

# **Malfunctioning polity, conflicts and victims in Soji Cole's play *Embers*: Violent rebellion and the agony of the internally displaced**

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**Abstract:** This paper examines Soji Cole's dramatic portrayal of the atmosphere of agony and predicament that subsist in Internally Displaced Persons (IDP) camps in Northeast Nigeria in the play *Embers*. The play relays the disquieting social implications brought about by the rebellion and insurgency, such as the wanton destruction of lives and properties, rapidly growing poverty due to loss of livelihood, and investment halt. By applying the Jungian theory of archetypes, this paper examines the play characters' exhibition of the archetype (shadow), which exemplifies man's moments of inordinate, despicable, and inhumane behaviour. In the end, through the words and actions of the characters, the story indicts the political elite and the Government for failing to avoid the atmosphere leading to insurgency, their inability to end it immediately, and their poor handling of IDP. The play serves as a reminder that poor governance will lead to a socio-economic crisis and inhumane proclivity.

**Keywords:** Boko Haram, IDP, insurgency, Northeast Nigeria, proclivity

## **Introduction**

This paper critically explores Soji Cole's portrayal of the intersection praxis elucidating the realities connecting polity malfunctionality to insurgency and its two consequences - a growing population of internally displaced persons (IDP) from the Northeastern region of Nigeria and their disheartening narratives in his play *Embers*, which

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won the 2018 Nigeria Prize for Literature (Drama). *Embers* is one of the few full-length Nigerian plays that dramatize the socio-polity malfunctionality precipitated by the dreadful actions of an insurgent group – Boko Haram. Beyond *Embers* other Nigerian plays portraying the lingering anguish emanating from the insurgency in northern Nigeria are *Pari* and *Heart of Stone* both written by Ahmed Yerima, while Nollywood films highlighting the same theme include *The Milkmaid*, *The Delivery Boy*, and *Stolen Daughters*. The characters in *Embers* relay Cole's authorial perspective as a type of the sordid experiences of IDP camp residents in Nigeria, which equates with the agony, deprivation, dehumanization, and disillusionment prevalent in Boko Haram-controlled camps in Sambisa forest. *Embers* replicates creatively a Nigeria that is passing through a dark and excruciating moment in her history, where inhabitants are rethinking not only the meaning of life but also how obnoxious politics and religious extremism have created negative values that hang the lives of ordinary citizens in the balance. *Embers* depicts the Boko Haram insurgency as that which has turned especially northeast Nigeria into a Hobbesian state where human life has become completely insecure.

Boko Haram has been responsible for thousands of deaths in Nigeria between 2011 and 2014, mostly in Borno, Zamfara, Kaduna, Adamawa, Benue, Yobe, and Plateau states (Abada et al. 2022, 118-119). Friday Raphael Egbebi et al. (2018, 13) describe Boko Haram "as the most vicious and violent religious group ever witnessed by the country" Nigeria. Boko Haram is said to mean 'Western education is sinful' and therefore must be eradicated to pave the way for their definition of Islamic ideals. The replacement of Nigeria's secular state with a specific concept of Islamism may have been the original intention of the originators of the group, but the current practice of killing both Christians and Muslims alike appears to have put a question mark and has made it unclear as to what constitutes their ideology. Boko Haram in its nefarious activities shows enormous disregard for Islamic ideals, particularly the wanton killing of unarmed children and women. Scholars variously describe Boko Haram as "a radical religious sect, a violent insurgency, a terrorist organization, a network of criminal gangs, a political tool and a cult" (Pérouse de Montclos 2014, 6). According to Alex Thurston (2016, 5), Boko Haram's "worldview fuses two broader ideas" which are "a religious exclusivism that opposes all other value systems, including rival interpretations of Islam". In his elaboration, he notes that Boko

Haram's demands include "abandonment of supposedly anti-Islamic practices" such as "democracy, constitutionalism, alliances with non-Muslims, and Western-style education" (Thurston 2016, 5). According to Adem Anyebe (2016, 56), "others see the Boko Haram as freedom fighters from the perspective of their frequent prison breaks and freeing of inmates" and "this view supported the work of some writers who observed that injustice, inequality, and dehumanization bred the crisis of Yusuffiya Boko Haram insurgency which Nigeria is facing today". Felicia Abada et al. (2022, 7) observe that scholars such as Egbebi et al are of the view that "Boko Haram's attempt at fronting themselves as 'soldiers of faith' and proclamation of their intent to introduce strict 'Sharia' law across Nigeria and abolish Western education is an ideologically driven attempt at a psychological warfare and a form of political conditioning".

An 'internal displacement' refers to "each new forced movement of person within the borders of their country" recorded during the period under consideration (IDMC, 68). The African Union Convention for Protection and Assistance of Internally Displaced Persons in Africa tagged the Kampala Convention 2009, defines IDPs as "persons or groups of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of or to avoid the effects of armed conflict, situations of generalized violence, violations of human rights or natural or human-made disasters, and who have not crossed an internationally recognized state border" (3). According to IDMC's Global Report on 'internal displacement' published in 2024, "there were 75.9 million people living in internal displacement globally as at the end of 2023, up from 71.1 million in 2022" (IDMC 2024, 6). The report adds that sub-Saharan Africa hosts 46 percent of the world's IDP and it is the region most affected by internal displacement in 2023 (Ibid.). Nigeria has the fifth highest number of IDPs in sub-Saharan Africa at the end of 2023, after Sudan, the Democratic Republic of Congo, and Somalia (IDMC 2024, 4; 15). Records show that beyond Boko Haram which engages in mass abduction, wanton destruction of villages, and farmlands, ambushing of the military, and attacking of travelers on highways in northeastern Nigeria, forced migration leading to internal displacement emanates as a result of the criminal activities of armed bandits and criminal herders who engage in similar activities as Boko Haram such as burning of villages, kidnapping and wanton killing.

Through the murderous activities of Boko Haram, armed bandits, and criminal herders, gory statistics indicating an increase in loss of lives, destruction of properties, homes, farms, and infrastructure, and displacement of people in large numbers continue to dominate Nigerian news media. In its editorial of 13th December 2021, *The Daily Trust Newspaper* laments not only the gruesome and horrifying manner of these killings but the frequency with which these barbaric killings occur and re-occur. Newspapers, social media, magazines, and televisions overwhelm Nigerians daily with the trials and excrescences of these three violent criminal groups' terrible activities. The implication is that the eruption of insurgency, banditry, mass kidnapping, and mass killing introduced insecurity in hitherto unknown dimensions and through the destruction of lives and properties in a horrendous way, which exacerbates internal displacement in Nigeria. What this represents is that these terrorists not only burn down houses and markets, they disrupt farming activities, force schools to close, and chase away local and foreign investors, thereby causing economic activities to nosedive, especially in the northeastern part of Nigeria.

About the effect of the insurgency and banditry, Razinat Talatu Mohammed states that the casualties cannot be truly determined because no one is exempted from “the pains that have come to be associated with the crises” (Mohammed 2019, 80). She argues that “even the physical landscape weeps for the destruction brought upon it” (Ibid.). She observes that in an atmosphere prone to frequent attacks, lecturers tread with caution because they are seen as the ones propagating the cultures of the infidels. As such, academics and creative writers lack the enthusiasm to teach because “it is likely that a radicalized member” of the murderous group “could be seated in disguise in the class to hear what the lecturer” may say (Ibid.). As the insurgents and bandits grew in strength conquering and sacking local populations and taking over their habitations, internally displaced people's camps were set up in sundry places to provide shelter and food and ameliorate the suffering of the displaced persons whose means of livelihood have been destroyed by the insurgents.

### **Theoretical framework**

In an article entitled, “Dramatic Theory and Stage Practice”, Bernard Beckerman (1968, 28) posits that dramatic theory provides a model of work for the playwright and equally offers evaluative and analytical

tools for the critic. In this regard, the purpose of theory is primarily methodological. Because drama is a human act, it has continued to leverage on theoretical orientations of diverse disciplines, including psychology, to create characters that reflect what it takes to be human in a constantly changing world. Carl Jung's archetypal theory provides a theoretical frame of analysis and interpretation for this study. Jung argues that the human mind has repressed traits (collective unconscious) that compose personality and foreground human behaviour and these features developed into sub-categories known as archetypes. For Jung, these archetypes are primordial in origin and common to all human races. This to Jung is the reason we have cultural affinities, which manifest in myths, drama, poetry, and other forms of literature and artistic expression. The semblances are possible because archetypes enable us to form universal images and patterns of behaviours (Eze 2014). Although Jung argues that archetypes are unlimited, he gives primacy to four, namely persona, shadow, anima/animus, and self. The two sub-groups of archetypes that are of the essence to this study are the persona and shadow. The persona is the outward face we show to the world, our public image. Espousing on Jungian archetypes Ștefan Bolea (2016, 86) notes, "that the persona is called a social archetype precisely to explain the prevalence of the world in its constitution. At least at a conscious level, we are most of the time honest with ourselves, without feeling guilty that we often tell lies to other people".

June Singer (1994, 159) observes that "the persona mediates between the inner and the outer world, between the impressions generated by the unconscious and the stimuli of the external world". The notion here is that everyone seeks to be seen as good and therefore, protects his/her public image by all means. Jung believes that the dissolution or threat to the persona sets in motion the manifestation of the archetype (shadow), which is the domain of chaos and all forms of weakness, including conspiracy, betrayal, injustice, pride, hatred, jealousy, prejudice, and all manner of vices. The shadow harbours what man consciously despises, rejects, or ignores in himself but always finds in his fellow (Eze 2014). It is wild and potentially disturbing. It confronts us in dreams and hallucinations, usually as someone or something bad and terrifying. One's shadow pops up when one suffers unbearable psychic pain, feels let down or victimized or suffers social defacement. One who is overwhelmed by the shadow often goes beyond bounds, frequently standing in his light and falling

into his traps; such a person often descends into barbarism. Playwrights from classical Greeks to contemporary times harden shadows into tragic flaws in their plays. In Soji Cole's *Embers*, characters wear a façade that functions to mask hypocrisy, mistrust, and insincerity to a height only counteracted by their surging shadows as the play unfolds to the climax. They unleash shadows when they are angry, hurting, and or frustrated. As a result of these emotions, Cole portrays the characters as victims of a malfunctioning polity, where violent rebellion takes the place of dialogue and corruption is a survival manifestation. Some scholars link the malfunctioning polity status of the portrayed Nigeria in *Embers* to its fragility status, which Olakunle Olowojolu and Dorcas Ettang (2021, 76) encapsulate in the following words; "the fragility of the Nigerian state is evident in its inability to protect the territorial integrity of the country, incapacity to provide adequate social amenities, inability to check widespread corruption and other weaknesses".

### **Victim and victimhood conceptualizations**

In the most general sense, "a victim is anyone who experiences injury, loss, or misfortune as a result of some event or series of events" (Aquino and Byron 2002, 71). On the other hand, collective victimhood is "a state of mind that is brought into being by society members and transmitted to the members of new generations" through assimilation (Bar-Tal et al. 2009, 257). The sense of self-perceived collective victimhood is "an unavoidable part of the human repertoire in the context of intractable conflict" (Ibid., 258). A sense of victimhood self-construal develops when individuals harbour "self-perception of having been the target, either momentarily or over time, to harmful actions emanating from one or more persons" (Aquino & Byron 2002, 71). In contemporary violent conflicts, "the construction of grievance-based identity is a fundamentally contested process" because "the lines between victim and perpetrators are blurred by ongoing cycles of belligerence and retribution" (Jacoby 2014, 511). According to Sabine Mandl and Julia Planitzer (2022, 49) "the concepts of victim and violence are socially constructed and reflect social realities that are politically negotiated and laid down in law and legal texts". Though there might be instances where debates subsist as regards who is the victim, however, in the case of the internally displaced persons in the northeast region of Nigeria, their agony and travail are evident and indisputable. According to James E. Bayley

(1991, 53), “People are victims if and only if they have suffered a loss or some significant decrease in well-being unfairly or undeservedly and in such a manner that they were helpless to prevent the loss”. Furthering, Bayley observes that “the loss has an identifiable cause; and the legal or moral context of the loss entitles the sufferers of the loss to social concern” (Ibid.). In line with Bayley’s contextualization, “the concept of victimhood requires that the loss on the sufferer must not only be acted upon but also be acted upon by an identifiable agent” (Bayley 1991, 54). Furthermore, Bayley notes that “victims must be innocent” and “they must not be guilty of having contributed to their loss” and consequence (Ibid., 53–54). In line with Bayley’s linking of the status of innocence before a sufferer is classified as a ‘victim’, the view here is that the ‘IDPs’ are unfortunate and majorly innocent because they are not at war with the insurgents yet their livelihood, wellbeing, and home are forcefully destroyed as they are running to avoid extermination. Bayley remarks that a victim may cease to be regarded as such when he/she becomes an aggressor and destroyer in one way or the other. More so, self-inflicted loss, harm, or misfortunate does not automatically generate victimhood status. According to Thank-God Igwenagu et al. (2023, 5), “victimhood is a socially constructed concept; hence, the basis upon which one refers to self or another person, as a victim is fluid because social contexts are consistently inconsistent” and “this gives room for continuous assessment and re-assessment of self-construal that depicts one as a victim”.

### **Interpretive discussion**

The story in *Embers* is arranged into the following segments, Testimony, Discovery, and Smithereens. In part one of the play – Testimony, Talatu the elder woman who galvanizes the young girls in the Camp for regular storytelling sessions, relays that the criminals (Boko Haram terrorists) burnt down entire villages leaving behind them “sparks of embers rocking into the sky” (Cole 2008, 5). She tells the young girls that culture has made women sex objects and baby factories while men are free, starting up new families here and there. The ambivalence of existence appears to shake up the girls’ faith in God. Their spirit has been altered by man’s inhumanity to man and especially what they face at the Camp. On their part, the soldiers blamed the politicians for the present troubles due to their lies, fake hope, and ‘staged charity’. In Discovery, Talatu tells the girls how she

was introduced to prostitution and how she later married Bako – a lecturer, and subsequently became a rich tobacco seller and later got attracted by city life. Idayat narrates how her maths teacher, Mallam Bideen, raped her in primary six and how the matter was concealed because of the cultural implications. We are meant to know that feeding at the camp was irregular because Camp Officials stole supplies. Atai talks about life in the Sambisa forest where Boko Haram shares the abducted girls with themselves. She narrates her escape and return to her village, only to encounter soldiers slaughtering men in sight as a reprisal for soldiers killed by the terrorists. In the Camp, trumped-up charges are used to punish and rape women.

In Cole's portrayal of the consistent and predominant mood in the Camp, sadness and melancholy remain prevailing. Even the soldiers who rampaged like the characters in the Homeric battlefield are not exempted. The discussion between Soldier 3 and Soldier 4 exemplifies this. Our democracy is mocked as a shield against corruption indulged by the army, police, teachers, and even traders. For the soldiers, the rules of engagement exist on paper but the code is different in reality. In the last segment of the play, *The Smithereens*, everyone is terrified about life because the survival of the fittest is cloaked in disguise, mistrust, and betrayal. Atai exposed Memunah's clandestine relationship with Boko Haram boys to the soldiers, who eventually raped her to death, but announced in the newspaper that she died of cholera. However, Atai who equally sneaks out of the Camp in the night to sleep with politicians is reminded by Talatu that: We have all been dangling on the precipice of death. Both the life in this Camp and one outside are the same. Outside, there are graveyards too. You are not going to be saved. You will only get out of here; from the small silent graves back to the big noisy ones that your politicians nurture for you outside (Cole 2008, 84). However, Idayat shocks everyone the more with suicide bombs and fuses, which she uses to blast the governor and his entourage, bringing everything to a common ruin, the bad, the good, and the ugly. Everything goes into embers.

The play, *Embers* paints a horrifying picture of a society with terribly fractured moral values. Social relationships are ostensibly vague, shift, and unreliable. In the IDP Camp, everyone is a threat to everyone in an environment ruled by a great deal of mistrust, which makes everyone not to be sure of who is his/her neighbour. The girls (in the play who are supposedly the victims of the insurgency) telling



on one another and playing supportive roles to Boko Haram leads Talatu who acts as a sage in the play to tell Atai that:

Your generation is failing too. You want to escape only so that you can have a luxurious lifestyle. You never think about the future. Yes, your generation is angry. But it is anger only because of the selfish things you think about and not because you want things to change (Cole 2008, 77-78).

Talatu further tells Atai a story with a moral bent, entitled “the shame of our humanity”. She says that the moral of the story is that we are all thieves but that “The crudest thief is the one who has no sanctity for the sacredness of friendship” (Cole 2008, 84). The IDP Camp is expected to be a fortress and as Harries (1968, 7) would say, “a place of refuge from the insecurity reigning outside”. Anybody who finds his or her way there is expected to experience peace and safety. But is the IDP Camp, according to the play, a place of peace and safety? No. In *Embers*, the Camp is depicted as a bastion of evil, hoards of the devil. In their study, Udengwu, Nnanna, and Obasi (2022, 19) declare that an IDP camp in Nigeria is practically a “purgatory, a place of agony and despair” instead of a halfway house for the traumatized victims. Like the world outside, the residents of the Camp struggle against torture and wickedness. Experiences in the camp disappoint expectations. Through the activities of the soldiers, Camp officials, government agencies, and even the young girls, we witness the inhuman victory over cherished norms. The way of life of the aforementioned characters benumb normal sensibility and, according to Karsten Harries (1968) challenge the tradition of norms governing moral behaviour.

In the Camp, dehumanization is elevated to the level of monstrosity. Everywhere we look, we see objects of revulsion and disorientation. The absolute freedom of soldiers like the Boko Haram insurgents to perpetrate all kinds of atrocity reminds one of the mythical times- what happened on the Homeric battlefield. The audaciously erotic soldiers, rape young women wantonly. The case of Memunah, one of the young girls in the Camp exemplifies this. According to another young woman in the play, Idayat:

Memunah was locked in a room and raped by the Camp Commandant. After he's done, he asks that she be thrown into the guard room. There one by one the soldiers raped her too... The Camp Commandant gave the order that she shouldn't be given any respite until she confessed. They raped her to death.

The newspaper this morning mentioned that she died of cholera. (Cole 2008, 81-82)

The above reveals the soldiers' attitude at the Camp as lacking an air of culture and refinement. It projects the culprits as debased, unscrupulous, and equitable to despicable wild animals. Their disquieting behaviour casts a shadow on the ideal image of man. These Jungian characters posit the counter-image of man and civilization by giving expression to what traditional morality seeks to suppress in man. The soldiers' actions strip humanity the veneer of decency. Schopenhauer is cited in *The Meaning of Modern Art* to state that the ethical man is one "whose sympathy lets him make less distinction with others than usual" (Harries 1968, 99). In other words, the ethical man is a man of feelings, he observes the golden rule and does not give somebody something he cannot take. The activities of the soldiers in the Camp as typified in their handling of Memunah, point to the collapse of traditional ethics, value system and total negation of professional military rules of engagement. Neither is the sanctity of life hallowed nor the laws of sexual behaviour obeyed. Sex is elicited by force and not by contract. The dark powers of the labyrinthine unconscious- (the Jungian shadow) compel the soldiers like the proverbial dog, (which eats the bone given to it for safety) to swirl in a flirtation with the irrational in extorting sex from the already badly traumatized women.

Furthermore, as Michael Neill (1989, 398) would say in his article, "Unproper Beds: Race, Adultery, and the Hideous in Othello", before "the sardonic presence" of the unruly soldiers, in *Embers*, the public image presented of the young girls – Atai, Memunah, and Idayat, is that of innocent and helpless victims of the Boko Haram crisis. The girls narrate to Talatu the nightmares they experience on account of their unforgettable encounters with the Boko Haram boys, including constant rape, forced marriages, killing and dismembering of their loved ones before their very eyes, burning down of schools, and setting villages ablaze. Their pitiable narratives draw compassion from Talatu who tries as much as she can to console and comfort them. However, as the play unfolds, the girls' shadows gradually surge to the surface revealing their true picture as unreliable fellows driven by Machiavellian spirit. Idayat is angry about Atai telling on Memunah and reporting her to the Camp Commandant as being an agent of Boko Haram who helps them to infiltrate the Camp as beggars, calls her

before Talatu, “blackmailing lout”, who lets the soldiers sneak her out of the Camp in the middle of the night to meet those robbers who call themselves politicians (Cole 2008, 78). The most shocking revelation is that Idayat who has been masquerading as an innocent victim of the conflict is a trained suicide bomber waiting for a grand opportunity to blow up the Camp and everyone within reach, including Talatu who has shown much concern for the young girls. Indeed, the society of the play operates on the principle of survival of the fittest, which increases neurosis by the day, and what the playwrights seem to suggest at the end of the play is that any society that lacks solid moral values and regard for the sanctity of life is bound to be doomed because there are no means of habituating people to a worthy and joyful existence.

Corruption is presented as a major source of nightmare in the Camp in *Embers*. Emeka Aniago (2017, 26) observes that corruption is “a phenomenon that embodies both universal commons as well as locale-specific shades”. In *Embers* corruption includes Government officials, and collusion with Camp officials to steal the Camp’s supply thereby making the refugees vulnerable to hunger. In fact, because of this nefarious act, feeding in the Camp becomes irregular. Nobody knows when the next meal will be available. In their conversation on pages 62-64, the soldiers argue that corruption has destroyed the country beyond measure. For Soldier 4, “Corruption has a floppy wing that slaps whatever obstructs its course” (64). He observes further that “The ones who brought us into this condition” (politicians) have “twisted the laws to have their ways to consolidate their hold on power” (Ibid.). That is why “they loot and loot and milk the country dry, and in the end, our democracy still protects them” (Ibid.). In affirmation of the lamentations of the soldiers, we turn to an observation by Michael Ogbeidi. He believes that “it is an incontrovertible fact that corruption has been the bane of Nigeria’s development” and that “the phenomenon has ravaged the country and destroyed most of what is held as cherished national values” (Ogbeidi 2012, 3). In his view, Emmanuel Obiechina (1983, 18) observes that anyone afflicted with this disease will adopt any method, fair as well as foul, honest no less than criminal, conventional and unconventional, to acquire money and material possessions; he will explore every shortcut, every strategy, and subterfuge, every act of trickery and treachery, to accumulate money and material possessions. He further submits that “to such a one, no institution is sacred to be degraded, no value too precious to be trampled upon, no principle too lofty to be pulled down by the

Mammon-worshipper in the promotion of a squalid, obsessive egocentricity” (Obiechina 2018, 18). In many ways *Embers* affirms much earlier scholarly contribution by Chinua Achebe who in an attempt at locating the troubles with Nigeria such as the inhumane proclivity and corruption, observes that the “trouble with Nigeria is simply and squarely a failure of leadership” which gives room to a false image of oneself, lack of patriotism, perpetration of social injustice, cult of mediocrity, indiscipline and corruption (Obiechina 1983, 22).

## Conclusion

This paper used the Jungian theory of the archetypes to examine the scourge of Boko Haram insurgency in Nigeria as reflected in Soji Cole’s *Embers*, a play which explored the subject from the perspective of the challenging difficulties and nightmares experienced by the inmates of the internally displaced persons (IDP) Camp. As the play demonstrates, the Boko Haram crisis has led to the displacement of millions of people, especially in the northeast part of the country, owing to the militants’ brutal and hideous acts of killing and burning down of schools and villages and incessant abduction of students, teachers, and local farmers. What is disturbing is that the IDP Camps set up by the government to cater to the needs of the displaced people appear not to fare better than Boko Haram’s enclave- the Sambisa forest. As George Oguntade (2019, 3) posits, the Nigerian system in the handling of the displaced person has abrogated the social contract. According to him, “Protection, it seems, is not something, the Nigerian system fully ensures”. The human rights violation that occurs in IDP camps in Nigeria has been the focus of intellectual writings such as Izzi and Adiel (2022). Soji Cole demonstrates in sundry places in *Embers* human right violations, to use Oguntade’s words, that:

Government agencies have themselves turned on the people they are supposed to serve and countless instances of human rights violations, amid an astonishingly widespread culture of impunity have become one of the most infamous features of Boko Haram campaigns. (Oguntade 2019, 3)

Overwhelmed by the Jungian shadow, the soldiers in the Camp like their colleagues outside the Camp, thrill with impunity as they rape and dehumanize with relish. Government officials “stage charity” and frequently sneak into the Camp to pick girls for extortion of sex. Again, because of the nefarious activities of the Camp officials, which

include the stealing of the Camp's supply, feeding becomes irregular, and for the IDPs who have been thoroughly dehumanized to survive, they resort to all manner of uncharitable schemes that upset natural codes and cherished moral values. However, before everything was blown to smithereens by Idayat at the end of the play, characters, especially the girls had presented an intentionality of change within a web of victimhood; which compelled Talatu to offer counselling to these perceived victims of Boko Haram terrorist attacks. Talatu was greatly amazed that the young girls she had been protecting were indeed agents of the terror group that had been making existence unbearable for everyone.

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