



USE OF SELECTED IBIBIO GOSPEL FOLK SONGS TO COUNTER TERRORISM

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ABSTRACT

We are aware of the physical and psychological destruction that terrorism causes to any nation, soldiers, innocent civilians, and humanity as a whole. The people that terrorise a community live within or outside such communities. The minds and hearts of these people are much alike. Under sudden or stressed emotions, they blossom forth or explode in riots, fights, dances, songs or prayers. At such times, they become united, of one mind and one heart, and the world vibrates with the intensity of their feelings, emotions, angers or laughter. This paper examines the use of selected Ibibio gospel folk songs to counter terrorism. It attempts to create a link between music and countering terrorism in Ibibio land. The study focuses on domestic terrorism and analyses how two Ibibio traditional gospel songs: “Christ Ama Mi” (Christ Loves me) and “Yak Emem fo Afiak Edi” (Let Your Peace Return) are used to evoke the power of Akwa Abasi Ibom (Almighty God) to counter every force and form of terrorism. The paper employs the descriptive and analytical research method and engages the folk theory by Malle and Knobe to analyse the gospel folk songs. This theory states that beauty and emotion can affect the people watching performances of folk songs. The study concludes that music is a powerful global and local force; and that music has power over us as we can use songs to change the face of terrorism.

Key words: Counter, Folk Songs, Gospel, Ibibio, Terrorism.

INTRODUCTION

Terrorism is an unlawful act where a person or group of persons resort to or use violence and intimidation, especially against harmless persons, all in the pursuit of personal or political objectives. It is an act that stunts development as people will live in palpable fear of the incursions of such terrorists. However, late Nigerian dramatist and radical activist, Irobi (1989, p. 25), for instance, had posited in one of his works that terrorism is “a legitimate tactic of all down-trodden people seeking to combat oppressive governments”. In other words, in the view of Irobi (1989), the actions or inactions of the leadership instigate terrorism. Nigeria, for instance,



like Kenya, Algeria, Iran, Israel, Ireland, Palestine, Syria, or Lebanon, among several other countries around the world, has had a fair dose of terrorism, especially occasioned by the Boko Haram insurgents that have put the north-eastern part of the country under siege for over a decade.

One major ingredient of terrorism is violence. This is to send a strong signal that they (the terrorists) are serious. The *New International Webster's Comprehensive Dictionary of the English Language* (1991, p. 1402) defines violence as: "the quality or state of being violent ... fury; also, an instance of violent action; violent or unjust exercise of power ... physical force unlawfully exercised; an act intending to intimidate or overawe by causing apprehension or bodily injury."

According to Mannik (2018, p. 152), "the complexity of defining terrorism has many aspects." He goes on to state that the complexity arises from the variety of parties who have used violence to instil terror in the minds of the people in order to achieve a result. This position is tenable because we all know that no sensible person will think of hurting or using violence on others without any reason. There must have been some injustice somewhere that was over looked and such person or persons try to fight for his or her right.

There are different types of terrorism, domestic terrorism being one that has bedevilled many families as well as communities. Domestic terrorism is not a new phenomenon in Ibibio land because politically, from time to time, in every four years' interval, people do come face-to-face with inter-political conflicts where lives and property are lost. Therefore, in order to define 'domestic terrorism,' in the context of this study, we can state that it is the resort to violence to address an issue with the aim of creating fear in a wider population. It could also be in order to prevent various parties from doing something. According to Maximilien Robespierre, the term, "terrorism," originated from the Latin word, "terrere," which means, "to frighten." He states further that it assumed its modern form, terrorism, during the "Reign of Terror" in France from 1793-1794. In the words of Robespierre:

...terror is nothing other than justice, prompt, severe, inflexible; it is therefore an emanation of virtue; it is not so much a special principle as it is a consequence of the general principle of democracy applied to our country's most urgent needs (qtd. in Mannik, 2018, p. 152).

Countering domestic terrorism is more than just a physical confrontation; it starts from within; it is a state of the heart, our mindset. It is more than just saying, "I want to counter domestic terrorism;" whereas, the force, motivation or drive to achieve such vision is lacking. To John and Mark (2018, p. 11), "what a person knows and believes is highly contingent on experience and enormously flexible in the face of competing sources of information." In order to



link music to countering domestic terrorism, we rely on the position of Anthropologist and aver that music has the ability to inform, entertain, moralise and propagate cultural norms and values in any society.

Some people enjoy listening to music, but there are different types of music, there are music that can moralise and music that can demoralise a person. The terrorist today was once a baby, growing up in an environment, greatly influenced by the guiding culture, beliefs and traditions; and each culture has an inherent music in it. Music is part of our everyday life; and the type of music we expose our children to or the type of music we allow them listen to is very important. This is in the sense that it affects and influences their manners, negatively or positively. For example, if we continue to listen to the kind of music which talks about killing, stealing and other crimes, it will affect the child's orientation. The terrorist rampaging out there may have been listening to bad music, coupled with other bad influence. As this bad seeds grow day in day out, they bear fruits; but definitely not as expected.

THEORETICAL AND CONCEPTUAL FRAME WORK

The theoretical framework for this study is the “folk psychology of intentionality, consciousness, and context effects.” The theory states that, “folk psychology represents causal knowledge associated with the mind's categorisation processes, it follows that folk psychology is actively employed in aiding the explanation of everyday actions” (<http://www.plato.stanford.edu>; see also Hilton, 2018, p. 90; Malle & Knobe, 1996, p. 97; Wellman, 1990, p. 19). Put succinctly, the theory maintains that beliefs and desires are not responsible for immediate action.

On the other hand, in proposing another theory, known as, “collectivist” versus “individualist,” Weinberg and Eubank (2010, p. 4) had posited that “terrorism expresses itself differently in cultures.” In this paper, we are looking at the folk theory as it relates to countering terrorism in Ibibio land. Incidentally, the way terrorism expresses itself before now was on matters relating to land ownership – people fighting over farmlands, especially during the farming seasons. Today, it is a different story altogether. It is now being precipitated by politics – people fighting for political power.

A critical look at the struggles shows that they encapsulate the theory of the mind and the belief system of the people. Every belief system has intentionality, consciousness and contextual effects. The position of Hilton (2018, p. 9) on this is instructive as he states that “conversational model has the ability to generate specific predictions.” Hilton (2018) coined his model, the 'conversational' model, because he argues that as a social activity or collectivist, unlike prediction, explanation requires an audience: to whom the individual explains the event or action



(qtd. in Grice, 1979, p. 75). Furthermore, in his work, Grice (1979) indicates that the content of a conversation should be relevant, informative and fitting of the audience's gap in knowledge. Showing this knowledge, the conversational model indicates that the explainer, upon evaluation of his audience, will modify his explanation to cater for their needs.

When we are talking about folk, it has to do with culture; and while many differences are observed between cultures, a specific variable has been identified by Weinberg and Eubank (2010) to be key. Weinberg and Eubank (2010, p. 2) had posited that terrorism expresses itself differently in “collectivist” versus “individualist” cultures. According to them, in collectivist cultures, a person’s identity is primarily derived from the social system, dividing the world strictly according to in-groups and out-groups and linking their personal well-being to the well-being of their group; while in individualist cultures, identity is derived from personal goals. Weinberg and Eubank (2010, p 2) propose that collectivists would be more likely to carry out terrorist attacks on out-groups, including foreigners than the individualistic. Individualists would be less inhibited in attacking one of their own. The belief-desire model of psychology illustrates one method in which folk psychology is utilised in everyday life. According to this model, people perform an action if they want an outcome and believe that the outcome can be obtained by performing the action.

However, beliefs and desires are not responsible for immediate action; intention acts as a mediator in this relationship belief-desire and action. In other words, a person who wants to achieve a goal, of countering terrorism and believes that using selected Ibibio folk songs will aid in attaining goals. This leads to an intention to performance, which is then carried out to produce action that brings about results. Hence, our goal is to counter terrorism in Ibibio land and our intention is to use the selected Ibibio folk gospel tunes to motivate our actions to achieve the goal. To Malle and Knobe (1996, p. 9), this systematisation of people's everyday understanding of the mind is an inevitable progression towards a more comprehensive field of psychology.

GOSPEL FOLK SONGS AND THE IBIBIO CULTURE

In the early days of Christianity, when churches were first being established, the teaching of the Christian doctrine centred on the ideals of Christianity; and any music that was not in line with the doctrine were completely banned and discouraged as heathen or fetish. Folk music was banned in the early church so much so that new converts were taught only Western classical music or hymns. Today, the case is different; we can sing folk songs. Also, the religious symbolism is reflected in the text which makes it fit for church use.



Language is a powerful source in music because it makes music to be religious, ritualistic or circular. Gospel music is those types of songs that fit into religious doctrine; political doctrine and social philosophy. Gospel music is church music or Christian music as the case may be; and the definition varies according to culture and the social context. Although we are looking at gospel and folk music together, there is need to put a message together, using music to become that one voice that resonates for millions of people to be informed and not deformed. We can only reach out to people if we understand the cultural belief system or pattern of the people; and this are embedded in folk songs. Folk songs are the music of the people, which are not traceable to any composer or initiator (a song that has entered into the heritage of the people with no composer, schools or even period). In other words, folk songs are entrenched in the people's cultural beliefs and traditions (Oikelome 5).

The Ibibio are people found in Akwa Ibom State, in the South-South region of Nigeria. Somehow, the state is named after God: *Akwa Abasi Ibom State* (Almighty God State). Literarily translated, Ibibio means short or brief. The Ibibios are religious people because there is hardly any street in Uyo, Akwa Ibom State capital that does not have at least one church. However, the people also practice traditional African religion. Some aspects of the traditional religion of the people include worship, pouring of libation, consultation, communication, and invocation of the God of heaven (Noah 2017, p. 8). According to the Federal Ministry of Tourism, Culture and National Orientation, Akwa Ibom State is uniquely rich in folk music and dances.

On the question of countering terrorism, it could be surmised that the political atmosphere around the Ibibio communities, as a whole as of the time of writing this paper, really needs God's intervention. Thus, we can use our arts, especially music, to continue crying for answers. The folk songs, *Yak Emem fo Afiak Edi* (Let Your Peace Return) and *Christ Ama Mi* (Christ Loves me) are inspirational tunes. They have very powerful lyrics that have the ability to charge an individual to pray for God's intervention. The selected folk song when rendered, have the potential power of invoking the presence of the greatest supreme authority, which is Akwa Abasi Ibom (Almighty God). According to the *Holy Bible*:

And Jesus answering said unto them, have faith in God. For verily I say unto you, that whosoever shall say unto this mountain, be thou removed, and be thou cast into the sea; and shall not doubt in his heart, but shall believe those things which he saith shall come to pass; he shall have whatsoever he saith. Therefore, I say unto you, what things so ever ye desire, when ye pray, believe that ye receive them, and ye shall have them (Mk. 11: 23 - KJV).

Also, in Mark 11: 24, the *Holy Bible* says: "when ye pray, believe that ye receive them, and ye shall have them." Some prayers are hymns or songs, as the case may be. They can speak



on their own to ignite a cycle that brings about social change, interconnection and healing. This is so because, according to Adelman (2010, p. 1), “music allows us to access a deeper emotional context that we otherwise may never approach.” Everybody understands art, especially entertainment and music; and it lifts the spirit and the morale of those who hear it. Gospel folk music is that multi-faceted art, which unites the Ibibio people: with themselves, with others, with natural world, and with the spiritual powers.

MUSIC AND COUNTERING TERRORISM IN IBIBIO LAND

There are strategic linkages between countering terrorism building efforts and the music community because music, as performing art, has the ability to inform and entertain at the same time. If people are protesting in Ibibio land, for example, they use music. Even in sports, we spectators sing songs. For instance, when there is a goal drought in football matches, spectators sing: “All we are saying, give us one goal.”

It is pertinent to note that even the people that claim not to like music hire musicians to perform if they have an occasion or event. Furthermore, countries that do not pay much attention to music on television and on internet celebrate with songs of victory once their sportsmen win medals from major world sports competitions. This is irrespective of the fact that, in football for instance, the organisers play the national anthems of both teams. All the countries around the world have national anthems which promote music as a unifying force. The implication here is that the genres of music with violent lyrics have the potential to increase the amount of aggressive thoughts and feelings in the listeners, which can possibly lead to violent acts of terrorism.

Using music to counter terrorism may not be the ultimate answer to establishing lasting peace because some artists compose music for a target ‘audience’; but it has the potential to spark a process – a process of social change, a process of using the gospel folk cultural inheritance to bring back good music morals, of interconnection, and of sensitisation. Therefore, as we continue to turn our word and ideas into songs for more effective and meaningful process to establishing and maintaining peace and justice in our land, we should have the mindset that we can find such in music.

SOME INSTRUMENTS USED IN COUNTERING TERRORISM

Musical instruments play a vital role in the music of the African people (Oikelome, 2005, p. 56). African musical instruments have been said by some scholars to be linear, repetitions and very rhythmic with a rather sparse use of two or three part harmonies. Our focus here is identifying selected musical instruments that will help harmonise the songs used in this study. Musical

instruments are one of our few dues to the history of Ibibio traditional culture, because of the pictorial value that help to identify the musical life of the people in bygone years (Akpabot, 1975, p. 13).

African musical instruments can be defined as any object played to give sounds (Ajewole, 2010, p. 56). As a point of fact, African musical instruments are classified into four groups. The classifications of the musical instruments are as delineated below:

- a) *Aerophones*: Aerophones are woodwind musical instruments. In Ibibio, the only musical instrument we can consider as a wind instrument is *Uta* (guide horn), which has only three pitches sound like high, medium and low. Due to acculturation and modernity, trumpet, saxophone, trombone and flute, which are Western wind instruments, have since been introduced. The truth is that some of us were born to see them being used in church music. Therefore, we have since mastered the art of using them alongside with our local traditional instruments to produce good music.

Photo 1 & 2: Two types of aerophone: Ivory horn and Bamboo flute.



Credit: Author

- b) *Chordophones*: Chordophones are strings musical instruments like the guitars. In Ibibio, those musical instruments, like the aerophone, are not that common. The only popular chordophone is the *Ikpa Mbotto* (thumb piano). It comes in different forms, shapes and designs.

Photo 3: Chordophone: The Lute



Credit: Author

- c) *Membranophones*: Membranophones usually consist of a hollow cylinder with a membrane stretched across each end. There are many of these musical instruments like the *Obodom* (wooden drums), *Abang* (pot drum) and *Ibid* (skin drums) in Ibibio land.

Photo 4: Membranophones: Skin drums



Credit: Author

- d) *Idiophones*: These are self-sounding musical instruments like the *Ntakrok* (wood block), *Ikon* (xylophone) and *Nsak* (rattles) (Ajewole, 2010, pp. 7, 59; Inanga, 1993, p. 105; Mensah, 1990, p. 82; Okafor, 2005, pp. 84, 159; Sachs & Hornbostel, 1993, p. 29).

Photo 5: Idiophones: The wood drum and block.



Credit: Author

Musical instruments in Ibibio culture is used for spicing or enriching the texture of a performance. It always gives the rhythmic aspect of the songs.

It is worthy of note that the Ibibio people have a lot of musical instruments than the ones mentioned, majority of which are percussive in nature while others are melodic musical instruments, for example, xylophone (*ikon*) and thumb piano. Traditional musical instruments in Ibibio land play other vital roles like being used for announcements, decoration, art and craft, symbol of authority, symbol of historical identity for a community and as a source of revenue generation.

An Ibibio musical instrument counters terrorism in the area of performance and sensitisation. Among the Ibibio people, the act of religious worship is accompanied with heavy instrumentation, singing and dancing. According to Urbain (2020, p. 107), “in singing of songs, ones incapability, powerlessness and helplessness are acknowledged and the persons are charged up to face the challenging situations at hand.” But then, music is more than just a song in the Ibibio land; it comes with its own spirit, especially when accompanied with those heavy rhythmic drumming patterns. It helps to bring down the spirit to sing and dance. Charging someone up is a conglomeration of the inspiration needed to counter terrorism.

ANALYSIS OF THE GOSPEL FOLK SONGS

At this juncture, it is necessary to examine the selected gospel folk songs, as arranged.

Fig. 1: *Christ Ama Mi* (Christ Loves me). Arranged by Samuel Jackson Udo



The image shows a musical score for the song "Christ Ama Mi" (Christ Loves me), arranged by Samuel Jackson Udo. The score is written for a band and includes the following instruments: Flute, Clarinet in Bb, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Trumpet in Bb, Trombone, and Percussion. The music is in 4/4 time and features a melodic line for the vocalists (represented by the flute and saxophones) and a rhythmic accompaniment for the brass and percussion. The lyrics "Christ a ma mi en ye ma mi en ye ma mi en ye ma mi en ye ma mi" are written below the vocal line.



Christ Ama Mi

Christ (God) Loves Me

Christ ama mi, enye ama mi

Christ loves me, He loves me

Enye ama mi, enye ama mi

He loves me, He loves me

Enye ama mi, enye ama mi

He loves me, He loves me

Enye ama mi

He loves me, He loves me

Christ ama mi, enye ama mi

Christ loves me, He loves me

Enye ama mi, enye ama mi

He loves me, He loves me

Enye ama mi, enye ama mi

He loves me, He loves me

Enye ama mi

He loves me.

Christ ama mi, enye ama mi

Christ loves me, He loves me

Christ ama mi, enye ama mi

Christ loves me, He loves me

Christ ama mi, enye ama mi

Christ loves me, He loves me

Enye ama mi, enye ama mi

He loves me, He loves me

Enye ama mi, enye ama mi

He loves me, He loves me

Enye ama mi

He loves me.

Mother Teresa is quoted to have once said: “We do not need guns and bombs to bring peace; we need love and compassion” (3arch.page/results.php?q=cquotable%20quotes%20counterdemosticterrorism%20theresa). The Ibibio believe that Christ is the perfect answer for the world today, because He is the Prince of peace. God is love and the greatest commandment He gave us is: “love your neighbour as yourself” (Matt. 22: 35-40; Mk. 12: 28-34). The whole world needs love and peace now because, according to Chinmoy (2018, p. 3), “when the power of love overcomes the love of power, there will be peace”.

Coincidentally, both songs are talking about love; and the typical feature of the work includes the religious symbolism as shown in the text, repeatedly carrying the common metre 6.6.6.3, preaching the message of love to give us the feeling that love is the answer to countering terrorism. The music, though more than the five measures instrumental pattern, has over ten musical instruments evoking the power to sing and dance as shown in figure 1. It is in the natural key of 4/4 time. It has a mixture of neo-orchestral and hybrid instruments with traditional instruments to suit the concept of the performance. The kind of music we listen to either positively or negatively affect our behaviour.

Sometimes, music also affects our dress code, our speech and life styles. Music is also part of our everyday lives. We turn to music to brighten our day. We sometimes play music in our offices to gain inspiration. One major difference between people is not that some like music and some do not; most will say they enjoy music in some form or another. Types of music separate different sects of people. There is a great disparity in the different styles and genres of music among cultures and subcultures within same cultural environment. Thus, there begins to grow a feeling for those things we do not like or we do not understand; and we begin to fear.

A major distinction this paper will make is that while hate crime is aimed at an individual, domestic terrorism is a violent act wilfully carried out to influence a change in a policy or a change in perception in a society. Both hate crime and domestic terrorism are linked in many respects with regards to the personal motivation of such attacks; but the impact of the attacks is what differs. This is in the sense that domestic acts of terror have higher levels of violence and usually result in greater levels of casualties. Although domestic terrorist acts can be considered hate crimes as well, they will not be categorised as such because of their political motivators in addition to the systematic and heightened degree of planning and execution. Armed with three definitions it is now possible to proceed and view some of the research already done on finding a link between music and counter terrorism.

Figure 2: *Yak Emem fo Afiak Edi* (Let Your Peace Return)





Yak Emem fo Afiak Edi

Let Your Peace Return

Obong enyon ye inyang ye isong

God of heaven and sea and earth

Ubong ye Itoro anyene fi

Glory and honour be thy

Yak emem fo a fiak edi

Let your peace return

O andi yaha ye andi wam

O our salvation and our helper

People are looking for places to fit in. In doing so, they will use music to fall into certain social classes or social groups. Put simply, music is a way people make friends. Friends tend to have similar tastes in music and tend to do so in many ways, maybe as a revolt against parents. However, in some cases, people will identify with the music of their community and gender.

With this information in hand, it is impossible to ignore how much of an effect music could have on people, especially those who so desperately want to be a part of certain social groups. On the other hand, it could be those who do not want to be identified with any social group. It would make sense then for those who might be desperate or pressured to fit in be inclined to begin listening to gospel folk song. The second song is a subtle song arranged for a solo and the piano. The melody is moving in third and seconds up and down in a curve like motion. The harmony is in third and fourth. Still on four, four time signature.

CONCLUSION

Every time an act of domestic terrorism occurs, people say they never saw it coming. Late Jamaican reggae icon, Bob Marley, in one of his songs, titled, "War," said that until the philosophy which holds one race superior and another inferior is finally and permanently discredited and abandoned everywhere; that until the basic human rights are equally guaranteed to all without regards to race; that is when we will be at peace; if not, there will be war. Perhaps, if we can listen for solutions in the lyrics of songs, we realise that love is the answer; one love keeps us together.

It is recommended that attention needs to be given to countering terrorism through traditional means, through our cultural folk songs. The voices and beats of the radical right are growing and gathering momentum. As the volume grows high, their nature and cause for



violence will grow with it. Let us say: “No” to marginalisation because if we do not, then it is only a matter of time before something even more catastrophic will happen with regards to domestic terrorism. Internationally, terrorism is still a threat; that is without question. Domestic terrorists already reside here in West Africa, the North, South, East and West; and time will reveal them one after the other. We can use folk gospel songs to counter all acts of terrorism.

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