

ECOLOGICAL DISSONANCE, CAREER-SHIFT AND SURVIVAL INDICATORS IN COSTUME DESIGN: A CRITICAL APPRAISAL OF DULENE ENTERPRISE IN AKWA IBOM STATE

Margaret G. Akpan (Ph.D)

Department of Theatre and Film Arts

University of Uyo

Peggylee59@yahoo.com

Abstract

This paper interrogates ecological dissonance that drives the scrambling for alternative means for survival, using Dulene Enterprise as a model to explore a viable alternative. The growing resurgence of ecological problems has diminished the value of certain careers university careers, indicating a fear of uncertain future. In society, there is the desire to cope with the hash economy, which consequently leads to reckless stride to identify a means of survival, which opens people to irresolute choice of careers and easy outlet to de-centre to another in order to survive. The Theatre Arts discipline embodies numerous sought-after crafts, providing a foundation for interdisciplinary trade across disciplines to increase entrepreneurial opportunities. Unfortunately, theatre artists usually downplay these opportunities, while people specializing in other discipline explore the opportunities to create jobs. A qualitative research design using interviews was adopted for the study, while the theoretical foundation is Ecocriticism. Findings show that it is the social condition that shapes survival strategies in society. Non-theatre practitioners are gaining more ground in theatre crafts surpassing passive theatre artists and that expertise in costume is an assurance of survival and investment. It concludes that determined theatre professionals can create wealth by applying the skills acquired through various practices, and that unused knowledge contributes to economic stagnation. The study recommends that theatre artists should emulate Dulene Enterprise by exploring unconventional opportunities to create sustainable livelihood.

Keywords: Career-shift, Costume-design, Critical-appraisal, Ecological-dissonance, Survival-strategies

Introduction

The search for knowledge is natural in humans, but to seek a specific one is a quest which only a select few attempt in a lifetime. However, for many families gaining admission into the university is a deliberate effort to secure a means of livelihood for their child. The expectation is not only for the acquisition of knowledge but also a response to the stimulus of a natural law to attract what is conceivable (Arora 6). Actually, sending a child to a higher institution of learning is a way of creating a mindset of self-reliance and activating the fortune to by faith. The child also has dreams, which are expected to unfold into the spotlights. Moni Arora puts it:

It all starts in the mind. You think of something when you think of it, you manifest that in your life. What you are doing is you think of what you want, which is the cause, and the effect is the object of the person you manifest from your thought.... Now here is where the law of attraction comes in. When you dwell on this picture, you focus on it, and you put your emotions into it, the universe produces the results for you (6-7).

In the quest for knowledge and self-actualization, the environment plays a critical role in shaping who people ultimately become. Nonetheless, as humans strive to improve life, disasters often erupt unexpectedly, disrupting the harmony of the cosmos; as Mary Emah *et al* puts it, “in the attempts to make life worth living, which disaster erupts, each act, each deed and the disaster therein, upset the ecological balance of the terrain” (239).

Ecology dissonance is the act of upsetting the harmony of a system. That is, a kind of “crisis posing danger to the health and continued existence of both humans and non-human” (Olusakin 166). As Amma Darko implies, discordance in the society affects virtually every area of life. Worse effects are educational institutions where neither the teacher nor the student has confidence in what they are doing (51-52). When both natural and human induced setbacks disrupt the harmony of intellect, knowledge, and mental clarity, the result is often economic instability and a decline in moral values, logic of knowledge, and the harmony of the mind that results to practices for progress, a wanton displacement will erupt in the economy and morality will dwindle as men seek identification in the society.

In a society where tumult, violence, natural disaster, ecological degeneration are daily realities, there is bound to be an effect on mental stability and sense of duty. People who have committed themselves into various careers with the mindset of developing themselves in such career begin to lose focus. The orderly mind for a purpose can become disorderly if the purpose is less substantial. According to James Allen:

Disorderly people waste an enormous amount of time and energy. The time frittered away in hunting for thing is sufficient, were it conserved by order, to enable them to achieve any success, for slovenly people never have a place for anything... as would be required to build up a big business, or scale the highest heights of achievement in any direction (57).

Actually, without a stable mental focus, other sectors of the economy are inevitably affected. However, in the Department of Theatre Arts, there is still hope- at least in terms of creative sustenance- where costume design plays a significant role, for the fact that the dead, the forlorn, the sequestered, the joyful and the living recall to put on dress or fix some bodily gears on the body. That alone resets the theatre artist on the path of hope. Given the numerous options in the entrepreneurial practices in the discipline, it is quite perplexing that some theatre artists are equally swept to the shore of despair. This suggests a need for greater awareness, as individuals from unrelated disciplines despite limited understanding of visual design principles have diverted from their original career to build enterprises around costume design as a hobby.

This paper interrogates *Dulene* Enterprise, a costume design establishment by a Soil Science graduate, which produces assorted costumes for events such as parties, weddings, funerals, and birthdays in Akwa Ibom State.

Theoretical Framework

This paper discusses environmental problems relating to humans, nature, and the disruption of ecological harmony, which results in imbalance and displacement of existing organism. Man is the most affected, and there is an intentional and involuntary moral and physical adjustment for survival. Based on this, the theoretical framework of this paper is Ecocriticism.

Ecocriticism is a compound term derived from “ecology” – the study of living organisms, their survival, and interrelationship within a system - and “criticism” which refers to the in-depth evaluation of human experiences and circumstance in relation to time, society and nature. The core idea of this topic involves reassessing degenerating environmental condition from a traditional perspective, particularly within the Africa – especially- Nigeria-context. According to William Slaymaker, ecocriticism explores, for instance:

African echo of global green approaches to literature... that relates to ecology, environmental degradation, and depredation of land and animals... nature writing, land issues, and landscape theme, that are pertinent to traditional and local cultural claims and that

also functions as cultural reminiscences or projection of a golden age when many of the environmental evils resulting from colonialism and the exploitation of indigenous resources have been remediated (683).

This theory provides a literary approach to interrogating environmental and ecological issues. According to John Ranson, “literary artists today are at the forefront of using the medium of their literary composition to explore these environmental problems and also proffer necessary means to establish environmental justice. The salvation of the human environment becomes very vital...” (401). Thus, the theory draws society's attention to possible solutions to environmental, climatic or social issue by shifting the mindset away from attributing misfortune to unexplainable phenomena. Therefore, “ecocriticism frequently embraces the ethical position that humans need to do away with 'anthropocentrism' by rejecting the nature of culture dualism which objectifies nature and places the category of culture/humanity at the centre of things” (Caminero-Santangelo 699).

In evaluating the contributions of these scholars as relevant to this essay, ecocriticism is concerned with man's activities that have destroyed the vitality of environmental lives, and that this shift from aliveness is affecting both human and other forms of lives, and that it is upsetting the accord of the structure. Therefore, the theory is a motivation for individuals to reconsider their roles and adapt to available environmental conditions as a means of survive. This theory is relevant to this work because the paper discusses the possibility of the theatre artist adjusting to the currency of time using the available and masterful experience garnered in the various practices of the theatre to survive and also to assist in the reshaping of the ecological factors to their safe rebound, using the adaptation of *Dulene Enterprise* as paradigm. A possible readjustment through costume is considered and it is “for the determination of effective remedial action to diminish impact” (Tom, Utre and Ebong 105). As Emah *et al* further puts, “ecocriticism periscopes those natural eruptions that may upset the cosmic balance thereby causing unexplainable dissonance in the order of the society” (241), therefore, there is need to rethink the possibility of remaking life bearable by engaging an alternative means within the society.

The View of *Dulene Enterprise*

Dulene is a millinery shop located at number 7 Iboko Street in Uyo, Akwalbom State. The General Manager is Miss Eduwem Michael Eyenukang. She comes from Ikot Akpan Anwa, Ika in Akwa Ibom State. Eduwem attended Adiaha Obong Girls College, Uyo, and was the foremost science student in her set. She initially intended to study Medicine and Surgery at the University of Uyo but eventually studied Soil Science in the Faculty of Agriculture from 2005 to 2010. She was called to NYSC in 2011, where she served in Sapele, Delta State and completed the service in 2012.

Eduwem did her Masters at the Michael Okpara University of Agriculture, Umudike. She combined the training for millinery with pure formal education. Even as an M.Sc. holder in Plant Pathology, she has made a tremendous impact in the design of hats, fascinators, turban caps auto *gele*, bridal accessories, flora hoops, beaded jewelries, men cap, shoes and *materials* for divers brand of occasions such as wedding, funeral, birthday, convocation, church and other social services. She also specializes in the sales of millinery products, training, consultant, and event management. Above all, Eduwem manages events which are often decorated with the vibrant hues and creative flair of her design.

Dulene Enterprise also coaches willing trainees for a stipulated amount. There are two levels of training: one is the foundation in which the fundamentals of the craft are discussed and put to practice from the scratch; the other is the mastery, which the trainee only masters a specific area or helps the trainee refine and recall previously learned but forgotten skills. Trainings are scheduled 1-6 months for “Foundation” and 1-3 months for mastery. Many graduates and others who have been trained at *Dulene* have carved a niche in the economy for themselves by establishing millinery shops they operate independently.



Plate 1: Dulene Advert Flyer

Ecology Dissonance

Ecological dissonance is a concept denoting a sudden dislodgment of harmony in society orchestrated by uncertain eruptions such as natural disasters. According to Vincent Olusakin, “these natural eruptions stir up crises imposing dangers to the health and continuous existence of humans and non-humans”(166). Evidence of such unprecedented circumstances include earthquake, Tsunami, acid rain, and most devastatingly as applicable to Nigeria's situation, flooding coming from the depth of the sea to offset the continuation of life in society, and recession accompanying the setback. According to Jasanoff cited in Ronald Mitchell, this aspect of dissonance is an impact of climate change that raises copious “environmental problems involving transboundary impact; large and dramatic risks of direct and immediate harm to human... across issues and across and within countries” (502). Changes of climate, weather, atmospheric pressure and natural eruptions practically evoke uneasiness in the society leading to a sudden emotional breakdown and mental inertia.

Ecological dissonance refers to man-made catastrophes that disrupt the balance of the social order, usually evolving from the disregard of core cultural values that guide conscience and reason. Unfortunately, “the rule of conscience that shaped thoughts and conscience and actions towards other people as a community... In post-colonial Nigeria, this age-long value seems to have been lost as people become more inhuman...” (James and Udofia376). To some people presently, there is a dissonance of the body and mind from “action of omission or commission that results in physical attack and/or emotional trauma, which are capable of debasing or dehumanizing” (Enwereji 54). In view of this position, ecology dissonance builds up in what Dokun Oyeshola describes as “an encounter with life-threatening forces that impact affect in their individual and family lives” (59). The mental aspect is its diffusion of mental focus in one's career, resulting in confusion and lack of direction. That is the aspect of the dissonance Dipo Irele calls: “the injury or harm done to the human psyche” (5).

A more devastating thrust of ecological dissonance is seen in the activities people do collaboratively for either public good or for a section of the society's delectation. One is “domestic terrorism that is propelled by a clearly defined strategic outlook which can be seen in its lofty ambition to Islamize Nigeria” (Agboti, Agha and Demkpa 131). Nonetheless, Eghosa Osaghae deviates from the collective dissonance to a common factor that causes depression, engenders aggression, and sparks off both spatial

and moral displacement in people. Frustration-aggression is identified among others, as the propeller of discordance. It leads to violence; violence leads to destruction of lives, property and the surroundings (9). An aggressive society is a frustrated one; a frustrated person is an impaired soul; lives around them suffer the same malaise and are prone to destroy or be destroyed. When a people face such existential numbness, even the faintest signs of life in a decaying system feel unfamiliar. They are neither truly alive nor fully dead. A society imbued with disasters bend the mind toward fear because it is a cosmos transgressed. A transgressed cosmos is tantamount to ecosystem suppressed.

Mfon Ukpong further widens the view of the social dimension of ecological dissonance is usually harped on the interaction between two lofty contenders for supremacy. It is made manifest in “the calculated use of unlawful violence or threat of unlawful violence to inculcate fear intended to coerce or intimidate governments or societies in the pursuit of goals that are generally political, religious or ideological” (153). All these are situations that can upset a system, dislodge the harmony therein, and destroy the lives within the cosmos, thereby reinforcing ecological dissonance, and hazard within the society.

In the same vein, Iqbal Khahn writes that “the main sources of hazardous waste are industry...; (that) more hazardous wastes are commingling ith municipal wastes... with grave impact on the human health” (124). In identifying a major devastating factor that wipes out the natural life progression, Vincent Olusakin presents ecological dissonance as:

extreme weather condition, threatening natural habitat...; leads to rise in sea level due to melting polar ice sheet. It also induces heavy rainfall due to quick evaporation of water in the ocean. This can result in flooding of coastal land. Moreover, it leads to change in agricultural yields, species, extinction and increase in disease carrying vectors that thrive in warm environment. High temperatures lead to heat including health challenges. Dangerous heat waves can cause skin rashes and health related death. Also, insect multiplicity easily in warm environment causes infections. For example, warm environment is conducive for mosquitoes to breed and multiply... twenty-five percent of children between one year and below die of malaria (169).

The various eruptions mostly spring from human activities originally intended for the betterment of the society; but due to the way it is handled they never proved adequate, and the deliberate plunge to dissuade the aliveness in existence ends up destroying lives and counterbalancing the equilibrium between man and nature. That is the ecology dissonance grounded.

Career Shift Conceptualized

A career is a chosen path for vocational development. “It is all the roles which a person takes on during his lifespan, such as education, training, jobs, work profiles, work experience and so forth..., a result of decision one takes in his life, which influences their educational, professional, personal, and social endeavours. It determines a person's orientation, commitment to work and willingness to grow and develop (Surbihi: keydifference.com). To shift denotes De-centeredness from an already enrolled discipline to another.

Career-shift is not the abandonment of purpose; rather, it is a rethinking of essence, motivation to pursue a new and trending craft yielding entrepreneurial dividends. According to Chigozie Ibekwe, Tutah Chukundah and Iheanyi Onyeike, the motivation is usually activated out of “a research process... before a good plan of action can be developed... given the responsibility of recognizing and defining a problem or opportunity” (80). To shift a career, knowledge of both the former and the newly acquired careers is necessary. In Anietie Akpan's view, an old discipline and a new one have one thing in common-discipline, and each has a series of training that environment, determination and focus lead to

success (164-165). There is usually a reason to embark on a research, a journey and a quest in life, but a more unique reason is realized in identifying a problem and a possible option that still promotes a successful purpose.

Career-shift evolves from the uncertainty of target or identification of malcontent in the status quo. It is encapsulated in Wole Soyinka when Sidi tells Lakunle: “If the snail finds splinters in his shell, he changes house...” (6), which Okwudili Nebo and Innocent Kalu view as a tactic or a technique of detouring from unfavourable choice of life embarked (79). However, detouring from a course to still take on a course reflects mishap in the discipline or a cataclysm in the system.

In Emah, Church and Jacob, the causes of ecology degeneration are natural circumstances and human activities which result in catastrophic conditions like storm, flood, volcanoes, gas flaring, oil spillage, bunkering, threatening of the ozone layer, violence, pandemic, death and so forth (251-252). The result of a turbulent system creates fear, the fear of the unknown that may cause series of destruction. As Socrates cited in Plato reasons, “where there is fear there is also shame. For I think many people... fear disease and poverty and many other such things feel fear, but are not ashamed of the thing that they fear... Where there is shame, there is fear” (17). Therefore, it is the pressure from climate change that stimulates fear for the fulfillment of some careers that may require connection, grants, government's patronage and lump-sum capital to begin. As Socrates implies, the fear of not attaining the height of one's career can lead to anxiety. Career de-centeredness becomes the nearest option in a dwindling economy reinforced by the degenerating eco-system like Nigeria.

Survival Indicators in Costume Design

A costume is worn to cover the body; it also serves as part of “the arrangement of the stage picture... expressing dramatic thought” (Johnson 167). In Stephen Umoh's view, Costume design provides “multiple products that are answerable to lots of artistic expressions and character interpretation” (94). In either case, costume is constantly sort after, thus opening some outlets for the determined designer to explore.

Costume, as Lilian Bakare puts, is “used by the performers to enhance effective communication (211). In the general knowledge of it, Oscar Brockett and Robert Ball acknowledge costume design as the art of shaping garments to define a character and how each relates with others, help establish setting, stimulation mood, regulate movement and the intensification of dramatic action, situating of the production style and how the entire idea is interpreted (385-386). Ekaette Edem mentions raffia as “finished costume components produced from the woven units and used in theatre performance to depict a real traditional setting of the old” (5). The idea widens to spirituality when Umoh further intones that the creativity and focus in costume design “contribute to certain myths that authenticate the supra-mundane in the society”(13). This is the part Anietie Udofia discusses as an aspect of a sign stabilized as a cultural signified in the use of lines, shape, colour, balance, contrast etc (55-56). In the same vein, Bakare also sees costume design as shaping “different clothes for different occasions” (213). In both senses, costume design maintains what J. Hansen calls it he perfectly inelastic curve because in times of trouble people seek to cover themselves, in time of celebration people seek to cover themselves, and at all times, the need and urge to look attractive is still high (193).

This implies, then, that whoever deploys the knowledge of costume design from the onus of Theatre Arts (that is from the denotation and connotation perspectives) to stretch even a unit of costume just for legs, just for face, just for head, just for finger and so forth, may utilize the survival indices in costume design to the fullest. This is evident in Ika, Akwa Ibom State, where a “mask automatically becomes an object of order exerting control over initiates at all times” (Akpan and Udofia 21). The focus of this study, however, is on the deployment of Theatre Arts knowledge by a graduate of Crop Science/Plant Pathology to create investment in costume design.

Aspect of Ecology Dissonance and *Dulene* Establishment

A situation of uncertainty, despair and foreboding morass persuaded the manager of *Dulene* Enterprise to conceive an outlet for survival. In her words, a dissonance in the academic system itself had set her mind on the step of uncertainty. She considered herself, an endangered species in the admission and placement scheme in the university. In an interview with the researchers, Eduwem Eyenukang narrates:

I had the intention of studying Medicine and Surgery. Reaching the admission situation, I realized that I had already been prejudiced as an endangered species. Omo, upon my scores, the number of persons to be admitted was small. I veered into scrambling for a close option in the school of Clinical Sciences, but realized they were people who chose what I thought as alternatives as their first choice. I ended up studying Crop Science in the Faculty of Agriculture. Presently, I am into millinery and bridal accessories store (Oral interview).

The displacement of Eyenukang from her original choice devastated her enthusiasm for Medicine and Surgery and dimmed her confidence in the aliveness of her surroundings. There is a relationship between Eyenukang's society and the displacement which many would have chosen to collapse with the threatening circumstance over her choice of career.

Career-Shift and *Dulene* Establishment

The establishment of *Dulene* enterprise does not have any logical connection with the courses offered in Soil Science/Plant Pathology. This reflects a clear career-shift in Eyenukang's journey. In her words, "looking at the society, I realize we have more of celebration (for both sorrows and joys in funerals and weddings among others) than something else. I veered into what I do" (Oral interview). This suggests she conducted personal research and exploration beyond her comfort zone. Eyenukang conducted a personal survey to determine how best to invest her time. Career-shift often involves evaluating societal needs and trends in order to transit from one career field to another.

Career-shift may be triggered by frustration or lack of resources to carry out the necessary practical components of one's current career. In the case of *Dulene* establishment, Eyenukang further clarifies that "Agric is capital intensive and it requires connection. You need connection to obtain loan and another one to sell out the produce. You need connections to maintain steady buyers for your produce" (Oral interview). Succeeding in Crop Science would be challenging; yet she moved on by shifting from her initial career path.

There is an indication that career de-centeredness is prompted by the tension of the climate and a decision to try something out-of-the-box. *Dulene* made a career shift in order to be relevant in her generation.

Survival Indices in Costume: *Dulene* Enterprise

Dulene enterprise has produced a variety of the millinery and bridal accessories. She explains the reason behind her shift from Crop Science to a field typically associated with Theatre Arts as follows:

In this one, you don't need connections. You may need lump-sum money but it is within what an average person can hustle and save. What is challenging is innovation. People like to look different, and those who have occasions want theirs to look new and memorable. What you only need is thinking and action to help you add luster that convinces your patron that you know what is creative; what is trending. You only have to be creative to market your wares (Oral interview).

Based on this insight into costume design principles, Eyenukang explains that she challenged herself to carry out research to understand that there is a principle in design in which she understands lines, shapes, colour, balance, contrast, and harmony. According to her, "I do more research. I dig deep into the unity of colours and harmony by taking counseling from Fine Arts people. In terms of harmony, I am a woman *na*! I use experience as a lady to select the colours" (Oral interview).

Dulene Products:



Plate 2: Dulene collections 2023

Conclusion

Public images, character image, and similar concepts used to describe how individuals are perceived- all reflect the significance of appearance. During a period of mourning, people select costume that visually express their grief. Conversely, during celebrations, people wear costumes that amplify joy and festivity. These two tendencies reflect contrasting outlooks within human society. As long as humans live, they will need costume. Therefore, as long as creativity thrives, the costume designer can adapt to any economic changes. The society we live in is unique, shaped by an era of cultural de-centeredness. Any idea can be expanded, replicated or combined with others to generate something new.

If Eduwem Eyenukang, a Soil Science graduate can think critically, observe societal trends, and identify the importance of appearance in both joyful and sorrowful occasions. and can creatively apply design principles to produce these accessories, then a costume designer trained in Theatre Arts Department has no excuse to remain idle, even in times of ecological crisis. Nevertheless, studying *Dulene* Enterprise instead of one of the Theatre Arts graduate's establishments is a deliberate attempt to reflect the level in which individuals in other careers with creative minds easily shift their career focus to survive in a turbulent economy. The theatre artist who wanders the street reading job adverts and walking into offices with application files- for a job he could create for himself – is merely choosing a path of self-neglect, perhaps seeking public empathy abandoned talents, buried creativity, and a career not well bent.

Works Cited

- Agboti, Christian, Emmanuel Agha and GoodhopeDemkpa. "Globalization and the Boko-Haram Insurgency: Implication for National Security in Nigeria." *Innovation*, vol. 1, 2013, pp. 128-140.
- Akomolafe, Jesutonic. "Lagos Records 822 Disasters in Six Months, Set Up Working Groups for Emergencies". *The Guardian*, 13th Aug. 2021, <http://www.guardian.ng>. Accessed 12th June 2023.
- Akpan, Anietie. *Fundamentals of Entrepreneurial*. Brain Publishers (Nig.) Ltd., 2004.
- Akpan, Margaret and Anietie Udofia. "The Mask, Masking and Curtailment of Domestic Terrorism in Ika through Akakum Performance of NtoUsuh in AkwaIbom State." *International Review of Humanities Studies*. www.irhs.ui.ac.id e-ISSN: 2477 6866, Vol. 4, No. 1, 2019, pp. 14-26.
- Allen, James. *8 Pillars of Prosperity*. Standard Christian Publication, 2006.
- Arora, Moni. *The Law of Attraction: The Hidden Power of Universal Laws*. Dynamite Publishing House, 2008.
- Bakare, Lilian. "Costume and Make Up in Dramatic Communication: The Superstory Example." *New Frontiers*, Vol. 15, No. 3, 2010, pp. 211-223.
- Brockett, Oscar and Robert Ball. *Essential Theatre*. 10th Ed. Wadsworth/Cengage, 2011.
- Caminero-Santangelo, Byron. "Different Shades of Green: Ecocriticism and African Literature." *Paradigms in Modern Nigerian Drama*, edited by Austin Akpuda, Chimbest Global/Anutex Graphic Services, 2017, pp. 698-706.
- Darko, Amma. *Faceless*. Sub-Saharan Publishers, 2003.
- Edem, Ekaette. "Using Raffia as Costume for Theatre Performance." *Intercontinental Journal of Edu., Sc., and Tech.*, vol.3, no.1, 2018, pp. 1-7.
- Emah, Mary, Church Akpan, and Okon Jacob. "Perspectives of Human Disaster, Ecology Dissonance and Media Management in Ofime's *Blood and Oil*." *AKSUJA*, Vol. 3, No. 1, 2022, pp. 238-254.
- Enwereji, Ezina. "Gender and Violence. The Situation in Abia State of Southern Nigeria." *The Abused and the Society*, Royal People (Nig.) Ltd., 2007, pp. 52-85.
- Eyenukang, Eduwem. Oral Interview, *Dulene Services*, 7 Iboko-Uyo, June 9/12, 2023.
- Hansen, J. *A Textbook of Economics*. Macdonald and Evans Ltd., 1977.
- Ibekwe, Chigozie, TutakChukundah and IheanyiOnyeike. "Research Option in Entrepreneurial Marketing?" *Entrepreneurial Marketing: Festschrift in Honour of Professor Aham V. Anyanwu*, GozieOkpara, John Inyanga, GladsonNwokah and Mande Samaila, Career Publishes, 2020, pp. 79-92.
- Irele, Dipo. *The Violated Universe: Fanon and Gandhi*. Critical Forum, 1993.
- James, Justina and AnietieUdofia. "Fraudulence Practice in Do-Gooding and Violence as Post-Colonial Slavery in Nigeria: *Alice Oh! Alice* and *Little Drops* in Perspective." *The Griot: WAACLALS*, Vol.1, No.1, 2020, pp. 370-390.
- Johnson, Effiong. *Vision towards a Mission: The Art of Interpretative Directing*. Concept Publications Limited, 2003.
- Khahn, Iqbal and Navel Ahsan. *Textbook of Social Waste Management*. CBS Publishers and Distributors PVT, 2012.

- Mitchel, Roland. "International Environment." *Handbook of International Relations*, edited by Walter Carlsnaes, Thomas Risse and Beth Simmons, Gage Publication Limited, 2022, pp. 500-516.
- Nebo, Owudili and InnoventKalu. "Entrepreneurial Marketing Environment." *Entrepreneurial Marketing: Festschrift in Honour of Professor Aham V. Anyanwu*, GozieOkpara, John Inyanga, GladsonNwokah and Mande Samaila, Career Publishes, 2020, pp. pp. 63-78.
- Olusakin, Vincent. "Global Warming and Eschatology: The Perceptions of Port Harcourt Christians." *AKSUJA, Vol.2, no.1*, 2020, pp. 164-182.
- Osaghae, Eghosa. "Urban Violence in South Africa." *Urban Violence in Africa*. IFRA, 1994, pp. 3-41.
- Plato. "Eutyphro." *Five Dialogues, Translated by G. Grube*. Hackett Publishing Company, 1981, pp. 5-22.
- Ranson, John. "Criticism as Pure Speculation." *Criticism: Major Statements. 3rd Ed.*, edited by Charles Kaplan and William Anderson, St. Martins Press Inc., 1999, pp. 468-487.
- Rebecca, Ratcliffe. "This Place used to be Green: Te Brutal Impact of Oil in the Niger Delta." <https://www.theguardian.com>. Accessed 12th June, 2023.
- Slaymaker, William. "Echoing the other(s): The Call of Global Green and Black African Responses". *African Literature: An Anthology of Criticism and Theory*, edited by Tejumola, Olaniyan and AtoAuayson, Blackwell Publishing, 2009, pp. 684-697.
- Soyinka, Wole. *The Lion and the Jewel*. Mosuro Publishers, 1964.
- Surbhi, S. "Difference between Profession and Career". <http://www.keydifference.com>. Accessed 4th June, 2023.
- Tom, Akam, Stephen Utre and IdongesitEbong. "Climate Change, Sea Level Rise and Flood Vulnerability Modeling in Cross River State: A Geography Information System (GIS) Approach." *Innovation, Vol. 1*, 2013, pp. 104-116.
- Udofia, Anietie, UwemedimoAtakpo and David Udoinwang. "Contextualizing the Universality of Phenomenology in the Arts and Ibibio Signified in Emergent Ibom Films." *International Journal of Arts and Social Science, Vol. 6, Issue 4*, 2023, pp. 44-58 ISSN: 2581-7922. www.ijassjournal.com. Accessed 7th May, 2023.
- Ukpong, Mfon. "Terrorism in Nigeria: Risk, Challenges and Underwriting Perspectives for Insurance Companies." *Innovation, Vol. 1*, 2013, pp. 152-164.
- Umoh, Stephen. "Creativity and the Supernatural in the Costume of Akakum Performance of Nto Usuh People in Akwa Ibom State." *Journal of Philosophy, Policy and Strategic Studies*, vol.1, no.4, 2014, pp.12-21.
-"Exploring Indigenous Akwa Ibom Herbs and other Materials to Process Alternative Makeup Material for Theatre and Film Productions." *South-South Journal of Humanities and International Studies*, vol.7, no.3, 2024.