removed for the flowers be properly rinsed. It was desiccated for 72 hours using calcium chloride as desiccant to remove the moist content and make it dry completely. The dried pieces were ground to powder, wrapped in a paper and preserved in a normal room temperature of 37<sup>o</sup>c. 20g of the powder was soaked in 3250ml of methanol, ethanol and in acetone and distilled water each for 72 hours. The filtrate of the sample was concentrated using rotary evaporator at 40<sup>o</sup>c. Phenolics was extracted. Phenolics disinfects the skin against cell damage and boost active cells to withstand free radicals. Phenolics functions as a major ingredient for face cleanser, and can be used for lip gloss in makeup practice.

### **Aran-Eyop (Palm Oil)**



Palm trees survive in tropical areas. The ripe fruit is processed to produce palm oil. The oil can be used for food and for industrial purpose. The required substance was the oil. 30 pieces of ripe palm fruit were selected, washed and boiled in a kettle to soften the mesocarp. The boiled fruit were pounded and sieved to separate the chaff from oil extractant. The extracted oil was stored in an open bowl and refrigerated for 24 hours. 50ml of palm oil was mixed in a 10ml chloroform in a test tube with vigorous shaking. The resulting mixture was filtered, and 85% sulfuric acid was added. A blue colour precipitate which is *carotenoids* was realized. The substance was used for setting powder in makeup practice.

## Beetroot



The plant grows in tropical areas. It is mostly consumed as medicine by Nigerians. The needed substance from it was the root. It was washed and peeled to expose the red fleshy part which was chopped to bits and air-dried for 3 days to reduce the moist calcium. Chloride was used as desiccant to remove the moist content completely. The dried roots were ground into powder.

The analysis was carried out using 80/20v/v of methanol and diluted water. 50mm ascorbic acid at a solid/liquid ratio of 115 (g/ml) was continuously stirred for 30mins mechanically under nitrogen bubbling and light protection. The pH of the extracted solvent was adjusted to 5.5 for more stability of *betalains*. Column chromatograph was used for purification of the betanin from the extractant. The substance obtained was *betanin*. *Betanin* is an anti-oxidation agent which rejuvenates the skin by eradicating dead cells. The substance from beetroot was used to form artificial deformed blood and lipstick for makeup/prosthetics.

## Okukin (Hollarhenna)



This plant is found in a thick forest. It is usually a mature tree if properly nurtured as a personal property. The required substance was the leaf. *Okukin* leaf was washed and thoroughly cleaned to be sand and dirt free. To extract the leaf sample, the leaf was desiccated for 3 days using calcium chloride as desiccant to suck out the moisture from the leaf. The dry leaf was ground to powder form and preserved. The powder sample was soaked in 500ml methanol, ethyl acetate and distilled water for 3 days until soluble matter dissolved. The resulting mixture was filtered and the filtrate was evaporated using evaporated dish to remove the solvents. The solution was analyzed using thin layer chromatography (TLC). 10ml of 70% ethyl acetates were dissolved and filtered. More so, Standard Whatman TLC plate with silica gel was used. A drop of the gel was placed two inches from the bottom, using a mixture of hexane and ethyl acetate in the ratio of 2:1 and a ratio of 1:2 for methanol and n-hexane on the plate for soluble fractions. The spot was visualized after the TLC plate was sprayed with 10% sulfuric acid followed by heating in the oven for 20mm. The numbers of spots were observed, and the retention factor value was calculated. *Flavoniodstunnins* and *saponins* were detected in *Akukin*. *Flavonoids* is anti-oxidants, *tannins* can fight microbial infection, while *saponins* are efficient dirt remover which can control excess oil on skin. *Akukin* was used to produce tattoo ink and hair dye.

However, other makeup material as Scar Wax, for instance, was made from numerous



materials such as bone meal, yam-peel powder and cassava mash. 6 teaspoon of about 30ml, 2 shorts of water which was about 100ml, 10 teaspoon of yam peel powder and 8 teaspoon of cassava mash were mixed. This form of makeup material is better prepared at the spot of action for effective and believable effect. All the ingredients for mixing it were actually derived in powder form and stored. On the other hand, seeds of *okukin* were mashed to pulp using local grind-stone, some dry *ikong-ekpo* leaf was soaked in a little quantity of dry gin to obtain the natural ingredients for mixing the ground pulp from *Akukin*. This resulted to a thick concentrated dark-brown colour. The solution was supplied directly to the skin and observed for about 20-30minutes, as it dried, it slowly turned black and dried off. From these indigenous materials, scar-wax was convincingly manufactured and used.

### **Indigenous Plant Conservation in Nigeria**

The need for plants, animals and the other ecological factors man finds himself surrounded by to be protected as a vital part of the human environment is necessary. There is a role the sea along with the numerous calm and fierce beasts occupying it plays in shaping the outlook of the human society. So do fire, air, sun, moon, dry season and rainy seasons have bearing in the aliveness or deadness of mankind; depending on how they are explored. The endangered part of our ecosystem is usually the one that serves as food. This makes plant and animals to be extremely endangered from human disaster.

According to Mary Emah, Church Akpan and Okon Jacob, In the attempt to make life worth living, for which disaster erupts, each act, each deed and the disaster therein, upset the ecological balance of the terrain... Another issue is the way the draft of burning affects people... and coordination in the society. Based on this, the concern is not much on stopping man from doing what he intends doing in order to grapple with existence, rather the way to manage it... is the concern (240).

This reflects that most of the reasons of encroaching nature and pulling it beyond bearable measure is, most times, from a sincere act by humans to better human condition. As William Slaymaker argues, these acts usually result to “environmental degradation and depredation of land and animals” (683). There is need to reconsider plants and animal decimation through uncontrollable consumption. Without conserving the various species of plants and animals, they may go extinct. Currently, many nations rely on the natural factors that around them to survive, and the better way is to use it while planning how to make it increase. Nigeria should follow such step to revamp the increase of many plant species that are almost going extinct in the bush because of reckless tempering. To this effect, individuals should begin to replant or conserve the existing plants as part of the society.

The plants, bushes and forests are shaped into geo-political divisions which place the protection of life in the government's hand. If a good product is made from a country, it is usually the country that would be accredited. Nigerian government should regulate on plant consumption and protection bill to re-position the worth of plants existing along with human beings. Now that tides are upturning in the world economy, every

nation is turning to the factors that sustain its. If plants are further burnt, uprooted and discarded or cut down recklessly, the need for plant may arise tomorrow and Nigerians may begin to import common staples such as *ateke* and material as *okukin*, thus, there is need for the preservation of indigenous plants in Nigeria. The ideal thing to do is to deepen research into these natural products and harnessing them for indigenous utilisation for domestic conception and even for export.

### **Conclusion**

This paper used many indigenous plants to produce film makeup materials which were applied in a film production. To conform to the modern approach, all the substances used were tested and proven to be safe, durable and cost-considerate. However, the challenging factor is that turning to the society to create from the society has disclosed that many plants in Nigeria are going extinct. The incessant slip of economic mastery bedevilling the nations currently has stimulated both artistic dynamism and entrepreneurial re-orientation in mankind. In the area of theatre and film practices, one of the legacies Nigeria has maintained from its pre-colonial era to the present day is the abundance of resources; yet it bothers one to acknowledge that Nigeria is one of the countries still depending much on foreign importation of virtually her major industrial substances. In filmmaking, for instance, makeup beautifies the character and situates him within the psychological conception he belongs in the world of the production. African films project African milieu, and Nigerian films focus on Nigeria's surrounding. Indigenous makeup has a role to play in situating the illusion of beauty within it believable context. This is because Africans have a way of looking at beauty, Europe has, Asians too have; but to reclassify makeup for a performance within the centre for which beauty, will assume a common denominator, there should be a reconsideration of the consequences of foreign reliance. Using indigenous material as alternative products for creative arts can improve a nation's economy and equip citizens with entrepreneurial outlets to explore. There is need for Nigerian theatre artists and film makers to reconsider their immediate surroundings in the quest to be more cost-advantaged and survival.. Nature is safe if man treasures her as a treasure.

### **Works Cited**

- Caminero-Santangelo, Byron. "Different Shades of Green: Ecocriticism and African Literature." *Paradigm in Modern Nigerian Drama*, edited by Austin Akpuda, Chimbest Global/Anutex Graphic Services, 2017, pp. 698-706.
- Carson, Thomas. "Medical, Psychoactive, and Poisonous Plant." *Plant, their Biology and Importance*, edited by Peter Kaufman, Harper and Row Publishers, 1989, pp. 679-694.
- Cultural Policy for Nigeria. Lagos: Federal Ministry of Culture and Tourism, 1988.
- Ebewo, Patrick. *Ika Folklore: Oral Traditions of the Ika People of Nigeria*. JANYeko Publishing Center, 2005
- Ekanem, Samuel. "The Question of African Philosophy." *A Systematic Approach to Philosophy and Logic*, edited by Samuel Ekanem and Joseph Ogar, University of Calabar Press, 2008, pp. 268-280.
- Emah, Mary, Church Akpan and Okon Jacob. "Perspectives of Human Disaster, Ecological Dissonance and Media Management in Ofime's *Blood and Oil*."

- AKSUJA, Vol. 3, no. 1, 2022, pp. 238-254.
- Glotfelty, Chyrrill and Harold Fromm. (eds.). *Ecocriticism Reader*. University of Georgia Press, 1996.
- Habib, M. *Literary Criticism from Plato to the Present: An Introduction*, Chichester: John Wiley and Sons, Inc, 2011.
- Harvey, Jack. *Modern Economics*. 5<sup>th</sup> ed. Macmillan Education, 1988.
- Haynes, Jonathan. "Anglophone West Africa: Commercial Video." *African Filmmaking: Five Formations*, edited by Kenneth Harrow, Michigan State University Press, 2017, pp. 81-115.
- Kingston, Helen. *A.B.C of Clinical Genetics*. 3<sup>rd</sup> Ed. BMJ Publishing Group, 2002.
- Prasad, S. *Animal Behaviour*. CBS Publishers and Distributors PVT Ltd., 2018.
- Slaymaker, William. "Echoing the other(s): The Call of Global Green and Black African Responses." *African Literature: An Anthology of Criticism and Theory*, edited by Tejumola Olaniyan and Ato Quayson, Blackwell Publishing, 2009, pp. 683-697.
- Taylor, Shelley. *Health Psychology*. 5<sup>th</sup> ed. McGraw-Hill, 2003.
- Udoh, Edet. *Who are the Ibibio?*, Africana-FEP Publishers, 1990.
- Udofia, Anietie, Uwemedimo Atakpo and David Udoinwang. "Contextualizing the Universality of Phenomenology in the Arts and Ibibio Signified in 'Emergent Ibo Films'." *International Journal of Arts and Social Science*, Vol. 6, no. 4, 2023, pp. 44-58. ISSN: 2581 – 7922. [www.ijassjournal.com](http://www.ijassjournal.com). Accessed 27 December, 2023.
- Udoinwang, David Ekanem. Eco-Poetics and Politics of Nationhood in Nigerian Literature. *Aksu Journal of English*. Vol.1&2(2017-2018).Pp.160-175 ([www.aksujournalofenglish.com](http://www.aksujournalofenglish.com))
- Udoinwang, David Ekanem. The Digital Natives and The Crossroads of Indigenous Languages, Literature and Identities. *Aksu Journal of English* Vol. 4 (2022) pp175-188.