



Kpakpando Journal of History and International Studies

Refugee Crisis and Care-Giving, Theatre and Mediation: Performing Identity for the Voiceless in a Statelessness

Ebiriukwu, Anthony Chukwuemeka

Department of Theatre Arts

Faculty of Humanities

Imo State University, Owerri, Nigeria

*Kpakpando Journal of History
and International Studies: Vol.
1 no. 4 July, 2024. ISSN:
2437-1750*

Abstract

Refugee defines vulnerable individuals who have lost the protection of their country of origin and, who cannot or are usually unwilling to return there due to a well-founded fear of persecution. This study considered the problems faced by refugees as man-made. Its focus was to provide an alternative platform other than the traditional mode of care provision that will better mediate refugee crises within and outside asylum communities. To achieve this aim, this researcher examined the cathartic effects of Drama and Theatre on its audience, participants and society at large. Since Drama and Theatre deals with struggles between opposing forces and seeks to provide solutions to them, the study considered the cathartic nature of drama and theatre to possess the capability and capacity to re-orientate, reform, transform and reintegrate refugees within asylum communities. This was possible because, as an experience and with the tools it uses, the theatre was found to connect people as a crowd and hence, creating a bond amongst them. The effect of this is that this bond simultaneously makes such experiencing people have a collective empathy and thus humanizing them. Since drama and theatre have the capacity to mediate in both the internal and external conflicts that confront refugees by helping them develop resilience, hope and reinforce identities, this study recommended the use of drama and theatre approaches as veritable intervention tools and best mediating alternatives to engender a more humanitarian, cohesive and stable society for all.

Keywords: Refugees, Crisis, Drama and Theatre, Catharsis, Empathy, Interventions and Reintegration

Introduction

Across the globe – Asia, Arab, Europe and Africa – events show a continual eruption of humanitarian crisis never experienced since World War II. In Nigeria, for example, the case of Boko Haram and ISWAP terrorism coupled with the Fulani herdsmen incessant attacks on innocent and unsuspecting citizens leaves much to be desired. These events have seen thousands of citizens flee their native homes and places of abodes in search of safety in neighboring towns and far away communities. More humiliating is that, most often, these fleeing citizens make their homes in refugee camps. They become displaced people. The United Nations (UN), in its humanitarian quest, has ensured that these displaced persons or asylum seekers, running for safety, are given attention and protection especially in terms of the provision of basic necessities of life.

Beyond the issues enumerated above, refugees face with psychological problems, traumas and anxieties. The experiences refugees encounter includes, among others: loss of loved ones, loss of means of livelihood, loss of properties, hunger, dejection, hostilities, validation, unequal power relations. Aside, these issues may spring up problems with their host

communities which may trigger more crises. Thus, beyond the fundamental problems that condition their flight, refugees or asylum seekers face horrible internal crisis that are usually psychological than one would ordinarily imagine. This therefore calls for an alternative platform other than the traditional mode of care provision that will serve as veritable medium to mediate these post-trauma crises.

This study intended to connect Aristotle's theory of Catharsis as applied in classical Greek theatre to examine how the technique can be employed as curative for displaced persons suffering from post-trauma crisis. Unlike the traditional function of theatre as a means of entertainment, catharsis belongs to applied theatre and, accordingly:

Applied theatre refers to the practice of using theatre-based techniques as tools to discover and learn, to explore issues of concern to communities, to identify problems and actively rehearse solutions, and to provoke and shape ...social change. ⁽¹⁾

Aside entertainment, theatre has other functions it does to society and those that experience it. Theatre is a place of stories. As a place of stories, it presents an experience. It is an art that not only imitates and presents, but also (re)presents. Theatre houses a

number of stories that need to be told and voices seeking to be heard and given attention to. Theatre presents itself as the actual physical and realistic coming together of a people to share experiences common or particular to them in realistic communal space. Theatre is an experience and the truth about the theatre experience is that it connects people as a crowd and hence creating bonds among them. This bond makes them have a collective empathy and thus humanizing them as a result of the empathy they collectively feel as they watch fellow humans pass through gory experiences on the theatrical stage. This experience is usually cathartic. ⁽²⁾

This study examines the cathartic effects of the theatre on participants, audience members, and society at large. It sees the cathartic nature of drama as possessing the capability and capacity to re-orientate, reform, transform and reintegrate refugees within asylum communities. When people are forced to abandon their homes for some alien environments, they leave with them nothing but their language, songs, music, their culture and quintessentially, their stories. Theatre enlivens these objects more vividly than other media known to exist.

Theoretical Guide

Theatre defines a place where almost all human senses and sensations are awakened to full practical participations. I hypothesize that in the theatre human fears, anxieties, foibles, humour and fantasies become activated and acted out in a crucial experiential way. Theatre thus mirrors life and man's social realities as they are presented to him. Beyond the primary function of entertainment therefore, theatre remains a tool for passing on of information, teaching and pedagogy.

During the classical Greek period of 5th Century B.C, and Renaissance Europe, the psychological effects of the theatre on its audience members were a huge concern to the then philosophers. In his *The Ideal State*, Plato had advocated the banishment of drama and theatre from his Greet society. His contention was on the supposed psychological effects of drama and theatre on their Greek audience. Plato harped on theatre's appeal to baser instincts by pointing out the fact that unlike poetry, drama is to be staged. In order to please the audiences, the actors tend to act vigorously (the actions in which they consider ashamed in normal) like aggressive quarrel and lamentations in history. Plato assumed that drama is thrice

removed from reality and that this leads to bad thirst and laxity in the discipline. In his thinking, the effect is always eternal to its audience.⁽³⁾

There is also the effect of impersonation of the audience as advanced by Plato. He points out that acting represses individuality and leads to the enfeeblement of character noting that, by repetition of impersonation, a person gets its qualities to enter his originality. Thus, the question of today's psychologists had already been raised by Plato during classical Greek.

The concept of Catharsis and how drama and theatre imitate life for human regeneration were examined by Aristotle in *The Poetics* as translated by Butcher .S. H. Catharsis connotes an experience of "fear and pity."⁽⁴⁾ It is a medical term which, when applied to drama, elicits a situation of the "purging of emotions" especially among audience members watching a play. From the Greek sense of it, catharsis means "purification" – a concept that is comparable to Sigmund Freud's idea of "abreaction" - the theory that neurosis is relieved by bringing repressed childhood trauma to consciousness through the process of day-dream analysis, hypnosis and free association. In classical Greek

therefore, it connotes the cleansing, purification or purgation of emotions, especially, through the arts. Jean-Michell Vivas describes Catharsis as an occurrence that resides in the paradoxical and mysterious faculty, characteristic of tragic theatre, of transforming disagreeable feelings into pleasure.⁽⁵⁾ Berndtson. A collaborates the above by averring that the theory of catharsis has a dismantling affinity with expressional theory, since it emphasizes emotion as a result of aesthetic operations, and concludes on a note of freedom in relation to the emotion.⁶ Relating this to Shakespearian compellation, Richard Levin asserts that catharsis, in Shakespearian tragedy, involves some kind of restoration of order and a renewal or enhancement of our positive feelings for the hero. ⁷ Thus, when a character, who imitates the action of another, presents himself as passing through that action, we "pity" such a character whom we assume is not the cause of the ordeal he is currently passing through, like the case of Oedipus in Sophocles' *King Oedipus* who was prognosticated to kill his father and marry his mother. We also feel "fear" because we are afraid as we reason that, as frail and weak human persons, such fate may befall us in our helpless situation. However,

at the end of the play, we usually feel purged and purified as we reason that, having tried all that is humanly possible to avert such fate, that such a man should be extolled a hero! That, for the Greek, is the tragedy of the hero. For Aristotle therefore:

Tragedy, then, is an imitation of action that is serious, complete and of a certain magnitude; in language that is embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the forms of action, not narrative; through pity and fear effecting purgation of the emotions.⁸

The twentieth century critics took the subject to a much higher pedestal than its traditional definition as a technique for the purification and purgation of the emotions of theatre audience. Though the definition of catharsis as understood during classical Greek still subsists however, the interpretation of catharsis as “intellectual clarification” has risen as a rival theory to this older world-view. It was in line with this that Lucas observed that in the cathartic process, it was the human soul that is purged of its excessive passions.⁹ Semponis observed that:

This time proven effectiveness of theatre as a symptomatic relief agent is espoused by many contemporary practitioners of applied theatre including, but not

limited to, Craig Haen, Rivka Felsentein, the Hancock Center for Dance Therapy, and Storycatchers Theatre.¹⁰

While noting on the medicinal use and value of the mask, dance and song for healing during classical Greek, Semponis advanced that catharsis effected through theatre experience is produced in participatory applied theatre for young participants, pre-school age to teenage, who have Post-Traumatic Stress Disorder.¹¹

In his own take, Gottold posited that in real life, men are sometimes too much addicted to pity and fear, sometimes too little, tragedy brings us back to a virtuous and happy mean.¹² we must note that when Aristotle mentioned tragedy he definitely was referring to catharsis. Hence, I hypothesize that since catharsis is usually a component of tragedy resulting from our emotional immersion in a theatrical (re)presentation there is always the possibility that our experience of it through drama and theatre brings about a newness and a renewal of the self.

Refugees and Their World

No one, definitely, would ever wish to seek sanctuary in a land whose deities he does not acknowledge. Many stories abound in human history where people are forced to leave their

places of abode for a place they would not have wished to sojourn. They are forced to become migrants or asylum seekers not by their own volition but by some inevitable forces. They are displaced and made to automatically become refugees.

A refugee, conventionally speaking, is a person who has lost the protection of their country of origin and, who cannot or is usually unwilling to return there due to well-founded fear of persecution.¹³ From an international perspective one can trace the first international refugee status to the League of Nations in 1921 that emanated from the Commission of Refugees. The Second World War however had the first international great impact of refugee surge as people moved and fled in their numbers from Eastern Europe in search of safety. The Second World War generated an unimaginable human crisis that no nation would ever wish a second experience of it. It was based on that war that the United Nations 1951 Refugee Convention defined “Refugee” as any person who:

Owing to well-founded fear of being persecuted for reason of race, religious, nationality, membership of a particular social group, or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is

unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of fear, is unwilling to return, to it.¹⁴

Unfortunately, since after World War II, refugee experience has continued to exacerbate across nations and accordingly, its definition has continued to expand. The Convention Governing the Specific Aspects of Refugee Problems in Africa expanded the 1961 definition of who and what constitutes refugees, which the Organization of African Unity adopted in its Charter in 1969, to include, among others:

Any person, who, owing to external aggression, corruption, foreign domination, or events seriously disturbing public order in either part or whole of his country of origin or nationality, is compelled to leave his place of habitual residence in order to seek refuge in another place outside his country of origin or nationality.¹⁵

In addition to its 1951 definition of what constitutes a refugee is, the UNHCR further recognizes persons as refugees to include:

Those who are outside their country of nationality or habitual residence and unable to return there owing to serious threat to life, physical integrity or freedom resulting from generalized violence or events seriously disturbing public order.¹⁶

As recent as in 2022 the UNHCR estimated world refugee population to approximate three million. Of this estimate Sub-Sahara Africa records 7.0 million while Europe and North Asia jointly record 12.4 million. Asia and the Pacific record 6.8 million, Middle East and North Africa is estimated at a figure of 2.4 million while the Americas record 800,000. From the above statistics could show that refugee crisis remains a serious global concern with no near solution.¹⁷

No doubt refugees face numerous problems which include, among others: refugee resettlement, refugee relocation, settlement, integration and re-integration, and refugee workforce integration. Their experiences range from medical and health problems, fear, exploitation, sexploitation, crime, misrepresentation, unemployment, education, denial, cultural differences, language barrier, problems with host communities, feeding, and most harrowing, the problem of identity. These and other related problems combine to make an asylum-seeker or a refugee slide into trauma, anxiety, aggression, and at the extreme, suicide.

Theatre and Refugee Crisis

Ever since Augusto Boal's theatrical technique of using theatre as means of promoting social and political change and

therefore, a tool of empowerment for the dispossessed and other disadvantaged of society as documented in his *Theatre of the Oppressed*, a lot of international projects have emerged in line with that spirit. Boal opined that the technique of breaking repression involves asking participants to remember a particular moment when they felt especially repressed. His findings dealt with conflicts in the lives of the marginalized and displaced of society and how to restore them back to healthy conditions. He applied the joker system as a way to disrupt fixed roles. His kind of theatre was more of participatory than conventional. Discussing on the import of tragedy with particular emphasis on catharsis, Boal noted that:

Tragedy, as it was anciently composed, hath been ever held the gravest, moralist, and most profitable of all other poems; therefore said by Aristotle to be of power, by raising pity, and fear, or terror, to purge the mind of those and such like passions, that is, to temper and reduce them to just measure with a kind of delight, stirred up by reading or seeing those passions well imitated.¹⁸

Though not much has been heard or known of the use of drama and theatre in mediating refugee crisis in Africa, especially Nigeria. However, records show that British theatre has had a long history of it and the outcomes have been very positive. Playwrights and

dramatists of British extraction have interacted with history and politics and war in addressing problems faced by refugees and how to mitigate them. Hence, from drama workshops, to symposia, to community theatre, to refugee festivals, dramatists and playwrights have used a variety of theatrical elements in attracting public attention and sway their opinion towards the plights of refugees. Africa, nay Nigeria, can borrow and/or learn from the British examples in tackling refugee crisis across the continent or State. Studies such as Alison Jeffer's "Refugees, Theatre and Crisis: Performing Global Identities"¹⁹, and Emma Cox's "Theatre and Migration." remain prominent in this regard.²⁰ Wilmer .S.E's "Performing Statelessness in Europe"²¹ also provides rich comparative perspectives and resources on how various performances across Europe have broached the crises of refugees through stagecraft.

The Theatre and Crowd Participation

Literature is of three broad areas namely poetry, prose and drama. Each of these three areas has its distinct function and peculiar influence on the mind that encounters it. While the novel and poetry appeal to the mind of the individual, drama appeals usually on a multitude. Drama and Theatre therefore

fundamentally needs crowd to be effective as a genre of literature. Traditionally, the poet only writes for himself and, maybe, to a select persons to whom the language of his creativity may appeal. The novelist, on his own part, writes for an individual reader usually in a closet. It does not matter if a thousand persons are seated at a place reading a particular piece of novel at the same time, the writer can, metaphorically only speak to them individually. Drama is unlike those. Like oratory and music drama appeals not just to an individual but to a crowd. Thus, unlike poetry and the prose genres that we appreciate alone as individuals, we must constitute a crowd in order to fully appreciate drama.²²

Drama, we know, is a story created with the fundamental aim that it will be presented live on stage by actors who usually assume the personalities of the created characters. This naturally implies that its primary aim or intended end is to use such assumed embodiments to recreate the story of the imitated character to the audience that views it. Clayton Hamilton had noted that:

The sympathetic presence of a multitude of people would be as necessary to our appreciation of the play as solitude in all the other cases. And because the drama must be

written for a crowd, it must be fashioned differently from the others, and less popular forms of art.²³

Theatre is therefore an experience. Thus, like all viewing centre such as the football stadium, amphitheatre or auditorium, the theatre is a place of crowd. In theatre therefore, we are awakened to full participation as a result of the involvement of all human senses. In the theatre human fears, anxieties, emotions and fantasies become acted out on stage in a crucial experiential manner which triggers participants' consciousness. Thus, when we take up a role to play in the theatre, we assume the personality of an "other." We are conditioned to put ourselves in their place and begin to feel like them. What this does is that we assume the personality of the role we play or assume, as audience members, that the ordeals which the characters on stage are passing through are real and we therefore begin to empathize with them, and thus putting our heads into their heads. In this sense therefore, we allow ourselves the freedom to see things from the perspective of the suffering character. This freedom of assumption is not peculiar to the actor but also permeates the psyche of the audience.

Plays are written to please a multitude of crowds or people. The themes, thoughts, and aesthetics inherent in dramatic pieces, the psychology and subsumed emotions in plays are effective in both the actor and the audience. Thus, unlike the poet and novelist who wrote for the individual mind and hence choose their audience, who most often are from the super-civilized class, the dramatist does not choose his audience, but rather appeals to a multitude of people. Drama therefore assumes its power fundamentally from the psychology of the crowd. By Crowd, Hamilton posits:

... is meant a multitude of people whose ideas and feelings have taken a set in a certain direction and who, because of this, exhibits a tendency to lose their individual self-consciousness in the general self-consciousness of the multitude. Any gathering of people for a specific purpose – whether of action or of worship or of amusement – tends to become, because of this purpose, a crowd in the scientific sense.²⁴

This is therefore the sense for which the theatre audience is described. Hamilton further informs that a crowd has a mind of its own, apart from that of the individual members.²⁵ What is implied here is that the collective minds of individual members of a crowd diffuse and coalesce into a single

unified functioning in one directional purpose. Quoting Gustave Bon, Hamilton advances that:

A man, by the mere fact that he forms a factor of a crowd, tends to lose consciousness of those mental qualities in which he differs from his fellows, and becomes more keenly conscious than before of those mental qualities in which he is at one with them. The mental qualities in which men differ from one another are the acquired qualities of intellect and character; but the qualities in which they are at one are the innate basic passions of the race. A crowd therefore, is less intellectual and more emotional than the individuals that compose it. It is less reasonable, less judicious, less disinterested, more credulous, more primitive and more partisan.²⁶

He further avers that:

...a man, by the mere fact that he forms part of an organized crowd is likely to descend several rungs on the ladder of civilization. Even the most cultured and intellectual of men, when he forms an atom of a crowd, tends to lose consciousness of his acquired mental qualities and to revert to his primal simplicity and sensitiveness of mind.²⁷

The credulity of an audience is in fact that it readily believes what it sees than what it hears. Theatre is a place of seeing and hence, its audience readily accepts what is

set before it as truth. This fact remains a great advantage to refugees as would be examined below.

Refugee Crisis - Why Drama and Theatre?

One major key to Drama and Theatre is conflict. Refugees face with both external and internal conflicts that most often are devastating to their health. In Drama and Theatre, conflict is the struggle between opposing forces of conflicting interests. Aside the conflicts that refugees face that are primal to their crisis, they face other conflicts from the authorities that are saddled with the responsibilities of managing their affairs; conflicts from the media through misrepresentation and, conflicts from their host communities. Thus, as conflict is central to Drama and Theatre it remains also central to the plight of refugees. Conflict is central to Drama and Theatre because it sustains interest by keeping audience members in suspense. It defines intense moments in Drama and Theatre and, for this reason the audience always looks for resolution of conflicts especially towards the side of the weak and the just. This fundamentally places Drama and Theatre as veritable tool in addressing the plight of refugees.²⁸

The Theatre houses moments of basic and common-place intense emotions, and because its audience members are usually susceptible, these emotions, whichever comes up at any given moment of performance, influences audience members collectively and, for this, they tend to pass collective judgments, approval or disapproval. Therefore, as a medium, the theatre can be employed to galvanize the actions of those involved in refugee enterprises to public scrutiny as their activities are re-lived on stage. Given the fact that in the Theatre the individual's personality is sub merged beneath the common consciousness, it is therefore argued that the theatre presents itself as a most effective tool for psychic inquiry and the raising of human consciousness. The point here is that refugees and their handlers can actually explore the resources of the theatre for their collective betterment.

Refugee Discontents, Theatre and Mediation

Dramatists, critics and other theatre artists have a lot of responsibilities in raising questions and consciousness about the ways refugees are treated and the ordeal they go through in the hands of both their handlers and host communities. It is one of the duties

of Drama and Theatre to provide tools that will generate the discourse and debates relating to the ethical and political engagements of both citizens and government in relation to the plights of refugees and people seeking asylum. When we realize that refugees deal with struggles between wills that are opposed to their own wills, we would then begin to realize the imperative of Drama and Theatre in galvanizing genuine forces that would stand against the forces that militate genuine efforts at addressing the plights of refugees.²⁹

When we look at the nature of refugees – people with suffocated freedom, passivity, hopelessness, whose individual and collective stories are often told by people other than themselves in most benign and doctored reportage - we will begin to appreciate the import of the theatre as medium for responding and exposing the realities of the daily horrors we are been told refugees face even from the authorities commissioned to manage their affairs. In the Theatre, archetypal images of refugee characterization are let free to bare their minds on issues that would otherwise be censored by the press against the stacking realities of refugee plights.

Theatre deals with struggles between opposing forces. Ferdinand Brunetiere tells us that “No struggle, no drama.” The refugee is involved in a struggle of life. He is bound to make Drama and Theatre his companion if he must conquer his fears. When you go to the theatre you find on stage characters battling with deep emotional crisis, and for the refugee, whose story is told to an audience through such platform, the seeming realities from such stories compete against the follies of their antagonistic forces – either from an individual villain or from an organized hegemonic class.³⁰

Because the crowd is usually partisan and comparatively lacking in rational judicial faculty and the rules of reason, it usually throws its weight and sympathy behind the refugee, that is, the weak.

If the democratization of refugee experiences takes the form of the epic, everyone becomes involved in the drama. It becomes a participatory exercise where everyone takes the role of power which will limit their ability to be mere observers. In such a way, members can collectively explore issues surrounding host communities and their handlers and, by so doing, advocating ways of resolving such anomalies. Such drama will also have the

propensity of challenging the narrative of docility, silence, indolence and passivity of refugees as we are meant to believe by mainstream media. Jeffers’ “Refugees, Theatre and Crisis,” raises the question of the way refugees, by themselves, can break the boundary of oppression and external aggression using their personal experiences and voices actively.³¹ What is implied here is that dramatic performances enliven refugees moving them from supposed states of silence, inactivity and passivity to one of activeness, and outspokenness. Thus, rather than being spoken for, refugees speak for themselves, and by so doing give a firsthand and true information of themselves and their situations by themselves rather than through a secondary source that may falsify the realities of their situation.

When refugees participate in drama and theatre that tell their stories they re-live their own stories and situations such that pent and bottled-up emotions which cause deep depressions and repressions within them become purged of them. By this cathartic experience such refugees will be freed from self-wounding, self-mutilation and self-destruction. They would be freed from the silence and passivity that entrap them. When such participating refugees, in their

unconsciousness, contemplate such primitive ideas, which usually are thoughts of their immediate contemplation – anguish, self-mutilation, suicide, etc., locked away in their minds - can be mediated upon through drama. The traumatized refugee can be purified of such primitive invasion as he gets immersed in dramatic performance. He then would begin to see his situation from different perspective.

Theatre therefore is curative and the refugee, who usually suffers psychic trauma, must take refuge in the theatre. As patients with layers of tragic experiences, to be relieved, cured and restored to psychic health, the refugee must turn to the theatre for rejuvenation. It was Lucas who averred that the medical attribution to the theatre through catharsis as a purifying agent, an experience that brings pity and fear into the harmonious unity, gives men out as addicts to fear and pity whom tragedy usually restore to happy and virtuous retrieval.

When we see characters play out their lives on stage, we identify such as having profound semblances to our everyday experiences. When refugees and all that are involved in refugee enterprise participate in theatrical performances, there exists a high possibility

of identifying imaginatively with the experiences of characters that they see and embody. What they experience on stage would not in any way differentiate between the acts and their social realities but rather bring them in close proximity to one another. Because we understand the imperfection of human experiences, we ordinarily find it difficult to find ourselves in the shoes and personalities of another. But theatre, in its very nature, makes this possible because we gather as a crowd which makes us to unconsciously lose our individual traits and personalities and assume the personality of the collective which ultimately becomes diminutive. Thus, if all that are connected to the refugee struggle participate in theatrical performances that recreate refugee experiences, or rather, when we watch theatrical performances of such tragic dimension, our individual emotions submerge and immerse into the perfect expression of the collective emotion where they become purified and cleansed of their impurities. This is one of the powerful effects catharsis offers to the theatre for combating feelings of intense tragic dimensions after a serious tragic experience.

Theatre ensures social and psychological sharing, bonding and emotional support. The

overall positive effects of Drama and Theatre for refugees and members of asylum communities is that it creates a communal catharsis. The cathartic release of communal emotions, believed to be therapeutic, leads to communal recuperation, cure and recovery. The overall effect of this communal catharsis is that the bound of experiences of participants become ultimately enlarged making them begin to see things in positive lights. This new reality is obviously to the advantage of the refugee as it ensures the humanization of all.

Conclusion

Refugees, across the globe, face with enormous traumatic experiences arising from bad treatment from the public, the Media, care-givers and their host communities. For these therefore a platform is needed that would avail them the opportunity to tell their own stories by themselves and, get relieved.

After watching plays which reflect realities of our everyday experiences and trials, our final question may well concern the effect of such performances to our psychology and life. To interpret life has traditionally been the aim of Drama and Theatre. It has been this that has accounted for its enduring popularity, legacies and acceptance across

the ages of human civilization. As a mediator in the human experience Drama and Theatre, of the tragic mode, can also be cathartic. It is capable of humanizing man. Thus, the use of drama and theatre as interventions helps in assisting refugees and others involved in refugee struggles transform into better humans as their self-esteem swells through better communication skills, bonding and association. Theatre has the capacity to mediate in both the internal and external conflicts that confront refugees by helping them develop resilience, hope and reinforcing identities. To bring the horrors refugees face to the theatrical stage is to better help interpret their situation and by so doing, find solution to them.

End Notes

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