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The Feminisation of Kidnapping in Nigeria: An In-depth Analysis of Robert Peter's Voiceless and Paul Papel Apel's Eagles Wings

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ABSTRACT

The issue of kidnapping has been an area of security concern in Nigeria, the Niger-Delta region of the country suffered for several years, especially with the kidnapping of expatriates, working in the oil rich region. The demands of these kidnappers were varied, the most notable was the exploitation of the environment, especially as the oil spillage continues to degrade the land. However, the issue of kidnapping in recent years has taken a different form. With the advent of the Boko Haram terrorists, women are now the victims of kidnapping. The kidnapping of the Chibok school girls, Dapchi girls, Youth Corp Members going on national service, and the recent kidnap of twenty-five school girls from their dormitory in Kebbi, to mention a few, have made local and international headlines. These stories have also been told through plays, podcasts and films. This study uses the films *Voiceless* and *Eagles Wings*, to examine the issue of the feminisation of kidnapping and its adverse effects on the community and country at large. Using Molly Haskell's theory of the woman's film: the paper raises issues of women always presented as sacrifice, affliction, choices and competition. The paper adopts qualitative methodology using content analysis to explore pictorial representations and dialogue in the film. The paper concludes by condemning the acts and by recommending ways to curb kidnapping not only of women but all humans.

INTRODUCTION

The disturbing scale of insecurity in Nigeria has crippled the Country's formal and informal sectors, greatly affecting the economy, agricultural production and general livelihood. Over the years, the Niger Delta region, from 2003, witnessed instability as different non-state armed groups, under the umbrella of the Niger Delta Militants, in possession of small arms and light weapons militarized the oil rich region, canvassing for autonomy and control of petroleum resources, improvement of the region and protection of its environment amongst other demands. The modus operandi of the group include vandalizing oil pipelines, attacking oil facilities resident in the region and kidnappings for ransom. The targets of these kidnappers are generally expatriates working in multinational oil companies in the region.

In 2002, another ugly monster was raising its head in Northeast Nigeria. The Boko Haram sect, under the leadership of Mohammed Yusuf preached a radical version of Islam that condemns all forms of Western structures, including Western education. This earned Yusuf and his followers the nickname "Boko Haram," which translates to "western education is forbidden". The group was operating in Maiduguri, Borno State and garnered for itself a lot of followers in the North East. In 2009 however, following the death of its leader, the group took on a more militarized approach in its operations, becoming a dangerous non-state actor in Nigeria, Cameroun, Niger and Chad Republic under the leadership of Abubakar Shekau.

In April 2014, the group shocked the world with its

kidnapping of about 276-school girls aged 16 to 18 from the Government Secondary School Chibok, attracting international condemnation. The large scale of the Chibok kidnapping was the first of its kind in Nigeria. While the nation was still grappling with how to secure the release of the Chibok girls, 110 schoolgirls from the Government Girls Science and Technical College Dapchi were also kidnapped in February 19 2018. Although the girls were returned to their community in March 21, 2018, Leah Sharibu who was kidnapped alongside the 109 girls in Dapchi remains in captivity. On the 17th of November 2025, armed men, attacked the dormitory of government girl's comprehensive college, Kebbi, kidnapping 25 female students and killing a teacher. These kidnappings were a catalyst for what spread across Northern Nigeria. Women and girls became targets for the perpetrators, and the rate of kidnappings skyrocketed. Often these girls were married off to terrorists; used as bomb carriers, serve as domestic slaves or sex slaves in recent cases, some girls are trafficked in sex rings.

In the twenty-five years of Nigeria's uninterrupted democracy, the country has witnessed an escalation of security challenges: from the Niger Delta militants in the South-South, to Boko Haram, Banditry, and Armed Herdsmen in the North, to IPOB operations in the South East. The victims of these armed groups are often women and girls, who are widowed, orphaned or kidnapped, in some rare cases, girls are traded as peace offerings to terrorist by their families in order to secure protection. This study explores the concept of feminisation of kidnapping through the images of

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Robert Peter's *Voiceless* and Paul Papel Apel's *Eagles Wings*, interrogating the place of female kidnapping in Nigeria and why it has become increasingly rampant.

LITERATURE REVIEW

Feminising Kidnapping: A Conceptual Review

Kidnapping in a general sense, refers to the abduction of an individual or group of people, for religious, political and ideological purposes, with the abductors in most cases demanding for ransom or some form of payment from their kidnapped victim's family. According to Asuquo (2009-2).

Kidnapping is difficult to define with precision, because it varies from state to state and jurisdiction...it is the forceful seizure, taking away and unlawful detention of a person against his/her will...it is a common law offence and the key part is that it is an unwanted act on the part of the victim...it is a restriction of someone else's liberty which violates the provision of freedom of movement as enshrined in the constitution of the federal republic of Nigeria, where every other law takes its cue from.

Musa Usman and Deepali Singh (2021:28) agree with Asuquo's position above, they define kidnapping as a; situation in which the captors hold someone of political/economic significance, that is persons who have the ability to negotiate their way back to freedom. Political or economic kidnappings can take on different meanings depending on the aim of the kidnapper; it could be payments of ransom, forfeiting a political career, or religious and ideological motivations. Its end game is usually to elicit a reward from their victims. Usman and Singh (2021:3-7) identify diverse concepts of kidnappings, these include: Abduction, Hostage taking, Captivity and ransom. They also categorized kidnappings to include; Criminal kidnapping, political kidnapping and emotional/pathological kidnapping. They identify these concepts and types of kidnappings as threats to the individual and the country at large. Arnold (2019:223) on the other hand defines kidnapping as a criminal offence he states that; kidnapping is a criminal act that entails the way laying and seizure of a person or persons against their will for possible gains of ransom.

In recent years, Nigeria has witnessed the scourge of kidnappings, most evident in the Northern parts of the country. Kidnapping has become religiously, politically, ideologically motivated that it is somewhat a lucrative enterprise for criminal elements in the country.

The study provides the following causal factors of kidnapping in Nigeria: proliferation of dangerous weapons, social injustice, in-discipline and moral decadence, poverty, corruption, insecurity and youth unemployment, amongst a myriad of problems confronting the Nigerian State today. Usman and Singh (2021:31) provide the statistics of kidnappings in Nigeria from January to September 2020, which states that a total of 1611 persons were kidnapped across the country. In 2021, 924 persons were kidnapped in the North-Central, 211 in the Northeast, 1405 in the Northwest, 77

in the Southeast, 140 in the South-South and 169 in the Southwest. With a number of fatalities, due to insecurity in the first half of 2021 at 5838 nationally. These figures are alarming, indicating a rapid decline in security and a rising rate of crime in the country. Note that these figures represent cases that were reported to law enforcement agencies such as the Nigerian Police: a lot of kidnappings are unreported, and form a huge number of kidnapped victims in Nigeria. Some families pay ransom and are simply glad to receive their relatives back alive; some were killed, and ransom was collected.

Perhaps one of the most alarming aspects of these kidnappings, and particularly in Northern Nigeria, is that women form a large chunk of kidnapped victims. From the 2014 kidnapping of over 20 schoolgirls in Chibok, terrorists have targeted women and girls as victims of terrorism, indicating a form of sexual violence, which intensifies the feminisation of kidnappings across the region. Pearson and Zenn (2021:3) attribute the kidnapping of schoolgirls in Nigeria to Gendered slavery.

A month after Boko Haram abducted the 276 mainly Christian teenagers from a girl's school in Chibok, Shekau declared those girls who had not escaped were his slaves in a video, the Islamic State also praised the Chibok abduction and the revival of slavery in its flagship magazine *Dabiq*...since then, Shekau's fighters have forcibly abducted hundreds more women...reports found at least 700 Nigerian women in Boko Haram custody in 2019.

Person and Zenn's position above, draws attention to the objectification and victimization of women and girls in conflicts. From 2012 to date, thousands of women and girls have been kidnapped in northern Nigeria, unlike the Chibok school girls, a lot of these kidnaps did not generate publicity from the media, villages are attacked and women abducted, vehicles carrying passengers attacked and the women kidnapped, these incidents although sparse are however frequent. The older women are turned into domestic slaves for terrorist commanders, while the young girls are married off to the commanders or used as bomb carriers. Pearson and Zenn (2021:6-7) add that;

Growing study of the ways in which groups sought to use theological doctrine to justify particular forms of violence against women has become important...Boko Haram was clearly deliberately victimising specific women as part of its activities, the following year saw Shekau explicitly threaten the abduction of the wives of security actors, in retaliation for the detention of Boko Haram wives.

In several videos posted online by Boko Haram, Abubakar Shekau the former leader of the group, is seen boasting about kidnapping women, he claims "women should not be in school but rather be married off to bear children". Clearly exposing the objectification of women by terrorist groups. Mia and Hilary analyse the place of women in conflict, recounting the Nigerian situation, Bloom and Matfess(2019:105-107) allude to the disturbing incidents of targeted violence against women through kidnappings, and they state that;

Though Boko Haram is known to be the most significant source of violence in Nigeria since the transition to democracy in 1999, the group's abuses against women have also earned it international notoriety...the numerous accounts of rape, sexual slavery and forced marriage perpetrated by jihadist groups like ISIL and Boko Haram, as well as widespread gender-based violence by armed groups.

Bloom and Matfess also write from the prism of a different kind of crime, the prism of the female suicide bomber, women forced to propagate the activities of terrorists. These women are often kidnapped, forced, or coerced to carry out such atrocities; because it is easier for a woman to conveniently detonate a bomb undetected, making women the preferred human bomb carriers for terrorists. It is important to note at this juncture: that even though kidnappings persist across Nigeria, kidnappings of women and girls are largely carried out by terrorist groups like ISIL and Boko Haram operating in the North-East and North-Western parts of the country. Futures without Violence, a United Nations Publication (2017:3) states that in 2015 alone, over 2,000 women in the North have been kidnapped by terrorists...the abductees' time was spent with daily Quaranic education, training in how to be suitable wives for the insurgents, strict gender segregation, and structures imposed by a strict interpretation of sharia law that mandates corporal punishment. Kidnapped women are exposed to highly religious and patriarchal dictates, they are taught to be subservient and have no say over their lives or their bodies. The vulnerability of women to crimes like kidnapping, repressive religious laws often targeting women's choices, cultural and traditional norms and socio-economic status has been debated by researchers. Women are often at the receiving end of violence; extreme gender stratification in Northern Nigeria has limited the female population, generally affecting the psychological disposition of women and girls, this group is the largely uneducated group in the region, in a 2015 United Nations survey, Nigeria has 10.5 million out of school children, a large number of this found in Northern Nigeria, with girls making up a majority of this figure.

The concept "feminisation of kidnappings" on the other hand, is located within the field of women, gender and development, especially contained in the sustainable development goals, goal 5 "Achieve gender equality and empower all women and girls". Carolina Wennerholm (2002:9) discusses the complexities of gender equality, citing the women in development blueprint and the divergent issues confronting women development globally:

The International Conference for women's issues have been important for the exchange of experiences and the development of strategies and issues that needed to be addressed in and by the women's movement... since the early days of "women in development" (WID) in the 1970's, women's different interests have become interwoven. From a period of clear distinction between

so-called Northern women's calls for equality, Southern women's concern for addressing every day needs and Eastern women's concern for peace and the awareness of the complexities of gender power relations, including other aspects of discrimination and vulnerability.

In Nigeria, concerns about women's equality, political representations and poverty alleviation have fueled discourses around gender and development. The feminisation of kidnapping has not been widely discussed in the feminist and advocacy space. The recent rise in insecurity especially as it affects women and girls is gradually gaining attention from researchers, civil societies and the government. In this study however, feminisation of kidnapping is a term that refers to the deliberate targeting and abduction of women and girls by terrorist's groups for political and religious purposes or as a weapon of warfare against the state.

MATERIALS AND METHODS

This study is aimed at interrogating female kidnappings in Nigeria using the film medium. The study aims to examine the effects of kidnappings in Nigeria, how images in the selected films translate to a better understanding of the concept of female kidnap. The study adopted qualitative design method using content analysis allows for the reading and observation of images and dialogue in the selected films to indicate the presence of meaningful pieces in the content. This methodology enables us to appraise the kidnapping situation in Nigeria through a better understanding of the background and causes of female kidnap in the country, images in the films gives us a clear picture of how terrorist groups carry out their operations, how the rise of terrorism affects the growth and development of women and girls in Nigeria.

Theoretical Framework

Feminist film theory focuses on the analysis and criticism of the female image in film. The theory, which began in the 1960's and 70's, seeks to examine portrayal of women in Hollywood films, interrogating the objectification of women on screen. Today, feminist film theory has taken on a more critical approach, with notable contributions from various theorist such as; Laura Mulvey, Annette Kuhn, Kaja Silverman, Bell Hooks and Barbara Creed amongst others. Feminist film theorists examine stereotypes attributed to women on the screen, the cultural and historical concepts of women's image in the Cinema. This study is hinged on Molly Haskell's theory of the woman film.

Haskell's theory of the woman's film focuses on the role of images of women in film. In her book, "From Reverence to Rape. The Treatment of Women in Movies" (1987). Haskell argues that in films, there are three main roles a woman could fulfill;

1. The extraordinary woman: these women were strong and powerful figures.
2. The ordinary woman: these were passive women who were often victims

3. The ordinary woman who becomes extraordinary: the victims who rise, or endures.

Haskell concludes that social construction of women on the screen was similar to what was found in society. Haskell expatiates:

These women films were being made because all other spaces had already been taken up by men...to be some kind of a compensation for women not having important roles in these other films...these films were more focused on self-pity and tears for the female character thus making it seem normal...it encouraged women to accept the status quo rather than reject it as unacceptable.

Haskell's postulations above challenge the status quo in filmmaking. Scripts are written by men for women, these stories are also directed by men who often portray the woman as weak, vulnerable and in need of saving. In some quarters, women are portrayed as evil villains, evil stepmothers, and mother-in-laws whose sole aim is to wreak havoc and cause conflicts. Or a virgin figure whose only ambition is to meet a prince charming that marries her and she lives happily ever after. A look at films from the 1960's, when the feminist film theories began, to present day, reveals the same narrative, constantly circulated; female characters in films seldom have any form of ambition outside marriage and raising a family. Haskell challenged the 'space' created for women in film, pointing out the sub-standard roles women have had to play. Haskell's theory is apt for this study as we intend to interrogate the images of women and girls in the selected films and how these images have translated to the present reality of targeted kidnappings of women and girls in Nigeria.

Voiceless: Presentation and Analysis of Images of Terrorist Victimization of Women and Girls in Northern Nigeria

The film *Voiceless* is written by Jennifer Agunloye, directed by Robert Peters and produced by Rogers Ofime. The one hour, forty-seven-minute film was released to cinemas in 2020 and is inspired by real life events, following Boko Haram activities and the Kidnapping of the Chibok girls in North East Nigeria.

Voiceless is a film shot in Hausa Language that tells the story of a young man Goni, played by Adam Garba and Salma played by Asabe Madaki. The narrator introduces the viewer to what one will call a seemingly peaceful society, which is suddenly plagued by the activities of terrorists; Goni was kidnapped and his younger brother was killed; He is transported to the terrorist camp where he is forced to work as a weapons manufacturer. In another community, we are introduced to Salma, a young ambitious girl who is an advocate for girl child education. On the day Salma is set to speak to the parent teacher's association of her school, terrorists invade their community, killing those who attempted to flee and kidnapping school girls and their teachers. Salma and the girls are taken to the terrorist camp where Goni is working as a weapons manufacturer. The lives of the girls

are characterized by daily rape, one of the girls falls ill and dies in the camp because of the lack of medical facilities. The girls were forced to remove their school uniforms and wear hijabs, some were taken to the kitchen, others to wash the rest rooms and other girls were divided among the commanders and taken to their quarters. Salma becomes the voice of encouragement and support to the girls.

Portraying Resilience: Images of the Heroin in Voiceless. The Extraordinary Woman

The film *Voiceless* opens with a news report from CNN, about the fight against Boko Haram in Nigeria, the scene changes to a battle between the Nigerian military and Boko Haram terrorists, in which Nigerian soldiers successfully repel pushing back the terrorists while rejoicing over that victory that seem liked a mirage. The images in this scene give us a glimpse into the existence of a threat in Northern Nigeria, this threat is internationally recognized, as a terrorist's organization operating in Northern Nigeria. For sixteen years, the Nigerian military has been in a battle against Boko Haram and its internationally backed Islamic State splinter group. Baba Ali, Ruth Luka and Mohammed Baban'umma in their publication (2024:107) 'The Nigerian Military and the Fight against Islamic State's West Africa Province 2016-2022' state that:

The conflict between ISWAP and the Nigerian military has led to significant casualties and displacement of civilians...the Nigerian military have been fighting with Islamic State West Africa Province since 2009, despite military efforts, ISWAP has maintained its presence and continued its attacks in the region...the group's capacity to govern territories under its control is notable; it collects taxes, offers protection, enforces laws through its police...ISWAP's approach appears to have paid dividends in terms of recruitment and support with an estimated 3,500 to 5000 members, which has made the group's action violent and coercive.

The narrator introduces the audience to the situation at hand, intimating them to the realities of the threat of terrorism in Northern Nigeria. The narrator gives way as we are introduced to a young girl filled with aspirations and dreams; this girl is confronted by her mother, who represents a more traditional woman:

Salma's Mother: A girl's place is in the kitchen and helping around in the house. (Excerpts from *Voiceless*)

Salma: A girl's place is not supposed to be in the kitchen. (Excerpts from *Voiceless*)

This exchange between Salma and her mother illustrates in vivid light the clash between the traditional woman and the modern woman. Salma's mother asserts the traditional Religious and cultural gender norms that construct the role of the woman as a home keeper and a help. In this scene Salma takes on the embodiment of extraordinary woman, according to Molly Haskell (1987) "the extraordinary woman is the strong and powerful woman on the screen' Salma out rightly challenged the

traditional status-co of women belonging to the kitchen, by asserting and showing through her debate that women are worth much more.

Helpless: The Extraordinary Woman, Becomes Ordinary

The next scene distorts the calm of Salma's community. Terrorist attack their school in the middle of her speech and kidnapped the school girls. the girls are taken to the terrorist camp and forced to remove their uniforms, indicating an affront to western education, the girls are forced to wear a hijab and recite the Quran, while being sexually abused daily. in this scene we see a Salma who was a strong and powerful figure, reduced to a victim, a helpless passive character in the film, Haskell describes this character as the ordinary woman. Images in films that show women kidnapped or assaulted often portrays these women as helpless victims who cannot change their situation. Lura Mulvey challenges this portrayal of victimhood in her work on the concept of the male gaze and dominance theory, Mulvey's work, debunks the stereotypes and passive roles that women are given in cinema often as weak and helpless in need of saving from a man. When women are shown as strong and independent in Cinema, they are most often portrayed with masculine tendencies.

The Ordinary Woman Who Becomes Extraordinary

Roberts Peters, presents us a victim who stood up to change her situation, he presents us with a scene where Salma, who is not supposed to speak directly to any man in the camp, decides to meet with the commander to plead her case to him:

Salma: please commander I want to speak with you

Commander: your grave has already been dug, your grave has been dug.

Salma: I will be happy to embrace death, I see it in your eyes that you do not want to kill us, please let my friends and I go.

Commander: you are right, this is not what I want, what I want is for girls like you who talk too much to learn to be silent and return home. Marry according to our traditions and stop speaking in the language of the colonisers and speak our language. The language of the infidels that has eroded our culture, I will bring to an end, this devil you call schools, that make you engage in worthless endeavors to become lawyers or doctors, instead of going back to your homes and becoming mothers who will train their children. This is my message to your friends, this is the only reason I will spare you.

After the kidnap of the School girls in Government Secondary School Chibok, the leader of Boko Haram, Abubakar Shekau in a video uploaded on you-tube in hausa lanuage said "because I kidnapped some girls they are angry, girls should go and marry". This statement reinforces the religious and cultural constructs that a girl should be groomed for marriage and child bearing. In this scene we see the character of Salma, going through

the three types of women in film as propounded by Haskell, from the extraordinary, to the ordinary and finally the ordinary woman who becomes extraordinary. The courage to confront the terrorist commandant with implications of death was a sacrifice Salma decided to take, in this scene, we are shown a Salma who rose from her fear to demand for the release of the girls in captivity.

Women as the Main Victims of Terrorism: Images in Eagles Wings

Eagles wings is a 2021 film, written, directed and produced by Paul Apel Papel. The film captures the determination and resilience of the Nigerian Air force in its fight against terrorism. Wing commander Nura Yusuf, played by Eyinna Nwigwe's plane was shot down by terrorists during a mission; he is forced to get help from a village who shield him from the terrorist searching for him. Commander Yusuf trains the villagers and helps them to defend themselves against the terrorists. Baku who was recruited by the terrorist from the IDP camp is part of an operation to capture the commander, he however helped the air force and commander Nura because of the air force's commitment in taking care of victims of terrorist attacks, his mother had been a beneficiary of an eye surgery by the air force and his sister and mother live in the displaced peoples camp established by the air force. At the end of the film we see commander Yusuf and his wife reunited and Baku who is now an ally of the air force visiting them.

Explorations of Violence against Women in Eagles Wings

Eagles wings focuses on the Nigerian Air force's fight against terrorism, however one of the opening scenes of the film, takes place in Maiduguri Borno State, where a mother encourages her young son to go to school, the boy goes to the market for a mathematical set but is killed by a suicide bomber. The news carried the caption "90 people including women and children have been killed".

Soldier: guys you need to come and see the women and children suffering the brunt of the whole thing, it is a mess, tragic a big mess. (excerpts from Eagles Wings)

It is often regular to hear mainstream media and INGO's collapse the number of women and children who have suffered and are suffering in the face of terrorism, women and children are often lumped in a "data-less" category, reducing their humanity and relevance. This may be largely because the role of women in counter insurgency has not been explored as women are often classified as vulnerable and unable to help themselves.

The director introduces us to the first scene of the terrorist camp, we see the commander and terrorist playing cards with girls visibly afraid of the terrorists sitting by the side, the girls are sent out of the room as Baku enter to discuss with the commandant. The film comes to a scene where an inevitable showdown between the terrorists and the military takes place, the terrorists use the girls they have kidnapped as human shields against the soldiers, the

soldiers were forced to take other measures to rescue the girls who were later reunited with their families. Unlike Robert Peter's voiceless, the girls kidnapped in eagle's wings, were portrayed as helpless victims of a war they could not escape from, the director did not cast women as part of the air force, but women played minor

roles, as wives of the officers, victims of kidnappings or bomb blasts, the women in this film were silent, they are presented as the ordinary woman, helpless and passive characters who depend on men to rescue them.

Table 1: Representation of Victims, Perpetrators, and Rescuers in Voiceless and Eagles Wings

	Victim	Perpetrator	Rescuer
Film: Voiceless Director: Robert Peters	The film Voiceless is an adaptation of the events of the Chibok school kidnap. The director introduces, male kidnap victims who served as allies for the school girls that were kidnapped. The victim were the helpless girls who were forced into sexual and domestic slavery. Salma the protagonist, was forced to marry and had a child in captivity. Robert Peters, presented the female victim in the phase of the hopelessness and despair.	The terrorists in the Voiceless express power over their captives through forceful conversion, forced labour and the complete dehumanisation of their victims through rape and forced marriage. From the conversation of the commandant and Salma, the terrorists kidnapped the girls as a tool of warfare against the state.	Robert Peters included the male kidnapped victims who served the purpose of the "savior" complex in the film. Goni and Bulus were characters that always looked out for the girls and assisted Salma in the release of the girls. The kidnapped girls become dependent on Goni and Bulus' help and completely relied on them.
FILM: EAGLES WINGS DIRECTOR: PAUL APEL PAPEL	Eagles wings is a male centered film, all the major characters were men. Women played (ordinary) supporting roles, such as wife of the soldiers, kidnapped victims, IDP camps dependent. The film portrayed the helpless woman who had no way out of her situation. And a mother who loses her child to a bomb blast.	The terrorists in the film eagles wings are formidable, even capable of taking down a fighter jet and engaging in a heated battle with the military. The terrorists, occupied and conquered territories, and kidnapped women and girls to their camps. The people lived in absolute fear of these group.	The rescuer in this film is the air force officer, who was been hunted by terrorists, and somehow manages to teach the villagers how to defend themselves. We see the hero status of the officer when help finally came to him, rejected the idea of leaving the village vulnerable to attacks, determined to exterminate the terrorists.

Data Visualisation

CONCLUSION

With the rise of banditry, kidnappings for ransom and other terrorist's groups, the fate of the Nigerian woman seems sealed, this is because, women are often the victims of terrorist operations in the country. From the inception of Boko Haram, the kidnappings of women for ransom, sexual slavery and a weapon of war has intensified, the Nigerian woman has suffered and is still at the forefront to bear the brunt of insecurity. The 2014 abduction of the chibok girls and Leah Sharibu in Dapchi, brought a lot of international attention to the issue of kidnappings in Nigeria. Eleven years later, some chibok girls and Leah Sharibu along with hundreds of other women are still in captivity, some who dare to escape are shunned by their communities and treated as outcast. This paper concludes that the danger of terrorist's activities to the Nigerian woman, specifically Northern Nigerian women is a threat to their very existence, the study also concludes that without a definite blue print to combat terrorism in

Northern Nigeria, the risk of sexual slavery is a reality for the Nigerian girl child. The paper therefore concludes that the Nigerian Government must scale up its fight against terrorism and ensure the safety of women and girls in the country.

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Filmography

Voiceless
Director- Robert O Peters
Producer- Rogers Ofime
Script- Jennifer Agunloye
Cast: Uzee Usman, Yakubu Mohammed, Adam Garba, Asabe Madaki, Sani Mu'azu, Rekiya Atta.
Eagles Wings
Director- Paul Apel Papel
Producer- Paul Apel Papel
Script- Paul Apel Papel
Cast: Uzee Usman, Keppy Ekpenyong, Saeed Mohammed, Abdul Zede, Eyinna Nwigwe, Femi Jacobs, Yakubu Mohammed.