

**VIOLENCE AND BELONGINGNESS IN NIGERIAN DRAMA: A READING OF OSITA
EZENWANEBE'S *THE GIDDY FESTIVAL* AND SUNDAY ODODO'S *HARD CHOICE***

By

Ogadinma Amako-Effiong
Department of Theatre Arts
Alex Ekwueme Federal University Ndufu-Alike
ogadi.amako@gmail.com; 08035705342

Abstract

This paper examines the issue of violence and belongingness in Nigerian drama. In recent times, there has been growing trend of abductions and banditry that threaten the unity of the country. This has led to loss of lives and repeated calls on government to address all issues that fuel restiveness. Adopting the theory of New Historicism, and through close reading and critical analysis, the study investigates the many crises that are prevalent in Osita Ezenwanebe's *The Giddy Festival* and Sunday Ododo's *Hard Choice*. The plays show that ethnic sentiments, political treachery and desperation are greatest causes of the social hostilities that divide the citizenry the haves and the have-nots. Based on the foregoing, the study concludes that a committed nationalist is required to demonstrate altruism and emphasize the positive Nigerian ideals that would foster unity among the citizenry

Keywords: Crises, violence, Nigeria, drama, theatre, politics

Introduction

Violence has been a recurring decimal in Nigeria. Right from the military period which was characterised by coups and counter-coups, to the return of democracy in the year 1999, Nigeria is yet to devise an enduring panacea to the different forms (mostly ethno-religious and political) of violence that threaten her unity. As a multi-ethnic country with several traditional and religious beliefs, Nigeria has been striving without much success to evolve a system that would douse inter-ethnic tension and emplace equity in the management of human and natural resources at different levels, as strategies of controlling internal hostilities and restiveness. The existence of diverse ethnic groups and various political and religious identities have become the root of violence, causing the country to attain a state of troubled unity. Dawood notes that,

the problem of Nigeria's diversity manifests very often in ethno-religious crisis, ethnic squabbles, ethnicity among others. Since 1960 when the country attained independence, ethno-religious violence has left the country comatose. Inter-ethnic rivalry, mutual distrust, bigotry,

ethnic cynicism and religious intolerance have invariably and seriously undermined Nigeria's quest for national unity... (2).

With this unfortunate beginning, it was not surprising that violence in Nigeria culminated in a civil war, few years after independence. This was caused by marginalisation of ethnic groups and military rascality (Amaefula "Gendered" 118). In spite of the post-civil war reconciliation efforts however, crises in the country "have tended to recur more constantly in the democratic dispensation where organized ethnic warlords with their ethnic and regional agenda escalate series of violent conflicts" (Edlyne 15). Against the backdrop of the foregoing, this paper examines the challenges which violence pose to Nigeria's march towards national unity, using Osita Ezenwanebe's *Giddy Festival* and Sunday Ododo's *Hard Choice* as a microcosm of Nigeria.

Conceptual Clarifications on Violence and Crisis

Violence and crisis are diverse and acquire varying meanings and forms in different societies. The word, "crisis" comes from the Greek word "krisis" (Klann 41). In social relations, crisis refers to chaotic situations experienced by people, governments, organizations and so on. Jacobsen and Simonsen state that crisis occurs when an individual's subjective intentionality is ascribed meanings that are interpreted inter-subjectively in an organization, leading to a certain mode of anarchic behaviour (12). From the foregoing, it is deducible that crisis is a threat to operations, and causes negative consequences, reactions, instability, or even violence. Thus, crisis and violence are two peas in a pod.

Violence is characterized by hostility, cruelty, duress, threat, force, brutality, harassment, coercion and compulsion. In the words of Akpenpuun,

Violent tendencies are rife in words and deeds: word-based violence may manifest as the psychological violence experienced by a husband when his wife nags at him; action-based violence may include the use of destructive weapons such as guns, arrows, nails, knives, cutlasses, poisons and harmful chemicals in hurting other people (31).

He therefore defines violence as "a behaviour that is intended to hurt other people physically, mentally and emotionally... The exercise or use of force that causes damage, injury or abuse to people, property, principles or any other thing of value (31).

Obvious from the above, the scientific understanding of human violence is not easy. One of the ways of defining violence is to consider forms of criminal violence and to argue that violence is the use of force that has been prohibited by law (Welsh 3). However, whilst 'violence' might conventionally connote physical attack sometimes resulting from suppressed emotions (Amaefula "Toxic" 2), the notion of physical violence represents a surprisingly broad spectrum of incidents (Waddington, Badger and Bull 149). This is obvious, even within the legal point of view which, typically, defines violence rather technically as '

the actual or threatened, knowing or intentional application of statutory impermissible physical force by one person directly against one or more other persons outside the contexts both of formal institutional or organizational structures and of civil or otherwise collective disorders and movements for the purpose of securing some end against the will or without the consent of the other person or persons (Weiner 37–38).

Thus, it may appear to be self-evident what 'violence' is but, in reality, 'violence' is "a slippery term which covers a huge and frequently changing range of heterogeneous physical and emotional behaviours, situations and victim-offender relationships" (Levi and Maguire 796).

Nearly all inquiries concerning the phenomenon of violence demonstrate that violence not only take on many forms and possesses very different characteristics, but also that the current range of definitions is considerable and creates ample controversies concerning the question what violence is and how it ought to be defined (Heitmeier and Hagan 15). Since there are so many different kinds of violence (Welsh: 1) and since violence is studied from different actor perspectives (i.e. perpetrator, victim, third party, neutral observer), existing literature displays a wide variety of definitions based on different theoretical and, sometimes even incommensurable domain assumptions (e.g. about human nature, social order and history).

In the words of Hamm,

Violence is multifaceted because there are many different forms of violence, which are exhibited in a wide range of contexts. It may, for example, be distinguished in 'youth violence', 'gang violence', 'school violence', 'street violence', 'teen violence', 'dating violence', 'intimate violence', 'domestic violence', 'workplace violence', 'suite violence' (Punch, 2000), 'urban violence', 'interpersonal violence', 'random violence', 'racist violence', 'media violence', 'mimetic violence', 'systemic violence', 'symbolic violence', 'structural violence' or even 'apocalyptic violence' (Hamm, 2004). Violence can be physical ('aggression', 'abuse' or 'assault'), but it can also be verbal ('bullying', 'humiliation' or 'intimidation') (2).

On the other hand, the World Health Organisation views violence as

the intentional use of physical force or power, threatened or actual, against oneself, another person or against a group or community, which either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation (qtd. in Morris 6).

Regardless of form, the binding thread of the varying definitions of violence lies in its capacity to Destabilize and disunite.

In the Nigerian context, it must be pointed out that differing manifestations of violence have been observed and they all threaten to de-merge the loosely joined units of the country. These violent manifestations include: religious, political, economic, ethnicity-induced violence, among others.

New Historicism: Towards a Theoretical Framework

New Historicism is a form of literary theory whose goal is to understand history through literature, and literature through its cultural context which follows the 1950s field of history of ideas and refers to itself as a form of "Cultural Poetics". It was first developed in the 1980s, primarily through the works of Stephen Greenblatt and gained widespread influence in the 1990s. He coined the term, New Historicism during a research project – an anthology of essays. In the introduction of

these essays, he wrote what he would later describe as New Historicism. This literary theory is based on the idea that literature should be studied and interpreted within the context of both the history of the author and the history of the critic. Based on the literary criticism of Stephen Greenblatt and influenced by the philosophy of Michael Foucault, New Historicism acknowledges not only that a work of literature is influenced by its author's time and circumstances, but that the critic's response to that work is also influenced by his environments, beliefs and prejudices. According to Abrams, the theory holds that a text consists of the

“ideological products” or cultural constructs of the historical conditions specific to an era. Many historicists claim also that these cultural and ideological representations in texts serve mainly to reproduce, confirm, and propagate the complex structures of domination and subordination which characterize a given society (191).

New Historicism emphasizes that no literary text is timeless unless they are read in the context of the socio-historical conditions prevalent when the text was written. Thus, each age should derive its mode of writing from the ideologies shaped by the socio-political temperament of its age. Bressler, while writing on New Historicism, states that New Historicists believe that

...all texts are really social documents that reflect but also, and more importantly, respond to their historical situation. Also, since any historical situation is an intricate web of oftentimes competing discourses, Cultural Poetics scholars necessarily center history and declare that any interpretation of a text would be incomplete if we do not consider the text's relationship to the discourses that helped fashion it and to which the text is a response (187).

This implies that texts which illustrate movements and conventions should be, according to Abrams, “‘situated’ within the totality of the institutions, social practices and discourses that constitute the culture of a particular time and place” (Abrams, 190; Utin 2024).

A New Historicist examination of literature, in a wider historical context, will consider how the writer's times affected the work and how the work reflects the writer's times. The New Historicist also acknowledges that his examination of literature is "tainted" by his own culture and environment. The very fact that we ask whether Shakespeare was anti-Semitic, a question that would not have been considered important a century ago, reveals how our study of Shakespeare is affected by our civilization.

New Historicism, then, underscores the impermanence of literary criticism. Current literary criticism is affected by and reveals the beliefs of our times in the same way literature reflects and is reflected by its historical contexts. The theory acknowledges and embraces the idea that as time changes, so will our understanding of great literature. In other words, New Historicism evaluates literature through a comprehensive analysis of the social and cultural events that surround the event being described and so much more how these socio-cultural events help to build the event.

Synopses of the plays

Sunnie Ododo's *Hard Choice* tells the tale of King Iginla of Yoruba kingdom and King Okiakoh of Igboland whose children's desire to get married is thwarted on the grounds of ethnic distrust. Princess Azingae, the only child of King Okiakoh, is betrothed to Prince Oki, the son of King Iginla. According to tradition, the marriage would have the first son of the union – a Yoruba man – becoming the heir to the throne of King Okiakoh. In order to avert a situation whereby a Yoruba man would become the new king of Igboland, Queen Amaka, King Okiakoh's wife, leads a plot to foil the marriage: the traditional crown of the Yoruba race is taken at gunpoint during the wedding by unknown gunmen. Consequently, King Iginla whose life is tied to the crown gives King Okiakoh a seven-day ultimatum to find the crown or face war. In the end, the crown is found with the gods who demand for Princess Azingae's life in exchange for the crown. Finally, she makes the hard choice of submitting herself for sacrifice to the gods.

On the other hand, Osita Ezenwanebe's *Giddy festival* centers on the socio-political situation in Nigeria. The play satirizes greedy politicians who make vain promises, demonstrate administrative incompetence and insensitivity to the plight of their followers. Embodying all the negative attributes of insincere politicians in Nigeria, Chief Aggrandi, a Local Government Chairman election aspirant employs all tricks – including pulling media stunts on the evacuation of a corpse; he orchestrated the killing of the man

who is now a cadava – to win the heart of the masses. In the end, he successfully deceives the impoverished masses and silences the only voice of truth, Prince Bekola. As killings, assassinations, lawlessness, fear and a celebratory mood in spite of the moral and physical filth in the play prevail, poor members of the society remain the perpetual victims of Chief Aggrandi's endless antics. Clearly, this fits into the description of Nigeria as a “a site of lingering leadership woes” (Amaefula “Performing” 14).

Issues of Violence and National Unity in Ododo's *Hard Choice*

Sunnie Ododo's *Hard Choice* interrogates the multicultural status of the Nigerian society. The play undoubtedly highlights the relevance of multi-ethnic nations as coterminous to the eternal need of man to inter-depend on one another. Reinforcing this point, Okpeh states that there are two reasons why multi-ethnic nations should be encouraged:

the first is that no group or human community notwithstanding its level of development can be an island to itself ... the second relates to the significance of contact and interaction between groups, itself a logical sequence of the first point (6).

Hence, the betrothal of Princess Azingae to Prince Oki is not out of place. The celebration of the Igbo and Yoruba cultural practices in the opening scene is not only colourful but also indicative of strength-in-unity. In addition, the beauty of ethnically plural societies is equally evident in the military assistance which King Iginla of Yoruba kingdom offered King Okiakoh of Igbo kingdom two decades ago when Emepiri kingdom was about to be conquered by Tanaka warriors. In gratitude, Eze Okiakoh gives out his daughter's hand in marriage to Prince Oki of Igedu kingdom, thereby strengthening inter-ethnic ties. However, inter-ethnic distrust soon erupts and reverses the strength-in-unity mantra to mutual hate and struggles.

This reversal is first revealed in the conversation between Chief Ubanga and his thugs:

Chief Ubanga: ...Eze doesn't see anything wrong in marrying his only child to a Yoruba prince simply because he wants to strengthen friendship ties with King Iginla.

Egbesu: Friendship my foot! Has he lost sight of the consequence?

Chief Ubanga: That's the point, Egbesu. As the only child and being a woman, her son automatically becomes the heir apparent to the throne of Emepiri Kingdom. Should such an opportunity be dubiously given to an outsider just like that?

ALL: No way! (Ododo 15).

It is immediately apparent in the dialogue above that ethnic sentiments stimulate all the problems in the play. Chief Ubanga, in concert with Queen Amaka, conspire and scuttle the traditional marriage of Princess Azingae and Prince Oki, on the grounds of ethnic differences. To Queen and Chief Ubanga, it is an abomination for the Igbo kingdom to be ruled by a Yoruba man, a mere outsider! No doubt, this argument is logical on the surface but the violence it creates can only deepen inter-ethnic distrust.

Binebai corroborates this line of thought when he states that,

The argument by thinkers of Emepiri Kingdom against the interethnic marital union between princess Azingae and Prince Oki is fuelled by the fear of losing Emepiri kingdom of the Ibos to the Yoruba Kingdom of Igedu. These are very strong and even emotion-laden views, traditional opinions that hinder interethnic marriages in Nigeria. It is the defense and preservation of ethnic sovereignty and critical multiculturalism that the like of Chief Ubanga unite with Queen Amaka of Emepiri kingdom to abduct the royal crown of King Iginla on the wedding ceremony of Prince Oki and Princess Azingae (6; sic).

The height of the conflict reveals the playwright's opinion on the multi-cultural nature of Nigeria and its attendant inter-ethnic rivalry, discrimination and struggles. These negative influences on the Nigerian polity are denounced in *Hard Choice* when the playwright enthrones the voices of nationalism founded on tolerance, rationality and love.

Eze Okiakoh and Princess Azingae represent the voices of national unity and celebration of ethnic plurality as practiced in Nigeria. By demonstrating ethnic tolerance, altruism and love for unity, Eze Okiakoh succeeds in living above unrefined ethnic sentiments. His character is reminiscent of Nnamdi Azikiwe and his pan-African stance on political issues. Little wonder the traditional ruler, despite stiff opposition from his chiefs and even wife, accepts inter-ethnic marriage which would birth a new way of doing things.

Eze Okiakoh's superior argument on the need for national unity is most manifest in his ideological spat with Chief Ubanga over the former's decision to 'mortgage' their traditional stool on the grounds of gentlemanliness:

Chief Ubanga: The Eze, I'm sorry for all of these. Our action too was precipitated for the common good of our people. Even though you overruled my position, I still maintain that the betrothal of the Princess to Prince Oki would indirectly throw our kingdom into slavery (Ododo 37).

Eze Okiakoh: And the only way to protest against my decision is to organise the theft of a royal crown of another kingdom? Does it occur to you that, that alone can bring a serious curse upon our kingdom forever? All crowns are ancestral properties linked to the divine centre of celestial realm that God himself superintends. When you invite hardship upon the very people you claim you want to protect, can God forgive you? No, He would move to set things right; and when He moves, who can stand? No one, or can you? (Ododo 37).

Chief Ubanga: I'm not persuaded your highness. The gods and God will never approve that an Igedu Prince becomes the King of Emepiri kingdom. Unfortunately, you're the only one who thinks otherwise just to keep faith with some unguided promises made behind your council of chiefs. This is a state affair and not a domestic one. Besides, it wasn't my idea. Yes, we planned a protest, but abducting the crown wasn't part of the plan (Ododo 37-38).

Eze Okiakoh: If I may ask, whose idea? (Ododo 38)

The new world is eventually born through the ritual death of Princess Azingae. She hands her coral beads to Prince Oki, signifying a union. According to Dibia, "...Apart from marital ties, any male which an only-child-princess gives her coral beads automatically becomes the crown prince of Emepiri Kingdom" (Ododo 49). Through this singular act, Ododo forges a new plural Nigerian society that would be built on love, sacrifice and mutual trust. Indeed, *Hard Choice* is a dramatic illustration of Ododo's belief that,

Promoting peace and nation building requires fostering acceptance and understanding of the differences as well as creation of an environment where citizenship will be upheld above ethnic and religious loyalties which can help people contribute meaningfully to the country's development and promote nation building in a country with several ethnic and religious cleavages. (qtd. in Mbachaga 133).

Issues of Violence and National Unity in Ezenwanebe's *Giddy Festival*

In the New Historicist theory, the happenings in a period are products of the socio-historical epoch. In contemporary Nigeria,

Leaders do not perceive power as service to the people nor protection and promotion of their good but an avenue to intimidate, amass wealth and gain financial security. Hence, the compelling need to dominate and often override a public welfare (Nwaozuzu 49).

Chief Aggrandi represents the excerpt above which defines the nature of politics in contemporary Nigeria. Nominated as the flag bearer of his political party – People's Fortune Party – for the Local Government Chairmanship election, he employs the instruments of thuggery and assassination to bring about mayhem and

spread tension in the society. Through the following telephone conversation, Chief Aggrandi is exposed as being responsible for the corpses that litter Jilanje street:

Chief Aggrandi: Deje, Deje, are you there?

Voice: Yes, Chief.

Voice: No cause for alarm, Chief. The dark cloud was dispersed; the road is clear. No more road blocks.

Chief Aggrandi: Look, I don't understand.

Voice: The deed is done. The man is lying on Jilanje Street. You can ride on, but remember... (Ezenwanebe 33).

Chief Aggrandi utilizes violence and intimidation as reliable techniques of securing electoral victory. This act does not only introduce a psychological mayhem but also inflicts members of the public with needless wrangling and its attendant disunity. Evidently, political hostilities – a recurrent phenomenon in Nigerian politics – are brought about by those who strive to or are entrusted with the power to ensure public peace.

Giddy Festival is a dramatic commentary on the depravity of Nigerian politicians and their addiction to violence as reliable instruments for securing success at the polls. For instance, the opening stage direction in the play highlights Chief Aggrandi's penchant for deploying thugs to harass innocent citizens and create a preventable tension-soaked environment:

Sudden pandemonium. Sound of fleeing feet. The sound becomes more discernible and specific... The pandemonium heightens. A voice is heard;

"Hey, stop there! Stop there (No response) the voice is heard again; I say, stop there! Stop! Or I shoot." A response is heard: "No! No! Help! Help me! Help me, please," The hot chase continues. Gunshot, followed by a cry of anguish, moaning and protestation. Complete silence (Ezenwanebe 12).

Indeed, the terrifying scenario above foreshadows the rest of the violent and cruel spectacles in the play.

Chief Aggrandi's ambition of serving as Local Government Chairman is turned into a comical-cum-farcical show. In the Third Incident of the play, he sits comfortably on the shoulders of some hungry-looking men, during his political campaign. The meaning here is that Chief Aggrandi is willing to exploit the thoroughly exploited masses to death. The pathetic nature of Chief Aggrandi's carriers is a metaphor on the condition of the toiling masses in Nigeria who are remembered only during elections. Worst still, he refuses to give them neither food nor money. When Prince Bekola who is unable to withstand the inhumanity meted out against the masses, reminds Chief Aggrandi that the party supporters who carried him are still waiting for him to 'do something' for them, the following dialogue ensues:

Chief Aggrandi: Did they say they are tired of waiting? Where are they rushing to? They have no job, and when they see one, one that involves waiting, they complain.

Iya Baroki: Chief, we still have plenty things in the bus, can I serve them? They will be really hungry after all the campaign match and the...

Chief Aggrandi: Please! Please! One thing at a time, let the officials eat first, and they can do with whatever is remaining (37).

Instructively, Chief Aggrandi abhors opposing views as evident in his response to Iya Baroki. His clampdown on dissenting voices reaches a climax in his reactions to Prince Bekola's opinions. In the Third

and Sixth Incidents of the play, Chief Aggrandi and his party members hold meetings to add a human face to their political agenda. Holders of dissenting opinions like Prince Bekola are silenced. Against the suggestion of Thickbob, Chief Aggrandi wants his face to be drawn in the front of, not behind, the vest of the smiling child because he believes that he alone matters. This is reminiscent of Wole Soyinka's *A Play of Giants* where Kamini wants his image to be displayed in the U.N. because he believes that with his influence, the World Bank will be forced to start discussing business with him all over again.

It is not surprising that the same poverty of thought that plagues the likes of Chief Aggrandi and his party men manifests on the ordinary citizens. Through his conduct, he inflicts the society with poor thoughts and indeed poverty. There is a dearth of humane feelings by Iya Baroki and all other characters who encounter the corpse lying on Jilanje street. She drags the corpse to create space for her business since she has to run her debt-sustained business. Similarly, Akpala drags the corpse around just as Sese and Tiko steal all the material possessions on the corpse. The act of robbing a corpse shows that ordinary citizens have lost their sense of humanity. In the Fourth Incident of the play, local government officials who pose as sanitation officers attempt to extort some money from Iya Boroki, the food seller on the grounds of environmental pollution arising from her dustbin. Interestingly, these officials do not see anything wrong with the corpse lying beside Iya Boroki's shop. This raises questions on how much human lives are valued in the country

The pursuit of shadows instead of substance pervades the entire atmosphere in the play. Chief Aggrandi who sponsors assassins to kill finally resolves to evacuate the stinking corpse under heavy media coverage, as a way of demonstrating his sensitivity to the plight of the citizenry. Such surface-dressing which disunites the citizens along social status lines, compels one to wonder what manner of Local Government Chairman Chief Aggrandi would become should he win in the forthcoming election.

Conclusion

This essay has examined the issues of violence and national unity in Nigeria. Ethnocentrism and unequal distribution of resources have been identified as the key sources of hostilities which disunite the country. Applying the theory of New Historicism, the researcher subjected Sunnie Ododo's *Hard Choice* and Osita Ezenwanebe's *Giddy Festival* to critical analyses. Whereas Sunnie Ododo's play traces ethnic sentiments as the root of violence and disunity in a multiethnic society such as Nigeria, Ezenwanebe's *Giddy Festival* views unequal distribution of resources and political treachery as the cause of social hostilities that divide the citizenry along the lines of the haves and the have-nots. Based on the foregoing, the study concludes that a committed nationalist in the mould of Late Dr Nnamdi Azikiwe is required to demonstrate altruism and emphasize the positive Nigerian ideals that would foster unity among the citizens.

Works Cited

- Abrams, Meyer. *A Glossary of Literary Terms*. 8th ed. Boston: Thomson, 2005. Print.
- Akpenpuun, Dzurgha. *Violence and Bloodshed in Nigerian Universities: A Search for Peace and Academic Excellence*. Boston, John Archers, 2004.
- Amaefula, Rowland Chukwuemeka. "Gendered Performance, Fluid Identities and Protest in Tess Onwueme's *Then She Said It*." *Journal of Language and Cultural Education*, 7.1 (2019): 118-138.
- _____. "Toxic Masculinity and Shifting Hegemony in Emeka Nwabueze's *Rainstorm in the Desert*." *In Our Words: The Colossal Strides of Emeka Nwabueze*. Enugu: CNC, 2021.
- _____. "Performing Nigerianness: Equivocal Identities and Digital Legibility of White Women Comedians." *African Studies Review* (2024): 1-21.

- Binebai, Benedict. "National Consciousness and Multiculturalism in Ododo's Dramaturgy." *Africology: The Journal of Pan African Studies* 9.6 (2016): 104-118.
- Bressler, Charles. *Feminist Literary Theory: An Introduction to Theory and Practice*. Prentice Hall, 2007.
- Dawood, Egbefo O. "Leadership and Ethno-Religious Crises: Implications for National Integration in Nigeria." *African Research Review* 9.4 (2015): 92-109.
- Edlyne Ahmed. *Is Democracy really the Answer: State of Ethnic Conflict in Nigeria?* Lagos: Clopas Publications. 2001.
- Ezenwanebe, Osita C. *Giddy Festival*. Ibadan: Kraft, 2009.
- Hamm, M.S. "Apocalyptic Violence: The Seduction of Terrorist Subcultures." *Theoretical Criminology* 8.3 (2004): 323–339.
- Heitmeier, W., and J. Hagan. "Ethnic Minority." 20 Oct. 2016. <http://www.user-content.ethnic/minority-Frankfurt.ca>. Retrieved from the web on 15 Mar. 2018.
- Jacobsen, Jonah Martin HHjorth, and Daniel M Simonsen. *Abstract for ECREA 2014: Expecting crisis versus crisis expectations: a study of the role of expectations in crisis situations*. 2014. <https://au-staging.elsevierpure.com/en/publications/abstract-for-ecrea-2014-expecting-crisis-versus-crisis-expectation>. Accessed 14 June 2017.
- Klann, Gene. *Crisis Leadership: Using Military Lessons, Organizational Experiences, and the Power of Influence to Lessen the Impact of Chaos on the People You Lead*. Microfiche, Greensboro NC, 2003.
- Levi, M., and M. Maguire. "Violent Crime." *The Oxford Handbook of Criminology*. Oxford: Oxford University Press. 795–843.
- Mbachaga, Jonathan D. "Managing Diversity: Promoting Nation – Building and Peace in Nigeria: A Critical Reading of Sunnie Ododo's *Hard Choice*" in Osakue S. Omoera, Sola Adeyemi and Benedict Binebai (Eds.) *A Gazelle of the Savannah: Sunday Ododo and the Framing of Techno – Cultural Performance in Nigeria*. Kent: Alpha Crowns, (2012): 125 – 133.
- Morris, Stephen C. *The Causes of Violence and the Effects of Violence on Community and Individual Health*. Yale: Global Health Education Consortium, 2007.