ADDRESSING VIOLENCE:

COUNTRY CASE STUDIES AND CROSS-CUTTING TOPICS

EDITED BY
Akbar VALADBIGI & Kaldygul ADILBEKOVA

AUTHORS
Aydan ERMİŞ
Ibrahim INUSA
Merve HANÇER
Sani INUSA MILALA
Sapna DESAI
Seda SABAH
Soner ÇANKAYA
Ufuoma Loretta OGİDİAKA

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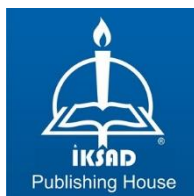**AUTHORS**

Aydan ERMİŞ
Ibrahim INUSA
Merve HANÇER
Sani INUSA MILALA
Sapna DESAI
Seda SABAH
Soner ÇANKAYA
Ufuoma Loretta OGIDIAKA

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PREFACE

Addressing Violence: Country Case Studies and Cross-Cutting Topics is proud to be supported by the Violence and Abuse Studies Platform. Despite the fact that the concept of "violence" goes back to the word "force", by no means all forceful interaction is violence. It takes place only in the relationship of human individuals with free will. In ordinary consciousness, the use of violence is usually endowed with the epithets "inhuman", "brutal", "wild". However, zoologists have found that animals are much more "peaceful" than people. Animals have an instinct for inhibition of intraspecific aggression, which is triggered if the animal's strength is proportional to its ability to mortally wound a relative. If one of the individuals takes a sacrificial pose during the fight, this will automatically paralyze the aggressor. In nature, there is an intraspecific struggle and antagonisms, but there are no contradictions inherent in human consciousness. Only people are blind in their rage, free to choose from several strategies of behavior, which means they are forced to consciously control themselves.

Thus, in the bio-social nature of human, violence is a derivative of a social rather than a biological component. Moreover, violence beckons a person. The experimental rat, seeing a tormented relative, experiences suffering, it begins to twitch convulsively and imitate the same painful condition. Unlike an animal, a person can calmly watch someone else's suffering and even have fun, which explains the great commercial success of films with scenes of cruelty.

At this point, we need a lot of quality research on violence. In this book, we are happy to collect the unique works of valuable researchers on violence and present them to the readers.

Dr. Akbar VALADBIGI[1] & Kaldygul ADILBEKOVA

[1] Professor of Sociology, Elmi-Karbordi University, Sanandaj, Iran
Instructor of International Teachers' Training Programs
Interests: Pedagogy, Social Resiliency, Social Capital, Social Self-care karvan74@gmail.com

CHAPTER 1

THE FUNCTIONALITY OF VIOLENCE IN MARTIN MCDONAGH'S *THE PILLOWMAN*

Ress. Assist. Merve HANÇER[1]

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[1] Muş Alparslan Üniversitesi, Fen Edebiyat Fakültesi, İngiliz Dili ve Edebiyatı, Muş, Türkiye, m.hancer@alparslan.edu.tr, ORCID ID: 0000-0002-8559-4586

Addressing Violence: Country Case studies and Cross-Cutting Topics

INTRODUCTION

Well-known with the shocking and controversial attitude he presented to the world of drama, Martin McDonagh is closely associated with 'In-yer-face' theatre due to his plays' excessive violence. In a way, it can be said that he contributed to a trend by transfiguring 'In-yer-face' theatre into a popular form of drama in the last decade of the twentieth century. Martin McDonagh, a playwright, screenwriter, and director, proves his sophistication by having won different awards from Laurence Oliver Awards to BAFTA and a Golden Globe. As regards his pre-eminent plays, *The Beauty Queen of Leenane* (1996), *A Skull in Connemara* (1997), and *The Lonesome West* constitute *The Leenane Trilogy* along with *The Lieutenant of Inishmore* (2001) included in his *The Aran Island Trilogy.* Martin McDonagh is regarded as an Anglo-Irish playwright because he spent the great bulk of his life in England; however, he was born into Catholic Irish parents in London where 'he had Irish aunts and uncles all around' and where 'his family lived on a block in Elephant and Castle where half the houses were occupied by Irish families' (O'Toole, 1996, p.ix). However, during his summer holidays, he visited Ireland with his brother, and that kept Irishness in McDonagh alive. Also, despite his being London-born and London-bred, Catholicism played a profound role in his childhood 'when he was a boy, McDonagh was also in the Catholic parish church as a choirboy, and he was brought up with stories about Irish nationalism' (O'Toole, 1996, p.ix). Hence, his being born in England never prevented him from being a part of

Ireland and Irishness. Having said that, it is important to note that he nonetheless grew up in a diasporic community which provided profound insights into his plays where the audience/readers observe traces of being in-between and 'liminality' in some of his characters and even as themes in some of his plays such as *The Beauty Queen of Leenane*. Although he deals with some Irish issues such as exile, being in-between, and takes Ireland as the setting in most of his plays, in his interview with Sean O'Hagan, McDonagh reveals that "I don't feel I have to defend myself for being English or for being Irish, because, in a way, I don't feel either. And, in another way, of course, I'm both" (O' Hagan, 2001).

 On the other hand, McDonagh is not only praised by critics for his prolific works but also criticized due to his representation of violence and disturbing scenes in his plays. Çelik (2014) asserts that '[a]ccepted as one of the leading figures of 'in-yer-face' drama, Martin McDonagh utilises different forms of violence in order to disturb audiences and also offers a critique of social and political matters' (p.109). At this point, it becomes more of an issue to discuss what 'In-year-face' theatre is. Aleks Sierz states that "In the 1990s, the British stage was dominated by a small group of writers who stupefied both critics and the audience with "the depiction of psychological and emotional extremes" along with the extreme violence and sex scenes coupled with blatant and filthy language" (as cited in Çelik, 2014). This small group of writers consisted of Sarah Kane, Anthony Neilson, Mark Ravenhill, Philips Ridley, and Martin

McDonagh who produced vulgar, shocking, and confrontational drama on the stage. Particularly, Sarah Kane's *Blasted,* and *4.48 Psychosis* were regarded as highly controversial in their time. Along with Kane's plays, other 'In-yer-face' writers' plays, also, caused many critics to be disturbed as the depiction of violence, sex, rape, and suicide were severely featured on-stage. In a way, this small group of young writers broke with the traditional theatrical codes and brought more experimental and confrontational drama to the British theatre. They subverted social structures and traditional dramatic devices to force the audience/readers to engage in emotions reflected to them. Apart from the explicit demonstration of violence and sex, the language was filthy, abusive, blatant, and obscene. In presenting their plays so, these young writers aimed to "grab the audience by the scruff of the neck and shakes it until it gets the message" (Bitoun, 2014) and wanted to affect the audience and raise public consciousness and awareness in English society.

1. HISTORICAL BACKGROUND OF THE PLAY

It is important to put ourselves into the 1990s frame of mind and to understand what motivated these writers to produce such disturbing and violent plays. According to Çelik (2014), "every period in the historical process of playwriting is, to a certain degree, a repercussion of the one preceding it which then on a large scale alters the period that succeeds it. Thus, 'in-yer- face' theatre is, in a way, the outcome of the social and political circumstances of the previous decades" (p.2). In this respect, it is noteworthy to state that social, political, and

historical developments have a huge impact on drama. Hence, all the developments and changes that took place in England and Ireland paved the way for the emergence of 'in-yer-face' theatre in the 1990s.

In the 1980s, Margaret Thatcher who is known as the Iron Lady became the first British woman Prime Minister. During her leadership which covers the period from 1979 to 1990, England had undergone some radical changes in terms of economy, politics, and society. Primarily, Thatcher was memorialized for her radical changes in the economy whose effects can be still observable in England. According to Ball, "Thatcher is perhaps most associated with the death of Britain's mining industry" because the number of miners number faced a sharp decrease along with the coal-mines shut down during the Thatcher era. Therefore, there was an outrage against Thatcher as "the first post-war prime minister to cut such jobs without finding or creating replacement roles" (Ball, 2013) that is which caused many citizens to be unemployed. In this respect, Thatcher's economic policies shaped the understanding of theatre. Çelik asserts that:

> [T]he 1980s, theatre was no longer evaluated in terms of its moral and emotional support, intellectual impetus or the pleasure it provided. Rather, with the effect of Thatcher's principles, it turned into a commercial art bereft of moral values, intellectual aspirations and was just regarded as a remunerative business sector. (p. 22)

Accordingly, Thatcher regarded theatre as a source of income, an attitude which at the time provoked a critical reaction; as a result, certain theatre companies closed down. Understandably, Thatcher's dominance and even oppressive views overshadowed 90's Britain by affecting millions of people. So, in the light of all these developments and changes that happened in the 1990s regarding political, social, and literary life, my purpose in this paper is, therefore, to explain and elucidate the functionality and representation of violence in Martin McDonagh's *Pillowman* by making references to the text itself.

Aleks Sierz (2011) notably mentions "child murder" and "devilish problems" including children being sexually abused (p. 24) and Boyle (2005) states that "[d]uring the 1990s, the British press laid the blame for various kinds of violence – spree shootings, armed robbery, serial killing, drug-assisted sexual assault and wrestling … [and] more than half of the cases examined involve killings and half of those involve more than one victim" (p.7). The consideration of these statements leads us to question whether McDonagh was influenced by the news in the press while writing out *Pillowman* or not. Although he did not give an explanation of what fired him to write this play, he stated that he holds no political and social aim behind his play by emphasizing violence as being embedded in human nature. McDonagh completed his play in 1995, but "[t]he play was first staged in the Cottlesloe Theatre of the National Theatre London on 13 November 2003" (Middeke, 2010, p.222,). In terms of the setting of the play, *The*

Pillowman differs from the other works of McDonagh whose works mostly deal with Ireland and Irish people. Cadden (2007) stresses this issue stating "[u]nlike McDonagh′s other five produced plays, *The Pillowman* features neither an Irish location nor an Irish cast of characters (p.677).

2. ABOUT THE PLAY

 The plays open in a police interrogation room in an unnamed totalitarian state which creates a claustrophobic atmosphere and forms the basis for the tension and the sense of threat in the play. Although the time of the play is not given to the audience/readers, it can be concluded that the play takes place in the present. At the beginning of the play, the audience/readers witness a scene where a writer named Katurian is sitting blindfolded and interrogated by two police detectives, Tupolski and Ariel. Although Katurian does not, at first, know why he was brought to the interrogation, he starts to look for a reason and then suspects it is his stories involving child abuse, and extreme violence such as The Little Jesus, The Little Apple Men, The Little Green Pig, and The Pillowman. "As the police understand that there is a relationship between the tactics that are used in the murders in real life and the ones in his stories, "Katurian is closely interrogated, even violently treated by the police and imprisoned together with his brother, Michal" (Yelmiş, 2014, p.10). However, as the play progresses it is revealed that the murderer is not Katurian but Michal "who kills children as a result of his naiveté and innocent way of understanding Katurian′s stories" (Yelmiş, 2014, p.10). Later on,

the grim reality behind Katurian's stories and it transpires that the stories indeed mirror his childhood experiences that is, he was experimented on by his parents to make him a good writer in the future. Thus, while his parents perpetrate violence on his brother Michal, they show affection and love to Katurian and he grows up in a house where he has to bear the sound of torture. To put an end to parental violence saving his brother Michal, Katurian suffocates his parents with a pillow. However, towards the end of the play, it is Katurian killing his brother with a pillow to save his stories. In the end, Katurian is killed by the police detective, Ariel, who decides to put the stories in the case file, where they will be stored for fifty years, rather than burning them.

Along with the extreme violence, *The Pillowman* deals with the issue of oppression and the policy of totalitarian regimes. Since the play's setting is unspecified to the audience/readers, it may refer to any country in the world and at any time under the rule of a totalitarian regime. Both totalitarian states and interrogation room give the impression of the characters in the play being oppressed and their living a prison-like life. Moreover, the name of characters has deliberately chosen from different nationalities to demonstrate that violence cannot belong to a person or a specific country but it may reside anywhere in the world and any human. For example, Tupolski is a Polish name, and Michal is the Slavic spelling of the name Michael in Hebrew. Hereby, Martin McDonagh deals with the

universal issue by disturbing the audience and in order to create awareness in society.

3. DIFFERENT TYPES OF VIOLENCE REFLECTED in *THE PILLOWMAN*

Martin McDonagh applies different types of violence in *The Pillowm*an**:** verbal, physical, and psychological, reflecting them through the events and the characters that took place in the play. Also, while some critics list McDonagh as an 'In-yer-face' theatre writer due to his depiction of violence, some regard his plays as black comedy that blends comedy and tragedy. Kurdi (2018) states that "[the] young author's achievement is very much part of the Irish dramatic tradition, primarily for its blending tragedy with comedy, tears with laughter, a sense of disaster with the triumph of survival" (p.117). However, I am, here, going to analyze the play through the functionality of violence regarding McDonagh as a part of 'In-yer-face' theatre.

In the first place, the play's setting in an interrogation room creates tension and threat by the police detectives: Tupolski and Ariel. The sense of threat is not only provided by the setting but also through repetitions and abusive language.

> **Katurian**: I've been racking my brains, but I can't think.

> **Tupolski**: You've been racking your brains but you can't think?

> …

> **Tupolski**: You've been racking your brains but you can't think of a single reason we might have brought you here? (p.5)

Tupolski's repeating what Katurian said shows his superiority over him and somehow forces him to think why he might have been brought to interrogation. Also, the police detectives, Tupolski and particularly Ariel, express their disgust and anger through the use of verbal violence to Katurian whom they think is the murderer of the children.

> **Tupolski**: No, there's nothing wrong with that story. There's nothing in that story you would say the person who wrote this story is a sick fucking scummy cunt. No. All this story is to me, this story is a pointer. (p.18)

> **Ariel**: You've got no fucking rights … (p.27)

In the play, the frequent use of swearwords signifies breaking the taboos of traditional theatre and heightens the tension among the audience. Also, the reason behind the use of swearwords is to shock the audience/readers and compel them to think over the play's message.

 Along with verbal violence, there is psychological violence practised by Tupolski and Ariel as well as his parents on Katurian. Sadly, we are informed that Katurian grows up in a house where his brother has been tortured for experimental purposes for seven years and Katurian has to bear the sound of torture and violence until the time he

suffocates his parents with a pillow. This experience, however, leaves an unforgettable mark on him throughout his life paving the way to his horrific and violent short stories. After learning Katurian's life story, his writing short stories about violence, child-abuse becomes meaningful and allows the audience to feel sympathy towards him.

On the other hand, since Tupolski and Ariel realize the affection between the two brothers, they bring Michal who "is slow to get things sometimes" (p.9) to force Katurian to confess the murders. Believing that Michal's being threatened or subjected to violence makes Katurian confess his sins, they start to interrogate Michal bidding him scream. The dialogue given below between Tupolski and Katurian demonstrates his caring and affection and compassion towards Michal.

> **Tupolski**: You seem a little scared yourself.
>
> **Katurian**: I am a little scared.
>
> **Tupolski**: What are you scared about?
>
> **Katurian**: I'm scared my brother is all alone in a strange place, and I'm scared your friend is gonna kick the shit out of him. (p.15)

Also, Tupolski's threat to burn Katurian's stories is another example of psychological violence which takes place in the play. Tupolski and Ariel are well aware that Michal and the stories are Katurian's vulnerabilities and thus when they want Katurian to confess or speak,

they always strike the right note. Towards the end of the play, Tupolski comes with a box of matches threatening Katurian to put his stories on fire, because he knows Katurian is very scared about having his stories burned.

> **Tupolski**: Our saving your stories was based on you confessing truthfully as regards the whole of this sorry business. … And so, obviously, if your confession wasn't completely truthful, your stories fucking burn.
>
> *Tupolski get the bin, pours lighter fuel in, gets matches.*
>
> **Katurian**: You're not being serious. (p.99)

Unfortunately, the depiction of violence is not to be bounded by verbal and psychological; there is also physical violence in the play. Martin McDonagh does his best to shock and shake the audience with on and off-stage violence. Regarding the on-stage violence, there is direct physical contact presented with Katurian and Michal through beating, suffocating, shooting, and electric shock.

Initially, we are disturbed by the violence committed by Ariel and Tupolski who stand for the institution as police detectives in *The Pillowman*. They seem to reflect their grudge and anger against life during interrogations where they "satisfy their own sadist vengeance fantasies" (80). Ariel is represented as the most violent and impatient character in the play with his ongoing desire of torturing Katurian. However, when we are informed by Tupolski that Ariel had been

sexually abused by his father as a child and suffocated his father with a pillow, we somehow justify his quick temper against Katurian. Later on, Tupolski, also, reveals his trauma by telling Katurian that his son was drowned in a river which gives a clue to his brutal attitudes in the play. However, he is reluctant to accept people's traumas to justify their behaviour:

> **Tupolski**: I'm just tired of everybody around here using their shitty childhoods to justify their own shitty behavior. My dad was a violent alcoholic. Am I a violent alcoholic? Yes, I'm, but that was my personal choice. I freely admit it. (p.80)

When it comes to Ariel, he is the one who takes action in the play employing electroshock and beating Katurian from the opening of the first act to the last act. He has a quick temper and reflects this through his language by asserting many times he wants to torture Katurian.

> **Ariel**: We can't even speak now, this fucking man says! Put your fucking hands down …!
>
> *Ariel pulls Katurian off his chair by the hair, kneels across him and gouges into his face.* (p.12)

Given Ariel's endless fury and excessive violence, it is evident that Ariel has a strong sense of hatred within himself which mirrors his past. Çelik (2014) argues that:

> Ariel holds the strong belief that child abusers deserve serious torture and even to be killed through maltreatment. Ariel does

not see torturing child abusers as amoral and he even says that he does not care if it is moral or not. By persecuting and oppressing child abusers, Ariel believes that he always stands on the right side. (p.123)

Also, Ariel's ongoing violence on Katurian even after his innocence becomes known supports Çelik's idea. Due to Ariel's rooted grudge, he does not feel pity for all the brutality he has inflicted on Katurian although he admits that "all this isn't your fault. I know you didn't kill the children. I know you didn't want to kill your brother, and I know you killed your parents for all the right reasons" (p.100). He still can't help torturing Katurian and "Ariel connects electrodes to Katurian" (p.80).

In the following acts, we are informed that Michal and Katurian who are displayed as the victims of the play in the beginning, and who are exposed to violence, become the ones who inflict violence and pain on others. After learning about Michal's murders, Katurian suffocates his brother so that he naively believes he can make his name immortal through his stories. He makes a deal with the police detectives by confessing murders as if he had performed them, so as to preserve his stories.

> *Katurian takes the pillow and holds it down forcefully over Michal's face. As Michal starts to jerk, Katurian sits across his arms and body, still holding the pillow down. After a minute Michal's jerk lessens. After another minute he's dead. Once*

Katurian certain of this, he takes the pillow off, kisses Michal on the lips, crying and closes his eyes. ... (p.67)

Regarding Michal's exposing violence, he confesses to his brother how he was inspired by his stories and how he executed the little children by telling him that:

Michal: … The little boy was just like you said it'd be. I chopped his toes off and he didn't scream at all. … God, he bled a lot. … (p.49)

Moreover, McDonagh tells nine different stories about child-murder, sexual abuse of children through his character Katurian. These stories engender the off-stage violence in the play. Müller states that "most of the stories are about the torture, mutilation, abuse, and stigmatization of people, mainly children" (p.6).

CONCLUSION

In brief, British Theatre saw a revolution in the 1990s. A group of young writers calling themselves 'In-yer-face' theatre playwrights reflected violence, sex, and nudity through their plays where they aimed at shocking and disturbing the audience/readers so that they could get the message. As a form of drama, 'In-yer-face' "is often regarded as a direct response from Thatcher's children to their own sociopolitical and sociocultural context" (Bitoun, 2014). Among several 'In-yer-face' plays, Martin McDonagh's *The Pillowman* is widely criticized by critics for "the extreme violence in scenes such as

torturing, electrocution and the sickening stories including infanticide, burying alive, crucifixion, slaughtering and mutilation" (Çelik, 2014, p.114). For presenting such extreme violence in his plays, McDonagh says that "I don′t usually want to try to say something in a play and then he adds "we're all cruel, aren't we? We're all extreme in one way or another at times, and that's what drama, since the Greeks, has dealt with" (as cited in. Crawley, 2016). Accordingly, McDonagh aims at presenting violence as human nature sheltering in man and thus he makes use of every kind of violence to shock and disturb his audience/readers. Apart from the representation of violence which is far from touching upon any social and political concern, McDonagh underlines violence′s being universal with his choice of setting, the interrogation room in an unspecified totalitarian state, and particularly the names of the characters which are intentionally chosen from different nationalities. So at last, from the very beginning of the play to the end of it, the audience/readers observe a reality that there is a vicious circle of physical violence passed on from generation to generation through on and off-stage violence.

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CHAPTER 2

VIOLENCE IN SPORTS

Assist. Prof. Dr. Seda SABAH[1] & Lecturer Dr. Aydan ERMİŞ[2]
Prof. Dr. Soner ÇANKAYA[3]

[1] Amasya University, Faculty of Education, Department of Physical Education and Sports Teaching, Amasya, Turkey, sabah.sda@gmail.com 0000-0002-7386-0314
[2] Ondokuz Mayıs University, School of Foreign Languages, Samsun, Turkey, aydanak@omu.edu.tr 0000-0003-2285-7980
[3] Ondokuz Mayıs University, Yaşar Doğu Faculty of Sports Sciences, Department of Sport Management, Samsun, Turkey, scankaya@omu.edu.tr 0000-0001-8056-1892

Addressing Violence: Country Case studies and Cross-Cutting Topics

INTRODUCTION

Today, the phenomenon of violence occurs physically, verbally, sexually, economically, psychologically, mentally and culturally. Indeed, violence is seen in the field of sport as well as in all areas of the society. Just as sport unites humanity within the framework of friendship and peace without discriminating between religions, languages and races; it also triggers the tendency for violence due to the feelings of competition and ambition it includes.

Not only the masses called supporters or fans, but also factors such as athletes, referees, managers and media may cause violence to occur in sports. On the other hand, this phenomenon is also seen in educational institutions. It is very important for future sport managers, coaches, physical training and sports teachers in institutions providing sport education to receive education which aims to minimize the tendency for violence in sports, to emphasize the unifying aspect of sport and the need to act within the framework of sport ethics under all conditions and to transfer this education they receive to the future.

1. BACKGROUND

1.1. Sport

In addition to the physical, mental and psychological development of the individual, sport enables individuals to have fun, rest, play and socialize.

The phenomenon of sport has a different meaning for every individual. For example, it means a profession for professional

athletes, trade for marketing companies, and employment for clubs and federations. On the other hand, for some people, sport means health and fun at the same time (Parks et al., 1998).

Engaging in sport activities requires individuals to use their energy, muscles, mental abilities, perceptions and social qualities. Sport has various effects on individuals. These effects can be listed as sharing, loving, competing, obeying rules, having fun, participating in new environments, making new friends, winning, losing and accepting (Doğan, 2015: 1-2).

Studies conducted have listed the benefits of sports for individuals as follows;

- ✓ Physical health development
- ✓ Mental health development
- ✓ Moral development
- ✓ Personality development
- ✓ Maturing
- ✓ Increased self-confidence
- ✓ Socializing
- ✓ Perception development
- ✓ Having status (Yazıcı, 2018: 399).

As in the whole world, the phenomenon of sport is improving in terms of both masses and competitive sports in our country. With the developments in technology, in addition to following sport events, people have the chance to know many sport branches. Especially

during this process, individuals are informed about the developments in sports through media.

1.2. Violence

Although violence has existed with the history of humanity, it is an individually or socially complex structure. This is a phenomenon that we can encounter frequently on an individual or social level. Violence can be seen in different forms in society such as oppression, intimidation, killing, punishing and torturing (Kocacık, 2011).

In another definition, the phenomenon of violence is expressed as a phenomenon which affects the individual and the society, which is equated with physical aggression and which is generally expressed as using force (Goswami, 1995: 9).

Violent behaviors are considered as unwelcome behaviors in society. It is also difficult to take these behaviors under control (Marvin, 1989: 25).

Since humans are trying to impose their ideas on the other party in this process, they cannot think and communicate healthily. In this case, humans use force to prove themselves, in other words, to gain superiority.

The sources of violence are expressed in five categories:

1-Cosmic violence is existing, dealing with life conditions, in other words, it is struggling for life.

2-In the second definition of violence, it is defined as a behavior, as intolerant and aggressive, angry and resentful way of behavior.

3- In the third definition of violence, it is about using force. It is used for teaching and giving manners.

4-Fourthly, violence is an act carried out knowingly and willingly. This is the most dangerous type and it is also called intimidating violence.

5-The fifth type of violence is defined as being caught between intimidating and erupting violent behaviors (İnam, 2001: 46; cited from; Demir, 2019: 16).

In sports, the audience or supporter groups are considered as the centre of violence and aggression. This situation is triggered by educational level, communication in the family, financial status, using alcohol, attitudes and behaviors of the viewers. On the other hand, the attitudes of coaches, managers, athletes and referees are also considered among factors that affect the audiences' tendency to violence (Yücel et al., 2015). In addition to these, it is also difficult to say that media factor can adjust the dose of violence in the messages given to the society (Mil and Şanlı, 2015). Therefore, all these issues are among the factors that cause the emergence of violence in sport.

1.3. Sport and Violence

Although violence varies from culture to culture and experience, it is basically the state in which those who do not share the same view use force on the other party. Individuals who cannot communicate verbally in the society have put violence at the centre. In this process,

anger management is not achieved, words lose their meaning and the power of violence emerges (Çevikalp, 2020).

Sport appeals to a wide audience in the whole world; this situation has developed day by day, has led to the growth of competitive environment and has turned into a large market. This growth has also caused individuals to take sides and has led to the emergence of another dimension of sport.

Although violence in sport has been a problem since the beginning of sports, this situation has become an international problem. On the other hand, this issue has led countries, societies and individuals to search for various solutions to existing problems (Saz, 2013).

There are various studies conducted on violence in sports in literature. When these studies were examined, the following results were found;

- ✓ Trainings should be given to decrease the violence tendency of students in educational institutions, mainly universities, and at the same time various programs should be organized in the media to increase individuals' self-confidence and to raise individuals who are able to control themselves and who are respectful to the society (Sabah et al, 2021),
- ✓ Lessons or seminars should be provided starting from primary education to prevent violence and undesired behaviors in sports (Aydın, 2019),
- ✓ Psychological support should be provided to decrease the violence tendency of athletes and to bring the aggression levels

to optimal level and to communicate with coaches after psychological support (Öztürk, 2019),

✓ Expressing the financial criterion in return for the performance and struggle required from the athletes in high amounts may cause them to show aggressive behaviors and behaviors that include violence; at the same time supporters' knowing about this situation increases the expectations from the athlete and not being able to meet these expectations may cause violence (Erkalan, 2018),

✓ Sports media is mostly effective on young people and therefore this effect should be used positively on young people who have high level of excitement and adrenaline (Sıvakcıgil, 2018),

✓ Factors such as cheer-leaders, athletes, managers, referees, media are among the factors that trigger violence in sports (Gür, 2015),

✓ Male students tend to show more violence than female students in sports competitions (Gür, 2015),

✓ Trainings, seminars or conferences should be organized by sport clubs on sport psychology and sociology especially for supporters who are called fanatics (Taşmektepligil et al., 2015),

✓ Psychological factors such as self-expression and feelings of belonging are among psychological factors that increase the tendency for violence (Ostrowsky, 2014),

✓ Sport media, supporters of the opponent and referees are effective on spectator aggression and especially the team's poor

playing and referee behaviors are the leading provocative factors (Kuru and Var, 2009),

✓ The state of being influenced by the news on the media differ from each other in terms of individuals' educational status, life styles and status (Gökulu, 2008),

✓ In competitions, supporter groups do not tend to violence in general and only a few hooligans cause the violent incidents (Madensen and Eck, 2008),

✓ Factors such as social class, age, gender, safety strategies and the history of competing teams cause the emergence of violence (Coakley, 2001),

✓ If the society and culture the individual is in contain negation, this situation causes individuals to tend to violence in their attitudes and behaviors (Moses, 1996: 28).

CONCLUSION

Sports and violence have recently emerged as two concepts that have often come together. There are positive developments such as sports being adapted by masses, mass sports becoming important in addition to competitive sports, local governments carrying out various efforts to guide the public to sports and training athletes who are internationally successful. In addition to this, sport increases the feelings of national unity and solidarity and it also has an integrative effect on the society. However, apart from these, factors such as ambition, competition and game in sports bring along various problems. Factors such as age, gender, educational level, status,

alcohol use, financial status, culture and media can be listed among the factors that cause violence in sports. On the other hand, various problems from athletes, coaches, referees and managers are also observed in addition to supporters. In this process, it is important for especially athletes to act being aware that they should show example behaviors. At the same time, athletes should respect the decisions of referees during competitions and they should refer to relevant authorities if they have to object to decisions. In addition, they should show attitudes to opponents within the framework of fair play and sport ethics. In addition to these, especially coaches should not put pressure on athletes and should not expect athletes to show performances beyond their capacity. Especially this situation may create pressure on athletes, cause them to feel anxious with the pressure and therefore show aggressive attitudes, which underline violence. In addition to all these, today human beings know about all the developments in the world through mass media. Human beings can get information about all the developments in the world through technological tools everyone can access such as computer, telephone, television, etc. However, besides this positive contribution of media to the society, sometimes it can be seen that news are made for the sake of rating, sides are taken, and provocative discourses are made about sports to provoke the society.

Based on all these, the following recommendations have been made to prevent violence in sport:

- ✓ To train athletes within the framework of sports ethic, starting from a young age
- ✓ To organize courses, seminars, trainings in all educational institutions to advocate that sport should be carried out within the framework of peace, brotherhood and friendship,
- ✓ To ensure that sport managers, who are the decision makers of the future, coaches and prospective physical training and sport teachers participate in various trainings to prevent violence in sports
- ✓ To increase sanctions
- ✓ To ensure that athletes and coaches who have a tendency to violence receive psychological support
- ✓ To make sure that club managers come from the grassroots of the sport and they do not trigger the formation of violence environment by putting a pressure on athletes and coaches
- ✓ For club managers to stay away from provocative expressions both before and after competition and not to make explanations that will trigger violence
- ✓ For media not to take sides for rating and to keep people away from provocative expressions
- ✓ To give various trainings to prevent bad cheering of supporters and to increase sanctions if necessary
- ✓ To take promoting measures to make more families come to competitions

✓ To ensure that all stakeholders act by being aware that losing is as natural as winning in sport and show example behaviors as required by sport ethics.

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Addressing Violence: Country Case studies and Cross-Cutting Topics

CHAPTER 3

BOKO HARAM INSURGENT AS STREET WOMEN DRIVER CASE STUDY OF BORNO STATE, NIGERIA [1]

Sani INUSA MILALA[2]& Ibrahim INUSA[3]

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[1] To be submitted to World Women Conference 2021

[2] Graduate from Depart of Estate management and valuation, Abubakar Tafawa Balewa University Bauchi, Bauchi state Nigeria saniinusamilala4@gmail.com ORCID ID: Orcid.org/0000-00017332459

[3] Student of Marwadi University India, Department of Information Technology Email: talk2ajmilala@gmail.com

Addressing Violence: Country Case studies and Cross-Cutting Topics

While Starting

The number of women in streets of borno state that are not in duty or business has increase over the decade t he factor behind that have reveal itself to be boko haram insurgent. the aim of this study end at exploring the factors facilitating and driving out women on the street, In Borno State of Nigeria, with view to explore the factors that aid in contributing to the increasing of the women in the street, suggest measures and to also call the attention of international, national and local responsible authorities, organization and other concern bodies to take appropriate action for the wellbeing of women in the state and also to enable the state and region at large mounted to the conveyance vehicle of world's women development.

Descriptive and Exploratory strategy through intensive review of literature was carried, the study collected highly classified and intensive data form related studies literature The study found out that boko haram insurgent as the factor behind the influentiality of women being in the various street in Borno state of Nigeria, among the factors that lead to women being on street, it was also found that poverty, hunger, economic difficulty and lack of financial buoyancy, lack of education, creativity, business etc.. they also help in the increasing the women on street, all the mentioned factor are also cause by boko haram insurgent, from the study it was also found that there is substantially strong size effect of book haram insurgent on women on street,

INTRODUCTION

Many women have suffer from the impact of the insurgent especially those in the borno state, many women are home, displace and even harassed sexually, the boko haram insurgent have been seen as the street women driver in the state because, they are homeless and have lost their small demotic business that they use as means of life sustenance, boko haram insurgent have claim many family head and their properties where the women in the house fine nowhere to live rather than living in the street.

The borno state a part of North East of Nigeria is still in the quagmire of Boko Haram insurgency and it impact on women. Where it has pervasive effect on the women as recognized in the state the Nigerian military was able to rescue or regain the seventeen (17) local governments that were hitherto under the insurgents. Thus, there are still outbreaks of attacks by Boko Haram on some communities and Internally Displaced Persons (IDPs), more especially women in the state are still living with the effect of this insurgency. Many women are bearing the brunt of the insurgency such as social displacement, psychosocial problems, gender based violence, hunger and deplorable health conditions. Some of them become members of Boko Haram terrorist. Another group of women and girls step up effort and fought against it. A lot join Boko Haram terrorist group either by coercion or persuasion. Some women even engaged in influencing other women and girls to join the sect. These girls and women were brain washed by the sect to carry out suicide bombing attacks with the purported teaching that they are fighting for God and paradise would be their

reward. With increase in the numbers of women in the street of borno state there is need for research to assess the Boko haram insurgent as street women driver case study of borno state, Nigeria. Of which this paper aimed at.

1. Literature review VOILENCE

Violence is seen from different aspect across disciplines, every looking on a dedicated system or portion of analysis: individual, group, institution/organization, nation states and politico-economic structures, and the international system (Joxe, 2006). Considering what violence is divided into numerous varieties. However, as stated by Newman (1979) that, violence may be the outcome of extreme or severe emotional states such as anger, rage, or hate that may be or will be directed towards people, animal and object.

Agagu and World Health Organisation (WHO), has put forward their definitions that the subject violence is a situation where physical force was used against community, groups or one another, that will like result to both emotional and physical injuries or claim of life (Agagu, 2003 & World Health Organization, 2008). With the above statement, above have clarify the subject violence, but this research purposely and is interested in the force of boko haram violence that driven women out of their homes as result of the insurgency in region of North Eastern Nigeria. As such the research dwell at the effect of violence against women specifically perpetrated by the terrorism of

Boko Haram so as to enable the reader to understand that it is the driver of women to street.

Some definitions are extracted from the study entitled "Declaration on the Elimination of Violence against Women" by The United Nations where they provide the definitions:

The subject violence on women meaning any act of gender difference violence that comes in, or it may result in, emotional, physical, sexual, psychological effect, or women suffering, which may result effects such as acts, arbitrary or coercion deprivation of liberty, whether happing in private or public life. Violence may be psychological or physical, Physical violence may encompasses, shoves, , pushes, punches being thrown from stairs or across the room, , twisting of arms, , hits choking, kicking and stabbed slaps or being burnt. Psychological and emotional abuse may encompasses controlling behaviors such as isolation from family and friends, control of finances, continual humiliation threats against young once or being lead to condition of having injury or death, (UN, 2011).

Non limited but violence, the subject violence experienced by the gender- base during the insurgent of *Boko Haram* have resulted in all the areas of both emotional (psychological) and physical, but physical effected as ladies are used for suicide bombing and are abused as well sexually. Some violence effect such as or sexual attack and Sexual assault can include, sexual assault with implements, rape being forced

to engage in pornography activities, forced in to prostitution activities, etc.(WHO, 2017).

Study have illustrated that the subject violence on the gender women it involves a continuum of the subject violence from , psychological, economic and emotional abuse through to physical and sexual violence.

Bloom, (2007) postulated in his study that ladies are raped and abuse by insurgent directly or indirectly as a recruitment in to the sec tactics as this help in making the women prone to the to joining and easier among those to be exploit. Most women testify that the when through sexual violence, threat of being to raped or killed and later on serve as agent of suicide bombers in the operation of *Boko Haram* insurgents' custody (Bloom,2007)., the subject Violent terrorist are seen as being most likely gender to victimize ladies because of their often conservative or reactionary gender agendas. Personal trauma, most notably as a result of rape is one of the fundamental outcomes of violence against women by the extremist group.

Insurgency

The subject Insurgency definitions put forward by The British Army Field Manual (AFM) referred to insurgency as an organized use of violence and subversion to seize, nullify or challenge political control of a region to gain political control over a geographic area including its resources.

The Insurgency can also be seen elaborated political-military struggle directed towards subverting or displacing the legitimacy of a constituted government or occupying power and partially controlling the resources of a territory through the use of unlawful military forces (Guide to the Analysis of Insurgency 2002). In other words, is a political attempt to overthrow the legitimate authority by the oppositions for their selfish reasons?

The Boko Haram Insurgent and Women

As strengthen in the study of Umar, Isa. And Mu'azu, (2019) with title "Boko Haram Insurgency And Violence Against Women In North Eastern Nigeria" that Women should not be exceptional among those who have suffered various types of attacks ranging from mass killings, suicide bombing, kidnapping rape, by the *Boko Haram terrorist in the* insurgents (Muinat, 2015:3). *Boko Haram* movement have many years in harassing and abusing Christian and Muslim women in the area. in 2013 year demonstrate an important change in the terrorism (*Boko Haram) strategies and* tactics, where the sec involved in a series of kidnapping of both women and men where women are mostly used in the activities. In moth of May year 2013 *Boko Haram sec* abducted Childrens and twelve Women at period of attack in Bama local government area (Zenn & Pearson, 2014). Similarly, *Boko Haram* terrorist attacked the Air force Base and other places in Maiduguri, where the attack was prevailed to started from period of 3:00am to 8:00am; many people were killed regardless of gender going with the

fact that they are many in number who set explosives in their targeted areas in the metropolitan area (Ndahi, 2013).

In another report by *Vanguard newspaper*, on 14th April 2014, of about 250 school girls were reported to have been abducted by the boko haram insurgents in Chibok Local Government of Borno State. This mass abduction has been the first largest incident that called international campaign and call on the Nigerian Government to rescue the girls abducted. Also, in another report by international Newspaper, it was reported that other women numbering 91 were kidnapped by *Boko Haram* members in Borno State (*The New York Times* June 4th 2014). Furthermore, Sahara Reporters reported that more than 60 women were abducted by *Boko Haram* insurgents in Adamawa State, North eastern Nigeria. Similarly, 174-185 villagers (women) were kidnapped by *Boko Haram* insurgents (Reuters report, 18th of December 2014). In a related development, a female suicide bomber believed to be around 10 years carried out suicide bombing and killed 19 others. She carried out the bombing possibly against her will at a public place in Borno state. Furthermore, Reuters, (2014) reported that on the 18th of December 2014, *Boko Haram* insurgents kidnapped over 180 women in the North East. Human Rights Watch, (2014) in its reports estimated that *Boko Haram* Sect has abducted more than 500 women and young girls from 2009 to 2014 from several towns and villages in the North Eastern Nigeria. However, in related report by the CNN, in Oct. 24th 2014, *Boko Haram* gunmen invaded the town of Mafa in Borno State and Kidnapped 30 boys and girls (Aminu, 2014). In 2018 the second largest case of school girl's abduction was

recorded from Dapchi in Yobe state where 105 school girls were abducted by *Boko Haram* from Government Girls Science and Technical Collage Dapchi (*Saharan Reporters* 24th Feb, 2018 & *Premium Times* Feb 23, 2018). The use of violence on women by the insurgent could not even spare underage girls as there was a report where two female suicide bombers around the ages of thirteen killed themselves and three others in a market place in Yobe State (Geidam, 2017). Since then *Boko Haram* had furthered their attacks in urban areas by the use of female suicide bombers (Faruok, 2015). In Gombe state a neighbouring state of Borno state on 8 January 2014, a woman came to a military barrack in on a motor bike and detonated an explosive killing herself and a police man (Farouk, 2014). *Boko Haram* have so many times abducted women for negotiation with government either for the release of their arrested members or families recently Boko Haram released a video in September 2018 threatening to kill two health workers of the International Committee of the Red Cross (ICRC), after executing the first woman by named; Saifura Khursa in September 2018 (*Premium times,* 16 Oct. 2018).

These use of violence on women and young girls by the *Boko Haram* insurgents, has let women to become vulnerable to sex abuses, premature death through suicide bombings which has persisted for some years in the North Eastern states of Nigeria particularly in Borno state which was known to be the headquarters of the sect before they fled to the Sambisa forest. As part of the violence against women the International Committee for the Red Cross (ICRC) has confirmed the execution of its worker, Hauwa Liman who is 24 years of age by *Boko*

Haram terrorists. Hauwa who was said to have been abducted in an attack in the North-Eastern town of Rann on 1st of March 2018, together with Saifura Hussaini Ahmed Khorsa and Alice Loksha of which Saifura was killed earlier on 16 September 2018. This has increased the numbers of the staff of (ICRC) that were killed by the insurgents to two (Othman A. & Abdulateef, S. 2018).

Homeless women in IDP.

Situation of how mothers (Women) and children are dwelling in the camp Nigeria.

CONCLUSION

From the literature reviewed it may be concluded that boko haram insurgent have been the factor behind women been rampered on the street of borno and also the study have showed that women are not only physically affected but also emotionally because it was explored that many women are sexually harassed.

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CHAPTER 4

GENDER BASED VIOLENCE: THE IMPACT ON THE RİGHTS AND WELL-BEİNG OF WOMEN DURİNG ARMED CONFLICTS AND CRISIS

Ufuoma Loretta OGIDIAKA[1] & Aisha HARUNA[2]

[1] Ph.D Law Student, Bayero University Kano, Kano State, Nigeria.
Ufuoma.ogidiaka@yahoo.com
[2] Senior Lecturer, Bayero University, Kano, Kano State, Nigeria.
 aharuna.pbl@buk.edu.ng
*Corresponding author-Ufuoma Loretta Ogidiaka Ufuoma.ogidiaka@yahoo.com

While Starting

Women are victims of some of the worst forms of human rights infringement, during armed conflicts, this is because women are vulnerable and are easy target. One of such human rights violations against women is gender based violence. Gender based violence simply means violence aimed at individuals on the basis of their gender, it has its unique form during armed conflicts and it includes; physical assault, sexual violence (gang rape, martial sexual enslavement, involuntary prostitution, shotgun marriages and enforced pregnancies) amongst others, This paper examined the effects gender based violence has on women in armed conflicts situations. Analytical form of research was used to analyse the impact of gender based abuse on women during armed conflicts/crisis, and they are, mental/ psychological health conditions, serious physical health conditions, stigmatization or even death and this experience affects their lives negatively. Women who have suffered gender based abuse, most especially during armed conflicts should be provided with the needed help to heal, through therapy, rehabilitation, empowerment, shelter and adequate protection and mechanism for the enforcement of legislations that seeks to protect women's rights and well-being during armed conflicts and crisis.

INTRODUCTION

During armed conflicts and crisis, there is a disruption of law and order, chaos and banditry, total or near total collapse of institutions of the state leading to gross fundamental human rights violations, women and children suffer most, as they are easy targets and also vulnerable in nature. Gender based violation is one of the human rights abuse women go through, during armed conflicts, its impacts are negative and it affects the rights and wellbeing of women who are victims. This paper would discuss and critically examine the nature and forms of armed conflicts and crisis, the nature and role of international humanitarian law in time of armed conflicts and crisis, what gender based violence is about, the nature of gender based abuse or violence during armed conflicts and the impact gender based violence has on women's rights and their wellbeing during armed crisis. This examination would employ the use of analytical research method to critically examine the impacts of gender based abuse on victims who are women during armed conflicts.

1. ARMED CONFLICTS AND CRISIS

Armed conflicts and crisis is a conflict situation, involving the use of armed force by parties to a conflicts, in which one of the parties to the conflicts is a State government and the conflicts situation leads to at least 25 conflicts related deaths. A major armed conflict means conflicts between States and an ongoing conflict situation within a State, between State forces and their opponents leading to at least 1,000 deaths during the period of the conflict (**Wallensteen&**

Margareta, 1998, pp.621-634). There are three forms of armed conflicts recognised under international humanitarian law and they include international, internationalized, and non-international armed conflicts. An international armed conflict situation refers to a conflict involving the lawful armed forces of two independent States (**Geneva Conventions, 1949, common article 2**). While, a conflict situations involving two different parties within a State, with the backing of two different States is referred to as internationalized armed conflict (**Stewart, 2003, pp.315**). Non-international armed conflicts situation, refers to armed conflict that are non-international in nature. It occurs within a State, involving the government and non-governmental group or groups fighting to take over government, or for secession agitation (**Geneva Conventions, 1949, common article 3**). This does not include other types of violence for instance, protest, remote and occasional forms of violence. Most times it is difficult to differentiate between armed conflicts and a mere disturbance, States are left with the powers to categorise a situation as armed conflict and crisis. A conflict situation is categorised as a non-international armed conflict, when two variables are achieved: firstly, the animosities should get to a defined minimal level of intensity, forming a common character; and secondly, the existence of a certain level of organization of the parties involved (**Vite, 2009, pp. 3&75**).

2. INTERNATIONAL HUMANITARIAN LAWS

Once a conflict or crisis situation is categorised as armed conflict, the international humanitarian law immediately go into effect.

International humanitarian law, means laws that governs armed conflicts, it serve as a legal framework, which regulates the conduct and behaviour of parties involved in a conflict situation, the aim is to protect civilians and non-combatants, protect the environment, differentiate between civilian territories and military targets, as well as limiting the use of some weapons for instance biological weapons **(Yoram, 2004)**. It also seeks to protect other categories of persons for example; sick combatants, those who are shipwrecked, wounded and also prisoners of war **(ICRC, 2004).**

The four Geneva Conventions of 1949 are the major sources of international humanitarian laws. The Conventions were expanded and two further agreements were added to it, they include, the Additional Protocols of 1977 which is for the protection of armed conflicts victims. The other agreements banned the use of some weapons and military tactics with the aim of protecting certain class of people and goods. These agreements are: The 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two protocols; The 1972 Biological Weapons Convention; the 1980 Conventional Weapons Convention and its five protocols; The 1993 Chemical Weapons Convention; the 1997 Ottawa Convention on anti-personnel mines. Most of the provisions of the international humanitarian law are now part of customary law, what it means is that it now forms a body of rules that states are bound by **(Charlottesville, 2016)**.

Similarly, it is important to state that the Security Council has a role to play, when there is a breach of the provisions of the international human rights laws, it includes advancing and promoting international security and peace **(United Nations, 1974)**. It is important to note that various laws and rules apply differently to the various forms of armed conflicts and crisis, for example, a wide body of rules and the four Geneva Conventions and it's Additional Protocol II governs international armed conflicts and crisis, while only a limited body of rules are applicable Non-international armed conflicts and crisis **(ICRC, 2004)**. This division is widely criticized by scholars **(Stewart, 2003, pp. 313-350)**. Also another issue is the dispute amongst international law scholars as to the difference between international human rights law and international humanitarian law **(Koskenniemi, 2002, pp. 553-579).** The argument of pluralist scholars is that international humanitarian law is different from international human rights law, while the constitutionalist approach regards international humanitarian law as a part of international human rights law **(Yun, 2014, pp. 213-257).** However, looking at the issues from an extrinsic point of view, the rights placed under international humanitarian law is a function of international human rights law; which consists of a general norms applicable to all at all time and a specialized norms applicable to some situations such as martial occupation and armed conflict and crisis (that is International Humanitarian Law). Painfully, there is still gross violation of human rights, despite the existence of international humanitarian law, women have continue to suffer from

severe types of gender based violence or abuse during armed conflicts and crisis. Gender based violence or abuse would be discussed below.

3. GENDER BASED VIOLENCE

Gender based violence is a serious menace, that can affect anyone irrespective of their sex, age, nationality, class, religion, status amongst others. Children and women are mostly affected, but it is worthy of note that boys and men can also be victims of this insidious crime.

The UN General Assembly, defined gender based violence which can also be referred to as violence against women, as:

> "Any act of gender-based violence [perpetrated by the family, community, or State] that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life (United Nations [UN], 1993, p. 1)."

Gender based violence comes in various forms, they include; domestic violence, harmful traditional practices, rape, incest, work place or school harassment, women and girl trafficking **(UNPF, 1998).** Available statistics which are staggering shows that, globally, as much as 35 percent of women have experienced partner or non-partner sexual violence or abuse in their lifetime, 7 percent of women were sexually assaulted by a person other than their partner, 38 per cent of women were murdered of women by an intimate partner and with

close to 200 million women and girls experiencing female genital mutilation/cutting **(World Bank, 2019)**.

Under international law, gender based violence, is a violation of human rights. It was acknowledged and classified as a form of human rights violation and discrimination in 1993, when the United Nations General Assembly adopted the Declaration on the Elimination of Violence against Women. Before 1993, international human rights laws did not see gender based violence or abuse as a human rights violation even though it consists of acts of physical abuse, sexual abuse, physiological/ verbal abuse, discriminations, harmful traditional practices and in many cases have resulted to the death of people, International human rights laws was still unwilling to address the issue, this was because gender based violence was considered a private issue perpetrated by individuals in their private lives, the perpetrators are not agents nor do they act on behalf of the state. Over the years, gender based violence became a serious problem at not just the national level but also at the international level, which led to series of advocacy and sensitization by women organization, and was also an issue of discussion by feminist. As a result of these various advocacies and discussions, government started gave a listening ear to the issue, various international human rights instrument were drafted to address this growing menace. These international instrument are for the protection of women against gender based violence, some of which are; international instruments include; the Universal Declaration of Human Rights **(UDHR, 1948)**, the International Covenant on Civil and Political Rights **(ICCPR, 1966)**, the International Covenant on

Economic, Social and Cultural Rights **(ICESCR, 1966)**, Convention on the Elimination of All Forms of Discrimination against Women **(CEDAW,1979)**, together with its Optional Protocol **(optional protocol, CEDAW, 1999)**, the Convention against Torture and Other Cruel, Inhuman, or Degrading Treatment or Punishment **(CAT, 1984),** the African Charter on Human and Peoples' Rights (African Charter. 1981). They are embedded with various provisions that seeks to protect the fundamental human rights, which are also rights for victims of gender based violence. Some of these basic rights includes but not limited to the right to life, liberty and personal safety, the right not be subjected to torture or to cruel, inhuman or degrading treatment or punishment; of the right to equality before the law and to equal protection under the law.

4.1. Gender Based Violence in Armed Conflicts and Crisis

In different parts of the world, when there is a situation of armed conflicts and crisis, women are usually at the receiving end as they face various forms of gender based violence. Gender based violence in armed conflict and crisis, has its distinct form, they are usually physical and sexual in nature. Physical violence refers the use of force on a person that can lead or result to severe physical injury (such as broken bones, torn tissues or death). Sexual violence or abuse on the other hand involves any sexual act against a person's sexuality involving the use of force irrespective of the relationship the person has with the victim and irrespective of the situation at hand. It includes acts like gang rape, martial slavery, enforced

pregnancies/miscarriages, trafficking/kidnapping, enforced nudity, and transmission of various diseases, with sexual abuse and rape topping the list (**Rehn & Johnson-Sirleaf, 2002, pp. 12-14).** Gang rape in armed conflict situation is brutal and violent in nature (**The Advocates for Human Rights, 2009**). These sexual abuse such as enforced impregnation and enforced miscarriages and other acts of sexual violence are deliberate strategy of war and conflicts that is used to undermine the civilian population and abuse the honour and dignity of rival force (**Prosecutor v. Sesay, Kallon & Gbao, 2009**). Martial slavery and abduction are common forms of gender based violence in conflict situations, women are kidnapped and abducted by military personnel or other forces to provide sexual and domestic services (**Rehn & Johnson-Sirleaf, 2002**). Sometimes these actions are camouflaged as marriage, notwithstanding international definitions that regards such marriages as crimes of enslavement **(Rome Statute of the International Criminal Court, 1998).**

Available statistics shows that, 35% or one in five displaced or refugee women living in humanitarian crisis and armed conflicts have experienced sexual violence **(UN, 2018).** The impact of experiencing gender based violence in armed conflict are severe and negative. The human right of these women are grossly violated and the perpetrators are not brought to book, and these women start seeing themselves as less human. There are three primary ways gender based violence violates the human rights of women during armed conflicts and crisis and they include: violation to the right to life and human dignity, as a violation of the rights of non-discrimination, and as a violation of the

prohibition against cruel and inhuman torture. These rights are protected under various international human rights instruments **(UDHR, 1948)**, **(ICCPR, 1966)**, **(ICESCR, 1966)**, **(CEDAW,1979)**, **(optional protocol, CEDAW, 1999)** Sadly, these rights are constantly abused against women during armed conflicts and crisis are seen as normal part of conflicts, and also the issues of enforceability and applicability of international human rights instruments as a State Party who has signed and as well as ratified these international instruments, do so with reservations to certain provisions. The impact of gender based violence has on the well-being of women are mental health/ psychological effects **(Gupta et al., 2014, pp. 1)**, physical health effects **(Campbell, 2002, pp. 1331–1336)**, and as well as social effects**.** The experience of gender based violence during armed conflicts leads to post-traumatic stress **(Gupta et al., 2014, pp.1)**,reoccurring flash back and nightmares, lack of concentration, easily irritated and anger issues **(Liebling et al, 2002, pp. 553-560)**,they become humiliated and suicidal as well, they suffer physical pain and experience the feeling of helplessness **(Emusu et al., 2009, pp. 1363–1370)**. They also experience serious health issues, such as AIDS/HIV and other sexually transmitted diseases, bleeding, seizures, pelvic pain, backaches, convulsions and gastrointestinal health issues are also some of the impacts of gender based violence against women during armed conflicts **(Campbell, 2002, pp. 1331-1336; World Health Organization, 2013)**. There is also the issue of social problems, such as stigmatization, for instance, in the Democratic Republic of Congo, 29% of raped women's families are viewed as

contaminated and rejected **(Kelly et al., 2011, pp. 25)**. It is important to state that gender based violence against women during armed conflicts or any situation has a direct impact on children, as a mother's mental health status can affect that of her children **(Robertson et al., 2006, pp. 577–587)**.

4. RECOMMENDATION

Various measures need to be put in place including legal and non-legal measures, which will ensure the maximum protection of women during armed conflicts and they are: effective programmes and proper funding to address the needs of women during conflict and post-conflict situations, including therapy, empowerment, medical health treatment, mental health facilities, and educating these women about their legal rights. Also, the issue of stigmatization that women who are mostly rape victims face, has caused these women to remain silent as a result of shame or fear of been stigmatised, shamed and rejected can be handled through proper sensitization. Strengthening national and international legal framework, training and retraining of judicial and law enforcement agents on effective ways to handle issues of gender based violence and as well as bringing the culprits to book. These measures will ensure effective implementation of laws, for the protection of the rights and well-being of women during armed conflicts and crisis.

CONCLUSION

The impact of gender based violence on women cannot be over emphasized, they affect women who are victims negatively and the effects includes; mental health/psychological issues, serious physical health issues, stigmatization or even death. Women who are have suffered from gender based violence or abuse, during armed conflicts should be provided with all the help they can get, this can be through therapy, rehabilitation, economic empowerment, shelter and adequate protection and mechanism for the enforcement of laws for the protection of the rights and well-being of women during armed conflicts and crisis.

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CHAPTER 5

THE TERRORIST VICTIMIZATION OF THE CHILD: A STUDY OF THE NARRATIVES BY PARO ANAND

Sapna DESAI[1]

[1] Vanita Vishram Women's College of Commerce, Department of English, Surat, Gujarat, India. sapna.desai@vvwccollege.org

Addressing Violence: Country Case studies and Cross-Cutting Topics

While Starting

The study opens up before us the world of reality where the suffrage of the masses residing in terror prone areas is depicted. The constant tensions between the armed forces and militants has left the population of Kashmir alienated and torn with uncertain futures. The disoriented youth, being the most vulnerable section of the society is being exploited by the terror forces. Terrorism as an issue in children's literature may be bemusing but we cannot deny the fact that today we live in a world where terrorism has become a global phenomenon with bomb blasts in crowded areas and ISIS as a part of everyday life. The fictional yet realistic narratives No Guns at My Son's Funeral and Weed by Paro Anand record those essential aspects of terrorism and its impact which the historians cannot record. The study of these narratives help to understand the phenomenon of terrorism in its totality as we witness not only the physical loss of life and property due to terrorism, but also get a glimpse of psychological trauma experienced into the minds of the masses as a result of terrorism. The paper highlights how the life of a child exposed to situations of terror and violence result in traumatic experiences that may leave enduring psychological impacts and change in life trajectory.

INTRODUCTION

The root cause of tension between India and Pakistan is Jammu and Kashmir which has for long been a region of terrorist activities. Kashmir is a disputed region claimed in full by both India and Pakistan, since the two countries gained independence from Britain in 1947. Due to the frequent clashes between the Indian and Pakistani troops on either side of the valley, the civilian population is stuck in the middle – and badly exposed. Life remains uncertain. The situations, in which the Army would seal off an area suspecting militants to be hidden there, is not uncommon. Army men frisking the male members of the family and going desperately looking through houses is a sight witnessed often by the Kashmiris. Even the children there are exposed to violence and explosion from their early life and often hear and sometimes witness firings and grenade attacks. Kashmiri people suffer from both ends in the fights between the army and militants. Peace, stability, law and order is the Utopian's dream and people are stuck in conflicts between the two forces resulting in crops being destroyed, schools being forced to close for weeks and shops remaining open only long enough for people to buy essentials. But still the people do not want to leave Kashmir – their motherland and amongst the brutalities and violence life goes on. People go to offices, bazaars, on picnics, weddings, schools, banks. People laugh, cry and get angry, all felt as anyone else feels.

However life surviving amidst the constant threat of terrorism and violence is not easy. Life in Kashmir is comparable to living in a cocoon where physical violence and mental torture are a

commonplace. The ongoing violence has deep impact on the personal life of people staying there. The ability to lead healthy life and contribute meaningfully to society is deeply impaired. Fear prevails and people are scared to express new ideas and opinions. Parents do not allow young children to leave homes or visit friends after dark because young males are the most vulnerable sections of society. The threat of terrorists luring young males of the family is all pervasive and this generation of young people has absolutely no experience of normal living. The psyche of Kashmiri youth is subjected to trauma and torture from every side and everyday of their lives. Being the most vulnerable section of the society, the youth are deprived of their basic rights including the right to education. Many of the innocent children in Kashmir yearn for a decent education and normal childhood when their family is disintegrated due to terrorism.

Terrorism in Children's Literature

The literary engagement with terrorism is not a new thing. We find representations of terrorism, terrorists and terror in literary writings from the present day back to the beginnings of modernity. But today such grave issues have found their place even in children's literature. Children of today are growing up in a world in which terrorism in its many aspects has become a salient cultural phenomenon. Teens nowadays are open to talks and they want to understand and learn about the society and the truth of the world around us.

Terrorism as an issue in children's literature may be perplexing but we cannot deny the fact that today we live in a world where terrorism has become a global phenomenon with bomb blasts in crowded areas and ISIS as a part of everyday life. There is no doubt that the events concerning war and terrorism are distressing and confounding for adults as well as children. But due to technological advancement, information on each and every topic can be made available at fingertips. So it is not possible that the children remain unaware of the events happening around them. Children tend to know about terrorism from the news channels on television and the talks of adults around them. So it is important that children of today be informed and the blissful ignorance about terrorism be removed from their minds.

Many of the writers of children's books today are dwelling into catering the truth to children through the form of literature. They want the teens to learn and know about how this society is going downhill with the generation of today facing serious threats of terrorism and bloodshed. They present the reality of the world heading in the direction of violence and destruction. One such among them is a fearless storyteller Paro Anand. Her stories touch the realistic scenario and opens before children, the contemporary world with all its imperfections. Her fiction *No Guns at My Son's Funeral* and *Weed* crouch down into reality. In these two novels concerning terrorism, Anand does not glorify the scenic beauty of the Kashmir valley but she dwells into the everyday life of people residing in the valley to bring out their fear and insecurities. She goes on to portray the atmosphere of violence in the valley and the impact of it on the

mindset of youth. Set up in the land of beauty and conflict, these narratives make us realize about how the world around us is. Thus children's literature in not confined to the boundaries of fantasy and fairy tales but can be studied independently to analyze the various socio political issues prevalent in the society and the effect of it on the lives of children.

Children's Literatures as Narratives Unfolding Terrorism

The study of the children's realistic narratives *No Guns at My Son's Funeral* and *Weed* by Paro Anand brings the phenomenon of violence and terror alive and unfolds the crude truth that lies behind the cover of fiction. Both the narratives of Paro Anand can be read as important social documents that provide us with an insight into the life of Kashmiri people and their struggles. These narratives bring out the facets of terrorism and its impact on the life thriving under terror and violence. The phenomenon of terrorism can be understood in its totality as we witness not only the physical loss of life and property due to terrorism, but also get a glimpse of psychological trauma experienced into the minds of the masses as a result of terrorism.

The dull facts and figures about terrorist attacks and the lives lost fail to provide us an understanding of the phenomenon on a deeper psychological level. Paro Anand has made remarkable observations, applied imagination and in depth understanding to artistically portray the life of Kashmiri people. Therefore the realistic narratives can also be counted to become important psychological documents to study the impact of terrorism on humankind.

The social and cultural environment with its subjective life cannot be fully covered through the subject matter of history. The essential aspect of terrorism and its impact which the historians cannot record, is narrated through the lives of fictional characters. The life, the times, the emotions and the psychological effects which are reflected in the narratives can be used to reconstruct facts of history and make factual generalizations. Thus the life thriving amidst terrorism is illustrated to reflect the reality and so can be recorded as an important socio historical source of information.

The Comparative Transdisciplinary Investigation of Terror and associated Social Issues in *No Guns at My Son's Funeral* **and** *Weed* **by Paro Anand**

The narratives *No Guns at My Son's Funeral* and *Weed* by Paro Anand bring forth the plight of the young Kashmiri children residing amidst terror and militancy. Anand's close involvement with children in Kashmir during her project of making the world's longest newspaper with children renders an air of authenticity to the writing of these narratives. These narratives dwell into the psyche of youth and highlight their agony of living in an unstable environment. Both the narratives offer a glimpse of the stark realities of world today hitting on mature and dark topics that need serious discussion. It is interesting to note that both the narratives touch upon some common significant determinants like:

1.   The Forms of Victimization due to Terrorism and its Devastating Effects

2.   Socio-economic Inequality- A Cause for Terrorism

3.   Angst and Anxieties of Adolescence Exploited

4.   Woman: For and Against Terrorism

5.   The Plight of Kashmiri Parenthood

6.   Notes of Optimism and Hope

The Forms of Victimization due to Terrorism and its Devastating Effects

Both the narratives have the issue of terrorism at their centre which is less common in children's literature. The young boys in both the narratives undergo victimization due to terrorism in different ways. Aftab, a young teenager bubbling with energy and adventure in *No Guns at My Son's Funeral* is lured to become a terrorist. He is indoctrinated with the ideas of martyrdom and sacrifice by the terrorist Akram and thus falls prey to suicide bombing. Umer in *Weed,* too becomes a victim of terrorism*,* as being the son of a terrorist, he facessocial stigma and the neglect of the society which does not let him lead a dignified lifeor attain his basic right to education. He undergoes victimization by the society as he is subjected to unfair judgments of the society. He is neglected and despised by the society for no fault of his own.

In both the narratives, we find terrorists exploiting the child protagonists by manipulating and isolating them from their family and friends. In *No Guns at My Son's Funeral* the terrorist Akram gains trust, establishes rapport and fulfills the emotional needs of Aftab, in such a way that he cannot stand to listen a single word against Akram from his mother's mouth. When disturbed Aftab, complains to Akram about the behavior of his parents', Akram reveals his soft side and exchanges an emotional dialogue with Aftab to gain his confidence. He eventually succeeds in shifting Aftab's moral viewpoint to gain a complete control over him. Aftab is so much influenced by Akram that he uses the tactics taught by Akram to gain the trust of his mother and fool her. Thus, the brainwashing by the terrorist leads the child to scoff at his parents ideas of peace and security in the valley and consider anyone against the 'cause' as his enemy. Umer in *Weed* too is approached by terrorists who offer him financial assistance and he attempts to desert his mother to join the terrorists. Umer's brother is also drawn to the path of terrorism as he chooses to stay with his terrorist father, never to return back. Thus Aftab, Umer and his brother Umed are influenced by the terrorists to become detached from their family.

The devastating effects of terrorism are seen in both the narrative as the psyche of the children are affected which result in many behavioral changes. Umer in *Weed*, who loses his father due to terrorism, finds the event very traumatic and struggles emotionally. He undergoes stress and is worried about his future after his father's departure. He is forced to face the predicaments and adversities of life

independently, assuming the role of an adult. Such children are subjected to many mental and emotional problems such as loss of meaning in their construction of themselves, low self-esteem, indifference from the surrounding world, alienation, withdrawal and sometimes violent behaviour. Due to his terrorist father, Umer is teased by children at school and he retaliates with anger and strikes back by actually frightening, scaring and physically assaulting those who reject him and his brother. Later he becomes distressed and a pinch of gloom always surrounds him. He is wrapped up in grief and anguish and the agony of separation from his father is tormenting. He mourns the loss of his father who previously was ever present to take care of him and look after the financial matters which were now burdened on Umer. He suffers on a psychological level after his father's departure and finds his life mundane and meaningless. Also this psychological complexity and emotional tumult is experienced by Aftab in *No Guns at My Son's Funeral*. Due to his connections with the terrorists, Aftab loses the innocence of childhood and remains in a world surrounded by worries and violence. He experiences an emotional breakdown and the inner turmoil within him reaches its peak in the final scene. He is so much traumatized on seeing the dead body of his heroic mentor Akram, that without any second thoughts, in a fit of rage and emotions, he presses the button to explode the bomb in his bag killing hundreds of people in the market place including himself.

Socio-economic Inequality- A Cause for Terrorism

It is seen that in most cases innocent people including children are lured to terrorism to satisfy their economic needs. This issue of socio-economic inequality being one of the root cause of terrorism is highlighted in both the narratives. In *No Guns at My Son's Funeral*, we find that the terrorist Feroze had taken to this deadly path only at the age of nine. He along with the male members of his family had gone to the other side of the border to earn more money by joining some terrorist group and had intended to return back to normal life after earning enough to support their family. But little did these innocent people realize that once this deadly path was chosen there could never be a family life nor a returning back to normalcy. Similar workings can be found in *Weed* where Umer's father is pushed to sell his good sense of honesty and virtues and is driven to terrorism out of greed for money and affording a decent living.

Angst and Anxieties of Adolescence Exploited

Both the narratives also explore the emotional and psychological workings of teenage children. Adolescence is a phase marked by number of crisis and dilemmas. The wavering and impressionable mind of a child does not know to take right decisions and so is often surrounded by ambiguities. Aftab in *No Guns at My Son's Funeral* is all the time surrounded by confusion and is uncertain about the role he's playing. There is a clash of ideologies in the mind of Aftab and he is unable to decide the right from the wrong. He is unsure about the path he has chosen and is perplexed to the core about taking away the

lives of innocent people. But his uncertainties are exploited by his mentor Akram, who makes him believe that all the Kashmiri Pandits and the people on the other side were their enemies who needed to be killed and driven out from the valley. Also, Aftab is perplexed about his sister's relationship with a terrorist whom he worships as his ideal and hero and initially cannot tolerate his sister being with a man whose life was so unstable and risky, but later his wavering mind gladly approves their relationship. Once again we find the dilemmas of adolescence, as on one side Aftab wants to live an exciting life of a terrorist but is taken aback at the thought of being separated from his family. But here too, Akram is able to sway the mind of Aftab by painting a glorious picture of thrilling and exciting life of training camps away from the monotony and boredom of day to day activities. Adolescents are especially susceptible because of the life style changes they are going through. They look for coherence and clarity and a clear-cut ideology is of great appeal to them. In the narrative, too Aftab is highly intoxicated under Akram's spellthat he becomes firm in his conviction that peace and freedom in the valley can be only achieved through violence and one has to fight the tyranny of the armies to bring change.

Umer in *Weed* too is stuck up in moral dilemmas when his mother urges him to stay away from his father and the ones like him. When Umer's father resorts to terrorism, an emotional tumult and burden is felt by Umer who finds it is difficult to admit the immorality of his father or suppress his love for his father. He is unable to comprehend, when his mother forces him to slash all kinds of doings with his

father. He is clearly perplexed and unable to accept his mother's view point who wants him to see clearly that his father's activities are not that of a freedom fighter or hero but are something that the society dreads and finds deplorable. He is unsure of the path of truth and non-violence as preached by his mother and becomes inclined to join the terrorists as he is not only stigmatized by the society but also has to undergo many financial hardships in the absence of his father.

Woman: For and Against Terrorism

Both the narratives also go on to portray the immense strength and strong roles played by the women as against the perceived stereotypes, fighting for and against terrorism. The homely girl Shazia in *No Guns at My Son's Funeral,* whom the readers take to be quiet, innocent and plain turns out to be more mature, scheming, cunning, bold and commanding than she appears to her family. She is portrayed to be courageous and daring, playing an important role in the terrorist gang. However her courage is misguided and she is actually victimized and emotionally fooled by the terrorist Akram. Though women are considered to be the weaker sex they display strong resoluteness and extra ordinary capabilities when exposed to adversities. This is reflected through the strong character of Umer's mother in *Weed* who single-handedly bears her family responsibility bravely after her husband's departure. Despite the difficulties and economic helplessness she does not compromise on her morals and much valued principles and refuses to accept the'blood' money sent by her husband.

The Plight of Kashmiri Parenthood

Both the narratives shed light on the plight of the parents who live with a perpetual fear and worry about the terrorist groups approaching their children. The insecurity and fear of losing their young children to terrorism is all pervasive in Kashmiri parents. Such parents become overtly possessive and tend to keep the child under constant supervision. The plight of parents is visible as they are constantly worried and look out for any significant shift in their child's behavior like withdrawing from usual activities, isolation or looking for privacy. We get an insight of the fear in the mind of Aftab's mother in *No Guns at My Son's Funeral*, who is suspicious and anxious about his long disappearances and escapes from home. Also, his father deals with him sternly to put a restraint on him. But this harsh treatment by his father leaves their relation to become estranged. Umer's mother in *Weed* too, is overtly possessive and snatches away the freedom and space of Umer for the fear of losing him. She is very precarious and does not let Umer out of sight as she is aware of the terrorists' tactics to lure children. But the apprehensions of the mother come true and Umer is approached by terrorists. Thus, the fears of the mothers in both the narratives are not ill founded and terrorists approach both Aftab and Umer. The parents fail to protect their children and Aftab loses his life becoming a terrorist himself and Umer's younger brother Umed too joins the terrorists following his father's footsteps.

Notes of Optimism and Hope

Despite their grey shades with serious implications, both the narratives render a ray of hope. Though *No Guns at My Son's Funeral* is darker and ends with young teenage boys Aftab, Angad and many others losing their lives to terrorism, but still there is an anticipation that time will heal the wounds of hatred. Both Aftab's and Angad's mothers are engulfed in grief and sorrow which is the common factor binding them. The pain of mothers who have lost their child due to whatsoever reasons is universal. Also Anand in the Afterword portrays the realization of Shazia who now understands the consequences of violence and hatred. After the episode of darkness, there is light as Shazia gives birth to Akram's baby and firmly resolves that her child would stay away from the world of violence and terrorism and would not follow his father's footsteps. A strong positive message is also conveyed as Anand ends her narrative with a voice from an anonymous girl from Baramullah praying, "Whatever else happens let there be peace."

A note of optimism also strikes in *Weed* when Umer meets an elderly man who accepts him with open arms and guides him to return back to his mother. The man also provides employment to Umer and his mother so that they can once again lead a respected life forgetting the past. Thus the child is finally rescued from the mire of dreadful experiences and is united with the mainstream society thereby preventing him from forcibly dismantling his moral structures.

CONCLUSION

The presence of terrorism as an issue in literature is not something novel. It has been in existence since long. However, this dark theme is nowadays expanding its readership rapidly by dispersion into the genre of children's literature and young adult literature. "Teens are not afraid to analyze the world around them, and are often more open to reading about tougher subjects than adults give them credit for. Many of them are looking to liberate themselves from popular young adult trends, looking for topics that are relevant to their lives and the society that they are observing."(Marchello,2015). But the presence of the issue of terrorism in children's literature is debatable. Adults are anxious that these narratives badly influence the impressionable minds. They worry that these intense stories may damage the delicate minds as they are unfit to handle grave subject matters. They bemoan that these dark issues dealing violence may provoke unacceptable copycat behavior in children and spoil their habits as they will tend to become what they read.

However, many counter arguments can be made in support of the prevalence of tougher and violent topics in children's fiction. Diana Hodge is of the view that discussing life's tougher issues is not in itself pessimistic or disheartening (Hogde, 2014). These narratives with dark themes not just provide the readers with the experiences of anguish, melancholy and loss but on the contrary prepare the children to face the traumatic events boldly. It renders hope and optimism to face life troubles triumphantly. In fact the serious themes about

terrorism addressed in children's literature, brings focus on these grave issues prevalent in our society. Today fiction portraying dark themes of violence is becoming increasingly popular among children and young adults because these are experiences that they can connect to in their everyday lives. Today the times are difficult and challenging and these books provide them with the understanding of the confusion and the strength of handling the trauma if such occurrences are faced by them in their lives.

Also some adults worry that young readers tend to imitate behavior from these violence depicting narratives. But then again this idea that children would indulge in risky behaviours is fanciful and lacks evidence. Adults themselves guide children to read newspapers and such other material which too depicts reality and address a number of serious issues. So, one can say that the presence of critical issues of violence in children's literature helps children to develop an understanding of tougher subjects and thus creates an awareness to cope up with real life problems, boldly in the long run.

Thus, the prevalence of the crucial issue of terrorism in the realistic narratives of Paro Anand provides an opportunity to the young minds to analyze the world around them. These narratives serve to be an eye opener as they portray the harsh realities of many young Kashmiri youths who suffer the devastating effects of terrorism. These narratives can be adopted for classroom reading to make the children aware about terrorism. It can also aid them to get clarity regarding the fanciful notions associated with terrorism which lure today's youth

towards the path of violence. Also an in depth study of these narratives, shed light on various other social problems connected with terrorism. The problems and apprehensions experienced especially in the context of young teenage children are brought to surface through these narratives. The dilemmas and anxieties of youth, the influence of media on youth, the false romantic notions regarding the 'exciting' terrorists' life, the luring of children towards terrorism, the psychological conflicts and emotional turmoil experienced by children to differentiate between the right and wrong, the agony of parents of these young and vulnerable boys, the stigmatization of a terrorist's son are the crucial issues concerning young boys which surface in these narratives. Further, the various perspectives and treatment of the society in dealing with terrorism is laid out through the means of these narratives. The societal pressures and problems that a terrorist's wife has to undergo, the workings of the army and their limitations, the role of social organizations such as Human Rights and the NGOs, the attitude of media towards terrorism are the different social issues which are embodied in these narratives. Thus, the study of these fictional narratives explore terrorism in and bring to surface the emotional and sensitive workings of the child psyche along with the attitude and treatment of society in dealing with terrorism.

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