

**TRIADIC NEXUS OF VIOLENCE, VENGEANCE AND PUNISHMENT IN  
SELECTED YORÙBÁ NOVELS**

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## **CERTIFICATION**

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## **DEDICATION**

This work is dedicated to the Lord God Almighty who gave me the grace to go this far in life. His immeasurable mercies have given me this rare opportunity. Thank you Jesus.

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## ABSTRACT

Violence, vengeance and punishment are parts of fundamental challenges confronting the human race, as represented in Yorùbá novels. Previous studies have focused on the historical survey, development, conflict management strategies and stylistic devices than on issues relating to violence, vengeance and punishment. This study was, therefore, designed to examine the triadic nexus of violence, vengeance and punishment as depicted in selected Yorùbá novels, with a view to establishing their causes and implications on the society.

Hippolyte Taine's Mirror Image Approach of the Sociology of Literature, Roman Jakobson and Viktor Shklovsky's Russian Formalism and Karl Marx's Marxism were adopted as the framework. The interpretive design was used. Twelve novels were purposively selected because of their graphic representation of violence, vengeance and punishment. The novels are Olábímtán's *Baba Rere* (BR), Òkédìjì's *Atótó Arére* (AA), Akínlàdé's *Ẹ̀nìgbá Fọ́* (SF), Ojúadé's *Taa L'Òdaràn* (TL), Adéníyì's *Ẹ̀ni A Wí Fún* (EWF), Abíòdún's *Adiye Bà Lókùn* (ABL), Owólabí's *Ẹ̀jọ́ Taa Ni?* (ETN), Fátúrótí's *Bòbọ́ Àlútà* (BA), Adébò's *Òdọ́ Ìwòyí* (OI), Oyèdèmi's *Hàà, Ikú Ilé!* (HII), Gbénró's *Atítẹ̀ẹ̀bí* and Bàmitẹ̀kò's *Sisí Olọ́jà* (SO). Data were subjected to content and literary analyses.

Six causes of violence depicted are corruption (BA, AA, ABL, OI EWF and SF); oppression (SO, OI, ETN, BA, ABL and SF); threats (OI, ETN and BA); deceit (HII, ETN, AA, TL, EWF and SF); betrayal (Atítẹ̀ẹ̀bí, SO, BR and OI) and politics (BA, SF, BR and HII). Injustice is the major cause of vengeance in TL, OI, ETN, BA and SO. The consequences of violence and vengeance are identified as loss of lives in BA, AA, ABL, OI, SF and AA; loss of property in BA, ABL, EWF, BR and SF; insecurity and health risks in ETN, Atítẹ̀ẹ̀bí, EWF, BR and SF. Four types of punishment dished out by legal/judicial and supernatural institutions are observed as: imprisonment (ETN, HII, SO and OI); deportation (SO); fine (AB, EWF, BR and SF); and capital punishment (ABL, BA, OI, TL and AA). The needs for punishment in the selected novels are safety and security (Atítẹ̀ẹ̀bí, OI, ETN and BR); harmony (BA, OI, EWF and BR); justice (SO, HII, Atítẹ̀ẹ̀bí, OI, AA and BR); and prevention (SO, OI, Atítẹ̀ẹ̀bí, HII and BA). The implication of redress as exhibited in all the selected novels is that they serve as suitable forms of punishment which could stem the tide of violence and vengeance in the society.

Yorùbá novels expose issues of violence, vengeance and punishment which are prevalent in the human society. Sanctions remain a veritable tool to reduce violence and vengeance in the human society.

**Keywords:** Yorùbá novels, Corruption in Yorùbá society, Political violence

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the study

Scholarship is constantly driven by empirical puzzles. One of the conundrums posed by the triadic nexus of violence, vengeance and punishment in human society is their quotidian nature. Violence, vengeance and punishment have been part of human existence. They are part of the fundamental challenges that have confronted human race. The inevitable nature of violence and vengeance due to differing personal ideas, conflicting goals, unpredictable policies, assumption making, differences in upbringing, non-compliance with rules, misunderstandings, unhealthy competitions and differing expectation in human relation have resulted in social malady.

The human society is polluted with the history of wanton wave of bloody clashes that have claimed lots of lives and invaluable properties, which in turn have disastrous outcomes on social stability, development, peace and harmonious human existence that serve as by-product of violence and vengeance. There are several measures put in place by human society to curb violence, vengeance and all forms of crime-related issues that have come to stay in society. This study, therefore, conceives punishment as the major control to violence and vengeance issues in the trouble-filled human society because it serves as the control tool to the fruitless and disastrous circle the world is forced to battle with.

The ubiquitous nature and tragic incidence of violence, human obsession with vengeance and the intervention of punishment have greatly affected human existence. Violence and vengeance are often confused as the suitable ways of solving problems and are also seen as means of satisfying one's emotional state because they seem to disguise as the only reliable way of seeking justice which ended up raising justifiable concern in human society. Human societies have always been visited with conflicts of

different degrees that degenerated into loss of lives and total annihilation of a particular people leaving them with the search for justice against and for one another, thereby embracing various means of instilling pain on one's opposition or oppressor. This hurtful vengeance seeking nature of human beings is buttressed by Beauvoir (2004:248):

French society embraced 'rage and hate' when their country was occupied by German forces during the Second World War "one does not hate hailstorm or a plague, one hate only man, not because they are causes of material damage, but because they are conscious orchestrator of genuine evil. When the French heard about the degree of evil perpetrated against their fellow compatriots they sworn to take revenge on the Germans with the assurance that the Germans will pay.

This expression simply means that there is an immanent instantaneous response and expression of human desire to exact revenge and a more hazardous evil on their aggressor which would be equal if not more than the horror or brutality they have experienced. At a particular point, human beings see violence and vengeance as the only ways out of oppression and every unpleasant occurrence orchestrated by fellow men. As violence awakens trouble, vengeance continues the trend by turning an oppressed individual who avenges into an aggressor; the chain never ends because of humans' unending thirst for vengeance as no one is ready or patient enough to wait for a judicial sitting that would preside on the type of punishment that befits an offender, in that, when there is a great pain, there is an immediate thirst and need to avenge, to justify and to expunge the horror of dehumanisation from one's memory and restore a balance or peace where evil-thoughts and intentions once dominated.

However, it should be noted that violence and vengeance by no means can restore peace or harmony because they have emotional backing and lack of judicial power which would dictate the suitable punishment for the crime committed. At this point, punishment, which helps in balancing the peace, deterring future offenders and giving due justice in the society, becomes necessary. Therefore, punishment needs to be meted out to those who harm the society with their offences without excuses. The selected Yorùbá novels in this study portray punishment as the possible reduction

mechanism if not the complete end to the unending circle created by violence and vengeance.

## **1.2 Statement of the Research problem**

The Yorùbá novel is an archive for proper documentation of Yorùbá literature and culture. Many scholars have worked on diverse aspects of the Yorùbá novel. These include Bámbgòsé (1974) who studied all the aspects of Fágúnwà's novels. Ògúnṣínà (1976) examined the historical account of the Yorùbá novel till 1974; Ìṣòlá (1978) focused on the techniques used by different writers in modern Yorùbá novels. Olóyedé (1986) focuses on the foreign social ways of life in Ọlábímtán and Ládélé novels. Style in Yorùbá crime fiction is the main concern of Adébòwálé (1994), while the interest of Bólárínwá (2013) lies in the conflict management strategies in selected Yorùbá novels. Most of these studies are on historical survey, development, styles, comparative analyses and conflict management. Despite the significant works on Yorùbá novels, little attention has been given to issues relating to violence, vengeance and punishment by the earlier scholars.

## **1.3 Aim and objectives of the study**

The Yorùbá novel plays important roles in elevating Yorùbá culture and morals. It provides solutions for settling violence and conflicts in the society. Yorùbá people are conscious of the fact that their actions will be accounted for, so they believe that the wrongs deserve to be penalised, while the rights should be rewarded for their good works. The Yorùbá society believes in the existence of violence (*ipá*), vengeance (*ẹsan*) and punishment (*ijiyà*). This surfaces in their proverbs: "*ipá kò tajà, ipá kò ràá*", violence neither buys nor sells one's goods". Their ardent belief in the effect of vengeance shows in "*ẹsan á ké*", "vengeance is sure certain", while their belief in punishment breeds the axiom "*ẹlẹṣẹ kan ò ní lọ láì jiyà*", "no sinner will go unpunished". They also see God as the one that judges, "*Adájọ ayé*", "The Judge of the world", and He is the only one entitled to vengeance; this attests to him being called "*Ọba ẹlẹsan*", "the king of vengeance". This means that despite the violence being perpetrated in the world, punishment is certain, and God is the only one

entrusted with the duty of seeking vengeance. To this end, this study is guided by the following objectives;

- (1) To examine the triadic nexus of violence, vengeance and punishment as portrayed in the selected Yorùbá novels.
- (2) To foreground the meanings of violence, vengeance and punishment as depicted in the selected Yorùbá novels.
- (3) To portray the causes, effects and implications of violence, vengeance and punishment on society, positively or negatively as portrayed in the novels and in real life situations.

#### **1.4 Significance of the study**

Considerable scholarly attentions have been devoted to the issues of violence, vengeance and punishment as distinctive entities; however, this work represents a new dimension to the study of violence, vengeance and punishment as related concepts. The triadic nexus provides a framework for looking at the relationship between violence, vengeance and punishment. These relationships are not static; rather, they are linked to each other one way or another. The three elements are in themselves not fixed entities but fields of different and competing positions which are different in nature but get explosive when violence leads to vengeance. In all, the trio have some levels of kinship of cause (violence), effects (vengeance) and end (punishment) respectively. This work is therefore based on the triadic nexus of violence, vengeance and punishment as portrayed in the selected Yorùbá novels. The main concern of this work is to examine their causes and effects and their implications in the novels which serve as a mirror of what happen in human society at large. The habitation of humans at some points leads to violence situation that yearn for either vengeance to satisfy one's emotional state or punishment to serve as justice to the wrong doings in society.

This study therefore recognises the inevitable nature of violence, vengeance and punishment by exploring the causes, effects and their implications in the society. This study is also of great benefit to researchers not only in the field of Yorùbá literature, but also in the fields of legal studies, and philosophy because it explores not only

violence and vengeance which are the focus of most philosophers, but it also includes punishment as a distinct concept which should not be confused with vengeance or revenge. This study will also enlighten people not to take laws into their own hands in case of vengeance, but they should endeavour to wait till the appropriate legal system handles the situation and passes adequate judgment that serves as the suitable punishment for the crimes committed. Finally, this work will open another frontier of knowledge for future studies on other issues relating to violence, vengeance and punishment, as contributions to scholarship as they will add to the existing studies in this field.

### **1.5 Scope and limitation of the study**

This study is limited to the triadic nexus of violence, vengeance and punishment in selected Yorùbá novels; it identifies several violent and vengeance-filled situations and their implications in the society. It examines the concept of triadic nexus of violence, vengeance and punishment with the aim of determining punishment as the only one out of the trio that is appropriate for restoring peace in true-life human situations.

## CHAPTER TWO

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.1 Scholarly works on Yorùbá novels

This Chapter centers on review of previous scholarly works on the Yorùbá novel; related works on violence, vengeance and punishment are also examined. The Chapter also delves into the meanings, definitions and conceptual clarifications of the terms violence, vengeance and punishment and their positions or relevance as espoused in the works of the novelists under study. The Chapter answer questions, such as ‘what are violence, vengeance and punishment?’, ‘what are the factors fuelling them?’, ‘why do people engage in them?’ and finally ‘which of the three is useful for restoration of peace in human society’? Taine’s mirror image approach of the sociology of literature, Russian formalism and Karl Marx’s Marxism are adopted for this work as theoretical framework.

There have been several scholarly works on Yorùbá novels. These works span through the rise and development of the Yorùbá novels to several criticisms on the creativity of the Yorùbá novel. Bámgbóṣé’s (1974) work, the first major attempt, focuses on Fágúnwà. He discusses all the aspects of Fágúnwà’s works. His work sheds light on some of the remote background sources of Fágúnwà’s inspirations, narrative techniques of the novelist, his thematic preoccupations, characterisations and creative use of language. The study establishes that although there are several encounters with weird characters and incidents in Fágúnwà’s novels; however, they do not prevent the readers from seeing the deeper level of realism in Fágúnwà’s novels.

Ìṣòlá (1978) opines that for an artist to be called a good artist, such an artist must exhaust his artistic resources of presentation to ensure effective delivery. He identifies two different types of detective Yorùbá novels- the tender and the tough. His observation and narrative presentation, characterisation and language use in detective



novels makes him conclude that *Òkédiji's* novels are more relevant to the society than thereof Akínládé. He asserts that no novel can be great if the novelist is careless about his art. He then concludes by examining the techniques used by writers in modern Yorùbá novels.

Ajíbólá's (1980) interest lies on the role of culture and customs in Yorùbá novels. He clearly describes the role that culture and customs play in Yorùbá novels, and he defines Yorùbá novel, culture, ingredients or elements of culture and the use of culture and customs. He is of the view that formal education has a great impact on traditional culture and that this type of education is driving the Yorùbá race far away from traditional culture.

The zeal to provide historical account of the Yorùbá novel up to 1974 was the motivation behind Ògúnṣínà's (1992) study which he titled 'The development of the Yorùbá novels'. Ògúnṣínà classifies the Yorùbá novels into the novels of Fágúnwà tradition, novels in direct imitation of Fágúnwà, the middle-course novels, mythological novels and the modern novels, which he further sub-classifies into historical, social and crime-related novels. He attributes the emergence of Yorùbá novels to the novelist experience of the Nigeria police efforts in detection and prevention of crimes in Nigeria. He sees *Ìtàn Adégbèsan* by Ọmóyájowó as the first attempt at crime fiction in Yorùbá; he opines that the novel is amateurish and more of an adventure novel than a detective novel. He then identifies two types of Yorùbá crime fiction as detection and triller.

Adékólá (1992) focuses on Yorùbá novel on the Nigerian civil war. He sees war as a product of selfishness, racism and struggle for power. His submission is that war novels play important role in a society that easily forgets the past historical items in the face of new social realities, ideas and modern-ways of life; he goes further by saying that Yorùbá novels have contributed greatly to the historical fiction. His work then portrays death, devastation, mass-destruction of property and great suffering engendered by war in didactic novels.

Adébòwálé (1994) in her doctoral thesis investigates style in Yorùbá crime fiction. She demonstrates in her study that style is not ornamental or something separate from,

or subordinate to the action, presentation and ideas expressed in the novels. She also emphasises that the way the writers of Yorùbá crime fiction present every aspect of their stories and the artistry with which the stories are told renew reader's interest in wanting to read the stories all over again. In Adébòwálé's analyses of the works of Òkédíjíí and Akínlàdé, she examines the narrative presentational style, characterisational style and their use of language she then submits that the works of the two novelists serve the same purpose despite their differences.

Nnodim's (2006) attention is on creation of relationship between a writer and the audience in novels. Her study is not limited to novels, she also embraces poetry. Her work dwells on the novels of Fágúnwà and poetry. Imagining, convening and addressing of audience constitute the focus of Nnodim's work; she argues that Fágúnwà as a writer gathers his audience among those those he lives with.

Shehu (2010) examines culture orthodoxy in selected Yorùbá novels. She successfully works on Yorùbá worldview which she sees as cultural orthodoxy. Trends and issues in Yorùbá culture in thirty four (34) selected novels are examined. She then portrays how Yorùbá writers sustain Yorùbá culture through the literary works relating to the Yorùbá society.

Adélékè's (2011) attention is on the texts that are left after the popular novels of D.O. Fágúnwà. Because of his ardent wish to make sure that Fágúnwà's works are not forgotten, he reveals the books that are not well known by readers which were published by Fágúnwà. He then suggests that the books should be re-written in contemporary Yorùbá language orthography.

Aládésanmí (2012) is concerned with the concept of Yorùbá philosophy in selected Yorùbá novels. She examines the relationship between Yorùbá philosophy and Yorùbá literature by portraying how philosophy is reflected in *Ó lekú*, *Òkèlè àkóbù*, *Ọmọ tékùn bí* where she avers that culture is important for the uprightness of the Yorùbá society as reflected in the selected novels. She then submits that Yorùbá as a race has the philosophy and modalities they follow in carrying out their daily activities.

Bólárinwá (2013) examines conflict management strategies in selected Yorùbá novels. She investigates the types of conflict espoused in fifteen selected Yorùbá novels by revealing the contexts in which the conflicts occur and the types of conflict as religious, cultural and political; they are situated in varying degrees. She then gives strategies that would help in addressing them as traditional and western, in forms of adjudication, proverbial intervention, awareness' creation, mediation and satirisation of religious and cultural hypocrisies.

Fémi-Àmàó (2016) is preoccupied with the concept of fate in selected Yorùbá novels. In her work, she investigates the dynamics of fate in the Yorùbá novel and discovers that genetic factors (gender, hereditary and position in family), societal factors (tribe, influence and religion) and behavioural factors (inordinate ambition, curses, ignorance, wickedness, covetousness, betrayal, punishment and retribution) are the factors influencing and affecting fate.

Ògúnjìmí (2019) focuses on the concept of Yorùbá philosophy in traditional marriage, as portrayed in three selected Yorùbá novels. He examines the relationship between philosophy, religion and literature in traditional Yorùbá settings which he sees as intertwined. He then describes how philosophy is manifested in the novels as he explains that marriage is important to the Yorùbá people as dictated by the Yorùbá culture which mandates marriage as a necessary step for anybody that belongs to the Yorùbá bloodline in order to enjoy a generally accepted pattern of good life. He attributes the refusal to adhere strictly to the dictates of marriage customs as the major cause of divorce in contemporary Yorùbá society.

## **2.2 The Concept of Violence**

The word violence takes its root from the Latin word 'violentia'-Noun; 'violentus'-Adjective and 'violenter'-Adverb. Violentia means the application of force with the desire or intention to injure or abuse. Violence is derived from Vis (force) and latus, the past participle of the word fero (to carry). In combination, the two words mean to carry force (toward something); on this note, violence could be described as the process of carrying force toward something.

Its meaning equally encompasses injury in forms of revoking, repudiation, distortion, infringement or irreverence to a thing or notion. Violentia extends its meaning to include words which mean serious actions, including “intense”, “turbulent”, “vehement”, “furious action” and “feelings often destructive”. Violence is closely related with aggression and conflict.

Violence is rooted in the depths of human nature, a condition of birth itself, and it is something reflected in the expression of man’s noblest aspirations: mysticism, love, revolt and art. Violence is not alien to man; it almost constantly remains present with humans every day and everywhere; it is deeply rooted in the bloodstream of human beings which makes it difficult and almost impossible to remove it from the heart of human; this is why Domenanch (1981:31) says

To be sure, we can protest against all forms of violence, whatever the source may be; but we will not thereby free ourselves from violence.

This means that violence is that immanent constituent of both rationality of the history of society and genesis of human consciousness. As a concept, it brings under its wings disparate phenomena, such as homicide, war and torture.

One comes across violence everywhere, in the house, school, through mass media and peer group. It seems to be inescapable even if one seeks solace in religion; it is inseparable from the human condition. Violence is horrifying because it enables the powerful to establish profitable relations with those who are weaker without expending any energy or hard work. It is not until one kills or maims that makes one engage in a violent acts, but the mere sense of seeing oneself as superior to other men and yearning for recognition, thereby oppressing others. This claim is buttressed thus:

If I am to be sure that I exist, the other must also exist and must recognise me as existing. The struggle for life thus became a struggle for recognition. It is by engaging in the struggle that I shall free myself from the natural, “am prepared to risk my life by including the other, compelling him if necessary, to give me proof that he recognizes my existence. It is only by risking one’s life that one preserves one’s freedom. This risk implies violence (Domenach 1981:32).

It is worthy of note that violence possesses its own power of reproduction: that is, violence begets violence. It is an unending circle that transcends the infliction of physical pain; it could attack one's emotion and paralyse psychologically. It is a kind of unequal exchange of evil with a more, but not less, evil.

The threat of violence can be just as powerful and debilitating as violence, and its effects are long-lasting (Hume, 2008). Violence is so sleek it could be unrecognisable especially when it is inflicting little or no pain. This type of violence is often common in homes; it is a disguised domestic violence that is often suffered by women in the hands of their husbands. In human society, especially Africa, they always have the belief that men have more "rights" to use violence than women because their gender identity prescribes the use of force; this could be why some women see violence as normal. In Hume (2008), Esteban (El Boulevard) makes a distinction between maltrato (abuse) of women and a golpe (thump). "This can happen when, may be a couple do not know each other very well, at the beginning of a relationship, perhaps, and may be the partner is jealous or something. Sometimes discomfort results in a slap. He considers this justified "because it is just a slap, because of the problem, it is not continuous". His partner of over 20 years, Maria Dolores, spoke of several episodes of violence in the course of their relationship, and the fact that the instances of physical violence were isolated events lessened their severity in her eye. The violence in the relationship was minimal in comparison with that in her previous relationship. She considers Esteban a good man, and she loves him. The example above is that of a woman in El-salvador where silence in the face of violence is the survival strategy every woman employs in a society where 32.7 percent of men believe that "a man can punish a woman if she is unfaithful to him". Half of them considered women's infidelity more serious than that of men (Orellana and Arena, 2003). This notion is not alien to the Yorùbá society as portrayed in the following:

Mo lè láya púpò, kò sóhun tó burú, bóbìnrin bá lóko  
méjì o daşéwó, bóbìnrin bá lóko méjì illegal ni.  
(Pasuma, 2015)

I can have many wives, it is not bad; if a woman has  
two husbands, she becomes a prostitute; if a woman has  
two husbands, it is illegal.

This sexual double standard places value on women's chastity on one hand and men's virility on the other (Chant and Crask, 2003). It is worthy of note that there is a great situation of oppression and exploitation allowing the acceptance of violence within a family and between sexes under the same roof which would send a signal of naturality of existence of violence to the society and the world at large. This would be the end-result of masculine domination which could be a material tool for legitimising the practice of violence. Violence could be imitated, learned and or transmitted across generations, especially in the case of domestic violence or partner violence by way of observation Carr & Vandusen (2002) and Kalmuss (1984) suggest role specific modeling whereby children learn to become violent against intimate partners by observing the pattern of behaviour used by their parents.

Apart from the society and family, government, that is, the state also uses violence as a tool for running their affairs. No wonder, Weber (2014) sees the state as holding "the monopoly of the legitimate use of violence". The state has the authority that exercises total power over the lives of citizens, not only through the right to mete out punishment, but also through the right to organise national defence. And the state, to the existence of which we owe the retreat of savagery, banditry and summary justice, is precisely the authority that makes use of violence, an institution having no obligation to conform to any moral or legal norm, for it is always prepared to use the maximum of force if it is considered its survival threatened. The state is naturally tied with violence, either by absorbing or unleashing it. In the end, the institution does not just legitimise violence; violence generates the institution by redistributing power among states and among classes. It is becoming menacing and intolerable.

Human quest to control violence in their culture and religion also keeps recycling violence. They coin pleasant titles for violence, such as Holy war and justice rendered in the name of God, and also by sacrificing fellow humans under the title religious right. Violence continues to answer for violence, and religion is far less active in attempting to curb it; violence is rapidly gaining ground in the minds of men, in the entertainment industry and in everyday life. Therefore, it is imposed as the worldwide currency of struggles, revolts and revolution. In the long-term, it is a far more effective myth than nuclear war, because nuclear warfare is not taking place, whereas

violence exists, and it exists everywhere. Because violence is a phenomenon exposed to freedom and happiness, it must be suppressed, controlled and fought.

In reality, violence must be recognised as a cancer that has penetrated deep into the core of human's heart. It gathers its strength by using freedom of one person over another, enslaving and dominating them. Diderot's (2016) observation captures the idea: "To have slaves is of no consequences, what is intolerable is to have slaves while calling them citizens" (page 77). To have slave is part of the natural pattern of relations based in force in a world where freedom is a privilege of the powerful, but as soon as freedom emerges as a value to be promoted by political systems, the divorce between principle and practice is clear, and the real state of affairs is regarded as a form of intolerable violence. It could be said unequivocally that human being is that one creature who alone has the singular honour of misusing his strength by turning it against himself. Human as a race is capable of destroying itself, because of the loss of capacity for self-control.

### **Definition of violence**

The problem of defining violence has occupied a growing number of philosophers, political scientists and peace researchers. As a result, violence, as a term, suffers from surfeit of meanings based on different scholarly views. This, therefore, posits that violence does not have an encompassing definition since all of the definitions leave a part of violence unanswered or unattended to. This coincides with Stanko's (2003) assertion that "till date, even among scholars, there is not even the beginning of an agreement concerning the definition of what exactly violence is." It is discovered that several factors influence the conceptualisation of what violence is, and these include religion, culture, ideologies, experience, emotional and psychological state of mind. However, our criticism of the concept and definition of violence is based on both the broad and limited definitions or views on violence.

The aggregate of numerous scholars, such as Mackenzie (1975), Weiner (1989), Tamuno (1991), Reis & Roth (1994), Domenach (1998), Riedel & Welsh (2002), Morris (2007), Webster new world dictionary (2014) and *The American heritage dictionary* (2018) is that violence involves the use of physical force which the law of

a nation prohibits. Both Morris and Domenach emphasise that such physical force can be overtly or covertly perpetrated by a person against himself/herself, against another person or a group of people, and such impermissible physical force or extreme roughness of action results into injury, psychological harm, mal-development or deprivation and death. This reveals that such force usually causes damage to properties, interference on a person's personal freedom or injury to his/her psyche, and other forms of physical injury to an individual or a group of people. The damage caused is the main reason for the prohibition of the act by the laws of a nation. This is why Riches (1986:8) sees violence as an act of physical thrust deemed legitimate by the performer and illegitimate by (some) witnesses which include the laws of a society.

It is important to point out that what is common in the above definitions is the usage of force, and it transcends the use of physical force. This is because there are lots of violent acts that do not incorporate the use of physical pain. An example is a case of mental suffering. Galtung (1971) defines mental suffering as any state of mind which abhors just as strongly as a state of intense physical suffering, such as state of sorrow, anxiety, grief and anguish that people experience when they are threatened with physical violence or when somebody or something particularly dear to them is threatened or destroyed or when they find out that they have been crippled. This is why any act of violence that involves painless crippling of the opponent is rightly regarded as a form of psychological violence which attacks the mind and not the body, leaving such person dead, while still alive. Mental crippling, psychological and emotional death, is deemed worse than physical crippling and physical death. Violent acts can be anywhere along a continuum running from an angry and hostile glare which in certain circumstances can cause a degree of harm through verbal abuse, a verbal threat, threatening gestures, a single blow, an attack causing minor injuries, an attack causing major injuries, to an attack causing death (Waddington, Badger and Bull 2004).

We therefore examine more definitions of violence beyond the physical force as mentioned earlier. CRIN (2018) extends its view beyond the use of physical force since it sees violence as all forms of physical or mental violence, injury and abuse,



neglect or negligent treatment, maltreatment or exploitation, including sexual abuse. This view corroborates those of Bourdieu (1977: 192) and Henry (2002:2) that the definition of violence, as a use of physical force, excludes:

...the emotional and psychological pain that result from domination of some over others while it tends to focus on the visible, intentional, interpersonal harm between individuals, while excluding harm against individuals by institutions or agencies. It also ignores the violence of social processes, which produce systematic social injury, such as violence perpetuated through institutionalized racism and sexism. Finally, it excludes the symbolic violence of domination, that gentle invisible form of violence which is never recognised as such, and it is not so much undergone as chosen the violence of credit, confidence, obligation, personal loyalty, hospitality, gifts, gratitude, and piety

This accounts for the misconception, misinterpretation and narrow-minded views on violence. Some pains or injuries exceed the physical, and they do more damage on the subject because they tend to be more enduring than the physical pains. Hammer (1978) asserts that these enduring non-physical pains include social process and women's subordination. Such pains are not perpetrated with force at all times but done through power. This is why Henry (2000:5) suggests that the term 'force should be replaced with power'. Hume (2008) asserts that the relationship between power and violence is far from straightforward; violence has been a key resource for individual's authority in both public and private realms. For example, rape and torture have been commonly used as instruments with which to exercise authority, demonstrate ownership and demand respect (Alvarengar, 1996). In the same vein, Clutterbuck (1987:101) argues that "violence or force may be the same in any number of circumstances, but the legality of its use may differ. The 'right' to use force does not make it right". His contestation over the 'rightness' or 'wrongness' of violence goes to the heart of understanding its destructive and productive potentials.

Violence is defined as the cause of the difference between the potential and the actual, between what could have been, and what is violence is that which increases the distance between the potential and the actual, and that which impedes the decrease of this distance (Galtung 1969). Violence is seen as any action or structural arrangement

that results in physical or non-physical harm to one or more persons (Iadicola & Shope 1999: 263 quoted by Willem 2008). Gaver in his own view sees violence as the violation of basic human rights; he sees violence not as a matter of physical force only, but violation of human rights which are undeniably, indissolubly, connected with being a person: their rights to one's body and the right to autonomy. Therefore, in his definition, Garver (1977) perceives violence as incomprehensible. In his view, a successful account of violence has to make it clear that it is a matter of degree; can be social or institutional, as well as personal; can be psychological, as well as physical; has moral implications when it is social; are radically different from those that it has when it is personal; can be legal as well as illegal; needs, when it is social, to be discussed in conjunction with law and as justice; and can in principle be excused, however personally abhorrent one may find it.

In this study, it is worthy of note that, as much as there are lot of notions adopted by the scholars above in their quest for providing solution to the problem of defining violence; their various views rightly explain what violence is; the above definitions provide us with the understanding that violence inflicts physical, emotional and psychological pain, harm, damage, agony and anguish on an individual or group with the use of power, physical force or non-physical tools. This means that both narrow and broad definitions should be considered because if violence is defined in a narrow way and the broad way is neglected, it will pose a problem of narrow-mindedness. Violence could spring off from a little thought of hurting someone, deprivation of human rights, retaliation, to exchange of blows, maiming and killing. For the purpose of this research, violence is taken as the infliction of physical or non-physical (psychological and emotional) pain, harm or injury on a person, group of people or thing by using physical force or thrust, threat, power, deprivation techniques, verbal abuse and domination by an individual or governmental/non-governmental agencies which is violating human rights.

### **Scholarly works on Violence**

Giuliano's (1978) attention is on the concept of violence. He sees existing definitions of violence by early scholars as inadequate. He then gives three conditions that should be satisfied by a good definition of violence, as the one that centers on basis of

normative assumption which is propounded by peace researchers; he introduces the second condition of the basis on some important empirical hypotheses on violence and non-violence which peace researchers have discussed, and finally he introduces the third condition in order to keep in touch with common usage. Hence, he proposes a definition of violence and non-violence which satisfies the stated conditions or requirement which he deems fruitful in the context of peace research.

Galtung (1981) focuses on aggressive versus defensive violence and intended versus unintended typology of violence which is first of its kind. He brings to life another form of violence named structural violence, which is not carried out by individual, but is hidden in structure. He suggests that a good typology of violence must conceptualise violence in a way that brings under the concept of violence phenomena that have something very important in common, yet are sufficiently disparate to make its classification, at least in some cases, non-trivial. He also subdivides violence along a dimension that is theoretically important in the theory of violence, permitting one to say something not only about the differences between the types, but also about the relations between the types which he called intended, unintended, personal, structured, manifest and latent violence.

The myths of violence, gender, conflict and community in El Salvador capture the attention of Hume (2008). He explores some of the myths and symbiotic structures of violence by examining the family, the state and the community as a productive site of violence. His articles also consider the historical context of post-war violence in El Salvador by not looking at the multiple causes of the problem of post-war violence, but by exploring the broad context in which the violence emerges and is assigned meaning.

Finkelhor's (2008) work is on childhood victimisation, violence, crime and abuse in the life of young people. His work takes a different track from all others. His effort is mainly to reconceptualise one particular domain of child welfare concerned with the victimisation of children.

Willem (2008) is preoccupied with the issue of violence as a contested concept. He gives a restrictive and broad definition of violence. He argues that it is more fruitful to

consider definitions of violence to be essentially contested. He submits that exploring a diversity of definitions is fruitful because by means of adjusting concepts, scientific progress is made.

Nwanaro's (2013) work centres on family violence in classical and Igbo literature. She examines the causes, manifestations and effects of family violence in the classical and Igbo literature with the view of highlighting their convergences and divergences. Eriksson and Mazerolle (2014) dwell on family-of-origin of violence, attitudes and intimate partner violence perpetration. They examine the effect of experiencing child abuse and observing parental violence on intimate partner violence perpetrated among a sample of male arrestees. Their findings then suggest that the transmission of violence across generation is both role and gender-specific; is also highlights the importance of examining unique dimensions of partner violence to assess influence on children.

### **2.2.1 Causes of Violence**

Critics assert that violence does not just occur in isolation, there can never be violence without causes. It is triggered by different factors since there is no smoke without fire. Human society is made up of people of diverse ideas, thoughts, states of minds and temperaments, and this diversity in the way humans live their lives always results in violence. Violence has been a result and part of the diversity of human existence. This segment summarises the causes of violence as mentioned by scholars. They include age, and sex, biological, social class, race and ethnic groups, overcrowding, psychological characteristics, cognitive, dietary deficiencies, situational and socialisation factors.

Klineberg (1981:120-122) lists and elucidates the causes of violence situations as follows:

- **Age and sex:** Violence is frequently perpetrated by young males due to youthful exuberances and other forms of pressures due to the development of immoral childhood conducts and uncontrolled problems which then continue to develop in the body till adulthood. This notion is buttressed by Abórişàdé

(2016) that part of the transition process from childhood to adulthood, young people often experience not just physical, but also emotional and psychological changes which sometimes constitute problems for them. This means that the awareness of their transition process and the pressure that comes with it makes young people violent. This does not, therefore, imply that females do not engage in violent acts, especially in modern society where many female violent acts are all over the internet. It is rampant among human males to engage in and also become subjects of physical violence than females. These include threatening harm to others, slapping, punching, hitting someone, beating up someone; attacking or stabbing someone with a knife, and shouting at someone.

- **Biological:** Human activity has to do directly or indirectly with the result of a complex process in the brain activity, which could be temporary or permanent. Series of attempts have been made to correlate violent behaviour with brain activity, hormone imbalance, blood chemistry and chromosome pattern. LeMarquand's (2008) study of human aggression and violence using (a) the hormones and their precursors/metabolites measured in saliva, blood, and urine: (b) neurotransmitter and their precursors/metabolites measured in blood, urine and cerebrospinal fluid (CSF): (c) neurotransmitter up-take and receptor functioning on blood platelets on hormonal responses using neurotransmitter precursor, reuptake inhibition, and direct receptor agonists/antagonists shows that there are positive relationships between testosterone and aggression and violence. Men, as carriers of testosterone, are deemed to be more aggressive and violent than their female counterparts, but this has not ruled out the fact that female are also violent. LeMarquand's (2008) also stresses the fact that biochemical system may be fashioned in a way that could be a template for occurrence of violent behaviour given the occurrence of certain environments. For instance, individuals with low serotonin may exhibit aggressive behaviour, especially, when provoked. This is because low serotonin amount to low brain activity, and if one's brain is not functioning well, such a person is prone to perceiving and responding to things in violent ways.

- **Social class:** Social class is that status in which individuals and groups are classified on the basis of esteem and prestige acquired through accumulation of wealth and economic success (Faborode 2016:6). It also means a particular level one belongs to in such hierarchy. Violence of all sorts is always ascribed to being perpetrated by low class people. This factor is mentioned in relation to ghetto riots; it is believed that the lower the socio-economic class, the more frequent occurrence of violence. This claim is buttressed by Adébòwálé (1994: 24):

Generally, children reared in locations close to the market and motorparks easily interact with touts and dropouts from whom they pick undesirable traits and characteristics- the chances of mixing with such undesirable elements found in slums and the like is very slim with children of the affluent members who live in secluded places.

It is suggested that in most deprivation groups, apathy and hopelessness may induce such violence because people whose needs are not met or satisfied tend to lack human feelings, thereby acting more aggressively. Maslow (1970) opines that unmet human needs motivate people and the need to fulfill such human needs will become much stronger the longer the duration of denial which could trigger violent acts.

- **Race and ethnic groups:** Research has shown that blacks in the United states have higher homicide rates than whites, even when due allowance is made for the fact that blacks are more likely to get arrested and convicted, other things being equal. The social-economic and political disparities between the races in the United States are sufficient to justify the expectation that blacks would be found to have a higher crime rate, including violent crimes, than whites. The awareness of the presence of discrimination and racial inequalities could lead to violence. Ascribing violent acts to a particular ethnic group and race in America does not exclude the fact that White race perpetrate violence, but the fact that they are not suffering from discrimination and all forms of rejection like their black counterparts limits the likelihood.

- **Overcrowding:** Population explosion is potentially a greater threat to mankind, monotonic war in a world where everyone yearns for breathing space. Having lot of people stuffed in a little space restricts their freedom of comfortability, and every human transfer aggression when they are not comfortable. No wonder Knudten (1970: 17) sees possible causes of crime which trigger violence and vengeance as

... Low income, ethnic hopelessness, unstable family life, unemployment, overpopulation of single males, substandard overcrowded housing... high population density and low rate of house ownership...

This freedom to live comfortably is as important as breath because it makes us feel alive. If one's freedom is taken away, dreams and hopes are lost. This freedom is much more than the right to act or behave, it equally stands to secure to everyone an equal opportunity to secure liberty, happiness, joy and life, and it is a situation of no restriction to do or become anything. In the absence of none of this freedom due to overcrowding, violence thus becomes inevitable.

- **Psychological characteristics:** Aggressive and non-aggressive behaviour is closely linked to one's response to frustration or psychological defects from childhood that manifests later in life. We could say that the way two individuals respond to identical events or experiences differs because their nervous system is wired to process information and react to events differently, as well as differences in their psychological state. These differences in personality characteristics that do emerge include anti-social personality syndrome, egocentrism and lack of emotional control. The individuals concerned are explosive, immature, unable to establish social contacts, deficient in conscious control, with a strong need for the immediate gratification of impulse, thereby leading to violence.

The causes of violence as suggested by Criminal psychology are as follows:

- **Cognitive factors:** These refer to the ideas, beliefs and pattern of thinking that emerge as a result of interactions with the world during a person's life time. Research has revealed that violent individuals have different ways of processing and interpreting that information. "They tend to perceive hostility in others when there is no hostility" (APA, 1996:5); this attribute is known as hostile attribution bias. Violent people tend to be more acceptable of violence as the only way to solve social conflicts and disagreements. For example, some young males, especially members of violence groups, or gangs have adopted the belief that it is acceptable to react to every perceived sign of disrespect with aggression. Aggressive children and adolescents have more antisocial violent beliefs than their non-aggressive peers (Shahinifar, Kupersmidt, & Matza 2001).
- **Biological factors** are the wide arrays of neurological, physiological or chemical influence on aggression and violence. Researches in neuroscience have revealed that biological factors interacting with the social environment may have some significant influence on child development. Child development researchers have found links between aggression and brain damage resulting from a variety of environmental factors, which include traumatic head injury through child abuse or injury, birth trauma, toxic material found in the environment, for instance, paint, lead; dietary deficiencies, such as prenatal and alcoholic and drug injection by a pregnant woman during critical fetal developmental stages. Once this deficit occurs, attempt to remedy the biological causes may include active biological treatment in form of medication.
- **Situational factor:** This refers to the characteristics of the environment, such as stress or aggression in others that encourage or engender violence behaviour. Any aversive situation, such as unpleasant smells, unpleasant living conditions and continuous land noise can provoke violence in those subjected



to such conditions. In addition, schools, family, peers and neighbourhood can also trigger violence behaviour.

- **Socialisation factors:** These have to do with those processes through which someone learns patterns of thinking, behaviour and feeling from his or her early life experience. Scientists use the term socialisation to describe the process by which a child learns the 'scripts' for specific social behaviour, along with the rules, attitudes, values and norms that guide interactions with others. Aggressive, violent and antisocial behaviours are often learned by observing significant people and issues in movies, TV or fictional characters.

### 2.2.2 Types of Violence

The types of violence have been mentioned by various scholars. The lists are unending in their views and are sometimes interwoven and even conflicting. To avoid vain repetition and an unnecessary long list, this study critically studies the types of violence identified by the scholars and extracts the main types of violence discovered and suitable for this research work from the endless lists. Violence is multifaceted because there are many types of violence exhibited in a wide range of contexts. The first systematic and multidimensional typology is given by Galtung (1975) who divided the types of violence into five types, namely: intended, unintended, personal, structured, manifest and latent. Akin (1981:12-13) gives six types of violence as: individual violence, group violence, institutional violence, class violence, state violence and international system violence. Valier (1997) classifies types of violence as: Physical, for example, aggression, abuse or assault and verbal, such as bullying, humiliation, intimidation, overt and covert, as in language and literacy, abstraction, interpretation and representation. Punch (2000) distinguishes types of violence as Youth violence, gang violence, school violence, street violence, interpretational violence, teen violence, dating violence, intimate violence, domestic violence, workplace violence and suite violence. Krug (2002) divides violence into three types and also subdivides the types which are indicated in bracket: Self directed violence (Suicide behaviour and self-abuse); Interpersonal violence (family or partner and community), and Collective violence (Social, Political and Economic). Hamm (2004) sees types of violence as urban violence, interpersonal violence, random violence,

racist violence, media violence, mimetic violence, systemic violence, symbolic violence, structural violence and apocalyptic violence.

Degeneat (2007) also gives two types of violence as: Psychological violence and structural. Gurr suggests three-tier types of violence as:

- **Turmoil:** A relatively spontaneous, unorganised political violence with substantial popular participation, including violent political strikes, political clashes, riots, demonstration and localised rebellions.
- **Conspiracy:** A highly organised political violence with limited participation, including organised political violence with limited participation, including assassination, small scale terrorism, small-scale guerrilla wars, coups d'état and mutinies.
- **Internal wars:** A highly organised political violence with widespread popular participation designed to overthrow a regime or dissolve the state, and accompanied by extensive violence, including large-scale terrorism and guerrilla wars and revolution.

Mitchell (2011) suggests five types of violence as: Physical, such slapping, biting, choking, stabbing and sexual, for example rape, harassment, being forced to watch pornography, emotional or psychological, such as controlling behaviours, like isolating someone from friends, family and culture; making threats to commit suicide or self harm; threats to destroy possession, economic, for example, controlling finances, making decisions about how money is spent and stalking, for instance, repeated following, watching or harassing.

The types of violence below are categorised according to the location of occurrences by CRIN (2018):

- **Violence in the home and family:** including infanticide, physical, psychological and sexual violence.
- **Violence in schools and education settings,** include violating and humiliating, discipline, physical, emotional and sexual violence and harassment, bullying in a special schools and mainstream schools.
- **Violence in institutions:** These include violence in alternative care situations, such as orphanage, foster home and other care homes, NGO shelters and institutions for disabled children and young people.
- **Violence in the community and within the streets:** This type of violence includes children in conflict with law, gang violence and young people involved in organised crime but not “war” situations. It also includes private security guards, death squads and vigilantes, as well as harmful traditional practices.

**Violence in work situations:** including children in domestic work, trafficking, commercial sexual exploitation and child labour in hazardous conditions. The types of violence given by these scholars are well detailed and explanatory enough despite their interwovenness. From the foregoing, it could be deduced that there are lots of repetition in their typologies, due to this reason; this study adopts the second typology because it captures and subsumes the typologies of other scholars which make it encompassing and more suitable for this work.

### 2.3 Defining Vengeance

There are lots of definition provided by vengeance and revenge experts and scholars. Their definitions gave answers to the meaning of vengeance which serves as a clear picture to those who confuse the notion of vengeance or revenge with punishment. There is no smoke without fire; vengeance does not just spring forth from oblivion. These scholars agree that vengeance is the unlawful payment of evil or painful debt;

that is, it happens when someone personally returns the suffering or evil he/she has passed through to those who made such person pass through it. Elster (1990) defines revenge as the attempt at some cost or risk to oneself to impose suffering upon those who have made one suffer because they have made one suffer.

Stuckless and Goranson (1994:803) define revenge as the infliction of harm in righteous response to perceived harm or injustice. Uniacke (2000) claims that revenge is personal and non-instrumental: with revenge, we seek to make people suffer because they have made us suffer, not because their actions or values require us to bring them down. He also sees revenge as payback for an injury qua injury.

Govier (2002) believes that when we seek revenge, we seek satisfaction by attempting to harm the other (or associated persons) as a retaliatory measure. Gregoire and Fisher (2006) assert that indirect revenge refers to, for example, sharing negative experiences with the firm within one's social network (that is, negative word-of-mouth) or complaining about the firm to organisations outside one's direct social network, such as media or consumer agencies. Rosebury (2009) says that an act of revenge is any deliberate injurious act against another person which is motivated by resentment of an injurious act or acts performed by that other person against the revenger, or against some other person or persons whose injury the avenger resents. In these definitions, revenge is taken as payback of evil for evil.

Vengeance is the act of doing something to hurt someone because that person did something that hurt you or someone else. Avoidant forms of revenge refer to reducing the frequency of one's visits to the firm or switching to a competing service provider (De Wulf, Odekerkenschroder, & Lacobucci, (2001); Gregoire & Fisher (2006); Hunt & Hunt 1990). It could be deduced from the definitions of the scholars above that vengeance has to do with the payment of evil with evil. Vengeance is bound to happen when those that have been hurt by a person or group of people decide to play the role of a judge over their own personal issues without involving the appropriate institution that is meant to provide justice. For the purpose of this research, vengeance is the deliberate exchange or payment of harm with harm which aims at satisfying one's emotional state. Rosebury's (2009) view captures this notion; therefore, it is more appropriate in this work. Vengeance is deemed personal because it is always

carried out by a hurtful person without a legal/judicial backing. The aim of vengeance from the above definition is the trade of harm with harm.

## **Vengeance**

Man's desire for vengeance is as old as the history of human existence. Human beings retaliate for perceived injustice. It is a legacy of our animal-fighting, prehistoric past (Ehrenreich 1977). In early human tribal culture, vengeance was a family and society matter. Murder was a stain and abomination upon the land, a pollution of an entire people. If one member of the family was injured or unjustly killed, it is an obligation of the other family to exact revenge. If such generation could not adequately exact revenge, it would be passed onto the next and all subsequent generations. As such, the history of human existence is a portrayal of long period of tribal vendetta and blood revenge vividly described below:

A single deed of blood provokes an endless series of retaliation: a hideous orgy of revenge... an orgy from which no one may escape; for old men and women and children perish, whether one by one, or in a general massacre (Jacorby 1983:67) reiterated by Bloom 2001)

Later on in the course of inflow of civilisation and modernisation, there comes a long retreat from vengeance in all its forms and ramifications which usher in justice and punishment. Obviously, the need to avenge is embedded in human's development into social being when transmitted into a system of justice, serving as one of the building-block for civilised society.

The thirst for revenge poses serious calamity for humanity. An injured individual is rarely in the best position of applying a balanced solution to a wrong that has been perpetrated against him or her.

Vengeance has been discredited as crazed, subjective, uncontrolled and lacking any form of rule of limitation. Because of its uncontrolled nature, it is important for human society to weed out and silence vengeance and search for more rational alternative of seeking justice. Vengeance is the punishing of someone for harming your friends, family or the desire for such punishment to happen. Vengeance and revenge would be used interchangeably in this work since both are similar, if not

equal in meaning. The demand for vengeance is the demand to exchange hurt with hurt, evil with evil; it is a kind of wild justice which humans yearn for. In most cases, when one seeks vengeance with the intention of retribution, it always ends in tyranny; vengeance is like a condition of ticking time bomb. By making an abuser feel what one earlier felt will not remedy the evil an abuser has caused; it will not balance the wrong committed. Vengeance cannot balance the scales of justice because we can never compel the aggressor to feel the pain of the original suffering. No one can compel repentance or regrets.

Vengeance is personal, and it depends on how one feels at the time about retaliating appropriate injustice. It derives much contentedness in the suffering and sorrowing of others, while legal punishment involves no emotional undertone. Therefore, anyone who pursues revenge will often want others to experience infliction of suffering and pains. Solomon (1990:40) says

To seek vengeance for a grievous wrong, to revenge oneself against evil: that seems to lie at the very foundation of our sense of justice, indeed at the heart of ourselves, our dignity and our sense of right and wrong... vengeance is the “undoing of evil”, “getting even” for wrong.

Humans have almost instinctive sense that we should not be transgressed, and when we are transgressed, we naturally feel a desire to pay back by getting even. No matter how good vengeance looks, it always gets out of limit, thereby becoming non-profitable because of the harm it brings on people, as buttressed by Govier (2002:8).

One reason for doubt about the merits of revenge is that people often become obsessed with thoughts of revenge and may bring great harm to themselves and others in their quest for it. Another is that campaigns for revenge often escalate.

Revenge has a deliberate effort to damage and destroy another person. Revenge behaviour is indeed poorly modulated and can easily graduate into excessive mutual retaliation, partly due to such things as an exaggerated evaluation of the harm done to oneself (Newberg, 2000). Avengers may also make mistakes about the identity and

motives of perceived offenders, thereby directing their anger at innocent third parties, or fail to understand injuries to themselves in context (Tripp & Bies, 1997).

Victims take vengeance by making the offender suffer much more than he has done in a way that the victim becomes satisfied, for instance, in the case of jungle justice which is the extrajudicial killing of an offender or a perceived criminal. It should be noted that using the suffering of the offender to satisfy oneself means that wrongdoers are treated as a means to satisfy one's emotion only which brings about constant failure to respect their human worth and dignity. Since morality is based on obligations to respect other persons and to limit human suffering and pains, the quest for revenge is fundamentally immoral and nefarious. For example, if a man dismembers a fellow man as a form of revenge for killing his entire family members, it is no form of justice, but a sin against God and humanity. This brings about Govier's (2002:12) conclusions that what is wrong with revenge is that "to act as agents of revenge we have to indulge and cultivate something evil in ourselves". This notion is rightly buttressed by Beauvoir (2004) that when a man deliberately tries to degrade man by reducing him to a thing, nothing can compensate for the abomination he causes to erupt on earth. There resides the sole sin against man.

It is expedient to note that if personal acts of taking revenge or retribution are undertaken on fellow men, if one acts as a judge and executioner in response to a passionate hate, one simply replaces one act of abomination and atrociousness with another: "One act of revenge calls for another act of revenge, evil engenders evil, and injustices pile up without wiping one another out" Beauvoir (2004: 251). It means an eye for an eye makes the whole world go blind. One serious example is Al-Qaeda's attack on the world Trade Center on September 11, 2001, which killed thousands of people and was intended as revenge against the United States for insulting Islam and for its presence in Saudi Arabia. This attack was avenged within a month by the United States by bombing of Afghanistan, and ten years later (May 1st 2011) by the killing of Al-Qaeda's founder and leader Osama Bin Laden. This later event was followed eleven days later by a deadly suicide bombing in Pakistan by the Taliban, whose spokesman stated: "We have done this to avenge the Abbottabad incident", referring to the killing of Osama Bin Laden (Asadi, 2011; Frijda, 2007; Khan, 2011).

These examples show that the thirst for vengeance is an endless circle which is deeply rooted in human nature and emotion, causing intense anguish, suffering, grief and pain in human society. Vengeance has been an old theme in Yorùbá literature; it surfaces in their proverbs

“Bí adiyẹ bá dà mí lóògùn nù, màá fọ léyìn”

“If the fowl pours away my medication, I will break its eggs”

Vengeful people tend to be more shameful than others; they fight their shame by using vengeance to save their own faces and restore their diminished honour and bruised ego. There are deep connections between shame and desire for vengeance. People who have gone through series of brutal experiences develop overwhelming response to shame and disrespect, thereby getting angry and acting violently and vengefully towards those that hurt them, innocent people and even themselves and their family members. Research also shows that children that have suffered certain abuse or the other grow up to wreck vengeance on themselves, people around them and the human society at large. When justice is not forthcoming from a higher authority, people yield to vengeance to satisfy their emotions.

By taking revenge, man is usurping the role and prerogative of God. For example, in the Mainframe film, *Àfọnjá*, Aláàfin Aólẹ was warned against vengeance, but he refused, stating the fact that he was wrongfully treated and humiliated as a young prince and was also sold into slavery which he saw as injustice. He then felt the need to save his own face and image from the shame and injustice from his past. Therefore, the need to avenge led him straight to his doom. Marongiu and Newman (1987:9) in their study of vengeance point out that all acts of vengeance arise from an elementary sense of unjust, a primitive feeling that one has been arbitrarily subjected to, a tyrannical power against which one is powerless to act.



### 2.3.1 Types of Revenge

There are series of revenge types, but few are chosen to avoid unnecessary repetitions as expressed below:

- **Honour revenge:** This act of revenge occurs when someone has experienced social harm, the loss of face or shame and seeks to revenge in order to restore the perceived loss of honour.
- **Predatory/Prey revenge:** This involves the act of retaliation for real or perceived harm, usually physically or social. Motive is to put an end to the victimisation, real or perceived.
- **Fantasy revenge:** This occurs when victim gets even in his or her mind, no real world consequences.
- **Simple revenge:** It occurs when the victim of perceived harm inflicts the same harm on the perpetrator. That is an eye for an eye. This can ignite a cycle of revenge because victims and perpetrators do not necessarily have the exact same perception of the level of harm.
- **Collective revenge:** This is the act of punishing an entire group for an act of one of its members.
- **Constructive revenge:** This form of revenge is carried out by the victim of some harm, real or perceived. It needs no justification because it is positive in nature. Victims work hard to improve him/her to become a better person to escape the role of the victim. Perpetrators may not see the transformation in the victim, but the consequences are substantial.
- **Transformative revenge:** It is similar to constructive revenge except that the perpetrator, not the victim, is changed in a positive way. The consequences for the original perpetrator and victim are both positive.
- **Poetic justice:** This is the rewarding of virtue and the punishment of vices in the resolution of a plot. The character gets what he/she deserves.

- **Symbolic vengeance or karmic justice:** This often happens where the cosmos or a higher power of a more personal nature appears to have punished the perpetrator in a way that is related to the crime.
- **Distributive justice:** It focuses on treating people the same regardless of personal characteristics.

### 2.3.2 Vengeance motivational goals

Revenge motivational goals as seen by various scholars are explained below: Seip (2016:25) gives three motivational goals of vengeance as:

- **Deterrence:** This goal is aimed at preventing the offender from committing the wrong again. Because of the retaliatory power on the offender, he will reduce his estimated gains and benefits from exploiting the retaliator in future (McCullough, Kurzban & Tabak, 2013). Deterrence is thus achieved by the threat of renewed revenge. This goal is only achievable in case of repeated vengeance.
- **Equity in Suffering:** The goal is to make the offender suffer to the same extent the victim earlier suffered. In this case, the suffering of the offender implies an anticipated relief of pain for the offended.
- **Restoration of self-worth:** Humiliation and shame arise when one perceives one as being degraded, or when one's identity has been demeaned. Vengeance can be instrumental in restoring self-worth and sense of identity. By avenging, the victim proves that he or she is gaining control and regained the initiative (Frigda, 2007).

Van Stokkom (2013:171) also suggests three goals of revenge as follows:

Revenge desires to 'get even' or balance the scale. This is intended to re-equilibrate gains and losses caused by an assault or to re-equilibrate power. It is intended to restore the victim's image or self-esteem; through revenge one can present oneself as a strong person who does not tolerate unjust treatment by others. Therefore, revenge saves the face of the victim. Revenge can have an educative mission: the desire to teach the

offender a lesson. Vengeance in this way is designed to convince the offender that his behaviour will no longer be tolerated or go unpunished (McCullough et al 2001; Miller 2001; Orth 2004; Tripp and Bies 1997)

### **2.3.3 Nature of vengeance**

Revenge occurs practically when there is exchange of harm or evil by an individual or group that has suffered harm or evil. Vengeance has its nature as expressed below:

According to Nozick (1995: 366-368), revenge may be done for an injury or harm but need not be for wrong. It has no set limit. It is personal. Revenge involves a particular emotional tone, pleasure at the suffering of another, and there are no general principles in revenge.

Seitzer (1991) suggests five characteristics of revenge as:

- **Predominantly emotional:** It has a certain selfish quality to it. It is by nature personal because the reason for revenge is to get even, to carry out personal hatred and personal justice. Revenge is an act of vindictiveness; it is about cycles and retaliation.

### **2.3.4 Scholarly Works on Vengeance**

Bloom (2001) reflects on the desire for revenge. He links people's attitude towards violent and vengeful acts to childhood excessive violent treatment. In addition, he believes shameful and angry people are most likely to act more vengefully than others. Victims' needs and participation in justice and the role of vengeance capture the attention of Van Stokkom (2011); his article deals with the question whether victims of serious crimes might benefit from expressing revenge in two types of justice proceeding victim impact statement schemes and restorative justice conferences.

Zaibert's (2006) interest lies on punishment and revenge. He argues that punishment and revenge are not easy to distinguish. He shows that the main role of the distraction between punishment and revenge, is not analytic, but merely rhetorical. Rosebury (2009) is preoccupied with private revenge and its relation to punishment. In her

works, she reviews examples from classical and recent writers, finding uncertainty and equivocation over the ethical significance of acts of revenge, especially their possible resemblances, motives, purpose or justifications to acts of lawful punishment. She then concludes that our collective understanding of revenge is incoherent, which suggests that there is presence of unresolved tensions in our moral thought.

Seip (2016) focuses on the desire for vengeance and revenge; his approach is directed at the emotion behind revenge. He uses his work to answer questions, such as: what is the desire for revenge? When does desire for vengeance lead to actual taking revenge and when not? Is taking revenge something that you have to do yourself in order to gain satisfaction from it or is the mere punishment of an offender satisfying enough?

Function of cognitive systems that underlie human's capacities for revenge and forgiveness captures the attention of Shaver & Mikulincer (2018). They believe that revenge and forgiveness are distinct behavioural adaptations that solve specific adaptative problems. They then posit that revenge evolved to deter future harms and that forgiveness evolved to preserve valuable relationships.

### **2.3.5 Benefits of Vengeance**

Vengeance as brutal as it looks is said to have its own benefits as expressed thus: It can protect the offended individual from future harm. If the offender infers from a revengeful act that a future offence will be punished again, the offended individual might run less risk of being wronged again (McCullaugh, Kurzban, & Tabak, 2013). As much as future suffering can be prevented by using vengeance, it is not capable of undoing present and future harm and suffering.

Vengeance could create a balance in suffering between the offender and the offended. During an offence, the offended individual was at the mercy of the offender and the offender signalled that he or she could do with the other what he or she wanted. Consequently, the offended individual may develop a need to regain power in her relation with the offender. Vengeance helps in fulfilling such need. It can restore the imbalance of power.

It can help to escape or avert shame. The suffering at the hands of someone else and the associated imbalance of power can elicit feelings of shame in an individual, and this experience of shame might signal to others an individual's failure. Therefore, the individual might develop a need to escape from shame and to restore pride in order to signal her success.

It can help to escape the (mental) pain of being harmed and subjected to an offender's power. The felt pain is argued to be the most "direct motor" (Frijda, 2007: 273) of revenge, and may go beyond balancing suffering and power, and this might explain why revenge is sometimes immoderate (Frijda, 2007).

#### **2.4 Conceptualising Punishment**

Punishment is a penalty inflicted on an offender in response to a crime or offence committed. The human society is secured by certain rules and regulations which include participation and cooperation of the members of the society. All members in the human society work very hard to ensure that there is peace and harmony which makes everybody enjoy certain benefits; these benefits are realised where there is social order which enables people to work together in peace. But if any member of such society violates the act of cooperation, punishment must be enforced to correct such an act. This implies that punishment is important to maintain peaceful coexistence. The human society is divided into two classes, namely those who have actually broken a given law and those who have not yet broken it but may do so. These divisions show that there is law breaking and crime committing nature in the DNA of every existing human and that human has broken a given law and is also bound to break a law. It is obvious that we all break one law or the other, even back to the religious aspect of human lives; as Christians' Ten Commandments get broken every day from the lowest stage of lying to coveting, bearing false witness and not keeping the sabbat day holy.

There is no way humans can do without punishment as long as crime, violence and vengeance acts are being perpetrated. Punishment on this note is necessary both as a condition for the existence of a social order and as a condition for the kind of social orders that makes possible just relationships among its members. The history of

existence of crime in human society is as old as man himself. Over the years, the rates, types, intensity and dimension of crime in the society have continued to increase. There is no gainsaying the fact that the wave of crime has spread into the nooks and crannies of the country with no particular safe area (Abórişàdé 2016:12). Examples of such crimes include armed robbery, human trafficking, stealing/theft, child trafficking, drug abuse, rape, murder, kidnapping, bribery, extortion, forgery, cyber crimes, human sacrifice and prostitution.

Human beings have invented a variety of ingenious punishment to inflict on offenders: death, forfeiture, branding, imprisonment, banishment, restriction on movement, loss of citizenship and whipping. Punishment is inevitable for there to be effective administration of the criminal code and adherence to the norms of the society; therefore it serves as an instrument of prevention and deterrence to the committing of crime in the society. Abórişàdé (2016) sees punishment as the final of the legal elements of crime and one of the most important for the regulation of behaviour to ensure conformity and compliance with the norms of society. Punishment governs all mankind; it alone preserves them; it awakes, while the guards are asleep; the wise consider punishment as the perfection of justice.

There is an existence of basic, equal, inalienable rights, guaranteeing to all citizens of equal liberties, whenever one do prohibited things in the society, such a person can exceed the bounds of his or her liberties. Such an offender therefore arrogates to himself or herself excess liberties: the scheme of equal rights is upset. In order to restore it, punishment is employed. Punishment is not just a reaction towards an individual who breaks the rule in a given context. It also functions as an indicator of the schism between normality and deviance in a given society, and the consequences of the punishment are thus not only a question of the pain inflicted on the individual, but also an index of society's invisible moral bonds. Punishment is also an institution for social protection, and one that does not impose unjustified burdens on an individual who commits crimes (Alexander, 1986).

In addition to this, we could say that punishment does not only involve the intentional infliction of harm, pain or deprivation of a person's normally recognised rights, using coercive means (police torture) but must emphasise the good it will achieve so great

that it surpasses the injustice done. Hence, punishment is conceived to correct the wrong of the criminal's disproportionate benefits-to-burdens ratio by imposing greater burden upon her (Garcia, 1989), which means that when I do something bad, I can lose or forfeit some of my normal moral rights against some unwelcome forms of treatment. Similarly, when I do something good, I may attract more privileges which I am not entitled to (Garcia, 1989). Punishment makes the society free from crime as corroborated by Denning (1953) that the punishment inflicted for grave crimes should adequately reflect the revulsion felt by the great majority of citizens for them. It is a mistake to consider the object of punishment as being deterrent or reformatory or nothing else. The ultimate justification of any punishment is not that it is deterrent, but that it is the emphatic denunciation by the community of crime.

There are two competing rationale in the study of punishment; namely, utilitarian and retributivist. The utilitarian believes that the rightness or wrongness of an action should be judged by their consequences, these 'actions', according to Adébáyò (2012), are divided into extreme and restricted utilitarianism. Extreme utilitarian does not make use of any rules in the estimation of consequences of actions taken. While restricted utilitarian believes that actions should be tested by rules and rules by consequences. The utilitarian advocates that if punishment is the only realistic means of enforcing compliance with the law, then, in suffering an offender, we should continue to exercise its enforcement in order to create a state of affairs in which there will be fewer violators of law and less suffering in the world: This shows that an offender could be punished as far as it emphasises the rights of greater number of people not to suffer. The utilitarian wants punishment to be applied in a way that it will improve the happiness of the society as a whole. Justice is not involved in determining the rightness of a punishment; rather they appreciate the utility of punishment as morally relevant. They believe punishment is justified when it prevents further crime. It is a notion of choosing scapegoat which would be punished in order to curb crime and preserve the public peace. They perceive that the threat of punishment can deter a potential offender from launching his attacks the moment he realises there are big punishments attached to such crime. Hence, the people in human society do not need anyone to tell them that it is wrong to violate human rights or commit a crime.

The problem of this rationale is the absence of justice in the administration of punishment; it treats punishment as the only means to reduce crime through victimisation of the innocent in place of an offender for the benefit of the society forgetting the fact that only those who deliberately commit an offence need to be deterred, reformed and incapacitated. This will render the member of such society unprotected from being the next target. The punishment of the innocent would be as gross immorality, a crying injustice, an abominable crime and not what it pretends to be. These weaknesses of this rationale usher in the retributivist justification of punishment.

The retributivist is grounded on the fact that the guilty deserve to be punished. It involves a situation whereby the offender does not require an after-thought consideration of the assessment of moral desert and does not entail unfair sacrificing of individuals for the common good. Punishment in this sense is deserved because it is as a result of one's misdeeds. It is the crime which determines the extent to which one's moral rights are reduced, and thus determines the extent and severity of the punishment which has been rendered permissible. Pincoffs (1983:256) deduces two points from this inference that the acceptable reason for punishing a man is that he has committed a crime and that the punishment is not more than the crime for which he is punished.

Hart (1968:231) also elucidates three tenets on which punishment must depend as follows; A person may be punished if he has deliberately committed an offence; secondly, the mete-out punishment must be equal to the wickedness of the offence and, finally, the justification for punishing is that the returned suffering for moral evil voluntarily done is itself just or morally good. Hart (1968) reflects in criminal law that the minimum condition required for the liability for punishment is that the person to be punished must have done what the law prohibits. In the first definition, an offender in violating the rights of others forfeits those rights he violated, or an equivalent set.

The retributivist believes that breaking law means taking advantage where others choose not to and that is morally wrong; such person deserves to be punished. In the second definition, it is important to note that in order to render punishment compatible with justice, it is not unjust to punish the offender, but such punishment should be



fitting for the crime committed. That is, the serious the crime committed, the more serious the punishment. It is wrong to dish out excess punishment to an offender. The retributivist lastly justifies the amount of punishment in particular cases, while violating specific rights does not entail losing someone's total rights. For instance, If Mrs X steals a bowl of rice from Mrs Y, this does not mean that Mrs Y could impose all forms of punishment or harm on Mrs X. Justice from retributivist point of view requires proportionality between the gravity of the offence and the punishment deserved. People deserve to be punished in a way that is equal to the level at which they have upset the balance of justice. This notion of proportionate punishment is employed by Socrates in Plato (1942:32);

those who have been deemed incurable because of the enormity of their crimes, having committed many great sacrifices or wicked and unlawful murders and other such wrongs – their fitting fate is to be hurled into Tartarus never to emerge from it. Those who are deemed to have committed great but curable crimes such as doing violence to their father or mother in a fit of temper but who have felt remorse for the rest of their lives, or who have killed someone in a similar manner, these must of necessity be thrown into Tartarus, but a year later the current throws them out, those who are guilty of murder by way of cocytes, and those who have done violence to their parents by way of the pyriphlegethon (Phaedo 113e-14a).

The retributivist view seems perfect but does not go far enough. Justice demands that any principle of desert must be evaluated in terms of whether it is impossible to discern a condition, whereby in committing an offence, the offender is meted with the degree of punishment commensurable to the gravity of the offence committed. It is impossible to measure and determine the punishment in respect to the principle of proportionality to be meted on a rapist, speeder, drunk driver, and embezzler and forger order than serving jail term. That is, it will be morally and legally wrong to rape a rapist in order to certify and achieve the aim of principle of proportionality. This is very similar to the principle of 'an eye for an eye', 'a tooth for a tooth', 'a nail for a nail' and 'a limb for a limb'.

## **Definition of Punishment**

The notion of punishment in human society is very clear and overt; we do not necessarily need a rigid, complex or structured definition of punishment to understand what it truly means, at one point or another, irrespective of the age and gender have experienced one form of punishment or another at home, in school, at work and in the society. This notion is buttressed by Montague (1995:1) as he asserts that “one does not require a definition of punishment in order to recognise clear cases of punishments imposed and to distinguish such cases from those in which individuals are treated in ways that although similar to punishment in certain respects, are nevertheless something else entirely”.

We can say that an understanding of punishment is certainly needed; one can understand punishment well enough without defining it. It is germane to note that for a complete satisfactory inquiry into the moral responsibility of punishment, it is not enough to point to examples and say either that they are cases of punishment or cases of something else, one should be able to identify the properties that make them something else. If one cannot do this, one cannot satisfactorily determine whether or not a purported justification of punishment succeeds in justifying something very much like it (Boonin, 2008:4). If the practice of punishing people from breaking law and committing crimes is said to be necessary, and if the practice is necessary, then all forms of arguments, theories, opposition and hypothesis against its permissibility are pointless, meaningless and incoherent.

Gardner (1967) defines punishment in terms of five elements: he asserts that punishment must involve pain or other consequences normally considered as unpleasant, it must be for an offence against legal rule; it must be intentionally administered by human beings other than the offender; punishment must be administered by an authority constituted by a legal system against which the offence is committed, and finally, it must be for an actual or supposed offender for his offence. Boonin (2008) defines punishment from the point of harm. He asserts that punishment harms the person who is punished. Harming in this regard means making such person worse off in some ways, either inflicting something bad on the person or depriving such person of something good.

Jesper (2010) defines punishment as an act that involves the infliction of death, suffering or deprivation of citizens and thereby enacts a type of treatment of people that would under normal circumstances be regarded as abhorrent and as a conspicuous case of morally forbidden behaviour. Schumann (2010) sees punishment as a penalty inflicted for wrong doing. Brook (2012) says punishment is a response to crime which must involve a loss, must only be administered when someone has broken a given law and can only be used by an authority with a legal system.

Esther (2016) defines punishment as the state of imposed response to a crime. The definitions above clearly provide complete answers to the questions of what punishment really stands for. We could infer from the definitions above that when someone commits crime, such person broke a certain law and that person must experience a kind of pain, harm, death and all possible punishments which should be dished out by a legal system alone because if punishment is carried out by a person or group that is not legally constituted, such a case is that of vengeance and not punishment. In this study, therefore, punishment is taken as the act of inflicting pain, unpleasant situations, deprivation, suffering, harm or death on an offender who has committed a crime, and such punishment must be imposed by legal system.

#### **2.4.1 Characteristics of punishment**

The human society is constituted by different types of people of different age ranges and sexes with varying ideas and views who have broken the law or possess the ability to break the law for one reason or the other which in turn results into punishment. Punishment is then inevitable as long as humans continue to arrogate themselves over others. Flew (1954:293-294) states five essential characteristics of punishment thus:

- It must involve suffering (or deprivation of privilege).
- The suffering or deprivation must be for an offence.
- The offender must suffer for his offence.
- The suffering must be imposed by a human agency.
- The punishing agency should be authorised to mete-out such punishment.

These stated characteristics of punishment are suitable for this study because they capture the elements that constitute punishment.

#### **2.4.2 Purpose of punishment**

Punishment is not imposed ordinarily to inflict pain and harm on humanity; there are targeted purposes punishment is constituted to serve. Esther (2016) gives three purposes of punishment as:

Punishment as moral communication: She regards punishment as a form of two-way communication. It sends a message to offenders that they have done wrong. It also constitutes an apology from the offender to the victim and community. While the hard treatment is an expression of an apology, it does not require that the offender is actually remorseful. Nonetheless, punishment potentially has the ability to effect repentance, positive behavioural change and reconciliation. Punishment for rehabilitation: for punishment to serve rehabilitation purpose, it must be fair. Punishment for deterrence: punishment serves deterrence purpose when the offender realises the type of harm they do to the society. Punishment would only serve its purpose when it passes out moral communication, rehabilitate and send the message of deterrence.

#### **2.4.3 Institutions Entrusted with Punishment**

There is no society on earth where obedience is automatic and where rules are obeyed without it being enforced; every society has its ways of enforcing the rules, securing obedience and punishing offenders. The society decides what is legal and what is illegal, what is right or what is wrong, what is moral and what is immoral. There is no universal code of legality; different societies have their personal legal standards. In Yorùbá society which is the society that gave birth to the literary artists whose novels are used in this study, when there is a form of disobedience, violent, vengeance and crime related issues, there are rules and institutions that are saddled with the responsibility to mete-out punishments to offenders. These institutions are both formal and informal in nature. The Yorùbá society frowns at crimes and all forms of

immoral and indecent attitude; any member found committing such acts gets one form of punishment or the other.

Punishment is referred to as *ijiyà*, which may include tying, rebuke, beating, imprisonment, execution, banishment, deportation, fine and ejection. Yorùbá strongly believe in justice and fairness as its absence may disturb peaceful coexistence which means that everyone is fairly treated, and no one can be unjustly punished for a crime he/she has not committed; if anyone is treated unjustly, the result may be deadly for the entire society.

Before the advent of civilisation, Yorùbá have their ways of meting out punishment without having any formal education because every member of a certain family is trained to uphold good moral standards, and all parents are available to imbibe such culture into their children and also ready to discipline an offender when necessary. Punishment in its forms and ramifications are known to be dished out by supernatural beings, family and traditional institutions. At the exposure to civilisation and independent, there is the formal judicial system, that is, western law, western judicial counsels, which need the formal western education for the training of the lawyers and judges that would preside on any legal matter.

#### **2.4.3.1 Supernatural Institution**

Yorùbá believe in the existence of a supernatural being that created heaven and earth. Olódùmare is known to create the *Ìsálú Òrun* (supernatural realm) and *ilé ayé* (physical realm). The supernatural realm plays the governing role over the physical realm but not independent of each other, as Adébáyò (2012) opines. Olódùmare as the controller of the physical realm resides in the spiritual realm; he is known as the controller of everything and the owner of life (*Elémì*). No wonder Ìdòwú (1963:36) elevates his mightiness thus:

Òrúnmilà f'èyinti ò wò tíí ó ní, èyin èrò òkun, èyin èrò  
òsà, òjé èyin ò mò wí pé isé Olódùmarè tó bi?

Òrúnmilà learned back and gased severally and says,  
you who are sojourn by sea and you who sojourn by  
lagoon. Did you not know that the works of Olódùmarè  
is so mighty?

Olódùmarè as the Supreme Being has deities working under his command. When an injustice is carried out, Olódùmarè issues out punishment to the physical realm, and in order to appease Olódùmarè to withdraw his wrath, sacrifice would be carried out through or without the deities. Awólàlú (1973) affirms that the sacrificial practices in Yorùbá traditional lifestyle show the humility and total submission of human beings to the spiritual beings. He asserts that human beings depend on supernatural beings for the preservation of their lives. Adébayò (2012:44) reiterates Awólàlú's illustration on sacrificial rites performed by a farmer before planting his crops in the excerpt below:

Before a farmer cultivates the farm-land, he gathers his farming tools for prayers. He then pours cold water, palm oil, palm wine and water from the snail on them as he breaks a kolanut for divination.

The above excerpt shows that the farmer recognises the existence of superior beings that control the affairs of physical beings. The farmer realises that if the superior beings are not recognised and revered, accidents might occur during the cultivation of the land, and also knows there land, and also there might be draught, flood or infestation and other uncontrollable factors that might render his harvest scant, which would be his punishment for oversight.

In *Ògbójú Ode Nínú Igbó Irínmòlè*, all the hunters going on the journey with Kàkó were mysteriously sieged as a sign of punishment from the supernatural beings because before they embarked on the journey, Kàkó killed his wife on his wedding day.

...Kàkó ni ó kó iyọnu bá a nítorí obinrin aláìṣẹ tí ó pa ní igbó-ńlá ní ìjélòò, tí ó sì ké igbe rè lọ sí ọrun, ẹiyẹ náà sì sọ pẹlú pé bí kò bá jẹ pé a bá pa ọn, tí a fi ọn rúbọ láti ẹ etùtù ẹsẹ burúkú tí Kàkó ẹ nì, inú Ọlórún kò ní dún sí wa a kò nì ní lè yọ nínú ibi ihámọ yí láílái (Ògbójú Ode 1950:58)

...Kàkó was the one responsible for our present situation because of the unjust killing of the innocent woman at Igbó-ńlá the other time, who scream his name to heaven. The bird also said if it is not killed and offer as sacrifice for the horrible sin Kàkó committed, God

will not be happy with us that we will not be able to get  
out of this siege forever

In the above excerpt, it is clear that Olódùmarè as the one who operates from the supernatural realm does not leave sinners unpunished.

#### **2.4.3.2 Family**

Family is a group of individuals living under one roof and usually under one head: household. Family is also seen as a group of persons of common ancestry: clan. Yorùbá society pays more attention to family because it is the root of the society. Without the family, there is no society. It is believed that if there is no peace at the family level, there will be no peace in the society; this is buttressed by this proverb: *“bí ọ̀òde ò dùn, bí ìgbé nílú ú rí”*, meaning “if the household is not suitable, the society will be like a forest”. This shows that the life of a particular society depends on peaceful coexistence in such a society. The family in Yorùbá settings is headed by a man who is the father; then comes the woman/women called mother/mothers and the children. The father is the head and commander of the family; his rules are enforced by the mother(s). The father and mother are duty bound to teach their children and every member of such family good morals and ethics of the family. The kind of training instilled by the parents determines how disciplined or spoilt the children will be.

This is why Yorùbá believe that charity begins at home, *“ilé la t í kẹ̀soọ̀ ròde”*. They also believe that any child who turns out bad belongs to the mother, and the excellent ones are of the father. In the traditional Yorùbá settings, nuclear family is not the only family setting, there is the extended family. All members of each family work together to elevate peace, unity and love in their clan. Marriage as an institution is highly celebrated in Yorùbá society because it stands as the beginning of a new family and transition into a complete stage of life, as buttressed by Babátúndé (2004) when he asserts that marriage and family constitute an important process of transition into adulthood.

When there is a form of dispute, discord or disagreement, at the family level, there are ways such issues are resolved without unnecessary intervention of external parties.

Yorùbá have their ways of setting their civil and criminal issues by means of the family institution which is as old as the history of human creation. In the people's legal culture, there is no distinction between the legislative, executive and judicial roles in the dispensation of punishment and justice. The adjudicatory pattern among Yorùbá is captured by Oláṣoba (2002:49) who submits that the types of cases handled vary from simple family disputes to the community disputes. He opines thus:

The cases handled at the family and quarter levels includes; rivalries among wives, arguments among friends, abduction, adultery and farm issues. The family and quarter heads served as the judge.

This means that at the family level, minor family disagreements, feuds, and disputes, especially the ones that spring out of envy and jealousy from rivals, to quarrels among friends, children, acquaintances and peers, are resolved.

#### **2.4.3.3 Traditional Institution**

The Yorùbá traditional institution is headed by the Ọba who is the custodian of culture and possesses the tools of societal and political power which are used for the regulation of the behaviour of the group in order to achieve peaceful existence, conformity and compliance to the rules. The Ọba is responsible for social control. Harcourt and Ludwig (2005) see social control as the process of regulation of an individual or group behaviour in society, which encourages conformity and obedience.

Like all other human societies in the world, Yorùbá society requires solidarity and cohesion in order to function properly and live peacefully. Right from the early stage of Yorùbá history, there has been lot of conflicts, disputes and intertribal wars which are detrimental to the peace of the society. Because of these, several preventive measures have been established for prevention and management of such problems. Yorùbá and African societies at large expect their citizens to control themselves.

Luc and Mark (2008) state that African communities make use of different methods like citizen diplomacy, joking relationship (commonly used among Tiv and Fulani people of Northern Nigeria), oath taking, commonly used among the Yorùbá, and it is



still being practised today by some communities; symbolic diplomacy and blood feuding, raiding and warfare, reiterated by Abórisàdé (2016).

Law in the Yorùbá society is geared toward the maintenance of spiritual and social harmony. They believe and uphold divine laws. These are laws that have spiritual and religious origins performed to the gods and tended towards the gods. A breach of such law is perceived as offence against the supernatural powers that equally carry grave consequences as they are more reverent than human laws. The purpose of the divine laws is to protect the lives of people in the community, as well as preserve the moral values, including guiding and directing the society in its efforts of maintaining the interaction between physical and spiritual community (Abórisàdé, 2016).

The Oba does not decide on any issue without his chiefs, *Ọ̀yómèsì* or *ìgbimò* group of elders, because they are put in place to handle cases with the Oba and also to mete-out punishments to an offender; all the council elders have equal rights; their knowledge is equally needed, but the Oba has the final say over every issue or case. Cases could be heard at any location, noted by Adébáyò (2012). In any trial, there is always cross-examination which is anchored on justifiable and equitable network of ideas, perception and preponderance of Yorùbá traditional jurisprudence (Ọláọba, 2000). In such trial, both the accuser and the accused must be physically present; the accused will be charged by the accuser, and the accuser will defend him/ her or herself before the council at the trial.

The ancestors, respected elders and adjudicators are those present as the cross-examiners. Adébáyò (2012) opines that the ancestors provide spiritual guidance at adjudication which serves as cautions to the elders when deliberating and judging matters concerning dispute settlement. This claim is also supported by Ọláọba (2000:4) that:

The beauty of the ancestors may be imagined together than demonstrated. The elders are likened to ancestors who are the wisdom love of Yorùbá society. The presence of the ancestors is significant in providing spiritual dimension to the actualisation of Yorùbá legal thought.

Yorùbá court is a court of moral where bribery is not allowed, and before the judgment is pronounced, the evil doer would have been punished by his conscience. Trial in Yorùbá land is not restricted to the citizens alone; if the Ọba commits any unlawful act, the council can summon him to trial. The purpose of every trial and dispute settlement in Yorùbá traditional society is not about who is right or wrong, but also to reconcile parties in dispute in order to restore peace.

Reconciliation seems to be the basic objective of Yorùbá indigenous traditional institution. Through effective adjudication, the restoration of peace is celebrated through provision of refreshments by the litigants. The celebration symbolises the end of the dispute. The hearing and summoning fee paid by the litigants, which facilitates the sitting of the court, finances part of the expenses for the celebration, the rest is used for sacrifices to the ancestors (Ọláọba 2002:47).

#### **2.4.3.4 Formal Judicial System.**

Formal Judicial system of punishment was introduced into the Yorùbá society and the African society in general during the colonial and postcolonial periods. This was established by the government for prevention of chaos, crime reformation and cleansing of the crime-filled society. There are four agencies responsible for enforcing laws in the formal judicial system which are: the police, which Abórişàdé (2016) refers to as the gatekeeper of justice, courts, defence attorneys and prisons. The police arrest law-breakers, keep them in custody during the preparation of the law breakers' case, and then bring them to trial before legally constituted courts. The court with the defence attorney adjudicates, interprets and applies the law as found appropriate. Walker (1923) sees the justice system as the system of organisation and practices that is used by the national and local governments, directed at maintaining social control, deterring and controlling crimes, and sanctioning those who violate laws with criminal penalties.

This colonial model of justice system is mostly about control in the social order, rather than about expression of social solidarity and consensus. The mode of operation of the system is alien to the Yorùbá and African society in general because it has to be externally designed, prepared and given to them. This judicial system does

not go in search of law-breakers; they only handle the cases brought before them by the public and individual. It stands the risk of manipulations because not all cases of conflicts and violation of law get to court. People in the society avoid the court because of the intimidating size of the formal court, the unnecessary silence required during court sessions and whoever violates the silence might be charged with contempt and get punished; the attires of the officers in charge, the robes of the lawyers and judges get people scared which might make people plead to an offense they do not commite and their language, vocabulary and body language are very intimidating, difficult and incomprehensible for the people of the society.

Every case at the formal court attracts money; somebody who wins his case might still go to the prison if the bail is not met, while the criminal who is able to afford good and qualified lawyers will walk out free because the influence of money cannot be overemphasised. Adjournment of cases at the legal court makes the issue fresh in their memory, but it makes it tiring, time and money-consuming. Formal court cases run on the effort of good money if one wants to be favoured by the judge; the influence of money in the legal court is noticed by Òjó-Lánre in *Nigeria Tribune* of 26 July 1995:3

...In reality, it seems the agents of the judiciary have placed money above the welfare of the judiciary. What matters to them are the financial gains. What is better than money? seems to be their watchword. For instance, the lawyers who are supposed to be the midwives of social justice are madly in love with money, the judges who are mothers of social justice are poor in spirit and only give justice to the highest bidders, while the police, bailiffs and silent clerks, who are the agents of the judiciary, are all in love with money. Because of these scenarios, many people who have genuine causes to seek redress in law courts are discouraged and disillusioned.

Apart from the money-loving nature of the formal court, Murungi (2004:521) condemns them as jurisprudence of subjugation in his words; He opines that violence is an essential feature of this jurisprudence. In the eye of Africans, colonial law is indeed an actual manifestation of this violence. It is a coercive power in its raw sense. Jurisprudence is the justification or validation of this violence.

The formal court and its agents destroy the peaceful coexistence in the Yorùbá society. Rather than see each other as brothers who offend each other, the formal court makes the people see each other as criminals. It is firm and rigid in nature, which engenders an increase punishment without positive or peaceful response on the community. This gave way to the greatest destruction of traditional culture. The formal court is completely described by Martin Chanock (1998:135) thus:

Early in the nineties European methods of administration of justice were introduced. From that time, unwillingly perhaps, but all the same effectively the communal structure of the native was destroyed. Clans are no longer considered as a body. Father and Son could no longer represent themselves; the offender must appear in person. In this, the European came with His individualism and thrust it on the native. This individualism changed and spoiled a primitive people with no education for guidance. I hate individualism because it gives a false air that person should not consider the feeling of others in his action. I hate it for its selfishness and propagation of crime. But individualism has come to stay and has to be faced. The native shook itself and found that after all his relatives have not adhered to him. Where a mere twig served to keep watch on a garden or over anything thorns and guards cannot keep burglars away, 'alanda' and doors with lock and safes inside and insufficient now: where compensation paid by many lessened murders, hanging of the criminals has increased it; where a mere word sufficed of old, 25 lashes fail now. All this is the result of individualism, and it proves that the punishment by individual imprisonment and flogging were applied, people live according to a collective system is a failure and other means should be sought to check the growing crime.

The nature of the court as described above rules out social bond, love and family ties. In its quest of pursuing justice, it focuses more on controlling the entire society, and it handles cases with individualism. Sadly, parents can no longer stand for their children; family heads are not allowed to speak for their members, and everyone stands solely for themselves, which is against the settings and norms that preserve the peace and harmony of the traditional Yorùbá society.

## **The Nigerian Criminal justice System**

The criminal justice system is the system of organisation and practices that is used by the government which is directed at maintaining social control, deterring, controlling crimes, and sanctioning those who violate laws with criminal penalties, as Aborisade (2016) opines.

The Nigerian criminal courts play a major role in the criminal justice system which ensure that an individual guilty of violating the law and order of the society meets with punishment. The criminal court operates in total independence from every form of external interference. The punishment of an offender after sentencing from the law court is part of a process of the criminal justice system as stated in the constitution of the federal republic of Nigeria. The array of federal and state legislation in charge of sentencing and punishment in Nigeria is stated by Aborisade (2016: 266) thus:

The southern states of Nigeria make use of the Criminal Code Act (CCA), Criminal Procedure Act (CPA), Criminal Code Laws (CCLs), Criminal Procedures Laws (CPLs) and Criminal Justice Law (passed by Lagos state in 2007); while the Penal Code (Federal Provisions) Act and the Criminal Procedure Codes apply as federal legislature in the Federal Capital Teritoty, Abuja. In the Northern States of the country, the Penal Code Laws (PCLs) of the State and Criminal Procedure Codes (CPCs) are applied as State legislations.

As much as the court has the independence to sentence offenders, it cannot impose a sentence of imprisonment on any individual that is below the age of 14 years as stated in section 69 of the Penal Code.

### **2.4 Scholarly Works on Punishment**

There have been series of scholarly works on punishment. Gardner (1969) provides a framework for the discussion of maintaining perplexities surrounding the institution of criminal punishment; he then shows that any morally tolerable account of this institution must exhibit a compromise between distinct and partly conflicting principles.

Mcperson (1967) focuses on the definition of punishment and it justification. His works examine definitions of punishment and create theory for the justification of the

definitions which starts off from the definition of Harts. Becker (1974) attends to the issue of crime and punishment. His main thrust is to answer questions frequently asked such as: “how many resources and the amount of punishment that should be used to enforce different kinds of legislation? How many offences should be permitted, and how many offenders should go unpunished?”.

Boonin (2008) is preoccupied with the problem of punishment. His work offers a comprehensive introduction to contemporary literature by providing a detailed account of the nature of punishment and the problems it poses. He also supplies critical evaluation of the solutions to the issues of punishment as a means of introducing readers to the various debates that these solutions have generated. He then submits that there is no solution to the problem of punishment.

Rosebury (2009) examines private revenge and its relation to punishment by finding uncertainty and equivocation over the ethical significance of the act of revenge and in particular over their possible resemblance, in motive, purpose or justification to acts of lawful punishment.

Punishment and ethics captivate Jesper (2010). His work focuses on aspects of the basic question of the justification of penal practice, as well as a number of detailed challenges which such practices give rise to.

Adébáyò (2011) dwells on the integrative notion of punishment in traditional Yorùbá culture. He examines the utilitarian and retributivist traditional theory of punishment and provides an integrative notion to punishment because of the inadequacies in the two theories in human society, especially Yorùbá societies. He believes that the integrative notion he introduced will provide a coherent interconnection among social structure, law and belief system towards the certitude and trust making for harmonious human well-being. His work makes obvious his belief that the achievement of social order is enhanced by the integrative notion of punishment in Yorùbá culture.

Brook’s (2012) interest is on punishment. He addresses the theoretical underpinnings of punishment and the practical implications of their application to in-depth case

studies of capital punishment, juvenile offenders, domestic abuse and sexual crimes. The aim of his work is to present readers a critical guide to the latest research on leading and varied theories of punishment and their ability to speak to important case studies.

Olsen (2013) attends to the case of invisible consequence of punishment, parental imprisonment and child outcomes. He considers parental imprisonment as a social phenomenon by examining the relationship it has with children's own criminality and educational attainment as adults. His work considers the extent to which parental imprisonment should be considered as part of an intergenerational cycle of disadvantage.

Esther (2016) examines the pain and purpose of punishment. Her work portrays punishment as one of the purposes of sentencing, and she sees punishment as helping in reduction of crime. She uses her work to advocate commitment to communicative punishment, having the offenders as active participants in the process of shaping their punishment. The scholarly works above clearly attend to issues on framework, definitions, consequences, integrative notion of punishment, crime and problems of punishment which are incomplete without their application to trending issues like violence and vengeance which are the vacuum this work sets to fill.

## **2.5 Theoretical Framework**

Theory is an idea or belief about something arrived at through assumptions and in some cases a set of facts, propositions, or principles analysed in their relations to one another and used, especially in science, to explain phenomena (Fálétí, 2006). To this extent, Cohen (1968) asserts that the goal of any theory is to explain something which has occurred with a view to dealing with problems which arose or may arise as a result. The two theories used as the theoretical framework for this study are Sociology of Literature and Formalism.

### **2.5.1 Sociology of Literature**

Sociology of literature is a theoretical approach, which is conceived with the relationship between a literary work and the social structure in which it is created. It reveals that the existence of a literary creation is determined by the social situations around the literary artist, because no work of art stands out of the attitudes, morals and values of its society, since no literary artist has been brought up unexposed to his society and the immediate world around him/her. Swingewood (1972) opines that sociology of literature is essentially the scientific, objective study of man in society, the study of social institutions and of social processes; it seeks to answer the question of how society is possible, how it works, and why it persists. He further explains that the human society is constituted through rigorous examination of the social, political, religious and economic institutions in the society.

Barber (1978:7) asserts that sociology concerns itself with all that happens to human beings as a result of their relation with one another in the society; like all social sciences, it deals with the world of man's experience, man's behaviour with regards to his fellows, but its main focus is the larger social entity. Sociology in itself sees the relationship between human beings and the society, which shows that there is a close relationship between sociology and literature. Sociology interprets the fact that no work of art is independent of the society that gave birth to it. All the definitions above show that sociology is the study of man and his social environment, his actions, inactions and social interaction and the system of his society. Human being as a social entity is influenced by his/her environment and made to contribute to such society by accepting his/her social responsibility. Sociology as a field in social science emerged around the middle of the eighteenth century. The French philosopher August Comte (1798-1857) attempted to establish 'sociology' as the scientific study of the human society. He introduced sociology in his work, positive philosophy (1839) and defined it as a science of social phenomena.

Sociology being the science of social relation examines the human society and obtains its inspiration and subject matter from literature. Literature is concerned with man, his way of life and the society that produces him. It seeks to investigate man, his



behaviour in society, his knowledge of himself and the universe with which he finds himself (Ògúnṣínà, 2006).

Literature as a social product reflects human relation in his/her society and the world in which he lives. Literature is concerned with Man's social world, his/her adaptation and the desire to influence or change it. Literature focuses on social life; it penetrates deep into the affairs of man and the challenges he faces. Literature, like sociology, examines human life in a realistic way. This is why it is seen as the mirror of the society. Literary artistes and writers use their literary works as a mirror and a tool to shape and remold their society by making the society realise their shortcomings so as to correct the anomalies and equally elevate good moral values and virtues for people to emulate. Literature and society best explain themselves and are dependent on each other. Man and his society are the materials with which literature is constructed.

Literature uses language as a tool to explain the events and happening in society; this is why Dasylva (1995) opines that literature uses language to reflect what may or might have happened in a particular society of a certain period of time. A literary artist as a product of a society depends on society and makes use of the traditional elements of such society in his/her creation. In creating literary works, language is used as buttressed by Welleck and Warren (1973). Literature is a social institution using as its medium language, a social creation. Literature represents life, and 'life is, in large measure, a social reality, even though natural world and inner or subjective world of the individual has also been the object of literary initiation

Literature and the human society depend on each other, because literature uses language as its medium of social creation. Literature is incomplete without literary creativity. Literature is the depiction of life as a social reality. Literature grows directly out of life is of course to say that it is in itself that we have to seek the source of literature, or, in other words, impulses which have given birth to the various forms of literary expression. Literary works contain social, environment, political, religious, economic, domestic and traditional values and norms of the past, present and future. Style, form and content of literature change according to the changes in the era of society. It is of course the expression of human society. Literature influences the society and gets influenced by the society.

**The mirror image approach of sociology of literature** is adopted for this study. The approach is most suitable for this study as it shows that literature is the direct reflection of the various facets of social structure that reflect human society and culture which make it regarded as the mirror of the society. It sees literature as documentary; it portrays itself as mirror of the age through the novel. The conception of literature as a mirror of the society provides a fairly accurate picture of the increasing trends, such as industrialisation, Marxism, globalisation, capitalism and commercialisation. It also reflects valour, the standards of behaviour, attitudes towards working and middle classes and aspirations of the people in the society.

The early proponent of this approach, such as Madame de Stale (1766-1817), H.A. Taine (1828-1893), Louis de Bonald (1754-1840) argue that through the careful reading of any nation's literature, one can tell the identity of that nation. This implies that when a literary creation of a nation or a society such as Yorùbá literature is carefully studied, family relationship, the changes, social structure, culture nature and way of life of such people would be known. This approach sees literature as the direct reflection of various facets of the human society; it also avers that events in a literary creation are not just the conceit of the writer's thought, rather, they are directly linked to a particular historical era in such society. In Yorùbá novels, the interference, causes and effects of colonisation are mirrored. Corruption, violence, prostitution, social conflict, human-trafficking, among others, which are few examples of the bad influences of colonisation on Yorùbá culture and ethics, are clearly portrayed in the literary creations of the Yorùbá writers. These issues were present but not so common in the pre-colonial era because culture was rightly upheld without external forces or influence, unlike the post-independence era that is characterised by violence, exploitation, suppression, oppression and objectivisation to and against the masses by the leaders who force their ways into power through manipulated election process without considering the masses who wallow in poverty and wants. Ògunṣíná (2006:10) expresses his view on the mirror approach thus:

Thus, from the point of view of the mirror image approach, a literary piece is a veritable mine of information characters are representations of distinct social situations. Events and situations in a work of art are not just figments of the writer's imagination; they

have direct relationship to specific historical periods in a society. The themes of a literary work have to be interpreted in relation to definite social facts of the society where the artifact takes its root. The narration technique and stylistic devices employed by an artist is not an end in themselves, they all have social implications. It is therefore the duty of the literary sociologist to transform the private world of literature to specific social meanings.

The Yorùbá novel, just like sociology, deals with all the social, political and economic lives of the Yorùbá society. It penetrates into the deepest part of social life and expresses the experiences, emotion and attitude of Yorùbá people and society because of its long relationship to the historical development of the society. This theory is necessary because it helps to relate the work of art to its society that serves as the mirror which shows the reason criminals choose to use violence and vengeance to destroy the peaceful existence of the characters in the novels and in the real life human society at large. Sociology of literature has independent values and deep faithfulness to reality. A critic's main objective is not to his texts but masses of people whose consciousness must be triggered in a certain direction; however, the work of such critics will not be indepth and thorough if literary problems of form and meaning are neglected. As such, formalist theory is useful to account for the language aspect of the analyses of the selected novels.

### **2.5.2 Formalism**

Russian formalists were students of linguistics who were interested in the difference between poetic language and ordinary speech. Their major focus is 'literariness'; which is the substance that makes a text a work of art. They saw literary scholarship as a distinct and self sufficient field of study that analyses the literary work without affiliating it with psychological, biographical, historical and socio-economic factors. Around 1915, activities of the formalists were based on two scholarly views which are Petrograd/Liningral group OPOJAZ, an acronym in Russia for the Society for the Study of Poetic Language, which was established in 1916 and functioned, through late 1920. Its prominent members include Viktor Shklovsky, Yury Tynyanov and Boris Eikhenbaun. The Moscow linguistics circle constitutes the second group which was

founded in 1915 by Roman Jakobson, Petr Bogatyrev and Gregory Vinnikov and was active till 1920.

Russian formalism takes its roots from futurist poetry and can be traced back to 1913 at St. Peter'sburg in December when Viktor Shklovsky presented a paper that he titled "The Place of Futurism in the History of Language", published in 1913 as "The Resurrection of the World". He proposed that the function of literature was to startle readers by using new literary forms to question conventional perceptions of life and literature. The creation of Moscow linguistic circle in 1915 and the Petrograd OPOJAZ in 1916 made Russian formalism establish itself as an organised force to reckon with in the field of literary criticism.

Three general periods marked the development of Russian formalism: 1919-1919 which is the period its practitioners were focused on establishing the difference between poetic language and practical language; 1919-1921 which marked the era of the application and demonstration of the theories to criticism of individual literary works, and finally, the last era in which they broadened the scope of their criticism to capture the larger context of literary history in 1921-1929. Shklovsky, Eikhenbaum and Tynyanov joined the faculty of the state institute of the History of the Arts in Petrograd in 1920 in which the institute's section for verbal Arts became closely linked with formalist thought, and the term "Formalist" came to be applied to other literary scholars teaching there. However, some of the scholars in the institute were called near formalists, though they were soft hearted toward the idea of opojaz, but also different from the members of the formalist school in some respects; they did not totally support the idea of divorce of the literary work from the materials of the outside world, especially the human society.

As at 1920, Jakobson had moved to Prague making the event that truncated the activity of the Moscow Linguistic Circle and placed opojaz at the center of Formalism in the Soviet Union. Literary history, particularly the evolution of literary forms, captures the attention of the formalist group after 1921. From 1922 till the end of the decade marked the appearance of new literary works against the background of previous literature explaining the new work as responses to conventional, canonised

literary forms. Eikhenbaum's four monographs, Lermontov, and Tynyanov's collection of previously published articles belong to this period.

Russian formalists were under constant criticism from Marxist literary critics throughout the twenties; as a result of this, Jakobson in Prague and Tynyanov collaborated on the proposed guideline for further development of literary theory which was published in 1928 under the title "Problems for the study of literature and language" which was circulated at a meeting of opojaz in order to renew the group's activities. Though the formalists had more intellectual advantage over their Marxist opponents the Marxist critics had more political advantage because their patrons controlled the party and state apparatuses. The members of opojaz and Moscow linguistic circle opposed any criticism that links literary work to a direct reflection of the outside world; they declared the complete autonomous nature of literature by spelling out the fact that literature has no direct connection with the outside world. Despite the difficulty in maintaining such view, the orthodox formalists were able to solidly sustain their claims by positing a distinction between literary and non-literary language as seen in the 1916 article of Lev yakubinsky where he distinguished between practical and poetic language which stands as the breakthrough for formalists because it enabled them differentiate between everyday language whose aim is effective communication through references to ideas and objects, and poetic language whose goal is to restore perceptibility to automatised language.

The members of opojaz and Moscow linguistic circle bred differences of approach. The Muskovites who are primarily linguists approached poetics as part of the broader discipline of linguistics, while the literary scholars of opojaz viewed poetics as a distinct subject to be studied with the aid of linguistics. However, the two groups shared the same view and fundamental distinction between poetic and practical language, and they all agreed with Jakobson that their subject of quest was not literature but literariness. Poetics is then seen as the only way through which qualities of literary work would be understood and studied, and not through biography, psychology, history and other disciplines.

For the formalists, the projecting feature of poetic language was the inseparability nature of word; the poetic line, and syntactic structure were both content and form. In

their quest to modernise literary criticism, the formalists introduced new terminologies in place of content-form, they distinguished between form and material. They see materials as the ready made materials writers use in their literary works; for instance, formulaic plots, the daily life occurrences readers can previously recognise, while form is the reworking of such materials. However, their opposition is not between content and form, but between literary (form) and non-literary (material) (Carol, 1984:14). The formalists also distinguish between *fabula* and *suizhet* which means plot. While *fabula* is the sequential arrangement of events in a story, *suizhet* is that order of presentation to the reader. Making strange, *ostranenie* “defamiliarisation” as a new literary term was introduced, which is the act of making familiar objects or situations strange/unfamiliar

In 1919, the formalists began to test their theories on individual literary works. They discovered that art is more than the sum of its devices, but the functions and interaction of those devices. They then insisted that the function of each device depends on its context. Tynyanov invoked the concept of literary dynamics and also reinforced the notion of literary autonomy by constructing a model that contrasted with the Marxist doctrine of base and superstructure. Tynyanov re-affirms the distinction between literature and the other cultural series, or both.

He explained that literary is not constant but dynamic; that is, what is seen as literary in one regard may not be in another; certain types of literary writing might move back and forth between literary series and both as it is evident in the works of the early nineteenth-century Russian writers. The work influenced formalists to avoid analysis of isolated literary texts and focus on analyses based on works in the contexts of the literature of the time.

### **2.5.3 Marxist Approach**

Marxism is a method of societal analysis that focuses on the relationship between class and societal conflicts which use materialistic interpretation of historical development and a dialectal view of social transformation. Marxists apply economic and socio-political enquiry to the critique and analysis of development of capitalism and the implication of class struggle in systemic economic change. As a social theory,

the development of sociology of literature owes its genesis to Marxism. This is because the discussion on the relationship between literature and society was first propagated by Karl Marx (1818-83) and Friedrich Engels (1820-95), the German philosophers, who are considered fathers of Marxism. Marx and Engels had earlier arrived individually at a conclusion that resulted to a concept that was known as 'dialectal materialism'. By the concept of 'dialectical materialism', Marx and Engels argue that societal beliefs and institutions are largely controlled by means of production (Dobie, 2012). This means of production leads to acquisition of economic power by a few, leading to the creation of an elite class known in Marxist terminology as the bourgeoisie (dominant class) and leaving the majority of others as proletariat (repressed) who live in substandard conditions while working for the benefits of the dominant class (Tyson, 2006).

Marxism focuses more on the dissention between classes (repressed and dominant; the have-nots and the haves) in a given era (Hamadi, 2017). Marxists are deeply convinced that nothing divides the society more than the socioeconomic class divisions between the haves and the have-nots. They also believe that the class system sows more seeds of discord in the society than religion which Marx believes to be the problem of the masses, ethnicity, race or gender. Marxist theorists believe that a theory should be able foreground the economic realities of the society or human culture (Tyson, 2006).

Understanding the socioeconomic ideology that is largely projected or dominant in the society is central to Marxist critics. At first, Marxism was not intended to also account for literary works due to its nature as a social theory. This is because sociologists were doubtful that literature may not be able to reflect the concept of ideology which is central to Marxism. Since the emergence of the Marxist approach to literature, one cannot but agree that Marxism has brought in new flavour to the corridors of literary analysis, thereby giving new ways of understanding the socioeconomic condition of the society through the lenses of literature. Again, since the Marxist approach to the study of the society using literature began, it has been used to interpret many works of literature, mass culture and economic crises.

Consequently, Marx (1846) emphasised the need for Marxist critics to engage literary works and literary criticism as essential parts of the socioeconomic and political life of the society rather than see them as the independent creations of the writer. This is because a writer is a product of the society and thus reflects the socioeconomic life of his/her society. Wellek and Warren (1949:89-90) confirm that Marxists did not only study the society through the framework provided by literature, but also have a clear conception of what the relationship between literature and society in the present and the future society should be.

Dobie (2012) outlines important questions a Marxist critic must ask while analysing literary works. Those questions include: (i) who are the powerful people in the society depicted in the text? (ii) Who are the powerless people? (iii) Are the two groups depicted with equal attention? (iv) which group does the author encourage the reader to admire? (v) Which character does the reader have sympathy for? In a bid to understand the Yorùbá society through the lense of the Yorùbá novels in this study, these questions provide a guide towards understanding the works of Yorùbá novelists who have taken time to document the sociological life of the Yorùbá society through their works.

In the consideration of various socioeconomic problems identified and written about by Yorùbá literary artistes, the Marxist approach is suitable for this work because it shows that violent and vengeance spring off because of the corrupt, exploitative, oppressive and unjust nature of men in a given society which has led to the emergence of classes which lead to the domination of one class by another. This theory is used to examine the causes of violence and vengeance and exposes the views of novelists towards solving them. Karl Marx believes that most challenges that lead to friction in society is as a result of the class conflict, since every society is divided into two boarder lines: the rich and powerful (the bourgeoisie) and the poor and powerless (the proletariat) who constantly strive to join the upper class. It is this struggle by the proletariat in Yorùbá society as portrayed in the selected novels that led to several protests and violent clashes in order to free themselves from all forms of oppression and also to achieve a higher societal class and thus be respected. The Yorùbá novelists over the decades have taken time to mirror these societal challenges in their works.



The rich, on the other hand, continue to subjugate the poor, amass more wealth than they can finish in their-life time in a bid to continue to remain relevant, worshiped and served by the poor. The Yorùbá novelists in *Bòbò Àlútà*, *Adiyẹ Bà L'Ókùn* and *Ọdọ Ìwòyí*, among others, show the dangerous effects of the class divisions in our society. This is why the use of Marxism as a social theory in this study becomes very germane to understand the messages that the Yorùbá novelists have passed with their literary creations.

## **CHAPTER THREE**

### **METHODOLOGY**

This chapter dwells on the methodology employed in this study. It involves discussion of research design, sources of data, data sampling technique and method of analysis.

#### **3.1 Qualitative research methodology**

This type of research methodology uses interview or observation as a method of collecting data. Yilmaz (2013) sees qualitative research as the emergent, inductive, interpretative and naturalistic approach to the study of people, social situations, cases and processes in their natural setting so as to reveal the meanings humans attach to their experiences of the world.

It explores socially created dynamic reality through a flexible, descriptive, context, sensitive and holistic framework. It sees the relationship between the knower and the known as a connection that cannot be untied. Qualitative studies are concerned with the context and interpretation by embracing the participant's experiences in their own expressions through interview and observation. It involves purposive sampling which plays an important role in selecting and studying unique cases that produce rich detailed information on cases and situations studied. Lofland, Snow, Anderson & Lofland (2006:195-198) identify four features of qualitative data analysis;

- (1) results of findings arise through induction rather than deduction
- (2) researchers are the primary analytical agents
- (3) highly interactive process between the researcher and the data
- (4) time-consuming and labour intensive

Qualitative research makes use of indepth interviews, participant's observation, document analysis and focus groups. The data are usually textual, graphical and pictorial. Since their findings are case and context dependent, researchers keep their findings in context and also report any information that can impact on their data collection, either personal or professional.

### **3.1.1 Qualitative content analysis**

Qualitative content analysis is generally applicable to texts. It is a method suitable for studying the meanings that are embedded in the body of a message which is carried out by organising and classifying the contents of a message into categories that describe the themes, topics and contexts of such messages. Qualitative content analysis foregrounds the fact that the meaning of communication is unchangeable but constructed in the context of the questions asked of it. As a main interpretative approach, it allows researchers analyse the themes and topics that are most suitable to the research objectives of such study. It is preoccupied by interpreting the topics and themes that are evident in the context of communication, meaningfully, when framed against the objective of such researcher. This approach is suitable to this study because it embraces content and thematic analysis and answers questions like: what is the Yorùbá novel saying about violence, vengeance and punishment? How is violence, vengeance and punishment portrayed by the novelists? Do they pose social and societal problems? The foregoing questions can be answered by describing the contents of the selected novels.

### **3.2 Sources of Data**

In order to critically examine violence, vengeance and punishment and provide adequate answers to the questions on the causes, effects and implications of violence vengeance and punishment in the selected Yorùbá novels, this study involves a purposive selection of data due to the graphic representation of the subject matter. Data were therefore collected from twelve novels. The selected Yorùbá novels adequately provide information on the causes, effects and implications of violence, vengeance and punishment. The selected novels are presented in the table below with the names of their authors and years of publication.

<b>Titles of Novels</b>	<b>Names of Authors</b>	<b>Publishers</b>	<b>Year of Publication</b>
Baba Rere	Afolábí Ọlábímtán	Macmillan Nig. Ltd.	1977
Atótó Arére	Ọládẹ̀jọ Ọkédìjì	University Press, Plc	1981
Şàngbá Fọ	Kọlá Akínlàdé	Paperback Publishers Ltd.	1986
Taa L'Ọdaràn?	Bádé Ojúádé	Rasmed Publication	1997
Eni A Wí Fún	Àkòfẹ̀ Adéníyì	Capital Kolsay Publishers Nig. Ltd.	1997
Adiye Bà Lókùn	Abíọdún Jíbọlá	Majab Publishers	2003
Ẹ̀jọ Taa Ni?	Olú Owólabí	Rasmed Publications Ltd	2006
Bọ̀bọ̀ Àlútà	Olúşégun Fátùróti	Káróhunwí Publishers	2008
Ọ̀dọ̀ Íwòyí	Báyọ̀ Adébọ̀	Bounty Press Ltd.	2009
Háà Ikú Ilé!	Abíodun Oyedemi	Mobat Publications Company	2014
Atítẹ̀ẹ̀bí	Diípọ̀ Gbénró	Extensions Publications Ltd.	2015
Sisí Ọlọ̀jà	Ọlájùmọ̀ké Bàmitẹ̀kọ̀	Lifesteps Publishers	2017

### **3.3 Data Sampling**

Sampling is the process of selecting a suitable representative part of a data in an analysis which possesses feature of the whole data. The study makes use of purposive sampling method in order to dig deep into violence, vengeance and punishment issues. After consulting several Yorùbá novels, 12 of them were purposively selected due to their graphic representations of violence, vengeance and punishment, which are the key tropes considered in this study. The secondary sources include journal, articles, newspapers, relevant theses got from libraries and credible materials got from academic research online domains.

### **3.4 Method of Data Analysis**

This study critically analyses 12 selected Yorùbá novels and identified six causes of violence as corruption, oppression, threats, deceit, betrayal and politics. It also identifies injustice as the major cause of vengeance. The consequences of violence and vengeance are identified in the selected Yorùbá novels as loss of lives, loss of property, insecurity and health risk. Four types of punishment are also identified, imprisonment, deportation, fines and capital punishment. This study therefore sees the implication of redress exhibited in all the selected Yorùbá novels as the suitable form of punishment that will stem down the tide of violence and vengeance. These are explained through the theories used for this study. The study also examines the styles of the novelists despite the fact that elegant language is not the preoccupation of the novelists of the novels in this study.

## CHAPTER FOUR

### REPRESENTATIONS OF THE TROPES OF VIOLENCE, VENGEANCE AND PUNISHMENT IN THE SELECTED YORÙBÁ NOVELS

#### 4.1 Violence and vengeance in the selected Yorùbá Novels

This chapter examines the tropes of violence, vengeance and punishment in the selected Yorùbá novels by identifying the causes of violence and how it leads to vengeance, how injustice causes vengeance and the intervention of punishment. To be able to critically examine the representations of violence and vengeance in this chapter, we employ themes as befitting headings that capture the causes. The writers of the selected novels depict the issues of violence and vengeance under the themes discussed below.

##### 4.1.1 Corruption

Hornby (2006) defines corruption as an effort to secure wealth or power through illegal means of private benefit. Corruption is a dishonest or illegal behaviour, especially by powerful people, such as government officials or police officers. Corruption pervades various aspects of Yorùbá contemporary life. Generally speaking, it is the abuse of entrusted power for private gain. Corruption could be classified into grand, petty and political. Grand corruption consists of acts committed at high level of government that distort policies or the central functioning of the state, enabling leaders to benefit at the expense of the public good. Petty corruption refers to the everyday abuse of entrusted power by law and mid-level public officials in their interactions with ordinary citizens, who often are trying to access basic goods or services in places like hospitals, schools, police departments and other agencies. Political corruption is a manipulation of policies, institutions and rules of procedure in the allocation of resources and financing by political decision-makers, who abuse their positions to sustain their power, status and wealth. Corruption destroys the

orderliness in the society; it costs the less influential and powerless people to suffer over their rights; it impacts on deprivation of rights, cost people their freedom, lives, health and money.

Corruption is one of the obstacles to democracy and the rule of law. Offices and government institutions lose their legitimacy when they are misused for private advantage. It depletes national wealth, in that corrupt politicians invest scarce public resources in their personal projects rather than high profile projects, such as electricity, dams, refineries, pipelines, schools, hospitals, and roads. Corruption hinders the development of fair market structures and distort competition which in turn deters investment. Corruption also corrodes the social fabric of society. It destroys people's trust in the political system and leadership.

The existence of corruption in Nigeria is not a new issue; government officials loot money for their private gain; also, during elections they bribe every quota so as to win at all costs. This alarming rate of corruption must have made literary artists preoccupy themselves with the theme in their literary works. In *Bòbò Àlùtá*, the military government involved in corruption; the rulers demand the payment of school fees for no good reason, where free education is supposed to be the order of the day. The situation becomes unpalatable for the university students, and they decide to protest on behalf of the powerless secondary school students; this protest leads to the violent clash that results into loss of lives and properties in Arásan state. Dúrójayé who is the student union president of Arásan state university explains the level of corruption and misgovernance in the country in his speech when he is sensitising the students about why they need to fight for their rights. He says;

À n sanwó iná, a ò gbádùn iná, à n sanwó omi, a ò rómi  
lò. Gbogbo ojú títi ti bàjé tán, wọn ti di tàkúté ikú.  
Oúnjẹ wọn bí ojú; kò sóògùn nílẹ̀ iwòsàn; àwọn àgbè n  
dààmú; gbogbo ojà ló gbówó lóri gè-gè-gè. Owó oṣù  
òṣìsẹ̀ ò tóó bómú ẹ ni wọn múlé ayé nira kokooko bí  
ojú eja. Enu èkó tí à n rójú jẹ èkó ọ̀bùn rẹ̀ lára wọn, wọn  
tún ní ká máa fowó ráá. Wọn wá fẹ̀ ẹ̀ fún wa pa  
pátápátá. Sùgbón àwa ò ní gbà fún wọn rárá. Gbogbo  
nńkan tó bá máa gbà la máa fún un. Bó bá wù wọn, kí  
wọn kó àwọn Ọ̀lópáá dígbòlugi wọn jáde, àwa ò ní sá

fún wọn. Kódà, bí wọn lọ kó sójà wòlùú nítorí tiwa, àgunlá òun àguntètè ni. (Bòbó Àlútà 2008:19-20).

We are paying for light, yet we are not enjoying it. We are paying for water, yet it is inaccessible. All the roads are thereby becoming death traps. Food is so expensive; no medication in the hospital; farmers are disturbed; everything in the market is extremely expensive; workers' salary is up to nothing; they are making life unbearable. The education we are enjoying a bit; they are even asking for payment over it. They actually want to exploit all we have. But we will not accept that; we will give all it takes to stop it. If they so wish, they should flood the town with the Police; we will not run away from them. Even if they bring soldiers in because of us, it means nothing.

This mirrors the society over the issue of corruption where affected students gather together to awaken their consciousness as portrayed by the Marxist theory over the corrupt nature of government, which has an unbearing effects on them and the members of such society at large. The novelist therefore portrays the feelings of the university students by expressing their outburst over the corrupt nature of the ruling government which leads the students into violating and vandalising the public properties during a protest in their quest to stop government from implementing unpleasant policies in the excerpt below. Such action rightly mirrors the ways the oppressed masses in Nigeria show that their self-realisation has been kindled and how far they can go to fight back from all forms of unpalatable situation enforced by their aggressors.

kété tí àwọn akékòò náà ya wọ ilú ni wọn ti bèrè onírúurú ọsẹ síse ní perẹ, láibèsùbègbà. Okò ayókélé tuntun kan ni wọn kókó fi şewó. Ráúráú ni wọn dáná sun ún léyìn tí wọn ti lu dířebà tó wáá ní àlùbolè. Nóm̀bà tó jẹ ti ijoba àpapò tó wà lára m̀tò náà ló jẹ kí wọn tiná ọmọ ọrara bọ ọ. Gbígbé tí wọn tún gbéra, ilé-ışé ètò ẹ̀kó ni wọn m̀rí lé, (Bòbó Àlútà 2008:23)

As soon as the students stormed the town, they started all various types of violent acts, without hesitation. They began their acts from burning one brand new car after beating the driver to a pulp. It was the federal government's plate number placed on the vehicle that



attracted their attention into burning it. As they took off again, they headed towards the Ministry of Education.

Also, in Fátùròtì's *Bòbò Àlùtá*, Dúrójayé the ex-student union president that led different types of protest which earned him trust among the students and the citizens in general also became very corrupt when he was appointed to be the Civilian Commissioner of Education in Arásan State. The novelist uses this example to reflect the society and the government officials. This case is very similar to the ones happening in present-day Nigeria. At the initial stage of Nigerian politicians' career, they expose corruption and sensitise their society over the wrong doings of other politicians, but when they win people's trusts, they become worse than those they previously criticised; their lifestyle of handling the issues of the society is that of tyranny and dictatorship. This and many more are exactly the case of Dúrójayé as stated in the excerpt below:

Oríṣíríṣi iwà ibàjé lo ti di móónlì sí Dúrójayé lára.  
Àwọn iwà ibàjé ọ́hún pọ́ débi pé wọn tóó dídò. Owó kíkóje ni ràì. Ribá gbígba dàbí eré òṣupá (Bòbò Àlùtá 2008:59)

Various types of corrupt acts have become part and parcel of Dúrójayé's life. Such acts are so constant that he has become corruption. Embezzlement at its peak! Bribery to him is like a moonlight tale.

Dúrójayé's inability to pay the student's their bursary due to his corrupt nature because he had already embezzled the money that is meant for them led the students to protest after much persuasion. This issue is not alien to the Nigeria society where government officials embezzle public funds kept in their care for personal gain; they embezzle students' busary, salaries and, most importantly pension; they equally use official properties for the pleasure of their family members; for instance, government vehicles, presidential private jets, among others. They even fix public funds in private accounts to generate personal interests; their inability to refund those funds on time triggers violent clashes in the society as the novelist mirrors below:

Àwọn akékòdò kọ lètà àrọwà, lètà àrọwà kò ṣiṣé. Wọn kọ ti ẹ́hónú, kò fúná. Ibí yìí gan-an ni òṣunwọn Dúrójayé ti kún lójú àwọn akékòdò. Gbogbo wọn tutó sókè, wọn fojú gbà á. wọn ní kí Dúrójayé fò, kó niṣó, bó bá gbé iná

karí, àwọn yó ò sò ọ kalẹ̀. Gbogbo wọn kó ara wọn jọ láàárò ọjọ kan, wọn gùnlẹ̀ iwóde ẹ̀hónú, ó di ilé-ìṣẹ̀ ọ̀rò ẹ̀kó pẹ̀lú oríṣiríṣi àkólé lówó wọn. (Bòbó Àlútá 2008:60-61)

The students wrote a letter of pacification; it was futile. They wrote that of protest; it was fruitless. At this point, Dúrójayé's cup has overflowed in the sight of the students. They became very violent; they dared him to make his moves and are ready to conquer him even if he has fire on his head. They all converged one morning and embarked on violent protest, heading directly to the Ministry of Education, while they had all sorts of titles in their hands.

This type of corrupt act which has permeated through Nigeria and human society at large triggered the novelist to use his work in form of satire to ridicule and condemn the politicians who are found in this type of practice, because it usually has dangerous and deadly outcomes for the society, especially the corrupt politicians.

Alhaji Sàmínù, in *Atótó Arére*, grew as a petty thief in Ilé-Ifè where he met Àlàbá, his unfortunate counterpart. Sàmínù sees stealing as his only way of survival; despite his knowledge about the lucrative newspaper selling business, he still continues in robbing people of their money and treats himself to delicious meals by tricking the naive food sellers. The writer's first account of Sàmínù's problem with the law is recorded during the welcome party he threw for Àlàbá on his day of arrival from the prison, as some of his gang members started shooting at one another which aroused the attention of police officers. Sàmínù bribed the Police Boss in order to get out of the serious situation since few members lost their lives that night. The angered attitude towards Àlàbá and Sítù shows the pain he feels over the huge money he paid to silence the corrupt officer is evident below:

Sàmínù fara ya. Bẹ̀ è bá kóraa yín dà sòhùn-ún lẹ̀sẹ̀kẹ̀sẹ̀! Èyin rádaràda wọnyí. Adásínìlórùn gbogbo. Àpò owó mẹwáá ni kinní Ọlópàá yẹn gbà lówòò mi lẹ̀ẹ̀kan, iwọ̀ tún wáá n sọ pé kinní (Atótó Arére 1981:127-128)

Sàmínù is enraged. If you do not move away immediately! You awful beings! Group of implicators!

It was ten bags of money that the police officer took from me the other time, you are now saying something!

The corrupt nature of the police officer that was bribed by Sàminù stopped the prosecution of the gang of armed robbers and dangerous murderers; this gave Sítù and Àlàbá the freedom to proceed in their robbery plan to break into the Ìlàrẹ̀ bank where they launched violent attack on innocent security guards on duty post that night. The violent scene is reported below:

... ó rí i pé Sítù ti tún n kó kón dó bo ọ̀ḍe náà, àfi ẹ̀ẹ̀kan tí ọ̀ḍe náà wó lulẹ̀ bí igi gbígbe. Ó nà gbọ̀ṣọ̀ sílẹ̀, ó n ta wàiwàì. Sítù gba àdà lówó ọ̀ḍe yíí, ó sì bèrẹ̀ sí í fi sá àwọn ọ̀ḍe métẹ̀tẹ̀ta níṣàákúṣàá, ó n sá wọn sákaṣàka, tóbẹ̀tẹ̀ tí ó fi jẹ̀ pé bí wọn ò bá tí ì kú tẹ̀lẹ̀, ó rí i dájú pé òun pa wọn dé ọ̀run bá yíí (Atótó Arére 1981: 138)

...He realised that Sítù has started hitting the guard with a baton; the guard fell to the ground like a dried wood at once. He stretched on the floor and started jittering. Sítù took a cutlass from this guard and started to cut the three guards anyhow; he dismembered them so much that if they were not dead before, he made sure they were completely dead and got to heaven.

Although the robbery was masterminded by Sítù, Àlàbá is an accessory to the crime by tricking the bank's poor security guard and also opening every lock that eases the robbery at the bank. This violent excerpt above mirrors the effect and end-result of corruption among the police force which is evident in the human society. Corruption gives freedom to deadly criminals and influential offenders who constantly use their connections to avert justice at will, which poses death threat to innocent citizens like the security guard in the novel. It is obvious that Òkédíjìí as used his literary creation as a tool of awakening the society to see corruption in its true state as one of the vices that need to be condemned and corrected in the Yorùbá society and human society at large.

In the novel, *Adiyé bà lókùn*, Oláwùmí a Police officer bribed Chief Èjíró and Ọ̀túnba so that he would be made king instead of Adéwọ̀lé who was the rightful candidate to fill the vacant stool. The issue of bribery and corruption is not a strange case in the Nigerian society which is the society of the novelists in this study. It is the nature of

the police officers and also public servants in the society to take bribes and all forms of inducement; they equally give bribe to achieve their personal gain. This has become a menace that is spreading like wild fire; no wonder it was extended to sensitive issues like traditional matters where chiefs, and traditional and religious priests accept bribes to manipulate Kingship and chieftancy matters. The excerpt below attests to this claim;

Lásán kó ni Èjíró àti Ọ̀túnba n ̀ se agbáterù fún ọ̀mòwé,  
 Ọ̀pọ̀ omi ló ti sán gba abẹ̀ afára; àjẹmónú pépẹ̀pẹ̀,  
 àjẹgbémì ráràrá, kí a ríni ní ikòkò kí a ríni ní ìbábá.  
 Ọ̀wọ̀ ti wọ̀ ọ̀wọ̀, ẹ̀sẹ̀ ti wọ̀ ẹ̀sẹ̀ láàárín Ọ̀láwùnmí pẹ̀lú  
 Èjíró ọ̀un Ọ̀túnba. Wọ̀n ní bí ẹ̀nu jẹ̀ ojú á tí, àwọ̀n  
 méjèjèjì tí jẹ̀ kojá ohun tí wọ̀n lè sọ̀ pé nńkan kò ẹ̀ ẹ̀ se  
 mó. (Adiyẹ̀ bà lókùn 2003:39)

Èjíró and Ọ̀túnba did not ordinarily become allies of the 'learned'; many water has passed through the bridge; little gifts, tiny tips, private and secret meetings. Things have become smooth between Ọ̀láwùnmí, Èjíró and Ọ̀túnba. Like the saying 'if one's mouth eats, such mouth will be closed'. Both of them have bitten more than they can chew for them to say it is no longer possible.

After Ọ̀láwùnmí manipulated his way to the throne, he started to use his power to arrest his opponents, especially Adéwọ̀lé and the entire Aláfára ruling house members whose position he usurps. The position of the writer mirrors the images of those who use their power to oppress and destroy their perceived enemies and those who were their rivals before they attained the position of power and authority; such case is evident in the present Nigeria society where politicians use their powers to fight, arrest and destroy their rivals in the opposition party. The death of Adébímpé, Baálẹ̀ of Aláfára ruling house which is the result of the massive arrest ordered by Ọ̀ba Ọ̀láwùnmí, led to collective violence between Aláfára and Olójèé ruling house, as cited below:

Ilé Aláfára tí múra ijà tẹ̀lẹ̀, ìtara lásán ni ilé Olójèé bá dé  
 oko. Ọ̀rọ̀ kò wọ̀ fún wọ̀n nígbà tí iná jó dé orí kókó.  
 Méjì nínú wọ̀n gbogbẹ̀ nílá lóri, ẹ̀jẹ̀ n ̀ se yàlà. Jọ̀nbọ̀na ni  
 ọ̀kan sùn sílẹ̀, bí ó kún ni bí ó yè ni ẹ̀nikẹ̀ni kò yà sí i.  
 Ìgbà tí ilé Olójèé ri pé ọ̀wọ̀ n ̀ dun àwọ̀n jù, wọ̀n síyán  
 wọ̀n kò dúró gbọ̀bẹ̀. Ilé Aláfára gbá, wọ̀n fí yá wọ̀n.

Nígbà tí àwọn méjèèjì wọ ilú ni réré wá run lákòtun. Wọn wọyá ijà taàrà, wọn fi ijà peeta. Àdá, òkò, òbẹ, ondè, òrùka, àkáábá àti àgàdàgódó ni wọn fi kojú ara wọn. Ariwo ní sọ gèè, ilú dàrú, ó ní rọ gidì. Kò pé nígbà tí iná ọrò yí dé ààfin Oláwùmí. (Adiyẹ bà lókùn 2003:73)

Aláfára ruling house had already prepared for battle; it was mere aggression that drove Olójèè ruling house to the farm. The matter became uneasy as it got to climax. Two of them got big wound on their heads; blood was oozing out. One was left lifeless on the floor without anyone paying attention to him. As Olójèè ruling house realised they were lagging behind, they took to their heels, while Aláfára ruling house pursued them. The matter escalated as soon as they both entered the town, it became a violent clash as they fought seriously. They smached each other with cutlass, spear, knife, charmed-belt, ring, charm and padlock. Everywhere became very noisy; there was unrest in the town.

Aláfára ruling house members were ready to fight to death in order to avenge the death of Adébímpé. The people's right got violated where they were supposed to get justice; their inability to get justice over such hideous spectacle made them swear to get vengeance at all costs; this incident portrays the image of violence and the resultant factor; vengeance; in the society where those who are oppressed, marginalised and violated employ vengeance as their survival strategy. Vengeance is their major preoccupation as they expressed in the meeting they had over the issue, as observed thus:

Pèlú irèwèsì ọkàn àti omijé lójú ni wọn se ipadé yí. Ojú wọn korò, ó lóró. Bí ó tilẹ jé pé ó sòro fún ipadé yí láti fi ẹnu kò lóri ohun tí wọn lè se, kiní kan jẹ jade: ẹsan. Ẹní pe ọrò gbódò rí ọrò, ẹní pe ijà gbódò rí ijà, ẹní bá sọni lókò ti bèèrè pé kí á sọ idàró lu oun. (Adiyẹ bà lókùn 2003:71)

They held the meeting with dejected mind and teary eyes. Their faces were bittered and poisonous. As much as it is difficult for them to agree on what they should do, vengeance came up. He who calls for words must get words, one who calls for battle must get battles and the person that stoned another person must sure get dross in return.

Obáfẹmi escapes execution in *Òdọ̀ Ìwòyí* because a corrupt senior Police officer helped him out. Ayọ̀' s conversation with Tólání, his fellow Fá rí orò cult member, explains it all. The case of corruption and bribery has become synonymous with the entire Nigeria Police Force; no wonder Bayagbon (2020) expresses the final results of World Internal Security and Police Index over the world Police, and it was discovered that the Nigeria Police Force was ranked worst in the world during their assessment, in terms of capacity, process, legitimacy and outcomes. In this novel, the writer mirrors how low corrupt Police officers can sink by working against the ethics of their rank and profession, especially when they belong to one cult group or another; they are able to use their power to release convicted dangerous criminals without minding the effect of their actions on the society at large, as expressed in the excerpt below:

Ojú mi kòròkòrò bá yí ni mo fi rí Obáfẹmi, òun pẹ̀lú Omówùnmi. Àwọn méjèjè ni gbádùn èmí wọn ní Àtapa. Ìwádíí tí mo ẹ̀ jẹ́ kí n mò wí pé òkan lára àwọn omọ ẹgbẹ Mo Múra ni Ọ́gá Ọlópáá ilẹ̀ wa, iyẹn nígbà tó wà ní yunifásítí. Ọ́gá Ọlópáá yìí ni ó ẹ̀ ọ̀nà bí wọn ẹ̀ fi ògbón mú Obáfẹmi kúrò ní àtímólé. Irọ̀ lásán ni wọn pa fún wa nígbà náà wí pé Obáfẹmi kú. (*Òdọ̀ Ìwòyí* 2006:53-55)

It is with my naked eyes that I saw Obáfẹmi and Omówùnmi. They were both enjoying their lives in Àtapa. It was during my investigation that I realised that the senior Police officer was a member of Mo Múra when he was in the university. It was this senior Police officer that tactically got Obáfẹmi out of custody. It was all lies they told us that Obáfẹmi died.

After Fá rí orò cult members got to know about the planned escape of Obáfẹmi and Omówùnmi, their anger was kindled; they decided to launch a surprise attack to avenge the death of their fellow cult members who lost their lives to Obáfẹmi and Omówùnmi. The battle was in form of youth and collective violence, as the young folks mobilised themselves in launching their hostility, as they brutally killed and butchered them, as observed below:

Àwọn omọ ẹgbẹ Fá rí orò kò fi àkókò ẹ̀fò rárá, wọn da ibon bo àwọn olólùfẹ́ méjèjè. Àfí pàù! Pàù! Pàù! Lọtùn-ún lósi, níwà àti léyìn, síbẹ̀ òfúùtùfẹ̀tẹ̀ ni ibon yinyin wọn n jà sí; kò tilẹ̀ tu irun kan lára Obáfẹmi àti

Omówùnmi; èrín ni wón n rín kùlà. Wón gbàgbé wí pé ẹyẹ tí n kẹ “Mo múrá, mo mú jẹ” n bọ wá kó sínú okùn-ode lójó kan. Lójìjì, àwọn ọmọ-ẹgbẹ FÁRÍ ORÒ yì yí ojú ibon padà: wón ko ọ sí ara wón, wón sì yí idí ibon sí Obáfẹmi àti Omówùnmi. Pàù! Pàù! Pàù! tí wón bèrè sí í yin ibon wón bá yí, ilẹ ni Obáfẹmi àti Omówùnmi lo tààràtà; wón kú tẹyínteyín. Àwọn ọmọ ẹgbẹ òkùnkùn yì kò wá fi mọ bèrè o, wón fa àáké yọ, wón sì bèrèsí í sá òkú Obáfẹmi àti Omówùnmi sàkàsàka. (Òdó Ìwòyí 2006: 59-61)

Fárí orò cult members did not waste time at all; they shot at the couples; the shot was fired from right, left, front and back, but it was futile; it did not touch a strand of Obáfẹmi and Omówùnmi’s hair, and they began to laugh continuously. They forgot that the bird that sings the song of invincibility will get caught in the web of the fowler one day. Suddenly, Fárí orò cult members directed the guns at themselves, while pointing the butt of the gun to Obáfẹmi and Omówùnmi. As they began to shoot, Obáfẹmi and Omówùnmi fell to the ground; they died. These secret cult members did not stop at that, they brought out their axes and started to dismember the lifeless bodies of Obáfẹmi and Omówùnmi.

Eniọlá Oláńrewájú in the novel *Eni a wí fún* is a corrupt contractor. He grew up as a spoilt brat who depended on his father’s wealth and rejected education. He lost his father’s wealth and became a servant; he got riches and lost it with his carefree attitude, and he also neglected his wife and children due to his irresponsible attitude and his inability to control his home, thereby turning his abode to the den of various types of violence and household rivalry. He reported one of the incidents of constant verbal abuse his mother always directs at his wife below:

Bí iyàwó mi bá gé ẹran, iyá mi yóò sọ wí pé àpà obinrin ló máa n gé ẹran bíi orí àbíkú. Kò sí ojó tí iyá mi kì í dá èkiri ẹran padà sínú iṣaàsùn. (*Eni a wí fún* 1997:47)

Whenever my wife cut meat portions, my mother would say it is only a wasteful woman that cut meat like the size of the head of a stillbirth. There is no day my mother will not return a piece of meat into the cooking pot.

Furthermore, he explains how the uncontrolled domestic violence that frequently occurs between his mother and his wife later escalates into street fight, thereby causing police to arrest them. The novelist uses this incident to mirror issues of verbal violence as it could result into confrontation, combat and war, if not well handled in homes, schools, society and the world at large. Verbal abuses and verbal violence are common at the family level whenever there is household rivalry, resulting from envy and jealousy. The writer equally shows how trouble can start as a result of flamboyancy or excessive showcase of resources within family members, as explained in the excerpt above, that finally causes trouble, as seen in the excerpt below:

Èyí tí ó jẹ́ pabambarì níbẹ̀ ni ojó tí àwọn ọlópàá mú àwọn méjèjèjì fún ijà ìgboro. Èjọ́ tí iyá mi rò ni wí pé Àṣàké n wo òun rākòrākò láì ní idí kan pàtàkì, èyí ni ó sì fà á tí òun fi gbáa létí. Iṣu ata yán an yán an ni ọrọ̀ yìí dá sílẹ̀. (Eni a wí fún 1997:47)

The most serious of all was the day police arrested them over street fight. What my mother said was that Àṣàké looks at her in a certain disgusting manner for no good reason which made her slap Àṣàké. The matter aggravated into something very serious.

In *Sàngbá fọ́*, Èlẹ́yẹ political party's executives are known for exhibiting all forms of corrupt practices in their various government offices. They embezzle public funds, divert constituency projects and manipulate judgements to favour themselves and their followers. The greatest of all their actions that forces the society into knowing how rootless they are in terms of corruption is how Adélàńwá, their party chairman, bribes the Police officers so as to help them win the election, as narrated by Adéyẹmí below:

Wọn ní Adélàńwá sọ fún àwọn ọ̀gá Ọlópàá náà pé kí wọn se iránlówó fún Egbé Èlẹ́yẹ láti borí nínú ìbò tí n bọ. Ó pa ọ̀we fún wọn pé, Àgídímàlàjà awo Ilé-Ifẹ̀, awo ní í gb'áwo nígbònwó, b'áwo ò bá gbé awo nígbònwó, awo a tẹ, awo a ya. Nítorí náà, ó fún wọn ní egbèrún lónà ọ̀górùn-ún náírà. Kí wọn fi ra obi (Sàngbá Fọ́ 1986:136)



They said that Adélàńwá had told the Police Boss that they should help Ełéyẹ political party so as to come out victorious in the election. He told them the proverb Àgídímàlájà, the initiate in Ilé-Ifẹ; it is the initiates that helps initiates; if initiates do not help themselves, they will suffer and break. As such, he gave them hundred thousand naira. To be used for the purchase of kolanut.

Despite the fact that Ełéja political party won the election through the numbers of votes counted at various polling units, the outcome of the election was unpredictably influenced by Ełéyẹ political party's executives. Their bribe performed its function as the police officers and electoral commission officials manipulated the outcomes of the election in favour of the ruling political party unwilling to leave the positions no matter who wins the election. Corruption is a poison to democracy, and the outcome is always disastrous as those whose rights are violated through corruption will fight back, and the government in form of police officers will retaliate through violence, as seen below:

Àwọn olùdìbò gbára jọ, pàápàá àwọn obinrin. Wọn n lọ sí ọdò Ààrẹ orilẹ-èdè náà láti fi àtakò wọn hàn sí ikéde tí akéde ibò ẹ, ẹ ojú kúkú mọ ohun tó yó inú. Sùgbón àwọn ọlópáá kò yònda fún wọn láti dé ọdò Ààrẹ. Nínú ikọlura náà ènìyàn méjilélógún ló di òkú (Şàngbá Fọ 1986:150)

The voters assembled, especially the female ones. They were going to the president to show their objections as regards the announcement made by the election's announcer, as it is crystal clear, but the police officers did not give them the opportunity to see the president. In the clash, twenty two people died.

This event mirrors Nigeria as an example of human society over the issue of corruption which causes loss of lives as corrupt politicians and political parties kept manipulating the results of elections to favour themselves without minding the effects of such moral depravity in the society and especially over democracy. Politicians' efforts in influencing election results through corruption always end in tragedy.

### 4.1.2 Oppression

This refers to unjust or excessive use of power. Russel and Clackson (1996), as reiterated by Olújinmí (2004:205), see oppression as a social system that denies persons room to breathe and live like human beings. In human society, if a person or group of people is constantly oppressed, there is bound to be reaction from the oppressed which might come in form of violence or vengeance. Deutch (2009:10) asserts that oppression is the experience of repeated, widespread, systemic injustice which might not necessarily be extreme and involve the legal system as in case of slavery, apartheid or lack of right to vote, or violent as in tyrannical societies. In most cases, those at a more powerful level oppress those that are powerless and defenseless; it is a form of injustice to the oppressed as buttressed by Young (1990:41), as he confirms that oppression refers to the vast and deep injustice some groups suffer as a consequence of often unconscious assumptions and reactions of well-meaning people in ordinary interactions which are supported by media and cultural stereotypes, as well as by the structural features of bureaucratic hierarchies and market mechanisms.

Oppression in society always ends tragically because the oppressed will do everything they can to free themselves of all forms of oppression. The masses who are the oppressed think of their horrible position of poverty and powerlessness as the enabling factors which stand as bourgeois's wealth accessing secrets; they therefore employ violence and vengeance as tools used to fight back and set themselves free from the invisible shackles and chains of the rich and powerful, and they also create awareness of the fact of their refusal to keep dwelling in the hideous position created for them. In the selected novels, oppression always has a violence ending; it also leads straight to vengeance.

In *Sisi Olójà*, Felicia helped her friend Fúnkẹ to get to Libya in order to step up their drug-pushing and prostitution job. As Fúnkẹ got to Libya, she got the attention of all Felicia's customers and Aristos; this made her start oppressing Felicia, and they engaged in verbal violence with each other, using all sorts of insults, when Fúnkẹ was caught in one of Felicia's Aristos' room as narrated in the authorial speech below:

Àwọn ọ̀rẹ̀ méjì yìí bú ara wọn, wọn sì fi ara wọn wé ọ̀pó wáyà. *Aristo* kò mọ̀ èyí tí á ẹ̀ mọ̀, ni ó bá ní kí Felicia kúrò ní ilé ọ̀n nítòrí ọ̀n kò fẹ́ ariwo rára. (Sisí Ọ̀lọ̀jà 2017:37)

These two friends insulted each other; they compared themselves to inanimate electric poles. The *Aristo* does not know what he could do so he sent Felicia out of his house because he did not want noise.

This made Felicia very angry and pretended not to be angry as she continued to plan her revenge silently. This type of situation is evident in the real life human society when friends and associate begin to see each other as aggressors and oppressors for one reason or another; this type of issue mirrors the case of friends snatching each other's lover which is bound to cause hatred and rivalry, especially if one possesses more power or wealth than the other; this is a situation of ticking time bomb as such friends will go to the extreme of destroying their oppressors, as shown in the excerpt below:

Fùlengé Fùlengé Fúnkẹ̀ sí ẹ̀ ẹ̀ ẹ̀ ó pọ̀ síí lẹ̀yìn iṣẹ̀lẹ̀ bàbá *Aristo*. Fèlícia n kí ọ̀rẹ̀ rẹ̀ tí wọn ba pàdẹ̀. Ó ẹ̀ bíi ẹ̀ni wí pé nńkan tí ọ̀rẹ̀ rẹ̀ ẹ̀ sí i kò dùn ún rára ni. Felicia sí fi itọ̀ pupa sínú ó n tu itọ̀ funfun síta fún ọ̀rẹ̀ rẹ̀. (Sisí Ọ̀lọ̀jà 2017:37-39)

Fúnkẹ̀' s prideful acts escalated after their encounter at the *Aristo*' s place. Felicia greeted her friend whenever they met. She pretended as if her friend' s action had no effect on her. Felicia rightly concealed her evil intention towards her friend.

The unresolved emotional violence made Felicia take a drastic, spiteful, bitter and vengeful step of reporting Fúnkẹ̀ to the immigration officers; she divulged her secret of trafficking drugs, apart from engaging in prostitution and also revealed the time of Fúnkẹ̀' s departure out of Libya to the immigration officers on duty. Fúnkẹ̀ was apprehended and sentenced to six months' imprisonment; her sentence was reduced because she confessed to the crime of drug-trafficking, as it is known that drug-peddling and drug-trafficking is a criminal act which attracts serious punishment and even death sentence in some parts of the world. Her reduced sentence was pronounced by Judge Umar Lawal in the excerpt below:

Nítorí ojò orí rẹ tí ó sì kéré, ni ilé-ẹjọ ẹ ẹ àánú rẹ, kí o má báá lo púpò tó kù nínú ojò ayé rẹ ní ogbà ẹwòn pàápàá jùlò nígbà tí ìwọ gan-an ti mọ ẹjọ rẹ ní ẹbi. Mo pa á láṣẹ pé kí ìwọ Fúnkẹ Adélàná lẹ fí aṣọ pénpé ro oko-oba fún oṣù méfà pére léyìn èyí tí ìjọba ilẹ *Libya* sì gbódò wà ó jù sínú ọkọ Nàìjíríà lógán tí o bá ti parí ẹwòn síṣe rẹ '*Trise*'. (Sisí Olójà 2017:46-48)

Just because of your age limit, the court has decided to temper justice with mercy so that you will not spend much of your life in prison; moreover, you have already confessed to the crime you committed. I command you Fúnkẹ Adélàná to be sentenced to six months' jail term; afterwards, the Libyan government should put you inside any available flight to Nigeria as soon as you complete your sentence.

Obafemi was constantly oppressed by Paska, a member of Fári Orò cult who wanted to start an intimate relationship with Omowunmi, but his endeavour was cut-short by Obafemi who had already been her lover and her favourite being the most brilliant guy on campus; he was challenged by Paska as he was sitting with his girlfriend, Omowunmi, in *Ọdọ-Ìwóyí*:

Obafemi àti Omowunmi jókòó ní abé igi kan lójó kan, wón dijo n tákùròṣọ lórí ojò ọla wón. Bí wón ẹ ní sọ èyí lówó omokunrin kan rìn súnmọ wón, ó wo ojú Omowunmi, ó sì tún wo ojú Obafemi ó ní, “Ìwọ, ẹ F.M. ni wón n pè é ni àbí M.F.M.? Mo ní kí o jáwọ nínú ọrò Mowunmi, o kò, o ní o ò ní í jáwọ. Ẹ ó digbà tí o bá kan idin nínú iyo? (Ọdọ Ìwòyí 2006: 22).

Obafemi, and Omowunmi sat under a tree on one fateful day; they were discussing about their future. As they were into the discussion, one man went close to them and looked at their faces and said “You! Are you the one they call F.M. or M.F.M.? I ask you to leave Mowunmi, you refused, and you said you would not leave her. Is it until you meet with trouble?

Obafemi's constant oppression from the powerful Paskà led him to his friend, who, in collaboration with Omowunmi, initiated him into Mo Murá cult. The novelist uses this issue to showcase the image of how those suffering from constant oppression in the society go to any length to set themselves free from their oppressors by seeking help from anybody with higher power, who could help them solve their problems.

This mirrors how most young folks on campus join secret cults to gain power to fight oppression coming from their fellow students, lecturers or school authority and the government, as they usually constitute themselves into authority outfits that challenge and weaken constituted higher authorities and often times render such higher authority useless. After Obafemi's initiation, he got help from his new cult members as they vengefully stormed FÁRÍ orò cult and butchered Paska and two of his fellow cult members

“Èmi nàà wá ti şetán wàyí ò, mo şetán láti şigun fún egbé FÁRÍ ORÒ. Kí ilè tó mó, mo fẹ́ kí Páskà, Yemí àti Kóládé di òkú”. Àwọn ọmọ egbé kígbé, “Ó DI MÍMÚRA, Ó DI MÍMÚ JE, Ó DÌMÙLÈ”. T.J ní, “sùgbón kí a tó lọ, ẹ́ jẹ́ kí á sọ F.M di okùnrin”. Báyii ní wón ẹ́ ètò gbogbo fún Obafemi, bí ó tiẹ́ ẹ́ wí pé ẹ̀rù n baa, dídarapọ́ mó egbé nàà kò sì tẹ́ ẹ́ lórùn; síbè, ó fi ara rẹ́ sílẹ́ lábẹ́ ẹ̀rù, ó sì di ọmọ egbé MO MÚRA. Ọgba Yunifásítì Kakańfò kan gógó ní òwúro ọjó kejì. Gbogbo wọn kédùn ikú àwọn elegebé wọn méta kan tí àwọn kan kun bí ẹran ní òru mójú (Ọdọ̀ Ìwòyí 2006:31)

“Now I am ready; I am ready to launch war against FÁRÍ ORÒ cult members. Before dawn I want Páskà, Yemí and Kóládé dead”. The cult members scream “Ó DI MÍMÚRA, Ó DI MÍMÚ JE, Ó DÌMÙLÈ”. T.J says, “Before we go, we should turn F.M into a man”. This was how all preparations were made for Obafemi; in as much as he was scared and was not satisfied with his initiation into the group yet, he surrendered himself; under fear, he then becomes a member of MO MÚRA cult. Kakańfò University campus was tense the following morning as they all mourned the death of three of their fellow students that were butchered overnight.

In *Ejọọ Taa Ni?* Dr Adédòkun, a promiscuous fearless lecturer who constantly uses his position as a lecturer to oppress his students, always fails all his male students and passes any female student that satisfies his sexual desires. This is the image of the trouble happening between male lecturers and their students as some male lecturers pay unnecessary attention to the female students that satisfy their lustful desires and fail the ones who resist their pressures, and their male students who have nothing to offer them, in various higher institutions across Nigeria. The novelist uses these issues

as a way of expressing such unfortunate happenings in the society, by portraying them in his literary works, as seen in the excerpt below:

Òpòlopò àwọn akẹkọọ ni kò fẹràn Òmòwé Adédòkun, ó tí fẹràn Obìnrin jù. Àfi tí o bá jẹ Obìnrin nikan lo tó lè ẹẹ orí ire nínú ẹkọ rẹ. Ó báà forí ẹẹ kó fọrùn ẹẹ bí o kò bá jẹ obìnrin, òfúùtùfẹ̀tẹ̀ ni gbogbo iṣẹ rẹ. Bí o bá sì tún wá jẹ obìnrin pàápàá bí o kò bá lẹwà ò n kún ìdí ọ̀bọ ni wájì ni bí o bá n ẹẹ iṣẹ àṣekúdírógbó, nítorí ọwọ kan ni yóò fi dàá nu.  
(Ejọọ Taa ni? 2006:73).

Most of the students dislike Dr Adédòkun. He loves ladies too much. You can only succeed in his course if only you are a lady. No matter the effort you put into his courses, if you are not a lady, all your efforts will be futile. If you are an ugly lady, to him, your hardwork amounts to nothing because he will discredit it all.

Aside from Dr Adédòkun's usual illicit relationship with young ladies, he snatched Sùmbò, Láníyì's girlfriend, which led to constant verbal attacks through series of letters from Láníyì's friends and other activists on campus; he refused to yield to the warnings in their previous letters so they decided to send him another note of warning. This is an image of a shameful and disgraceful act which some male lecturers engage in; they are supposed to be higher authority to be respected by students, but, on the other hand, are found dragging girls with their students which always lead to violent attacks and vengeful affronts in some Universities in the society, just the way the novelist showcases such scenario below:

Adédòkun, o mà tilẹ láyà ò! Bóyá etí kunkun rẹ yíi ni yóò jẹ kí o kó ẹkọ ayérayé. Bí ẹlédáá iyá rẹ bá wà lẹyìn rẹ o ó gbọ ìkilò yíi, sùgbọ́n bí ó bá jẹ ibi tí o wà náà lo fẹ gbà lọ, a kò dí ọ lówó. Ọ̀rò wa kò jù bẹ ẹ lọ. Àwa kan náà ni ò (Ejọọ Taa ni? 2006:93)

Adédòkun, you are so bold! Maybe this adamant nature of yours will make you learn a lifelong lesson. If your mother's creator is right behind you, you will yield to this warning, but if you decide the position you are in still your stand, we will not bother you. Our word is not more than this. We are the same set of people.

The letters were meant to scare Adédòkun into severing his relationship with Sùnm̀b̀ò and also to combat all forms of oppressions, but things took a bad turn for Láníyì as the violent acts from his friends and his supporters led Dr Adédòkun into marrying Sùnm̀b̀ò legally; however, during the wedding reception, the couples were attacked by Láníyì’s supporters Adémólá and his thugs, in the excerpt below:

Adédòkun fa iyàwó rè bọ sójú agbo láti bèrè sí fi esè ra ijó. Ó fèrè má tò isèjú méjì léyìn èyí tí àwọn jàndùkú tí Adémólá bè ní isè fi bọ sí ita. Ikúùkù kinní tí wọn fún Adédòkun báyii, àfi wii ní ‘lè, wọn tún da esè bo Sùnm̀b̀ò pàápàá. Wéré àwọn ọlópàá ti kó wọ àárín agbo, wọn wa àyá jà pèlú ara wọn, agbó tóká (Ejọọ Taa ni? 2006:101)

Adédòkun held his wife to the dancefloor so that they would start dancing. It was barely two minutes after this that some hoodlums sent by Adémólá jumped out. At the very first punch they targeted at Adédòkun, he fell on the ground; they also hit Sùnm̀b̀ò with their fists. Immediately police ran into the stage, and they started fighting; so the party scattered.

Commissioner Dúrójayé, an ex student union president in *B̀ò̀b̀ò̀ Àlútà*, uses his political office to constantly oppress the students in the state. He believes the students do not have any rights to demand for anything or question his administration. Dúrójayé believes he can grant the students their rights anytime he pleases. This is overt in his speech below when he was questioning the action of the student executives who came to his office.

“Owó irànlówó lè n jà fún? Iyẹn ni gbogbo yin wá kó ara yín jọ bí iná igún sí tí ẹ wá n hó yànmù bí ẹyẹ ẹgà níwájú Ọ́fíísí? Ààyè mà tilẹ gba ẹyìn kinní wònyí o. Kódà, ọwọ yín sì dilẹ gbáà. Bí làákàyè yín bá sísẹ́ dáadáa, sẹ owó irànlówó jẹ owó tí ẹ lè fi túláàsì gbà lówó ijọba ni? Ẹ sì wá sọ gégé dàrùn. Ó dáa náà, kò tii sí owó lápò ijọba báyii. Igbà tí owó bá wà, ẹ ó máa gbó”. (B̀ò̀b̀ò̀ Àlútà 2008:64)

You are fighting over bursary? Is that why you are all gathered aimlessly and grumbling at the entrance of my office? You are all overindulged. In fact, you are all idle. Is bursary a kind of money you violently demand from the government? You all went overboard with this.

Alright, there is no money in government's purse for now. You will be duly informed as soon as there is money.

Dúrójayé's discussion with the students ends violently as the students' mob him in his way out of his office, but his Police officers shoot four students who die instantly, while some go home seriously wounded. This shows that apart from embezzlement which is the usual oppressive nature of politicians, they also kill innocent people and employ every available force in the society to achieve their aims; no wonder Rose (1997: 462) asserts that the modern bourgeois society has but established new classes, new conditions of oppression and new forms of struggle in place of old ones. The killing of the students mirrors the end-results of most cases of oppression between politicians and students in the society, as politicians continue to humiliate and oppress powerless and embittered students who will stop at nothing to make their pains known by sending destructive and violent messages to the entire politicians and the president of the country housing such a society. At such point, there is always intervention of rootless and unscrupulous police officers who take orders to shoot anyone at sight; such an act of unlawful massacre is portrayed in the excerpt below:

Àwọn akékòò tí orí kó yọ tún fọn pèè, èni orí kó yo ó dilé. Àwọn tí ibọn bà figbe oró ọnu, wọn digbò lulè, wọn n japoró ikú. Léye -ò-şokà. Akékòò méréni ọ̀tò̀tò̀ ni wọn gbémì-ín mì lójú ẹ̀sè; Obrìnrin mètá Okùnrin kan (Bòbó Àlútà 2008:68)

Those students who survived started running around; those whose destiny made them survive headed straight home. Those who were shot by their guns immediately started to mutter bitter utterances, and they fell to the ground while going through deadly pain. Four students died instantly; three ladies and one man.

Dúrójayé as a wicked and heartless politician and his men took the lives of the students and the peace of the community after denying them right to what was rightfully theirs; he had already embezzled their money and had no way of refunding it anytime soon; so he resorted into using his power and resources to scare the protesters and later took the lives of the students who showed they would not condone any form of oppression.



In *Adiye bà lókùn*, Oláwùnmí who usurps the throne constantly uses his position as king and ex-police officer to oppress the opposing ruling house. Òsilu, Olúáwo and Adéwoḷé, who belong to the opposing ruling house, are arrested because the king needs to show how powerful he is and also to scare those opposing him:

Tètètélè rí kò sí Ọlópàá ní iyeyè. Ìgbà tí Ọba Ọláwùmí dórí oyè ni ó kòwé sí òdìbò kí wón wá kò àgò Ọlópàá sí ilú òun nítorí “àwọn oníjàngídíjàngan tí kò fẹ gba kádàrá”.  
(*Adiye bà lókùn* 2003:54)

There was no Police station in iyeyè initially. It was after Ọba Ọláwùnmí ascended the throne that he wrote òdìbò demanding for a Police station in his town because of “troublesome people who refuse to accept their fate”.

Due to the constant oppression suffered by the town’s people, especially those in Aláfàrá ruling house which is the king’s enemy’s ruling house in the hands of Ọba Ọláwùnmí and his illegal ruling house, they decided to fight for their rights by fighting Olójàé ruling house members and later headed to the palace for the final battle, but Ọba Ọláwùmí was informed in time; he was able to escape before the angry and rootless crowd stormed his palace, as seen below:

Òkèèrè ni kábíyèsí tí gbọ orin. Ibi tí ó ti n nàgà pé kí ló dé ni olobó ta á wí pé ilú ti dàrú àti pé orí rẹ ni àwọn ilé Aláfàrá n wá bọ. Ìgbé à n fẹ wé, oko lobinrin n wá nńkan obẹ. Èyinkùlé ni ọba bá sóde tí ó gbọn eré bí ẹni gbọn òwú (*Adiye bà lókùn* 2003:74)

Kabiyesi heard songs from afar. Right from where he was gazing to know what was happening he got the information that there was unrest in the town and that Aláfàrá ruling house members were seeking his head. Without hesitation, it was from the farm that women found their soup ingredients he escaped through the backyard and took to his heels as if he was spinning wool.

Though the king escaped, his allies, Ọtúnba and Èjíró were wounded. This incident made Ọláwùmí realise that the townspeople would go to any length to fight oppression. Moreover, his friend who was heading the police station had been transferred; so his power became limited. He then started to tread carefully in the

town until he became powerful again and took his vengeance on innocent Adéwólé, his enemy who was contesting the throne with him. Ọba Ọláfúnmí framed and involved Adéwólé in a robbery case; he was arrested in his farm with his two labourers. Ọba Ọláfúnmí confirmed Adewole as the robbery suspect they were looking for in the presence of police officers who arrested Adéwólé, as depicted in the excerpt below:

Ilé-ọba ni wọn kó wọn lọ tàrà nígbà tí wọn dé igboro, enu ya àwọn tí ó dúró nígbà tí ọba sọ fún àwọn ọlópàá pé ẹni tí wọn n wá ni wọn mú (Adiyẹ bà lókùn 2003:101)

As soon as they entered the town, they were taken straight to the palace; those who were standing were surprised as the king told the police that they had arrested those they were looking for.

Adéwólé and his labourers were sentenced to five years' imprisonment for a robbery incident they knew nothing about which was orchestrated by Ọba Ọláfúnmí who hated him being his rival during his ascension to the throne. He and his labourers were given the option of fine in place of imprisonment. The novelist uses this incident to mirror cases of injustice suffered by innocent people in the society from their powerful and influential oppressors in the world where connection, power and money speak louder than the truth.

The issue of oppression also recurs in *Şàngbá fọ* as the king of Àdùbí turns himself to Èléyẹ political party's aid. He uses all he has to help the political party; he also uses his office as the king to oppress Èléja political party as he forbids every form of political campaign and activity from his enemy's political party in his environment. His anger became kindled when he realised that Ikúmógunníyì acted against his authority when he allowed Èléja political party members to make use of the stadium for their political meeting against his rule. The excerpt below shows how he uses his position to oppress his enemy's political party and their supporters:

Inú Ọba Aládùbí kò dùn sí ohun tó şelẹ̀ ní ilú rẹ̀. Èyí tó bí i nínú púpọ̀ jùlọ̀ ni àfojúdí tí Ikúmógunníyì şe tó gbà wọn láyẹ̀ láti şe ipádé ẹgbẹ̀ Èléja ní pápá işiré nígbà tí Ọba ti lu agogo pé inú oun kò dùn sí ipádé náà. Ní èrò

tirè, ẹgbé tí Ọba ilú kò bá fẹ, Ọmọ ilú kò gbọdò ẹ é  
(Sàṅbá fọ 1986:48)

The king Aládùbí was not happy about all that happened in his town. The one that upset him the most was Ikúmógunníyì's impertinence as he allowed them carry out Èlẹ́ja political party's meeting at the stadium when the king had rung the bell that he was unhappy about the meeting. In his own reasoning, any political party that the king did not want, none of the townspeople should join such party.

In his quest to rid the town of his enemy's political party, the king continued in his mission of oppression. He did not forgive Ikúmógunníyì's insolence, as he took his matter to the chiefs who advised him to get Ikúmógunníyì arrested for aiding Èlẹ́ja political party's members and their supporters as against the King's rule over his enemy's political party. Ikúmógunníyì was ordered to be arrested as supported by the chiefs, as shown below:

Ọba ránşé lọ mú Ikúmógunníyì ó sì gbé e jù sí ìtìmólé  
(Sàṅbá fọ 1986:48)

The King sent them to pick Ikúmógunníyì, and he was kept in detention

This is an example of how Kings in real-life human society handle issues of politics as they use their traditional offices to support their favourite political parties and forbid other political parties. The king's oppressive nature and open favouritism was not overlooked by members of the town as they started to protest, as a result of the constant oppression suffered by the citizens, especially over the unlawful arrest of Ikúmógunníyì, as seen below:

Wọn ya wì wọ ààfìn. Ọba Aládùbí rí bí wọn tí ń wọ bọ bí omi, tí wọn ń kọ orin Ológun. Wọn kì í ẹ ọgórùn-ún, wọn kì í ẹ ẹgbèrún! Ẹ ọgbọgbọn ni àgbàlagbà fí ń sá fún màlúù. Kábíyèsí ẹ kọrò sọnà ẹkùlé, wọn kò rí i mó. Àwọn ipèrè ilú tú ite rẹ ká, wọn lé àwọn olori wọ inú ilé, wọn sì ti ilẹkùn ààfìn pa. Adìyẹ ti bà lé okùn, ara kò rọ okùn, ara kò rọ adìyẹ (Sàṅbá fọ 1986:48-49)

They blitzed into the Palace. King Aládùbí saw as they were coming like water and were singing warriors' songs. They were not in hundreds or thousands! It is

with wisdom that the elderly one runs for the cow. The King sneaked to the backyard, and they could not find him. The young ones in the town torn his throne apart; they chased the Queens inside and locked the Palace. The hen has landed on the rope; there is no rest for the rope and the hen.

This type of violent acts mirrors the aftermath of oppression in the human society as the oppressed after realising they are being oppressed do every possible thing to show their oppressors that they will no longer allow such treatment. Such an event is the #Endsars protest that happened in Nigeria between 9<sup>th</sup> and 11<sup>th</sup> October, 2020 where the citizens protested against police oppression and brutality that ended in destruction of government properties, loss of lives and loss of properties. Just as it is portrayed by the novelist, unrest, destruction of properties and loss of properties always come with violent protests in the human society.

#### 4.1.3 Threat

Threat is an expression of intent to do harm. When threat is fierce, furious and explosive it becomes violent. Threat is as serious as violence in society because the threat of violence is violence in itself. Threat makes the victim feel intimidated, frightened and diminished. It violates one's right to freewill.

Paska in *Òdó Ìwòyí* threatens Qbáfẹmi because he is interested in dating Omówùnmi, his girl friend; he decides to verbally attack his rival because of the assurance he has in his occultic powers which serve as an unfailing support anytime he needs to satisfy his personal longing. He threatens to have sexual intercourse with Omówùnmi as he pleases because she refuses his advances:

Èmi!, Èmi Paska! Eyin Oká tí kò ẹ é họ imú. Èmi lo lanu gbàgà bí màlùù gbé mójòrò sòrò sí yánna-yánna bẹẹ, nítorí egbere yí. (ó na ọwọ sí Qbáfẹmi). Wáá gbádùn mi tó lógbà yí. Pé mi ò ní dé ibè? Ìwọ ta ìka è dānù. Ìgbà méta ọtọtọ ni mo máa yẹ ibè wò. Olórun, iléni ni mo ẹ fún ẹ.  
(*Òdó Ìwòyí* 2006:23)

I! I Paska! Python's teeth that cannot be used to scratch the nose! Is it me that you open your mouth in such a manner to insult because of this gnome: (He points at

Obáfẹmí). You would enjoy me on this campus. That I will not get there is not possible?. I will get there on three different occasions. God! I promise you.

Obáfẹmí's refusal to leave Omówùn mí made Páskà and few of his cult members follow the threat up by invading Obáfẹmí's hostel with weapons to scare and force him to stop his relationship with Omówùn mí. This is the image of cases of threat among higher institutions' students who belong to one cult group or another in Nigeria. They scare and fight each other with dangerous weapons so as to make their stand known to their enemies. This incident was reported by Obáfẹmí during conversation with his friend, T.J, in the excerpt below:

Wọn ní àwọn fún mí ní òní nìkanṣoṣo láti sọ fún Omówùn mí wí pé n ò ṣe mó, àìjẹ bẹ̀, àwọn yóò fí mí pa àwọn òbí mí lẹ́kún. È wò ó T.J., èrù n̄ bà mí o. Tíbọ̀n tàdá ní wọn kó ara wọn wá bá mí (Òdó Ìwòyí 2006:25)

They said they gave me just today to tell Omówùn mí that I am no longer interested in our relationship; if not so, they would make my parents shed tears over me. T.J, look, I am scared. It was with gun and matchets that they came.

Páskà met his end because of the constant threat he gave Obáfẹmí and Omówùn mí. Obáfẹmí confided in T.J who later initiated him into Mo Múra secret cult; their first assignment was to kill Páskà and his friends who carried out constant threats on Obáfẹmí and Omówùn mí. This is a parody of cultists' tasks after their initiation ceremony that is characterised by bloodsheds, body mutilation, blood covenant and various types of violent and vengeful acts to show their strengths and devotions for their cultic society. The authorial speech below shows an example of inter-cult violence which often leads to an unusual type of death that befalls rival cult members or innocent non-members that use threat on a powerful opponent; the novelist describes how Obáfẹmí's perceived enemies are not just killed but butchered:

Ogba Yunifásítì Kakańfò kan gógó ní òwùrò ojò kejì. Gbogbo wọn kédùn ikú àwọn elegbẹ wọn méta kan tí àwọn kan kun bí ẹran ní òru móju: Wálé Oyatòrò tí inagijẹ rẹ n̄ jẹ Páskà, Yẹmísí Alọba àti Kóládé Bùráímò (Òdó Ìwòyí 2006:31)

Kakañfò University campus was tensed the following morning as they all mourned the death of three of their fellow students that were butchered overnight; Wálé Oyátòrò whose nickname is Páskà, Yémisí Alóba and Kóládé Bùráímò.

Obáfẹmi and Ọmówùnmi, after killing Páskà and his cohorts, were able to live peacefully without anybody challenging their relationship on campus. The first successful task carried out by the newly initiated Obáfẹmi moved his rank higher on the campus; his power was also extended across the universities beyond his immediate environment. This case is not alien to the university students in Nigeria where cult members do anything through threats in order to establish their missions and gain the total control of the whole society.

The issue of threat is also evident in the novel *Ejọọ Taa ni? as Láníyì's* friends and concerned activists joined forces to threaten the promiscuously adamant Dr Tólá Adédòkun into leaving Sùmbò whom he stubbornly snatched from their friend. They sent him a letter that shows their evil intentions of their readiness to cut his life short if he refuses to leave her for good:

Tólá, bí o bá fẹran ara re, ju sùmbò sílẹ kí o gbé ilẹ ayé, sùgbón bí o bá lẹ dán wa wò nípa síse orí kunkun, èyí tí yòò dùn wá ni pé o kò ní sí láyé mó láti sọ ohun tí ojú re rí. Sùgbón èyí pàápàá kò lẹ fi bèẹ dùn wá nítòrí ọrò re yòò jẹ èkọ fún àwọn olùkọ ilẹ-ẹkọ gíga Yunifásítì jákèjádò ilẹ wa tí ó jẹ pe gbogbo àwọn ọmọbínrin tí ó ba ti lẹ wá kàwé lábẹ wọn ni wọn nílátí tówò.  
(*Ejọọ Taa Ni?* 2006:77-78)

Tólá, if you love yourself, leave Sùmbò and live but if you test us by been pig-headed, it will be painful to us that you would not live to tell the tale. But it would not be so painful to us because your story will serve as lesson to all University lecturers all over our land that always believe in having a taste of all female students under their tutelage.

Dr Tólá Adédòkun got scared by the deadly letter sent to him by Láníyì's lovers, helpers, and sympathisers when they left him no choice as the letter was dictating conditions of his death; he became weak and troubled over the whole issue, and he almost regretted having coveting Sùmbò from her ex-lover which is the reason

behind the constant threats and humiliation he received from students and everybody supporting Láníyí's course, especially over his past record of promiscuity. His bitterness is expressed in the excerpt speech below:

Nígba tí yòò fi kà á tán èrù ti bèrè sí í bà á. Ó fà á já pàrà ó mú un wólé. Ojú rẹ ti pón jáde bí ojú amugbó, ààrẹ ti mú un gbá à. Ó fẹrẹ le máa kábámò pé kí ni òun talu Sùnm̀b̀ò ẹ (Ejọọ Taa Ni? 2006:81)

He began to fear as he finished reading the letter. He pulled it hastily and took it inside. His eyes were red like those of a marijuana smoker; he was getting tired. He almost began to regret what brought him in contact with Sùnm̀b̀ò.

Sùnm̀b̀ò lifted his spirit and boosted his courage over the matter; they decided to start planning their marriage so as to finally shut Láníyì and his associates up. The announcement of their marriage was not well received by Láníyì and the entire society; this led to more threats from Láníyí's associates because their intention was to stop Dr. Adédòkun and not for him to take the matter too far by proposing marriage. His refusal to yield to the series of threats made hoodlums sponsored by concerned people attack him during his wedding ceremony, and in retaliation he ordered Láníyì and his friends to be arrested by the police officers he had already bribed without finding out about the culprit behind the attack:

Léyìn tí owó dunlẹ lódò àwọn ọlópáá tán, wọn kó àwọn méré̀rẹ̀rin- Láníyì, Fẹlá, Adémólá àti Sojí lọ sí b́áréké ọlópáá. Wọn lo gbogbo ọgbón ọlópáá pé bóyá wọn a lẹ jẹwó iró. Wọn tòn wọn tí tí bóyá wọn á sòrò, iró. Wọn ti wọn mólé fún ọjó méje gbáko. Èyí ibi isẹ Láníyì kò lẹ lọ, nígbà tí yòò fi tó ọsẹ kan tí wọn kò ti rí Láníyì níbi isẹ ọgá rẹ fagi lé orúkọ rẹ (Ejọọ Taa Ni? 2006:111-112)

When money was showered on the police officers, they arrested the four of them: Láníyì, Fẹlá, Adémólá and Sojí; they were then taken to the police barracks. They used all police tactics to make them confess, but they did not. They tricked them, but there was still no confession. They were arrested for seven whole days. Láníyì could not go to work; after one week of his absence from work, his boss rulled his name out; he was sacked.

During Láníyì and his friends' stay in police custody, Dr. Adédòkun and his wife, Sùnm̀b̀ò, received another letter and strange calls from unknown sources showing that Láníyì might not be directly involved in the threat and the previous attack. Meanwhile, Láníyì already lost his job due to his unauthorised long absence in the office. His loss of job and the undue punishment he got from the couples led to a terrible violent attack he launched on them. He carried out his vengeance by invading the couple's home in order to kill them as seen in the excerpt below:

Ó ní kí gbogbo wọ̀n ká ọ̀wọ̀ wọ̀n sókè kí wọ̀n kọ ọ̀jú sí ògiri. Lójú ìbọ̀n òyìn bó! Èpè òyìn bó ọ̀mọ ọ̀jọ̀! Sùnm̀b̀ò bá bèrè sí ní bẹ Láníyì pé kó dáríjì òun nítorí ìrísí Láníyì fihàn pé ó ọ̀tán láti gba èmí òun àti ọ̀kọ rẹ̀. Ìwàńwara ni Láníyì fi da ìbọ̀n bo tokotaya Adédòkun ni ó bá ọ̀yán, kò dúró gbobè mó (Ejọọ Taa Ni? 2006:129)

He orderd them to raise up their hands and face the wall in the presence of an imported gun, a sophisticated weapon that acts instantly! Sùnm̀b̀ò began to beg Láníyì to forgive her because of his outlook that shows he is desperately ready to kill them. Láníyì hastily fired the couples and took to his heels.

Láníyì felt cheated; so he took revenge on the couples to restore his tarnished and cheated ego by taking laws into his hands, but as it is portrayed in the novel, that there is no perfect crime; he is apprehended by the vigilantes on duty who later hands him over to the police officers on patrol. Láníyì is later sentenced to twenty years' imprisonment for attempting to murder Mr and Mrs Adédòkun because of how much they have hurt him. The novelist shows this as an example of what leads to vengeance as people who suffer injustice in the human society retaliate through more painful and deadly means without seeking legal help and getting clouded by unnecessary emotion.

Students in Arásan state University threaten the University administrator who wants to manipulate and sponsor the removal of Dúrójayé from the position of student union president because of the unwavering faith they have that if Dúrójayé assumes the post, he has the power, wisdom and tenacity they need to fight all oppressions and marginalisation from the school administrator and government in general. The students' threat stopped the school administrator from achieving their selfish aim over them because of their collectivism and solidarity in *Bòbó Àlútà*.



Àwọn akékòò tutò sókè, wọn sì fojú gbàá, wọn ní bí àwọn aláṣe Fásitì náà bá dán an wò, ájẹ pé àwọn ni wọn finnúfédò tawó bọ isà àkekèé o, nitorí pe wàhàlà tí yóò tẹ̀yìn irú ìgbésè bèè jáde kò ní bímọ rere. Lẹ̀yìn ọ̀pọ̀lọ̀pọ̀ idúnkòkò mó àti kòntádingbọ̀n, àwọn aláṣe ilé-ìwé jáwọ̀ nínú ààpọ̀n, tí kò yò, wọn tún èrò wọn pa. (Bòbó Alùtá 2008:14)

The students became seriously unyielding; they said if the University administrator attempted such thing, that means they deliberately put themselves in trouble because the trouble that would evolve from such move will not end well. After all the threats and troubles, the school administrators backed out at their attempt; they changed their plans.

Dúrójayé's ascension to the position of the students union government president gave the students the courage and boldness to violate the government's orders anytime they felt unpleasant with every order from the government, because he kept sensitising and mobilising them to keep fighting all forms of oppression and subjectivity by using agitation and overt propaganda which has been the duty of most students union leaders across Universities who often get driven by their powers to lead necessary and unnecessary protests which mirrors the events and happenings in real life human society. The presence of Dúrójayé enhances another violence protest when the military government requested that the students who were enjoying free education to start paying school fees; the government's sudden change of decision over the norms of the society clearly supports the claim that the modern bourgeois society has but establishes new classes, new conditions of oppression and new forms of struggle in place of the old ones (Rosen 1997:462). This is evident in the excerpt below:

Lójó tí ikéde náà jáde lóri rediò, àwọn akékòò Fásitì ilú irédé fàrigá pátápátá. Wọn ní kí ijọba fò, kó nişó. Nnkan tí yóò bá gbà ni àwọn yóò fun. Ó-wí -bèè-şe-bèè ni àwọn akékòò bí ọ̀rò bá dọ̀rò àlùtá (Bòbó Alùtá 2008:17)

Iredé University students became adamant on the day the announcement was made on the radio. They dared the government to do their worst and that they would do anything they could. The students were unwavering in their plans when it came to the issue of aluta.

Students always disrupt the peace and tranquility of the society whenever they embark on protests, which leads to violent clashes most of the time. Violence leads to vengeance situations, especially when such a violence case is initiated through threats; they always end tragically as portrayed by the writers in the novels analysed in this study. The examples in the excerpts above are portraying the image of the society over the issue of threat because threat can be dangerous and deadly to the person experiencing it, and such person will engage in violence to stop such threat. When the threat finally stops, the person that initiated the threat will also do anything to gain control over the person that retaliates his threat; at this point, vengeance sets in. Violence and vengeance will continue to recycle themselves in the society until there is an intervention.

#### **4.1.4 Deceit**

Deceit is a crafty way of misleading someone or a group of people using falsehood. It requires that someone gives an untruthful impression or an untruthful statement to another person or people with the intention that the other person believes the untrue statement to be true, thereby deceiving them (Fábóròdé, 2016). Deceit is a dishonest behavior that is meant to fool or trick someone. Deceits in the selected novels lead to violent or tragic end between the characters.

In *Hàà, Ikú ilé!* Ládélé's opposition party members and the godfathers he neglected are jealous of his good deeds, and they decided to deal with him because he refused to recognise them. It was the party's policy for him to answer to any requests made by the godfathers who helped him attain his governorship position, but he deceived them. The issue of godfatherism is not new in the Nigeria political system; it renders a politician powerless; as such, the politician will continue to answer the godfather's command, even if the command is against his mission and vision; he has to continue to put his godfather's interest over his office and the people, under his administration. His deliberate refusal to yield to his godfather's instructions, that is unpleasant and selfish to him, and is against the party policy is narrated by Ládélé himself in the excerpt below:

Baba isàlè mi n fẹ́ kí n yònda gbogbo àwọn alákosó tí ó wà ní àwọn ilé-ìṣẹ́ ijòba tí n bẹ́ ní ipínlẹ̀ yìí fún òun àmó mo ṣe àlàyé pé ohun tí wón n béèrè fún kò lè ṣe é ṣe nítorí ipò alákosó kòòkan tí jẹ́ èyí tí a pín sí ijòba ibílẹ̀ kòòkan (Háà, ikú ilé 2014:70)

My godfather wanted me to surrender all the directors of the government offices in this state to him, but I explained that what he was demanding for was rather impossible because the post of director had already been distributed across all local government areas.

His unyielding nature led to his end, because he deceived the godfather by promising to yield to every of his orders when he became the governor. This act of deceit made his enemies plan his end by deceiving his greedy and self-centered mother in-law into poisoning him; they made the selfish woman believe that they were giving her love potion to give to her daughter so as to increase the love between her daughter and their enemy governor:

Ní àfẹ̀mójúnmọ́ ojọ̀ ètì àwọn alátakò Ládélé tí lọ bá iyá iyàwó Ládélé láti bẹ̀ẹ̀ lówẹ̀ ìṣẹ́ pàtàkì kan tí èdá Qlórún kan kò gbódò gbó sí i. Ọ̀wẹ̀ tí wón bẹ̀ẹ̀ ní pé kí ó bá àwọn gba àgúnmún ìfẹ́ yìí fún iyàwó Ládélé kí o fí sínú èkọ́ fún ọ̀kọ̀ rẹ̀ nítorí Ládélé fẹ́ràn èkọ́ gbígbóná láàárọ̀. Wón ṣe ilé́rì fún iyá yìí pé tí ò bá le fún ọ̀mọ̀ rẹ̀, tí ọ̀mọ̀ rẹ̀ tí ó jẹ́ iyàwó Ládélé bá leè ló fún ọ̀kọ̀ rẹ̀ tí ìṣẹ́ bá tí dáhùn. Gbogbo ohun mèmèrè tí iyàwó Ládélé bá fẹ́ ní àwọn yóò fí ṣìkẹ̀ rẹ̀.

(Háà, ikú ilé 2014:91)

Very early on Friday morning, Ládélé's opponents went to see his mother-in-law so as to send her a very important secret mission. All they sent her was for her to take a love potion to Ládélé's wife in order to put it inside Ládélé's pap because he loved to take hot pap in the morning. They promised the woman that if she could give her daughter who was Ládélé's wife and she was able to give her husband and the deal was done, all the beautiful things the mother in-law wanted would be granted unto her.

The deceived old woman was able to give her daughter the said 'love potion' for her personal interests, and she was able to hypnotise her daughter into using the potion for Ládélé. Unknowingly to them, the potion was a potent poison that was meant to cut

short Ládélé's life. Before the wife realised that it was a poison which was meant to kill her husband by his enemies and opponents, the deed had already been done. That was how the wonderful governor met his untimely demise in the hands of his careless and selfish immediate family members.

In *Ejọọ Taa Ni?* Sùnm̀b̀ò, a selfish and self-satisfying young lady deceived Ọ́láníyì, her first love, because of her affairs with her lecturer, Dr Adédòkun, a rich and influential secret lover, who showers her with more money and gifts than Láníyì does. During her conversation with Dr Adédòkun, she revealed that her visit to Láníyì meant nothing important to her and that she visited him just to keep up appearances for old time sake, which is the usual way ladies with multiple lovers play their games in the society, especially on campuses. This is revealed in her words:

Ìyẹn kọ, mo lọ fi ẹ ojú ayéni, mà jà mà sá layé, ọdẹ tó mò ìjà tí kò mòsá, á bá ọdẹ ibòmíràn lọ ni. Má bínú màì diá.

(*Ejọọ Taa Ni?* 2006:71)

Not that, I just did that to save my face; fighting and retreating make this world; a hunter who knows how to fight, but does not know how to retreat dies in another man's land. Do not be offended my dear.

Láníyì and his activist companions became aware of Sùnm̀b̀ò's deceit and decided to help him make life unbearable for Dr Adédòkun and his newly coveted lover so as to prevent the couple from solidifying their relationship; they also planned to make him a scapegoat for all other lecturers that engage in illicit relationships with their female students on campus, because of his past record of taking advantage of young beautiful ladies and his promiscuous nature, as seen in the excerpt below:

Àwọn ọ̀rẹ́ Láníyì tí sa ipá wọn, wọn tí rí ìdí òkodoro, ó wá ku bí iyà yóò ẹ je Ọ̀m̀òwé Adédòkun tí tí yóò fi ju Sùnm̀b̀ò sílẹ̀. Iyán di titún gún, ọ̀kà di titún rò. Olúkúlùkù padà sílẹ̀ rẹ̀ láti lè mo ibi tí wọn yóò bá yọ sí alákorí Ọ̀m̀òwé Adédòkun bóyá iyà náà yóò lè kilò fún àwọn tí kí í jẹ́ kí àwọn akẹ̀kẹ̀kọ́ obirin gbádùn ní ilé-ẹ̀kọ́ gíga gbogbo (*Ejọọ Taa Ni?* 2006:74)

Láníyì's friends used all their powers and were able to unravel the truth; they were left with how to inflict

suffering on Dr Adédòkun so that he would surrender Sùnm̀b̀. Then, more than ever, they needed to prepare afresh. They all went back to their various homes so as to deploy tactics on how they would launch their attack on the unfortunate Dr Adédòkun and also to use his case as warning for those who were not usually allowing female students enjoy their peace in all Universities.

Láníyì, his friends and his activist supporters were able to harass and scare the secret lovers anywhere every day. The constant harassments and threats from the activists exposed the relationship to the school authority, and the entire students also became aware of the illicit relationship. As the matter became unbearable for Dr Adédòkun and his new lover, he called on the police force to help him with adequate security to safeguard him from those forces scaring him since one of the obligations of the police force is the security of the citizens of the country which is like a mirror showing the image of the human society where the rich and powerful bourgeois get more security and support from the police than the oppressed masses.

Àlàbá, in *Atótó Arére*, after the series of unfortunate events that befell him from running away from his wicked step-mother and his father who constantly maltreated and enslaved him, to his insensitive boss that sent him away without any form of hearing, payment or compensation from the work he had done, but decided to throw him out because his wife found him trying to unlock her box under their children's order and permission and also Sàmínù's betrayal when he ran away with the money they both worked so hard to earn as newspaper sellers, narrowly survived an accident. In his quest for survival, he decided to use the skill of deceit he learnt from Sàmínù to trick the groundnut seller he met on the way as reported below:

Wọ́ n ́ ẹ̀ wòdùwòdù lẹ́dò ẹ́lẹ́pà. Àlàbá kó sààrín wọn. Ó gbiyànjú àti-rántí ọ̀nà tí Sàmínù gbà tí ó fì kẹ́pà láisanwó, tí ó sì gba sẹ̀njì lówó iyá ẹ́lẹ́pà ni òkè sodà... kíákíá ẹ́lẹ́pà tí wọn iwòn agolo peḗbe méjì, ó rún un, ó fẹ́ ẹ, ó di egbirin rẹ, ó nà án sí Àlàbá. Owó dà? Ẹbí mo tí fún ọ́ lówo! Èlọ́ lo fún mi? Nígba wo lo fún mi? (Atótó Arére 1981:48- 49)

They are all rushing at the groundnut seller's stall. Àlàbá entered the gathering. He tried to remember the ways Sàmínù used in getting groundnut without paying and how he got paid balance by the groundnut seller at

òkè sodà... quickly the groundnut seller measured two little cups; she squeezed, blew and wrapped it and handed it over to Àlàbá. Where is the money? But I already gave you the money! How much did you give me? When did you give me? (Atótó Arére 1981:48- 49)

Things did not end well for Àlàbá as the groundnut seller raised alarm about the unsuccessful trick of deceit the little boy tried to use on her. The smart, no nonsense groundnut seller and the angry buyers descended on him and beat him beyond recognition, as they realised he was a prankster. He was treated like other street criminals who were skilled in the act of deceiving and stealing from innocent people, especially innocent business women; he was almost killed by the angry mob as cited below:

Ibi tí Àlàbá gbó mọ ní ọrò ẹnu niyí, àfi òjò àbàrá tó bèrè sí í rọ lé e lóri, tí kálukú ń yan ibi tóbá fẹ kí bẹ́ndẹ sí Àlàbá lára. Ìgbátí, igbámú, wọn paá bí ejò àìjẹ, wọn lùù bí i bàrà (Atótó Arére 1981:49)

This was the last utterance Àlàbá heard, except for the showers of beating that landed on his head as everybody chose their preferred spot on Àlàbá's body. It was different types of slaps they gave him as he was extremely and severely beaten.

Deceit like this always leads to loss of lives if there is no intervention. This is an obvious portrayal of events that led to jungle justice, like lynching and burning of offenders most times in the society. Lots of hungry, homeless children and petty thieves like Àlàbá who based their modes of survival on deceiving people to get food, money or other items from sellers had lost their lives and are still losing it, either by getting beaten to death or by getting burnt to ashes by vengeful citizens who take laws into their own hands without waiting for legal justice.

Akin and Fọlá became apathetic towards Bánjí, their suddenly rich friend in *Taa lẹ̀daràn?* They felt oppressed by his wealth and knew he cheated them over their previous deal. In order to capture and kill him easily, they deceived Títílọlá his wife who was also their friend so as to lure him into the bush. This plan was executed alongside their criminal friend, Jíngò, who pretended to be an old wise man. This is shown in the excerpt below.

...Jíngò tó pera rè fún wọn ní Bàbá Amònímòla sọ fún Títíloḷá pé kó mú ọkọ rè pàdé òun ní odò-òni tó wà ní òkè-igbó, ní déédé aago méje àbò iròlẹ ọjọ kejì. Òun ló mò bí yóò ẹ dé ọhún, ó lèè sọ fún un pe, wọn ní kí àwọn tẹ aṣọ tí òun yóò fún un yí sílẹ bá ara àwọn ló pò ní etí odò-òni ní déédé aago méjọ alẹ, kó tóó dipe oyún tóle è wá (Taa lòdaràn? 2002: 105-106).

Jíngò who introduced himself to them as Bàbá Amònímòla told Títíloḷá to bring her husband to them at Odò-Òni in Òkèigbó around 7.30pm on that day. She is the one who knew how her husband would get there; she could tell him they were told to copulate on the cloth he was going to give her at Odò-òni bank around 7pm before she could conceive.

Títíloḷá selfishly deceived her husband to the designated location at the designated time by helping her husband's enemies trick him knowing full well that there was another deadly plan against her husband. But because Fọlá and Akin assured her of utmost protection from all forces, she lured her husband to the bush where he was brutally killed by the angry Fọlá, vengeful Akin and the deadly Jíngò:

Kí Fọlá to sọrò tán, ẹnu tí Bánjí là sílẹ ni Fọlá yìnbọn sí (Taa lòdaràn? 2002: 108)

Before Fọlá finished his statement, he fired a shot into Bánjí's widely open mouth.

They killed the trickish Bánjí without second thought because he earlier deceived them by taking their money abroad for business, but came back to give them very little money, he enriched himself with their money; he then continued to oppress them with their hard-earned money without minding the consequences. Bánjí's deceitful nature towards his friends and his smartness made his friends deceive him through his selfish and wicked wife to his untimely brutal demise.

In *Eni a wí fún*, Olájùmòké, an educated, tactical and clever young lady, deceived Ẹniḷá Olánrewájú, her illiterate irresponsible spoilt brat lover who inherited his father's fortune at a very young age, by promising to marry him. Olájùmòké completely gained his trust and made him write her name on all of his documents which made it easy for her to take possession of his properties without attracting legal

implications. Èniolá Olánrewájú foolishly fell into her trap and lost all his inheritance cheaply, due to his ignorance:

Ojájùmòkẹ́ fi mi lókà balẹ́ wí pé òun yóò fẹ́ mi, à sẹ́ ètàn pátápátá ni. Gbogbo ohun tí mo bá rà ni ó n fi orúkọ ara rẹ́ sí orí rìsìtì rẹ́. Àìmòkan kò jẹ́ kí n mọ́ pàtàkì èyí (Èni a wí fín 1997:13)

Ojájùmòkẹ́ assured me that she would marry me; so it was all deceit! she put her name on the receipt of everything I bought. Ignorance denied me the ability to know the value of this.

Olánrewájú also fell into another deception from a man who claimed to be living abroad and lured him to invest in car business. At the end of the day, the man took his money and issued him a receipt, stating that he bought ten cars without his knowledge, which was how he lost all his wealth to deception. This reflects the happenings in the fictionalised society, as clever people outsmart the foolish ones. Cases of such have led people to their earlier graves either by retaliation on their deceptors or by taking their own lives due to poverty and shame that might come afterwards. Olánrewájú hopelessly went violence with himself by making an attempt to take his own life:

Nígbà tí mo ro ọ̀rọ́ nàà pin ní ojọ́ kan, mo dúró ní èbá ọ̀nà ibi tí àwọn ọ̀kọ́ àjàgbé n tọ́. N kò fi omi kan ẹnu ní ojọ́ yìí rárá kí a má sọ́ ti oúnjẹ. Aré tete ni àjàgbé ejò yìí n bábò tí mo sì dá àníyàn láti kó síi lẹnu kí ohun tó n rùn tán nílẹ́ (Èni a wí fín 1997: 17)

One day, as I thought so deeply and my situation became hopeless, I stood beside the road that trucks plied, I had not had anything to drink or eat on this fateful day as the vehicle was coming on top speed; I began to think of running into it, so that all would be completely over.

His suicide mission was completely over as he could not accomplish it; he found it difficult to take his own life. The voices of the passengers in the vehicle brought him back to his senses. Though he wanted to die, he luckily escaped suicide.

In Şàngbá fọ́, Adéyemí, one of the executive members of Èlẹ́ja political party, deceived the executive members of Èlẹ́yẹ́ political party during their campaign at



Àdùbí state. Knowing full well that Èlẹ̀yẹ̀ political party were losing their power and influence in the state because of their inability to fulfil the promises they made before they were elected into offices. Their officials are known for their corrupt practices and also for giving partial judgement over judicial issues. Adẹ̀yẹ̀mí decided to make them feel as if he is an ordinary member of the society, thereby delivering a speech to sensitise the members of the society about the anomalies in Èlẹ̀yẹ̀ political party which then tarnished Èlẹ̀yẹ̀ political party's image the more, as he recounted thus:

Àwa ará àdùbí kò gbàgbé pé Ègbé Èlẹ̀yẹ̀ yíí ló gba ànfààní tó jẹ́ tí ilú wa lọ sí ilú Èlẹ̀yẹ̀lé ní Àsọ̀dún Ìsàlẹ̀ tí í ẹ̀ ilú olórí ẹ̀gbé. Ìtākùn kan kì í sì fọ̀ ní lépo lẹ̀mẹ̀jì. È jẹ́ ká rò ó, ká tó ẹ̀ é o. Bọ̀mọ̀dé bá ẹ̀bú, á wo iwájú, bí àgbà bá ẹ̀bú á wẹ̀hìn (Sà̀ngbá fọ̀ 1986: 12)

We the citizens of Àdùbí did not forget that it was Èlẹ̀yẹ̀ political party that took an advantage of what belongs to our town to Èlẹ̀yẹ̀lé in Àsọ̀dún Ìsàlẹ̀ which is the party chairman's town. One does not get defeated by a root twice. Let us think about it before launching into it. When a child falls, he looks at the future, when an elderly one falls he examines his past.

He did not finish his speech when someone tipped of Èlẹ̀yẹ̀ party's chairman about Adẹ̀yẹ̀mí's true identity. The party chairman placed curses and all forms of verbal abuse on him for trying to disrupt their political campaign while pretending to be an ordinary citizen. The party thugs chased Adẹ̀yẹ̀mí so as to kill him, however, he escaped, though he sustained some injuries. Adẹ̀yẹ̀mí was not left alone; they carried out their vengeance plan by setting his house on fire, in the middle of the night, for using deceit as a tool to violate their rights to campaign, as seen below:

Láti ojú oorun ló tí ñ hùkọ̀ wá; ikọ̀ náà ló mú oorun dá lójú rẹ̀. Kí ló ha fa ikọ̀ àlùsì yíí? Ó wá ẹ̀kíyèsí pé eéfin tí bo inú ilé tí òun sùn. Ó dìdẹ̀ bọ̀ sí ọ̀dẹ̀dẹ̀ ó sì rí í pé ilé náà tí ñ jóná lẹ̀hinkùlé. Ó sáré jáde ó sì kígbẹ̀ pé gbogbo ará àdúgbò (Sà̀ngbá fọ̀ 1986: 15)

He coughed from his sleep, and this wiped the sleep off his face. What could have caused this strange cough? He then realised that the entire house where he slept had been covered with smoke. As he rose to the living room, he saw that the house had been burning at the backyard. He ran out to call on the neighbours.

The Eléyẹ political party's executive and their thugs had wanted to take Adéyẹmí's life alongside his properties as their own way of avenging what he did in the afternoon during their campaign. This is a form of satire used by the novelist to ridicule politicians in the society who turned themselves to political enemies and ended up taking each others lives over trivial matters. The selected Yorùbá novels used in this study have shown clearly that deceit could bring violence and vengeance of all sorts as those been deceived will want to fight their deceivers who have taken advantage of them, using all forms of dangerous methods, and also, on themselves, for not being able to prevent and control the situation.

#### 4.1.5 Betrayal

Bólárínwá (2014) defines betrayal as the breaking or violation of a presumptive contract, trust or confidence that produces moral and psychological conflict within a relationship among individuals, between organisations, or between individuals and organisaitons. Betrayal often comes in forms of being disloyal and unfaithful to someone who trusts such persons, it could also be in form of revelation of hidden information or secrets. It often happens between partners, lovers or couples and generally between members of a society. Ogbeide (2003) describes betrayal as the graveyard of trusts and the parent of disappointment. In the selected novels, betrayal of trusts, broken marital promises, betrayal of friendship, and revelation of sacred personal information are the types portrayed by the writers.

Àjàmú a covetous and indisciplined Police officer betrayed the trust of the entire Police force, their codes of ethics and the law of the land, when he agrees to support his friend's robbery gang with guns and Police uniforms; without hesitation, he compromised his job of safeguarding the citizens' lives and properties; he became part of the group he was supposed to work against in *Atítèḗbí*. He also promised to bring one of his colleagues in the dangerous robbery mission. This case of betrayal is not far-fetched; it portrays the image of most police officers in the society who care more about their pockets and selfish interests than their society and the nation at large.

...Ó si gbà láti máa bá wọn wá ibọn àti aṣọ àwọn  
 Olópàá nígbà tí iṣé bá ti yá. Kò ju ọ̀sẹ̀ kan lọ léyìn tí  
 Àjàmú wọ ẹgbẹ̀ tí wọn pinnu láti lọ dánà ní ọ̀nà Èkó sí

Ìbàdàn. Iṣe àárò ni Àjàmú wà, ó ní tí òun bá ti kúrò lènu iṣe ní aago méréin, òun yòò wá bá wọn ní ilé ọtí tí àwọn yòò ti gbéra. Ó tún ṣe iléí pé òun yòò mú ọrẹ òun kan náà tí ó jẹ Olópáá lẹyin. Ó fi kún un pé òun àti ọrẹ náà yòò gbé ibon lówó, àwọn yòò sì wọ aṣo iṣe (Atítẹ̀bí 2017:53)

...He agreed to help them get guns and Police uniform whenever there was any operation. At about a week after Àjàmú got initiated, they decided to go and rob at Lagos-Ìbàdàn express way. Àjàmú was on morning duty; so he promised to join them after he closed from work around 4pm at the designated pub before they kicked off the operation. He also promised to bring one of his colleagues at work. In addition, he said his friend and him would not only bring them guns, but would appear in their uniforms.

The group of armed robbers made drivers believe that they were police officers because of the appearance of Àjàmú and his friend who wore police uniform; they ignorantly fell into their hands without caution. They were able to easily attack vehicles, especially traders who were going to the market to get their merchandise; they forcefully took their money and other valuables. This incident and the location of the event raised a mirror image that focuses on issues of constant robbery by disguised robbers on Lagos-Ìbàdàn expressway in Nigeria. One of such violent operations is portrayed in the excerpt below:

Ibi kan tí kò jìnnà sí Ìbàdàn ni wọn dúró sí. Mọtò kan tó kó àwọn èrò kan tó n ló ra oja ni wọn kókó dá dúró. Bí wọn ti na ibon sí àwọn onítòhún ni wọn gba gbogbo owó ọwọ wọn àti fòònú. Wọn sì tún jo táyà ẹ̀sẹ̀ mọtò náà méré̀èrin. Owó tí wọn rí gbà pò gan-an ni (Atítẹ̀bí 2017:54)

They gathered at somewhere close to Ìbàdàn. It was one vehicle conveying those that were going to purchase goods that they first stopped. They took all their money and phones as they pointed their guns at them. They also deflated the four tyres of the said vehicle. The money they took was quite much!

Fúnkẹ in *Sisí Olójà* betrays her friend and prostitution associate, Felicia, who brought her to Libya. After taking all her business contacts, she also uses her smartness and cleverness to take all Felicia's lovers that serve as her source of income, but the one

that surprised and upset Felicia most was Fúmké's interference with her richest Aristo who always spoils Felicia and helps her concerning all financial issues:

Níṣe ni Felicia ṣàdédé bá ọ̀ré ẹ̀ rẹ̀ (Fúmké) ní ilé bàbá  
Aristo rẹ̀ ní alẹ̀ ojọ̀ kan (Sisí Ọ̀lọ̀jà 2017:37)

Suddenly, Felicia bumped into her friend (Fúmké) in her  
Aristo's house one night.

Fúmké's betrayal of Felicia turns into a serious fight that fateful night, and Felicia is sent out because of Fúmké. This hurts her so much, but she pretends not to be offended as she plans her counter attack in form of revenge towards her without raising suspicion. She decides to hit Fúmké where it will hurt her most by divulging her secret mission concerning her next trip to the immigration officers in Libya so as to get her arrested and deported:

Nígba tí Felicia yó ò yọ̀ káàdì pupa fún Fúmké níṣe ni ó  
tọ̀ àwọn Oníbodè lọ̀ ní ojọ̀ tí Fúmké fẹ̀ gbé 'Ọ̀jà' mǐràn  
jáde ní Libya. Felicia ti sọ̀ àsikò tí Fúmké yóò lọ̀ wọ̀ ọ̀kò  
òfúrufú, ó sì sọ̀ iye kilógiráámù kokéèni tí Fúmké ń gbé  
lọ̀ sí orílẹ̀ èdè mǐràn fún àwọn oníbodè (Sisí Ọ̀lọ̀jà  
2017:38)

As at the time Felicia wanted to show Fúmké red card,  
she went to the immigration that very day, saying Fúmké  
would be carrying another supply out of Libya. Felicia  
already divulged the time she would board the plane;  
she also disclosed the Kilograms of Cocaine Fúmké  
would be smuggling to another country to the  
immigration officers.

The conflict between the two friends got Fúmké into trouble; she was arrested; after her trial, she was imprisoned, and after serving her sentence, she got deported to Nigeria. She came back to Nigeria without bringing any of her belongings that she worked so hard to get.

The hard-hearted garrulous Ọ̀jọ̀ betrayed Bólá in *Baba Rere* by exposing her carefully buried sacred past to his advantage in order to separate Àjíké who refuses his marriage proposal. This act was targeted at frustrating her relationship with Lékè, who was Bólá's ex-lover. The wickedness and his ardent wish to destroy their relationship is evident in the excerpt below:

‘Kàkà k’èku má jẹ sèsé l’òrò t’òun àt’Àjìkẹ, àwàdànù l’eku á fi ẹ’ Àsírí Bólá ẹ̀sẹ̀ bọ sí i lówọ̀ nì, ó sì múra láti lò ó kí ó lè da Lékè l’ágbo nù lódò Àjìkẹ. (Baba Rere 1977:79)

If the rat will not eat sèsé is the matter between him and Àjìkẹ; it would rather have it wasted’. Bólá’s secret had just been revealed to him; so he was ready to use it to destroy Lékè’s reputation before Àjìkẹ

Òjó’s immoral action broke Bólá’s heart into pieces, and she decided to move out of Sohó because her Catholic employer would not want to continue working with someone with such past when the gossip peddled by Òjó reached their ears. The pain in the trouble Òjó caused her made her opt for vengeance as she sought Rúfòṣì’s help in dealing with Òjó just before she relocated to Ìbàdàn. One of the attacks launched on Òjó by Rúfòṣì and his soldier colleagues is described below:

bí Rúfòṣì ti ní sòrò ó ti ló aṣo mọ̀ Òjó lórùn, ó ti gbá a létí lẹ̀mẹ̀jì, àwọ̀n omọ̀ rẹ̀ náà ti nà án ní kòbókò kòòkan... wéré kòbùrù ti bèrẹ̀ sí kó kòbókò bo Òjó, ó ní ké fitafita gbogbo ènìyàn sì ti sá sẹ̀yìn. (Baba Rere 1977:92)

As Rúfòṣì was speaking, he twisted Òjó’s cloth at his neck; he slapped him twice and his junior ones had given him one stroke of the cain each ... swiftly the corporal started to hit Òjó with the cain; he started to scream so loud; everyone had already moved away.

Things ended badly for Òjó that very day when Bólá’s brother and his junior colleagues helped her with her vengeful plan, as they launched attack on Òjó for spreading information about Bólá’s buried past, which she never intended to bring to light. This vengeful attack almost took Òjó’s life as he fell sick for almost three months.

In *Òdọ̀ Ìwòyí*, T.J who was Ọbáfẹmi’s friend and ex Mo Murá cult president who handed over to Ọbáfẹmi, betrayed his own biological father because of his selfish intention. He realised his father brought a huge sum of money home and decided to inform his cult members to attack their home like armed robbers so that he could gain possession of his fathers’s money for his personal gain; he also promised to share the money with them, in the excerpt below:

Ó fi tó wọn létí pé bàbá rẹ se gbé owó kan tí ó tó míliọ̀nù lónà métàdínlògbòn náírà sí ilé. Ó ní òun n fẹ́ kí àwọn ọ̀mọ-ẹ̀gbé MO MURÁ wá gégé bíi olẹ ní òru ojó yíi gan-an, kí wọn sì wá gba owó náà lówó bàbá òun (Ọ̀dọ̀ Ìwòyí 2006:42)

He informed them that his father just brought some money, around twenty seven million naira home. He said he wanted MO MURÁ cult members to storm their house like armed robbers that evening and that he wanted the money taken from his father.

Things ended violently as Ọ̀báfẹ̀mi shots the stubborn Ọ̀túnba Bákàrè, T.J's father, as he blatantly refused to hand the money over to them after much plea from his son. T.J and his cult members lost their patience and started fighting Ọ̀báfẹ̀mi who shot his father; this was against their agreement. T.J did not want any harm to happen to his father, but Obafemi could not continue in such fruitless plea; so he acted against their agreement as he tried killing his friend's father:

Inú T.J. kò dùn sí ohun tí F.M. se yíi. Ó bínú, ó kọ ojù ijà sí F.M., ó ní, “Àà! Ọ̀báfẹ̀mi, a ò dìjọ sọ ọ́ báyíi kẹ̀! Mi ò ní kí ẹ́ wá bá mi pa bàbá mi o. Owó ni mo ní kí ẹ́ wá gbà” (Ọ̀dọ̀ Ìwòyí 2006:46)

T.J was not happy with what F.M did. He angrily faced F.M and said “Àà. Ọ̀báfẹ̀mi, this was not according to our plan! I did not ask you to come and murder my father; all I ask was for you to get the money”

Their argument was interrupted by the group of security at work who overheard the sound of Ọ̀báfẹ̀mi's gun from Ọ̀túnba's house as they launched a counter attack at T.J's cult members without realising that it was Ọ̀túnba's son and his cohort who came to rob his innocent old father because of money, in the excerpt below:

Báyíi ni ijà náà se di ijà ibon láàárín àwọn ọ̀dẹ̀ àdúgbò yíi àti ẹ̀gbé MO MURÁ (Ọ̀dọ̀ Ìwòyí 2006:47)

This was how the disagreement between them became gun fights between the security on the street and MO MURÁ cult members.

As they were taking Ọ̀túnba Bákàrè to the hospital, he felt betrayed and equally disappointed as he saw his son's lifeless body on the floor which indicates that he was

one of the groups of robbers. Obáfẹmi and few of the cult members were arrested. Betrayal as shown in this work does not only happen between strangers, friends, lovers and workers alone; it also happens between parents and children, and it always has tragic ending.

#### **4.1.6 Politics**

Omíkúnlé (2021) sees politics as the essence of power and the ability to achieve a deserved outcome or goal through whatever means. Politics is the activity that relates to influencing the actions and policies of a government. It could mean the science or act of government, political views, affairs and questions. A politician is a person taking part in politics as a career, regardless of principles. In human society, Nigeria, in particular, politics breeds power-oriented violence. Electoral violence resulting from representational campaign, balloting and result conflicts has been a terminal problem of Nigerian politics since the 1950s. Fásuwòn (2004) buttresses this as he asserts that at all stages of election processes, violence has become a form of political participation. The quest for a political power is a case of the ‘winner wins all and ‘losers lose all’ in Nigeria. Electoral violence in this case means any act of violence perpetrated in the course of political activities which capture pre, during and post-election periods, including acts such as thuggery, use of force to disrupt political meetings or voting at the polling stations, or use of dangerous weapons to intimidate voters and other electoral processes (Ladan, 2006). Electoral violence may be physical or psychological.

The Nigeria politicians for instance, have an age-old attitude of employing any forms of violence in as much as it would help them to achieve their desired goals. Ozeigbe (2007) gives an instance of violence-inciting utterances given by former President Obásanjó during a pre-election stage when he declared that the forthcoming election would be a do-or-die affair. This statement gave rise to harrassment, violence and intimidation of the oppositions; it also prevented them from either standing out for electoral offices or coming out to vote. Ladan (2006) identifies greed, abuses, election rigging, corruption and abuse of legal powers as the causes of electoral violence in Nigeria. Politicians believe that the end (stealing political power) justifies

the means (that is all forms of electoral violence). In support of this claim, former President Obásanjó reiterated that

I stand by my utterances. I will campaign. This is a do-or-die affair for me and the PDP (Obásanjó, 2007)

This type of violent attitude of politicians and abuse of power increase the levels of violence and vengeance in the society as those cheated by the ruling political party will fight back with all their powers to secure the political posts in the following election. Therefore, Varma (1975) sees the state (and its government) revealing itself in its true essence by seeing war and violence as its highest performance in which its special nature reaches its fullest development. Hence, all forms of political violence spring off when a party perceives that the action of another party is blocking their opportunity for attaining their goals.

In Nigerian and Yorùbá novels, political violence has manifested itself in forms of hunger, unemployment, induced poverty, retrenchment resulting from the privatisation of public properties and manipulation of religious fundamentalism and the framing of Nigerian elections as brutal and bloody events. In the quest for power in politics, the creation of an environment of intimidation is a usually employed strategy for attaining the position of power.

In the novels under study, politics always involves violent acts, leading to deadly or brutal ending. In *Bòbó Àlútà*, Dúrójayé, being a member of Kájọlà political party, uses his political power and office as a Commissioner to contend, marginalise, subjugate, control and manipulate the citizens by manipulating the results of the election so as to become the Governor of the state. Kájọlà political party is fully supported by the Federal Government, even their help in removing the old officers who can affect the outcomes of the election speaks volume, and it goes unnoticed by the member of the society as revealed below:

Kó tóó di pé ọjọ ìdìbò pé ni ara ti bèrè sí fu àwọn ará ilú sí gbogbo àwọn ìgbesè tí ìjọba àpapọ̀ lábé àkóso ẹgbé Kájọlà n gbé. Fún àpẹẹrẹ nígba tí ọjọ ìdìbò ku ọsẹ kan ni wón pààrọ ọgá pátápátá tó wà ní ilé-iṣẹ Àjọ elètò ìdìbò. Ọkùnrin kan tó jẹ ọmọ iyá ìgbákejì Ààrẹ ni wó gbé wá sí ipínlẹ Aránṣọ. Gbogbo ayé ló ti mò pé ete ni,



nítorí pé ohun tí wón bá fọ́n sínú fèrè ni yòò fọ́n jáde. Àbí, taa ni eṣinṣin ibá tún gbè bí kò ẹ̀ elégbò? Bákan náà nígbà tí idibò ku ojò méta péré, Şadédé ni ijọba àpapò tún kéde pé iṣípòpadà ti bá komiṣónà àwọn Olópàá ipínlẹ̀ Aránṣo, wón ní kó ko ààṣa rẹ̀ lẹ́yẹ̀-ò-ṣokà, kó forí lé ipínlẹ̀ ònà-Àrà. (Bọ̀bọ̀Àlútà 2008:93)

Before the Election Day, every citizen became suspicious as regards the activities of the Federal Government under the command of Kájọ̀là political party. For instance, just one week before the election, the director of the electoral commission was changed. A certain man, the brother to the Vice-President, was transferred to Aránṣo State. Everyone knew it was a tactic used because they wanted their intention to be met, or who would support if not them? Three days before the day of the election, the Federal Government suddenly announced the transfer of the Commissioner of Police in the state; he was directed to move into Àrà state with immediate effect.

Kájọ̀là political party's gubernatorial candidate won the election, but the result was delayed till the fourth day; at the midnight when the result was announced, the delay confirmed everyone's suspicion leading to serious violent acts which include burning of the National Electoral Commission building and the houses of the leaders and supporters of Kájọ̀là political party. Seven stakeholders of the political party were brutally killed as well:

Èyí tí à ñ wí yí ti pé, wón ti tiná bọ́ ilé alájà méta tí Àjọ̀ Elétò̀ Idibò̀ tó kéde iṣonu náà ñ ya lọ. Àwọn olópàá tí wón ñ sọ́ ilé náà kókó ta bióbíó, wón yìnbọ́n sókè láti fi lé àwọn èniyàn náà séyìn, sùgbọ́n nígbà tí wón wo iwájú, tí wón rí omilégbẹ̀, tí wón wẹ̀yìn, tí wón rí egbèlégbè, àwọn náà rántí pé ó yẹ́ kí àwọn ó dúró ẹ̀ bábá ọ̀mọ̀ àwọn. Kíá wón ṣiyan, láidúró gbobè. Ààyè wá gba àwọn ẹ̀lẹ̀hòónú òhún gbáà, wón sì fara balẹ̀ sun ilé náà dáadàa débi pé yíya ló ya lulẹ̀. Gbogbo dúkiá olówó iyebíye tí wón wà níbè ni wón jóná gúrúgúrú. Lápapò, okò ayókélé mètádínlógún tó jé ti ijọba àti tàwọn ọ̀sìsẹ̀ àjọ̀ náà ló fara káṣá àgbákò iṣẹ̀lẹ̀ náà. Káákiri orígun méré̀rèrin ilú irédé ni lálà ti lù, tí akutupu sì hu lójó náà. Gbogbo àwọn ti àwọn ẹ̀lẹ̀hòónú mò ní abẹ̀nugan àti olólúfẹ̀ egbé Kájọ̀là ni wón ya ilé wón

lókòòkan, tí wón sì dáná sunlé wón. Àwọn méjọ tí owó tè láàyè ni wón pa lápaládò (BọbọÀlútà 2008:99-100)

In no time, they ignited the three-storey building rented by the National Electoral Commission which made the despicable announcement. The police officers guarding the building initiated a counter attack; they fired several shots to disperse the crowd, but as soon as they realised that they were being overshadowed front and back, they remembered how much they needed to father their own children; they then took to their heels. The violent protesters were then chanced; so they comfortably set the building ablaze so much that the building collapsed. All the valuables in the building were completely burnt. In sum, seventeen vehicles which belonged to the government and members of staff were involved in the incident. On that very day, trouble took over the four corners of irédé town. The violent protesters visited and burned all the houses of the stakeholders and lovers of kájọlà political party they knew; they then killed seven people they captured alive.

In *Şàngbá Fọ*, Egbé Eléja and Egbé Eléye are the two political parties in Àrikógbón. In their quest to defeat each other in the forthcoming election, they employ all forms of violent acts as means of subjugating each other. As political enemies, they used politics to foster enmity between the political parties. Whenever the two political parties have physical contacts, they attack each other with all forms of weapon which pollute the peace of the society. One of such violent incidents is seen in the excerpt below as Adéníyì the Eléja political party chairman and his underlings attack Eléye political party members on their way to campaign at Àròşo Ìsàlè:

Adéníyì yára fi mótò tirè dábùú ọ̀nà, kí mótò Egbé Eléye má le rí ibi kojá. Kí àwọn ènìyàn tó wà nínú mótò Egbé Eléye tó béèrè ohun tó dé, àwọn giripá Eléja ti ki olóri wón mólè, wón wó o sí ita, wón sì se é bí oşe se ní se ojú: Ọkan lára wón fè se akọ, sùgbón Ọgidán tó jé Olóri-ẹşọ fún Adéníyì súnmọ Ọkúnrin nàà ó sì fi Ọrùka ère lù ú, iyen sì şubú lulè ó ní yọ ifòòfo lenu (*Şàngbá Fọ* 1986: 8)

Adéníyì swiftly crossed the road so as to obstruct Eléye political party member's vehicle from escaping. Before the passengers in Eléye political party vehicle could ask any question, Eléja hefty men seized their leaders and dragged him out of the vehicle; they dealt with him

mercilessly: one of them had wanted to be prideful but Ògídán who was Adéníyí's head of security went close to the man and beat him with a poisoned ring; that one fell to the ground and was vomiting foamy substance.

This type of display of power and violence is not alien to politicians during their political endeavours. Such activities do not end well as the other political party will also retaliate such affront. Such retaliation is portrayed as Èlèyè political party supporters attack Èlèja political party supporters during one of their campaigns at Àsòdùn Òkè:

Ìjà şelè láàrín àwọn alátiléhìn Ègbé Èlèja àti àwọn alátiléhìn Ègbé Èlèyè: nínú ìjà náà, ènìyàn méje nínú Ègbé Èlèja ló d'èrò ọrun alákeji, àwọn méjì sì farapa nínú Ègbé Èlèyè (Şàngbá Fọ 1986: 143)

Fight broke out between Èlèja and Èlèyè political parties' supporters, in the confrontation, seven members of Èlèja political parties died, while two members of Èlèyè political party sustained injuries.

The above excerpt mirrors the result of using politics as a tool for violence and vengeance in the selected novels. Politicians in order to get their desired personal and political goals often use politics as a weapon for breeding enmity and unnecessary rivalry in the society which leads to health hazards, loss of lives and loss of properties most times. No wonder, politics is perceived as a dirty game.

Òjọ, in *Baba Rere*, uses the new political party he founded to disturb the peace of the once peaceful society because he realises that having one political party in Sohó has given Dúróḍọlá and his associates uninterrupted power and influence. This makes him create Sohó parapọ political party in order to compete with his friend, Dúróḍọlá, and Tọbalàşè political party members. One of the speeches he delivered during the inauguration of his Sohó Parapọ political party shows that he created the party for rivalry sake as seen in the excerpt below:

Àwọn Májèòbàjé n'ìlu Sohó wa yìi l'ó f'orí k'orí tí wọn ro bí a şe lè şe kí ìlú yìi ní ilọşiwájú. Àwọn ni wọn wá rò ó pé b'òbìnrin ò bá l'órogún, ọbè ọkọ kì í dùn (Baba Rere 1977:114)

It was the do-gooders in this our Sohó that rub shoulders on what we can do to make this town progress. They now realise that if a woman does not have a rival, the husband's soup will not be savoury.

This portrays what triggers most politicians into creating political parties in the society. Òjó uses this political party to cause violence in the society in his quest to subjugate his enemy political party and its supporters as he ordered the members of Sohó Parapò political party to launch beating on Tòbalàṣe political party members whenever they sight them as revealed in the excerpt below:

Ojú bọ̀rò kò ṣe gbọmọ́ lówọ́ èkùrọ́. Sẹ́ ẹ́ ri gbogbo àwọn ènìyàn tí ẹ́ bá tí mò pé ó n ẹ́ Egbé Tòbalàṣe níbíkíbí tí ẹ́ bá tí rí wọn, nínà ni (Baba Rere 1977:121)

Subtle effort does not help crack the nuts from the palm kernel fruit. You see, anybody you know that are members of Tòbalàṣe political party should be beaten anywhere you sight them.

This type of hatred and antipathy between political party leaders and party members always have horrendous endings as they engage in violent clashes that most times cause death, destruction and pollution of peace and harmony in a society where politics is used to foment trouble.

Also, in the novel, *Hàà ikú ilé!*, Political thugs fight their opposition party just the way it is in Nigeria and the Yorùbá society at large. They breed enmity and rivalry and use any tactics that would make them defeat their opponents during and after political campaigns without minding if the peace of the society is being disrupted. An example of such scenario of political enmity between Arábàbà-bí-àṣá political party and their opponent is seen in the excerpt below:

Kálukú àwọn ọmọ egbé méjèèjì ni wọn n ta ogbón bí èròjà ọ̀bẹ̀ yóò ṣe dun ọ̀bẹ̀ ọ̀ṣẹ̀lú wọn, ṣe ni wọn n lérí sí wọn tí wọn ṣi n bá ara wọn ṣe orogún lásìkò ètò ìpolongo ibò (Hàà ikú ilé! 2014:60)

Each of the members of the two political parties was using different strategies that would make their parties victorious; they were threatening one another and were also engaging in rivalry between themselves during electoral campaigns

The type of enmity and rivalry that evolves among rival political parties and their supporters before, during and after election often leads to all forms of violence and vengeance as political rivals kill, maim and destroy the properties of the perceived enemies of their political goals and aspirations, which is common among political parties in Nigeria, especially PDP (People's Democratic Party) and APC (All Progressive Congress). The excerpt below serves as an illustration of this:

Òpò ìgbà ni àwọn Tòògì olóyè Olówónyò máa n wááko pèlú àwọn tóògì ẹgbé Arábàbà-bí-Àṣà, tí wọn sì máa n dákó fún ara wọn nípa síṣa ara wọn lógbé yánnayànnà nígbà miíràn ni àwọn jàndùkú wònyí n da ilú rú, tí wọn sì n ba dúkiá àwọn ẹgbé alátaḱò wọn jé.  
(Háà ikú ilé! 2014:61)

Many at times, Chief Olówónyò's thugs always have confrontations with Arábàbà-bí-Àṣà political thugs; they engage in matcheting each other like animals. These criminals disrupt the peace of the society; they equally destroy the properties of the opposition party.

Dangerous and life-threatening acts are common before, during and after election in Nigeria. Such reckless acts destroy the peace and hamony of the society as they put the citizens in panic, danger and disarray. They also cause loss of the lives of innocent citizens, especially people who are not members of any political party, harmless voters, aged people, harmless children and those travelling across such dangerous areas unknowingly, after an election.

#### **4.1.7 Vengeance**

Vengeance in this study is triggered by injustice as portrayed in the selected novels. Injustice is a situation in which the rights of a person or a group of people are denied and ignored. People seek vengeance when justice is unevenly distributed in the society because of the feeling that they have been cheated and that the system entrusted with justice has failed in their duties; they go rebellious and will decide to seek justice in their own way in order to satisfy their feelings.

In *Taa L'òdaràn?* Bánjí who had a business deal with his old friends Akin and Fọlá met his untimely death because he refused to share the profits evenly; he had an unfair

advantage over his friends. He became very rich and his friends became very poor; they also lost their jobs due to Bánjí's prideful attitude to their boss. His friends felt cheated and became hurtful and hateful because of inequality and also because Bánjí kept oppressing them; they then decided to brutally murder him. Fọlá's speech at the crime scene shows they ended Bánjí's life as revenge;

Ògbéni Bánjí, a jọ jẹ, a jọ mu, a jọ mulẹ, ìwọ dalẹ. Bóo bá táyẹ wá, bí o bá rí ilẹ, O kò ní í dàá mọ, o tún bùsẹ o fẹ́e pa Títílọlá tí Òdùmàrè torí tiẹ fún ẹ lówó. Tóò, Máa bá tiẹ lọ, kí Títí máa nájó lọ ní tiẹ o. (Taa L'òdaràn? 2002:107-108)

Mr Bánjí, we ate together; we drank together; we swore to an oath together; you betrayed us. If possible you come back to the world, if you see the act of betrayal, you will never be a part of it; you also wanted to kill Títílọlá who was the source of your wealth from God; anyway, you may be on your way, and Títí will continue to spend the money.

Fọlá and Akin killed Bánjí as revenge with the help of Títí, his wife and they also requested his wife to share his wealth with them. They then pledged to eliminate any family member who dares share in the property or pose any threat to Títí's new inheritance. Bánjí's friends who felt oppressed and cheated resorted to taking his life because they did not get justice over their clever and trickish friend.

In *Òdọ̀ Ìwòyí*, the members of Fári Orò cult group are prepared to avenge the death of Páskà whom Mo Murá cult members killed with the order of Obáfẹmi and Omówùnmi that Páskà threatened before his pitiful death. Tólání expresses the need to take revenge on the couple who orchestrated the death of one of them in the excerpt below:

...kí ni Tólání gbọ̀ èyí sí, inú rẹ ru sókè; Ó ní àwọn gbọ̀dò tètè wá nńkan ẹ sí ọ̀rò náà nítorí àwọn Olólùfẹ́ méjèjèji yí ní woń wà léyìn ikú Páskà, ọ̀kan pàtàkì nínú Omọ ẹgbẹ́ Fári Orò tí wọn pa lójósí. Kò sì wá ní dára bí àwọn bá wá jẹ́ kí Obáfẹmi àti Omówùnmi ó wà láyé, àwọn gbọ̀dò rán wọn lọ sí ìrìn-àjò àrẹ̀mabò ni.

(Òdọ̀ Ìwòyí 2009:58)

...as Tólání heard about this, her anger was kindled; she said they needed to do something swiftly as regards the issue, because the two lovers were behind the murder of Páskà, one of the strongest members of Fári Orò cult that was killed long time ago. It will not be a good one if they allow Qbáfèmi and Qmówùnmi to be alive; they all have to send them to the journey of no return.

They organised themselves and stormed the supermarket where the love birds were; they were shot and butchered into tiny peaces. Fári Orò cult members succeeded in their revenge plan which was fuelled by their anger because they were unable to get justice over their departed friends, as Police refused to punish Qbáfèmi and Qmówùnmi after all they had done; so they decided to take laws into their very own hands as revealed below:

Àwọn ọmọ egbé Fári orò kò fi àkókò sòfò rará, wọn da ibọn bo àwọn olólùfẹ méjèjè. Áfi pàù! Pàù! Pàù! Lótùn-ún lósi, níwà àti léyìn, síbè òfúùtùfẹtẹ ni ibọn yínyìn wọn n já sí; kò tilẹ tu irun kan lára Qbáfèmi àti Qmówùnmi; èrín ni wọn n rín kùlà. Wọn gbàgbé wí pé ẹyẹ tí n kẹ “Mo múrá, mo mú jẹ” n bọ wá kó sínú okùn-ode lójó kan. Lójìjì, àwọn ọmọ-egbé FÁRÍ ORÒ yí yí ojú ibọn padà: wọn kọ ọ sí ara wọn, wọn sì yí idí ibọn sí Qbáfèmi àti Qmówùnmi. Pàù! Pàù! Pàù! tí wọn bèrẹ sí í yin ibọn wọn bá yí, ilẹ ni Qbáfèmi àti Qmówùnmi lọ tààràtà; wọn kú tẹyínteyín. Àwọn ọmọ egbé òkùnkùn yí kò wá fi mọ bèrẹ o, wọn fa àáké yọ, wọn sì bèrẹsí í sá òkú Qbáfèmi àti Qmówùnmi sàkàsàka. (Òdó Ìwòyí 2006: 59-61)

Fári orò cult members did not waste time; they shot at the couples; the shot was fired from right, left, front and back, but it was futile; it did not touch a strand of Qbáfèmi and Qmówùnmi’s hair, and they began to laugh continuously. They forgot that the bird that sings the song of invincibility will get caught in the web of the fowler one day. Suddenly, Fári orò cult members pointed the guns at themselves, while pointing the back of the gun to Qbáfèmi and Qmówùnmi. As they began to shoot, Qbáfèmi and Qmówùnmi fell to the ground; they died. These secret cult members did not stop at that; they brought out their axes and started to dismember the lifeless bodies of Qbáfèmi and Qmówùnmi.

The incident quickly got to the ears of the law as Fári Orò cult members were apprehended by the Police officers who luckily found them at the crime scene after they had already carried out their evil mission over their aggressors and innocent citizens; they were duly punished by the law court.

Láníyì who was constantly cheated and oppressed by Dr Adédòkún made him bittered; his loss of job due to his illegal arrest added salt to his injury which made him swear to take vengeance. His ardent desire to hurt his oppressor and his quest for vengeance because of the pain of injustice in his heart made him decide to kill Dr Adédòkún and Sùmbò in *Ejòo Taa ni?* He expressed his thoughts as he captured the couples in their house before he shot at them in the excerpt below:

Adédòkún, Sùmbò, ilè mò ọ yín, ó ku ibi tí ẹ má a gbà, ùbì mo ti sọ fún un yín pé àkódá oró kò tó àdàgbèyìn. Ẹ wolè ké ẹ wòkè; òpin dé sí ohun gbogbo lónií (*Ejòo Taa ni?* 2006: 128)

Adédòkún, Sùmbò, time up! There is no way of escape for you; I told you earlier that the earlier perpetrated crime is not as bad as the vengeance that finally followed. Now, look downwards and upwards; the end has come to everything today.

Láníyì avenged Sùmbò's betrayal and Adédòkún's oppression by making an attempt to terminate the couple's lives. Though they survived, they will not enjoy the rest of their lives in good health because the incident has left them permanently disabled. Láníyì was apprehended by the guards who handed him over to the Police after the attack, and he confessed to all of his crimes and was sentenced to 20 years imprisonment with hard labour, without the opportunity for a fine:

Léyìn ọ̀pọ̀lọ̀pọ̀ iwádíí àwọn ọ̀lọ̀páá gbé Láníyì lọ iléjọ́, nígbà tí onítòhún sì tí lè jẹ́wọ́ pé lóòótó loun wùwà tí wọn fẹ̀sùn rẹ̀ kan òun látàrí iwà ifowọ́ ọ̀lá gbá ni lójú tí Ọ̀mòwé Adédòkún hù tí ó gba iyàwó òun tí isẹ̀ sì tún bó lówọ́ òun lóri ọ̀rọ̀ náà. Sẹ̀ bẹ̀lẹ́jọ́ bá ti mejọ́ rẹ̀ lébi kò ní pé lóri ikúnlẹ́. Adájọ́ dájọ́ ẹ̀wọn ogún ọ̀dún pẹ̀lú isẹ̀ àsekára fún Láníyì láì fi àyè sílẹ̀ fún owó ìtanràn (*Ejòo Taa ni?* 2006: 131-132)

After the police conducted series of investigations, Láníyì was arraigned; he then confessed to all his



crimes as charged, and that he did all he had done because of how Dr Adédòkun cheated him by coveting his wife and how the issue made him lose his job. Justice was sped up without further delay because of his confession. The judge sentenced Láníyì to twenty years' imprisonment without a fine.

If the Police had not showed partiality by choosing Dr Adédòkun who is very rich and influential in passing their judgement, Láníyì would have no reason to carry out revenge because he would have got the justice he deserved. His unjust arrest and that of his friends is a form of injustice which he did everything within his power to avenge.

In *Bòbò Àlùtá*, Dúrójayé's constant wicked acts to the people under his government, especially the innocent students and workers in the state, were due to the injustice he felt in his early days as a student union President and an activist when he was arrested and sentenced by the government which wasted his time and extended the years of his studentship during his undergraduate days. His Uncle's, Pastor Akínwùmí's plea speech is an evidence that he is on a revenge mission as he implores him in the excerpt below:

Má ro tèyàn mọ; ti Ọlórún tó fi ẹ sípò ni kí o máa rò.  
Ọun nikan l'Ọba ẹlẹsan. Ìbùnkún sì ni fún Ọmọ Ọdò  
nàà tí ó fọgbón sẹ é. Ẹtọ tó bá yẹ fún àwọn akẹkọ́,  
gbìyànjú kí o sẹé fún wọn. Àwọn tí wọn sẹ, tí wọn sì ti  
bẹbẹ dárí jin wọn. Àwọn Olùkọ tí ẹ torí ẹtanú gba òkèlè  
lẹnu wọn, ẹ pè wọn padà senu isẹ wọn, káráyé ó le rí  
rere wí nípa ẹ lẹyin ipò àfowó-bà-fi-sílẹ yí.  
(Bòbò Àlùtá 2008:77)

Do not think about human beings; think about God who puts you in this position. He only is the King of vengeance. Blessed is the servant who applies wisdom. Whatever rightly belongs to the students, try to give them. Those offenders who already pleaded for forgiveness, forgive them. The teachers, whom you relieve of their duties because of your bitterness, call them back to their duties, so that people will say good things about you after you leave this temporary position.

Despite the Pastor's advice and plea, the pigheaded vengeful and bittered Dúrójayé was still very adamant; he was unshaken in his wicked decision as he continued to exact vengeance on the students and all the concerned citizens under his cabinet, as the commissioner of Education until he was appointed by the President a into Ministerial post; vengeance is still his way of life, as shown in the excerpt below:

Oró rírán ni Dúrójayé fi bèrè ipò rè lílò gégé bí í  
Mínísítà.  
(Bòbó Àlútà 2008:107)

Dúrójayé started his position as the Minister with  
vengeance.

In *Sisí Olòjà*, Felicia felt it was unjust for Fúnké, her only friend whom she connected to influential people to take her most influential Aristo and also fight her over the man who is her major source of income. She then pretends to have forgotten the matter until she avenges the affront by divulging Fúnké's secret deals to the immigration officers in Libya, during one of Fúnké's unlawful business trips as narrated below:

Nígba tí Felicia yó ò yọ káàdì pupa fún Fúnké níse ni ó  
tọ àwọn Oníbodè lọ ní ojọ tí Fúnké fẹ gbé 'Ọjà' miíràn  
jáde ní Libya. Felicia ti sọ àsikò tí Fúnké yòò lọ wọ ọkọ  
òfúrufú, ó sì sọ iye kilógiráámù kokèèni tí Fúnké ní gbé  
lọ sí orílẹ̀ èdè miíràn fún àwọn oníbodè (Sisí Olòjà  
2017:38)

As at the time Felicia wanted to show Funke red card, she went to the immigration that very day Funke would be carrying another supply out of Libya. Felicia already divulged the time she would board the plane; she also disclosed the Kilogram of Cocaine Funke would be smuggling to another country to the immigration officers.

This information that got leaked to the immigration officers because of Felicia's vengeful intention aided the easy arrest of Fúnké who was later sentenced to imprisonment. Just as it is in the society, if anyone upsets the natural balance by taking unfair advantage where others did not, such a person deserves to be punished. In case such a person escapes or boycotts justice, others who are affected by such injustice as a natural human being who would not accept to be cheated would opt for

the easy, satisfying, yet painful, ways out, which is vengeance, until they get their satisfaction or captured by the law.

## **4.2 PUNISHMENT AS EXEMPLIFIED IN THE SELECTED YORÙBÁ NOVELS**

The major focus of this segment is on punishment as exemplified in the selected Yorùbá novels. In the novels under study, which serve as mirrors of the society that is reflecting the standard, values, norms, ideas, attitude and the aspirations of the people of the society with the mirror image approach of sociology of literature stands to portray, punishment is seen in its forms and ramifications, and this segment attends to the issue of punishment by explaining the need for such punishment and the types of punishment that are present in the novels under study.

### **4.2.1 The need for punishment**

Crime cannot exist alone without punishment, and punishment is not just meted out for no good reason; it has its functions and purposes it serves in human societies. Punishment, therefore, could be seen as an act of purging out of men evil, criminal and dangerous acts. Without punishment, it would be difficult to rid human society of troubles, because it is one powerful tool that helps in bringing troublesome people and criminals in check. Punishment has served as a tool that limits dangerous acts and has held the social cohesion which is the building-block of peaceful coexistence in the society. Alexander (1923) sees a valid reason for punishment as preservation of public peace as it flushes out harms and troubles from society and replaces it with peace and tranquility. In this study, the needs for punishment are as follows; safety and security, balance, justice and deterrence.

#### **4.2.1.1 Safety and security**

People in different societies have the need to be free from all forms of fear and anxiety concerning their safety any society filled with crimes and dangerous acts put the life of the citizens in danger, thereby denying them rights to safety and security. When some certain people who violate the laws and commit crimes are left to roam around freely for any reason, the society will be filled with crimes and violent-related

activities because every member of such a society will have the impression that criminals can go scot-free, so they will continue to perpetrate evils thereby making the members of such society unsafe and insecure. Hence, if anyone commits acts that deprive people their safety and security, upset societal balance and act unjustly, such a person deserves to be punished. This means that without punishment, human society will lack safety and security; that is why people across the world employ all tools that will ensure their safety and security. The need for safety and security in the novels under study embrace punishment to reduce, deter and curb everything that contends with the safety and security of the society.

In *Atítẹ̀bí*, Àjàmú and his cohort turned Lagos-Ìbàdàn express way to a dangerous zone for traders and all travellers plying the road as they constantly rob them of their money and valuables thereby making them unsafe and insecure. Their constant robbery operations stopped as they unintentionally made an attempt to rob a vehicle full of military officers and were apprehended, as revealed in the excerpt below:

Mọtò ti wọn kòkò dá dúrò jẹ ti òga ológun kan. Àwọn onítòhún náà ní ibon méta lówó. Bí wọn ti dá wọn dúrò, wọn dúrò. Àjàmú àti àwọn èniyàn rẹ̀ kò mò pé àwọn ológun ni àwọn dá dúrò. Bí wọn ti ní kí wọn káwọ̀ sókè tí wọn na ibon sí wọn ni àwọn onítòhún náà na ibon sí wọn. Kí wọn tó kó sínú mọtò wọn láti máa sá lọ̀ ni àwọn ológun yí yin ibon sí táyà mọtò wọn (Atítẹ̀bí 2017:71)

The very first vehicle they stopped belonged to a military officer. They had three guns on them. They stopped as they were ordered to stop; Àjàmú and his people did not know that it was military officers that they stopped. As they were ordered to raise up their hands while pointing guns at them, they equally pointed their guns back at them. Before they could run into their vehicle in order to escape, the military officers shot the tyres of the vehicle.

The arrest of the groups of armed robbers prevented them from their usual robbery assignment, their due punishment was served when they were taken to court, and their inability to come out of the prison would debar them from further robbery activities in the society. The state, acting through the court of law is acting in the interest of the

society by punishing offenders thereby promoting welfare, safety and security of such society.

In *Òdó Ìwòyí*, Fàrí Orò and Mo Murá secret cult groups always disrupt the peace of Kakanfò community and every other town where they have their cult members. They constantly oppress, threaten and violate their fellow students at will. Their constant cultist activities leave the society defenceless and insecure. The scenario of the clash between the two secret cult groups in the excerpt below attests to this claim:

Ìṣẹ̀lẹ̀ kan ṣẹ̀lẹ̀ ní Yunifásití Gúmí ní ọ̀sẹ̀ kejì tí Ọ̀báfẹ̀mí gba ọ̀pá àṣẹ̀ ní Yunifásití Kakanfò, ìṣẹ̀lẹ̀ nàà bani lẹ̀rù gidigidi. Ìdí ni wí pé ọ̀pọ̀lọ̀pọ̀ ẹ̀mí àwọn ọ̀dọ̀ ilé èkọ̀ gíga nàà àti àwọn olùkọ̀ méjì kan ni ó ṣòfò. Ojọ̀ burúkú èṣù gbomi mu gbàà ni ojọ̀ tí à n wí yìi (Òdó Ìwòyí 2006:38)

One event happened in Gúmí university campus two weeks after Ọ̀báfẹ̀mí received the staff of authority in Kakanfò University. The event was bizarre. This is because lots of lives of the youths of the school and two of their lecturers were lost. It was an extremely terrible day.

Ọ̀báfẹ̀mí's decision to clash with Fàrí Orò secret cult members caused loss of innocent lives as shown above. The event recorded in the excerpt above is not restricted to the novels under study, it happens in the society, which makes it a reflection of the society. Whenever there is a violent clash in any society between or among secret cult members, innocent lives are always lost due to breach of safety and security of the citizens. Ọ̀báfẹ̀mí later realised that he killed Khadija who was the only child of her parents and was also Ọ̀báfẹ̀mí's family friend; he had to kill her during one of their operations in order to secure his own identity as is reported below:

Mo mò wí pé bí n ò bá paá, Khadija, ọ̀un ni yòò tú àṣírí mi sí ìta, èyí yẹ̀mi dára dára. Bí ó bá ẹ̀ wí pé mo mò pé inú ilé yẹ̀n ni Khadija n gbé ni n ò bá má wọ̀ ibẹ̀ rára. Khadija tí o rí yẹ̀n nikan ṣọ̀so ni ó wà lówọ̀ bàbá àti iyá rẹ̀. Ọ̀rẹ̀ tímótímó ni idíle Khadija àti idíle mi. Bàbá Khadija àti bàbá mí ti n bá ọ̀rẹ̀ wọ̀n bọ̀ ojọ̀ pé (Òdó Ìwòyí 2006:39-40)

I knew that if I did not kill Khadija she would reveal my secret; this I understand. If I had known that Khadija resided in that house, I would not have entered at all.

That Khadija you saw was the only daughter of her parents. Her family and ours were close friends. Khadija's father and my father have been friends for a very long time.

As family friends, Ọbáfẹmi and Khadija were supposed to protect one another, but because Ọbáfẹmi is a cultist and a criminal whose work is to upset and destroy the peace of the society, he killed Khadija for selfish reasons. The peace was restored when the cult members got their deserved punishment after the murder of Ọbáfẹmi and Ọmówùmí and the corrupt commissioner of police who released Ọbáfẹmi from prison over the crime he committed earlier. During their confrontation with police officers, the police fired in self defence and killed all the secret cult members, except Tólání. She was apprehended and sentenced to life imprisonment:

Tólání kò sàì fì ojú ba ilé ejó. Ó sì jẹbi ẹ̀sùn wí pé ó jé omọ-ẹgbé òkùnkùn àti ẹ̀sùn ipàniyàn. Lábé òfin, adájó rán Tólání ẹ̀ ẹ̀wọ̀n ọ̀dún gbére pẹ̀lú iṣẹ̀ àṣekára (Ọ̀dọ̀ Ìwòyí 2006: 61-62)

Tólání did not escape the court of law. She was found guilty of being a member of a secret cult and also for murder. Under the law, the judge sentenced Tólání to life imprisonment with hard labour.

The demise of the secret cult members and the imprisonment of Tólání was the perfect punishment that saved the universities and the entire society from danger that constantly torment them. The society's safety and security were then restored as the enemies of peace in the society no longer roam freely.

In *Ejọọ Taa ni?*, Láníyì, Sùnm̀bò's ex-boyfriend, made Sùnm̀bò and Dr Adédòkun's lives unbearable because he felt Sùnm̀bò betrayed his love for her and that Dr Adédòkun constantly oppressed him. There were series of threats, fights and attacks in the novel from Láníyì which breached the safety and security of Sùnm̀bò and her new lover. The fear of insecurity led Dr Adédòkun to pay police officers to arrest Láníyì and his friends illegally as expressed in the excerpt below:

Léyìn tí owó ti dunlẹ̀ lódò àwọ̀n ọ̀lópàá tán, wón kó àwọ̀n méré̀ẹ̀rin - Láníyì, Fẹ̀lá Adémólá àti Sojí lọ sí bárekì ọ̀lópàá (Ejọọ Taa ni? 2006:111)

After money had been adequately supplied to the police officers, they took the four of them, Láńíyì, Fẹ́lá Adémólá and Sojí, to the Police barrack.

This arrest rendered Láńíyì jobless as he could not make it to work for four weeks; after his release from the police custody, he got to his office and realised that he had been sacked due to his absence at work; this kindled his anger, and he decided to take the couples' lives. He successfully attacked the couples, but none of them died; however, they suffered great injury. Láńíyì was arrested and sentenced to prison for his wrong doings:

Adájó dájó èwòn ogún odún pèlú işé àşekára fún Láńíyì  
lái fi àyè sílẹ́ fún owó itaràn (Ejọọ Taa ni? 2006:132)

The judge sentenced Láńíyì to twenty years' imprisonment with hard labour without access to bail.

His arrest and imprisonment serve as his punishment for taking laws into his own hands; peace is then restored to the attacked couples and the society. When criminals or offenders are arrested and imprisoned, peace will be restored into the areas they once tormented and affected with their harmful acts.

Òjó's hatred towards Dúróđọ́lá and all members of Tọ́balàşẹ́ political party and his zeal to make himself popular in Sohó caused panic and unrest in *Baba Rere*. Sohó Parapọ́ political party was founded by Òjó in order to contend with Dúróđọ́lá and vanquish Tọ́balàşẹ́ political party, and also to show his influence over the society. The level he went to upset the peace and render Sohó insecure and unsafe is seen where he ordered the members of Sohó Parapọ́ political party to launch endless beating on members of Tọ́balàşẹ́ political party during the cause of power tussle between the two political parties is seen below:

Ojú bọ̀rọ̀ kò şe gbọ̀mọ̀ lówó èkùró. Şé ẹ̀ ri gbogbo àwọ̀n  
èńyàń tí ẹ̀ bá tí mọ̀ pé ó ń şe Egbé Tọ́balàşẹ́ níbíkíbí tí ẹ̀  
bá tí rí wọ̀n, nínà ni (Baba Rere 1977:121)

Subtle effort does not help crack the nuts from the palm kernel fruit. You see, anybody you know that are members of Tọ́balàşẹ́ political party should be beaten anywhere you sight them.

Òjọ's constant threat on the security of the society, especially on Dúródọlá, came to an end as the secret of his plan to destroy him in order to sabotage Tọbalàşẹ political party by using Àrẹmú the serial armed robber to destroy Dúródọlá completely was leaked. Àrẹmú carried out Òjọ's well-plotted robbery and was arrested; he confessed by lying that it was Dúródọlá that sent him on the robbery mission. The truth later came to light as Àrẹmú and Òjọ, the masterminder of the evil plot, got their deserved punishment as seen below:

Ojọ tí Ògúnnàikẹ dájọ ni gbogbo rẹ fọ. Ó dá ẹwọn oşù mėsàn fún Àrẹmú-ò-k'ẹwọn, ó sì dá oşù mẹta fún Òjọ (Baba Rere 1977:141)

Everything became exposed on the day Ògúnnàikẹ gave his verdict. He gave six months' imprisonment to Àrẹmú, the prison jumper, and he gave Òjọ three months' imprisonment.

The judgement passed actually restored safety and security in the society. This is the first actual punishment Òjọ went through throughout the story despite the wrongs and evils he had earlier perpetrated. This event changed Òjọ himself as he finally regretted all he had done; he finally stopped causing troubles. Even as his political party suffered embarrassing defeat, he had no choice than to desist from being evil.

Punishment in the society therefore serves its safety purpose as intending criminals who see offenders being punished will not carry out their evil intentions, thereby maintaining the safety and security of the citizens of such society. This is in support of the sociology of literature, as the writers use works of art to mirror the use and effectiveness of punishment in restoring and maintaining the safety and security of the society as portrayed in the novels under study.

#### **4.2.1.2 Harmony**

Every individual is given fair opportunity to choose between keeping the law created for the society's protection, peaceful coexistence and utmost cohesion or pay the penalty if otherwise. This is a form of equilibrium. By doing certain forbidden things, a person can exceed the bound of his or her liberty, thereby upsetting the peace in the society. Such an offender in virtue of committing an offence, when others do not,



deserves to be punished because such a person has upset the scale of equal rights. The scale of the society needs to be balance at all times; if the scale is not balance by inflicting punishment on offenders, there would continue to be crimes. For instance, if somebody continues to commit crimes and nobody punishes him/her, the members of such society are being cheated, and lots of criminal activities, violence and vengeful acts will spring forth from every part of the society, irrespective of age, gender, class, colour and religion. To balance such situation, punishment is employed and enforced because justice demands fairness.

In *Bòbò Àlútà*, Dúrójayé's acts of embezzlement, corruption and oppression upset the balance in Arásan community. He started his life as a human-right activist to becoming a corrupt politician and a cheating husband that impregnated Janet, a University student, who lost her life while aborting the pregnancy. This range of crime, coupled with his final crime of misappropriation of fund, triggered response from every member of the society and the President of the country in particular:

Ariwo ojoójúmó tí àwọn ẹgbé àti àwọn ọ̀tòkùùlú n pa ló kó ààrẹ̀ ilẹ̀ Odùduwà ní papá mọ̀ra, tó fi gbé ìgbésè tó yè lóri ọ̀rọ̀ Dúrójayé. Lẹ̀yìn ọ̀pòlọ̀pò iwádií òbítíbiti ẹ̀rí òdodo fidí rẹ̀ múlẹ̀ pé lóòótó ni Dúrójayé fi ọ̀górún míliọ̀nù náirà wo gèlèdẹ̀ (*Bòbò Àlútà* 2008: 113)

The everyday clamour of the party members and those of the dignitaries capture the attention of the president of Odùduwà which made him take the right step over Dúrójayé's case. After series of investigations, several evidences established the fact that it was true that Dúrójayé used one hundred million naira over trifles.

The discovery, after several investigations, showed that Dúrójayé is a vengeful and selfish criminal who has done nothing but used the government's public fund under his administration for personal and selfish purpose; this made the President punish Dúrójayé by removing him from his powerful position as the Minister; this reduced him to a powerless ordinary citizen as seen below:

Ààrẹ̀ yọ̀ Dúrójayé bí ẹnì yọ̀ jìgá kúrò ní pò mínísítà (*Bòbò Àlútà* 2008: 113)

The president removed Dúrójayé from his ministerial post.

Balance was restored to the society when Dúrójayé was arrested by the Police on the roadblock during his escape mission as he was caught dressed like a pregnant woman in Islamic attire; everyone rained curses on him because of his previous evil deeds and his shameful way of dressing in order to escape justice, as they were about taking him to the Police station as seen below:

Àwọn ọ́lópáá sína ọ̀kò, gbogbo èrò tó dúró hó gèè.  
Tèpètèpè ni wón fí sin Dúrójayé lọ. Ó n gbọ “o ò ní wá mọ...” Àlọ rámirámi láá rí ...èwọn lo ma kú sí. O ò ní bó (Bòbó Àlútà 2008: 113)

The police officers started the vehicle; everyone standing screamed. It was with curses that they bid Dúrójayé bye. He heard “you will never come back...” it is lámilámi’s departure that we always hear of...you will die in the prison... you will not return.

Dúrójayé died on his way to the Police station; he was unable to serve his punishment, but the fact that the hand of the law caught him showed that punishment is an end to all cycles of crimes. His arrest and death bring peace and balance to a once tormented and oppressed society, which means death is big enough a punishment for him. His pig headedness and the expectation of the members of the society over people like Dúrójayé are reported below:

Atilé-wákú-roko ni Dúrójayé, ẹnikan kíi dárò irú wọn.  
“Màjèsín tó bá sì ti n wí pé ẹnu àgbà n rùn tó n tẹ àgbà láṣọ mọ̀lẹ̀, irú wọn kí í gùn lẹ̀mì-ín” (Bòbó Àlútà 2008: 127)

Dúrójayé is like one who left home to the farm in search of death; no one mourns such people. Any youth who says that the mouth of the elder smells and continually steps on elder’s toes does not enjoy long life.

This excerpt reveals the prediction of people, especially Yorùbá society, over disrespectful people and those who continually upset the balance and peace of the society; it is crystal clear that such set of people are cursed with short lifespan and are expected never to be mourned by anyone even after death.

The constant violent and conflict acts in *Ọdọ iwòyí* between the two competing cults, Mo Murá and Fárí orò secret members that usually upset the peace and tranquility in

the society, were balance when their leaders, Obáfẹmi and Omówùnmi, died and also when Tólání was arrested and duly punished as expressed by the excerpt below:

Tólání kò sàì fi ojù ba ilé ejó. Ó sì jẹbi ẹ̀sùn wí pé ó jẹ omọ-ẹgbé òkùnkùn àti ẹ̀sùn ipàniyàn. Lábé òfin, adájó rán Tólání ẹ̀wọ̀n ọ̀dún gbére pẹ̀lú iṣẹ̀ àṣekára (Ọ̀dó Ìwòyí 2006: 61-62)

Tólání did not escape the court of law. She was found guilty of being a member of a secret cult and also of murder. Under the law, the judge sentenced Tólání to life imprisonment with hard labour.

Any society that is filled with secret cult members, dangerous humans and murderers cannot experience peace and tranquility if punishment is not duly and quickly served to assure society that offenders deserve punishment; criminal acts will not cease, and the balance will never be sustained. This is why punishment is often exerted on offenders and dangerous criminals so as to restore the balance that once was in such a society.

Also, in *Eni a wí fún*, Ẹniọlá Ọlánrewájú, a spoilt brat, grew up to waste his inheritance; he became poor, and at his old age, he was awarded with a building contract; he embezzled the money and employed untrained workers to carry out the contract with inferior building materials which made the building collapse and claimed the lives of innocent people. His constant nature of upsetting balance in the society was cut short as he was arrested and charged to court. The judge ordered him to pay a fine of sixty three thousand naira or be imprisoned for three years, as he confesses below:

Ní òtító ni mo jẹbi lílo ǹnkan párupàru láti kó ilé fún ijọba, s̀ugb̀on adájó fi ojù àánú wò mí gégé bí àgbàlágba ó sì pàṣẹ kí n san ẹgbèrún mètálélógóta náírà sí àpò ijọba tàbí kí n lọ sí ẹ̀wọ̀n ọ̀dún m̀eta gbáko (Eni a wí fún 1997:73-74)

It was of a truth that I was guilty of using substandard materials to construct the government building, but the judge tempered justice with mercy by considering my age; he commanded me to pay sixty three thousand naira to the government's purse or serve a sentence of three years' imprisonment.

This excerpt shows that no matter how old an offender could be, he/she has his or her own level of punishment which will not go against the justice system of the country. Eniqlá, despite his age and the position of his children, got his own share of punishment for using inferior materials which put the lives of the people of the society at risk. His punishment restored the balance in the society because he faced the consequences of upsetting the peace in the society by deliberately committing crimes where others choose not to.

In *Baba Rere*, Àrè mú-ò-k'èwòn is known as a serial robber who commits crimes at will and is enjoying freedom like those who have not committed any crimes in the novel. His achievement as a smart robber must have led Òjò to contacting him to help him destroy his friend, Dúró dólá, through robbery. His crime spree was cut shut when he was arrested at the robbery scene where he was meant to implicate the innocent Dúró dólá. His secret was revealed as he was sentenced to six months' imprisonment:

Ojò tí Ògúnnàikè dájò ni gbogbo rẹ̀ fọ̀. Ó dá èwòn oşù  
mésàn fún Àrè mú-ò-k'èwòn (Baba Rere 1977:141)

Everything became exposed on the day Ògúnnàikè gave  
his verdict. He gave six months' imprisonment to  
Àrè mú, the prison jumper.

The scale of the society became balanced as Àrè mú's freedom was cut short. He was made to pay for his crimes through imprisonment. The peace of the society was restored as those who suffered from his robbery endeavours will gain their rest from their usual aggressor. This shows that punishment served its purpose of balancing the peace and tranquility of a troubled society.

#### **4.2.1.3 Justice**

Justice is the process of using law to fairly judge and punish criminals and offenders. Justice is the major concern of punishment. It is the major issue punishment is set to address; without punishment the society will lack justice, as well as violent, and vengeful acts will continue to flood the society. Justice is attained when offenders get penalty through judicial system. Justice brings control to the social order; it helps the society to attain peace and cohesion because of the fact that offenders and criminals, when punished, are aware of the fact that society always opt for punishment to attain

their desired goal, irrespective of the age, race, gender and class of such offender. Punishment in the post-independence Yorùbá novels under study gives the characters the justice they deserve.

In *Sisí Olójà*, Fúnké commits a lot of criminal acts in Libya, she enters the country illegally and goes scot-free, and the absence of punishment gives her the freedom to go into drug-trafficking and prostitution, which are dangerous on the health and unity of the society. Her arrest and imprisonment serve as justice to those who have been destroyed through her drugs and the families she has broken. The excerpt below shows how judge Umar pronouncing her punishment:

Mo pa láṣẹ pé kí iwọ Fúnké Adélàná lọ fi aṣọ pénpé ro oko ọba fún oṣù méfà péré léyìn èyí tí ijoba ilẹ̀ Libià sì gbodò wà ọ̀ jù sínú ọ̀kọ̀ Nàìjíríà lógán tí o bá ti parí èwọn ṣíṣe rẹ̀ ‘I rise’ (Sisí Olójà 2017:48)

I sentenced you Fúnké Adélàná to serve the state duly for six months after which the Lybian government must put you into any available flight to Nigeria after serving your jail term ‘I rise’. After Fúnké’s sentence as ordered by the law court through the judge, she was deported to Nigeria; justice was served.

Ládélé’s mother-in-law in *Hàà, ikú ilé* was sentenced to prison because she was sponsored by her son-in-law’s opponents to kill him. She agreed and gave her innocent daughter, Ládélé’s wife, poison to kill him. After Ládélé’s suspicious premature death, the state decided to investigate their dead governor’s unexpected and suspicious death. They then found out that his mother-in-law and his opponents orchestrated his death, as below:

Ìyá Fọ̀láké àti àwọn alátaṁkò ọ̀kọ̀ rẹ̀ ni wọn dáṣọ̀ èwọn odún mēwàá fún nítorí pé ìyá ìyàwò Ládélé gba àbòdè, tí ó sì ṣe ikú pa ọ̀kọ̀ omọ̀ rẹ̀ (Hàà, Ikú ilé! 2014:98)

Fọ̀láké’s mother and her husband’s opponents were given ten years prison sentence because Ládélé’s mother-in-law had attracted evil and killed her son-in-law.

Their punishment gave the state government, the family and the society justice over the untimely death of their wonderful and selfless governor, whose death was planned

by his enemies and opponents, and executed through his selfish insensitive close-knit family.

The irresponsible ill-bred Atítèḗbí and his notorious armed robbery gang members who enjoyed wealth and acquired expensive material things by robbing the society were apprehended by military officers whom they wanted to attack, unknowingly in *Atítèḗbí*. This was after their constant robbery operations and killing of innocent people, especially traders, they met their waterloo as they were hunted down in their last unfortunate robbery, as seen below:

Báyíí ni ọwọ̀ ẹ̀ tẹ Atítèḗbí àti gbogbo àwọn ẹ̀lẹ̀gbé rẹ̀ tó fí mọ̀ awakò tí wọn n ló àti àwọn ọ̀lọ́páá wọn. Wọn kó wọn sí àtímólé ọ̀lọ́páá kí ó tó di pé wọn lọ fojú ba ilé ẹ̀jọ̀ (Atítèḗbí 2017:75)

This was how Atítèḗbí and all his gang members were apprehended, including the driver and their police officers. They were held captive in police custody before they were charged to court.

In *Ọ̀dọ̀ Ìwòyí*, T.J and his fellow cult members went to burgle his father's house in order to collect the large sum of money he brought home. Ọ̀báfẹ̀mi led the robbery operation; after a little provocation from his friend's father, he fired an unplanned shot at the old man over his money. The sound of the gun he fired aroused the attention of the security men around. Ọ̀báfẹ̀mi was captured and handed over to the police officers for commensurate punishment, as seen below:

Ẹ̀ ni wọn fa Ọ̀báfẹ̀mi lẹ̀ àwọn ọ̀lọ́páá lówó tí wọn sì tii mọ̀ inú gáló wọn (Ọ̀dọ̀ Ìwòyí 2006: 48)

They handed Ọ̀báfẹ̀mi over to the police, and he was locked up in their cell.

The death of Ọ̀báfẹ̀mi's cult members and his arrest served as justice to Ọ̀túnba Bákàrè and the society constantly threatened by the cult members; he was later released by a corrupt high-ranking police officer. On one of his shopping sprees with his lover, they were both killed by the other cult members who were also arrested. The arrest of the remaining cult members and Ọ̀báfẹ̀mi's death were their deserved punishments that ended the battle between turment and the evil in the society.

In *Atótó Arére*, Sàminù grew up committing series of crimes which included picking petty traders' pockets, tricking restaurateur, stealing the money he and his friend, Àlàbá, got from their newspaper business, which was saved in the bank and supplying Àlàbá with stolen goods that took him to prison. His usual escape from the hands of the law motivated him to tow such a terrible path, thereby becoming a rich and influential criminal godfather who bribes the Police officers at will. Despite the fact that he was arrested for the crime his minions committed, it was a deserved punishment because he had earlier planned to rob the bank which was one of the reasons he helped Àlàbá out of prison to help them unlock every lock during operations. His speech below attests to this claim:

...Sàminù ló dáhùn. È má wulẹ̀ bẹ̀rù àgádágodo. È wo Labalábá tí ó dúró bí ẹ̀rú Ọ̀lórùn yíí, kò sí bí àgádágodo náa ti le rí kí Labalábá má sí i ní ìṣẹ́jú márùn-ún (*Atótó Arére* 1981:122)

...it was Sàminù that answered. Do not be afraid of the padlock. Take a look at Labalábá who is standing like God's servant; there is no such padlock which Labalábá will not be able to unlock in five minutes.

The arrest and execution of Sàminù gave due justice over all the crimes he had committed from the beginning of his mischeivous life till the very end. The fact that the powerful and influential Sàminù got the deserved punishment cleansed the society and restored the peace of the once tormented society, as the criminals nesting under Sàminù's roof got disbanded from their hiding place, leading straight to the end of their crimes.

Justice was finally served in *Baba Rere* as Òjọ who single handedly tormented the people in Sohó with his political party was arrested and sentenced to three months' imprisonment for the troubles he had earlier caused. He was finally made to pay for trying to upset the peaceful coexistence between the King and Dúródọ̀lá, for spreading name-tarnishing news against Dúródọ̀lá, for almost killing Àjíkẹ̀ with one of his fake news, for sponsoring political criminals and finally for sponsoring a robber to help him frame Dúródọ̀lá:

...Ó sì dá oṣù méta fún Òjọ (*Baba Rere* 1977:141)

...He gave Òjọ three months imprisonment.

The arrest and sentence of Òjó sent a signal to the society that punishment is inevitable. This helps to cleanse the society and establish the enforcement of justice that had been evaded by Òjó everytime he decided to cause trouble and went scot-free due to the influence he had and the wealth he was able to acquire.

#### **4.2.1.4 The Deterrence purpose of punishment**

Punishment is an important tool employed to prevent the society from future crimes and danger. The sense of involvement and intervention of punishment will prevent intending perpetrators of crimes from carrying out future crime. This is the major focus of the utilitarian rationale of punishment. The utility of punishment matters to them than the personality going through punishment. Punishment at this point serves deterrence purpose. On this note, Alexander (1923) submits that “even Plato justified punishment solely on the grounds that criminals must thereby, through severe chastening, be made better, and the example of his extreme punishment should act as a deterrence to others”. When the law of a given society pronounces an act as unlawful, anyone who carries out such act must be punished. Such a person will not repeat similar acts; seeing an offender being punished will serve as a deterrence for crimes. Human beings from all races tend to learn by examples; punishing an offender gives a worthy example and warning to intending perpetrators of crimes. This deterrent nature of punishment is supported by the Yorùbá axiom, “èyí á jẹ àríkógbón fún àwọn iyókù”, meaning “this will serve as a lesson to others”.

In *Sisi Olójà*, Fúnké was skilled in the acts of prostitution and drug-trafficking; she was implicated by her jealous and vengeful friend, Felicia, and she was sentenced to prison. After she was released from the prison, she was handed over to immigration officers who deported her to Nigeria. Her deportation to Nigeria serves as a big example to anyone in the society trying to dabble into such unlawful professions. The authorial speech below reveals the shame and trouble attached to such illicit profession:

Tí a bá ní kí a wo àkóbá tí òwò oògùn olóró n ẹ̀ se fún òdó iwòyí, gégé bí a ti rí Fúnké Adélanà, a ó ri wí pé tí wáhálà ibẹ̀ bá ti ẹ̀lẹ̀ tán, a máa mú itijú, wáhálà àti àbàwón burúkú bá iyá, bàbá àti gbogbo ẹbí ẹni tí ó bá



gbé oògùn olóró tí ọwọ tẹ. Ó sì tún lè ba ayé irú ọdọ miiran jẹ pátápátá tí kò sì ní wúlo fún ara rẹ débi tí yóò wúlò fún ẹbí. Eléyíi wọpọ láàrín àwọn tí wọn n ta oògùn olóró tí wọn tún n lòo lónà àìtọ (Sisí Olójà: 2017:69)

If we are to observe the implications of drug-trafficking business on today's youths as in the case of Fúnké Adélàná, we could infer that when the trouble occurs, it brings shame, trouble and bad stigma on the mother, father and the family members of apprehended drug traffickers. It could also completely pulverise the lives of some youths which will in turn render them useless for themselves and even their families. This is ubiquitous amidst those who sell and consume drugs illegally.

The examples above help deter the society from going into such risky, illegal business. Without punishment being enforced, Fúnké's acts would not have passed any message across to the society. Punishment in this regard shows that the government of Libya and every society of the world condemn drug-trafficking and deem it a criminal act that attracts serious punishments, which include imprisonment and deportation; while in Saudi Arabia, for instance, drug-trafficking attracts death penalty.

The constant violent clashes and vengeful retaliations between Fárí Orò and Mo Murá secret cult members in *Ọdọ Ìwòyí* came to an end when punishment was finally truly enforced. Though the secret cult members died, except Tọlání, she did not eventually escape her own share of the punishment. The judge's plea, after sentencing Tọlání to life imprisonment, will surely deter anybody who is already a member or want to join any secret cult group from taking such deadly steps. He admonishes today's youths in the excerpt below:

Adájó kò sàì gba àwọn ọdọ gbogbo tí ó wà ní ilẹ ẹkó gíga ilẹ wa tí wọn jẹ ọmọ egbé òkùnkùn báyii nímòrán pé kí wọn jáwọ nínú síṣe egbé òkùnkùn nítorí pé bí wọn kò bá jáwọ, bí òfin bá gbé wọn, wọn kì yóò lọ gégé bí alálẹsẹ lórùn. Adájó nàà tún wá tẹ síwájú ní rírawọ ẹbẹ sí gbogbo ọdọ pátápátá pé kí wọn ta kété sí egbé búburú gbogbo tí ó n ba iwà rere jẹ nítorí ọwọ ọdọ ni àtúnṣe orílẹ̀dè yìi wà (Ọdọ Ìwòyí 2006: 62)

The judge did not but advise all the youths in higher institutions in our land who belonged to secret cults that they should desist from such secret societies because if they refuse to stop such acts and are caught, they would not go unpunished. The judge goes further to implore all youths to move away from all secret cult activities that corrupt good manners, because in the hands of the youths lie the solutions to this nation's problems.

The result of Àmòpé's carelessness on her over-indulged son who constantly terrorised the society with his armed robbery gang members was shown, as her husband explained how she unknowingly pampered her son into joining the group of violent armed robbers in *Atítèèbí*. The excerpt below buttresses his claim:

Mo wí wí wí, iyá àti ọmọ ò gbọ. Mo fọ fọ fọ, wọn ò gbà. Jẹ kí á jọ pa ọwọ pọ bá ọmọ yíí wí. O ní láagbónnlé bí wọn ti ń ẹ lóde òní niyẹn. Kò wa tán bá yíí? Ọkan ni mo bí tí pa wọn (*Atítèèbí* 2017:72)

I talked, talked and talked; mother and son did not listen. I advised, advised and advised, they refused. Let's come together to chastise this child, you refused blatantly and said this is how it goes in this modern age. Has it not ended yet? It was only one I birthed that kills people.

This excerpt shows the effect of modern civilisation that crept in during colonisation, but started its manifestation after the independence in Nigeria which the novelists portray and are trying to depict in the society of the colonised. *Atítèèbí* and his gang members were apprehended and sentenced to prison. His punishment served as a deterrence to the parents who have only one child and always over-indulge or overpamper their only child for one reason or another. This is confirmed in the speech of the people who were present at the crime scene, in the excerpt below:

Oríṣíríṣi ọ̀rọ̀ ni àwọn ènìyàn ń sọ pé bó ti yẹ kí ó rí niyẹn. Wọn ní ọkan ni mo bí tí pa wọn ni ọ̀rọ̀ Àmòpé já sí (*Atítèèbí* 2017:73)

People said so many things; they said that that was how it was supposed to be. They also said it was one that I birthed that killed them is the result of Àmòpé's acts.

This serves as a perfect example for parents that indirectly turn their children to vagabonds with their carefree attitude; it mirrors those influential parents and those with single a child who find it difficult to correct and punish their children when they notice any rebellious attitude, thereby growing up to disturb and violate public peace just like Atítèèbí.

Ládélé's selfish mother-in-law in *Hàà Ikú Ilé!* shows that ignorance is not a means of escape from punishment as a means of preventing future offenders from committing a crime. Despite the fact that the woman was not aware that she was dishing poison out to her daughter to be given to her husband, she still got her deserved punishment in the murder case because she acted as an instrument used by the enemies to murder the innocent good governor:

Ìyá Fọláké àti àwọn alátaḱò ọkọ rẹ̀ ni wọn dájọ̀ ẹ̀wọ̀n  
odún mẹ̀wáá fún (Háà, Ikú ilé! 2014:98)

Fọláké's mother and her husband's opponent were given  
ten years imprisonment.

The punishment served by this woman sends a direct message to the future criminals in the society. This emphasises the fact that even those who claim to be ignorant of crimes can also be punished as long as they make themselves available as tools or instruments which are directly or indirectly involved in any crime committed in the society.

Dúrójayé's arrest and tragic death in *Bòbò Àlútà* serve as prevention for anyone planning to get involved in such evil and violent acts. He started as a human rights activist, then he became a corrupt politician and a wicked selfish tyrant who refuses to yield to advice and also disrespects those older than him. The excerpt below shows that anyone who lives Dúrójayé's kind of life deserves every evil that will come afterwards:

Gbogbo ẹ̀pẹ̀ àwọn akẹ̀kọ̀ọ̀ àti àwọn orí olórí tó yàn jẹ̀  
ńkọ̀? Sẹ̀ irú ẹ̀pẹ̀ bẹ̀ẹ̀ ní sunlẹ̀ ni? Ẹ̀yàn tó bá jẹ̀ gbìì...!  
(Bòbò Àlútà 2008:127)

What about those curses from students and those heads  
he cheated; do such curses sit idle? He who eats evil...!

The punishment serving as prevention or deterrence is not unfairly dished out; it does not entail unfairly sacrificing an individual for the sake of standing as a common example for others, but it is deserved in that it is rendered permissible by the offenders or criminals' misdeeds. Punishment is then justified by the notion that the imposition of penalty is important as it reduces future offences by preventing or correcting the offender in a way that the drive to commit crime is removed or discouraged, and also educating potential offenders.

### **4.3 TYPES OF PUNISHMENT IN THE SELECTED NOVELS**

This study identifies four types of punishment meted out to offenders in the selected Yorùbá novels under study: imprisonment, deportation, fine and karma. These types of punishment are not restricted to the novels in question, they are also present and actively enforced daily in real life human society.

#### **4.3.1 Imprisonment**

Imprisonment is a way of keeping criminals locked up from the society. Danbazau (1994) sees imprisonment as a judicial system that is passed on a convicted offender of adult age, which involves incarceration in prison (correctional facility) for either a specified period or for life. Prison terms are imposed by the court through a judge after fair trial in which the case is argued and thoroughly examined with substantial evidences that point to the criminal activity. The existence of the court and the activities of the lawyers and the judge are one of the things that colonialism brought to Yorùbá society and human society, at large, where English court stands as the final of all issues and cases. Punishment is enforced by imprisoning criminals so as to set examples that will deter a future perpetrator from carrying out his future criminal plans. Imprisonment stands to protect the members of the society from exposure to criminals. This is why Alexander (1923) suggests that criminals must be considered a menace and proper precaution taken to protect society against them. Criminals should be seen as men of diseased and corrupt minds and morals. To rid the society of humans of such mindset, they must be isolated, and their cases must be critically and carefully diagonised. If their case is incurable, society must be quarantined against them; if curable, they must be detained and psychologically treated. Imprisonment is

that treatment required to restore such lost sanity. There are several occurrences of imprisonment cases in the novels under study, which stand as reflections of the society.

In *Ejọọ Taa ni?* Láníyì bagged twenty years imprisonment for taking laws into his own hands; he broke into his rival's and ex-girlfriend's privacy and attacked them in their matrimonial home. He was captured by the security guards who handed him over to the Police. After his arrest by the law enforcement agencies, he was set for trial before a court of law. His sentence pronounced by the judge is shown in the excerpt below:

Adájọ́ dájọ́ èwòn ogún odún pèlú isé àsekára fún Láníyì,  
lái fí àyè sílẹ̀ fún owó ìtanràn (Ejọọ Taa ni 2006: 132)

The judge sentenced Láníyì to twenty years imprisonment with hard labour, without giving him the option of fine.

In *Haa iku ile!*, Fọláké's selfish mother was sent to the prison for helping his son-in-law's enemies in their unholy quest of killing him untimely. Fọláké's mother, due to her greedy nature, was manipulated and bribed to help the enemies eliminate Ládélé. After series of investigations, she was found guilty of aiding the murder of her son-in-law; her sentence is revealed below:

Ìyá Fọláké àti àwọn aláta kò ọkọ rẹ̀ ni wón dájọ́ èwòn  
odún mēwàá fún nítorí pé ìyá ìyàwò Ládélé gba àbòdè,  
tí ó sì ẹ̀ ẹ̀ ikú pa ọkọ ọmọ rẹ̀ (Háà, Ikú ilé! 2014:98)

Fọláké's mother and her husband's opponent were given ten years prison sentences because Ládélé's mother-in-law had attracted evil and killed her son-in-law.

Adéwọlé, the rightful owner of the Ìyeyè throne, lost it to Ọláfúnmí who used his money and power to usurp the throne from his rival. After ascending the throne, Ọba Ọláfúnmí used his position to oppress and punish all his oppositions. In *Adiye bà lókùn*, Ọláfúnmí accused Adéwọlé of robbery because of his newly built mansion, and he was arrested with two of his workers, and subsequently imprisoned. The excerpt below attests to this claim:

Òdaràn kìn-ín-ní ní láti ɛ ẹ̀wọ̀n ọ̀dún márùn-ún kí ó sì san ẹgbèrin náírà. Fún àwọ̀n ọ̀daràn méjì tí ó kù, kí àwọ̀n náà ɛ ẹ̀wọ̀n ọ̀dún márùn-ún márùn-ún (Adiyẹ̀ bà lókùn2003: 103)

The first criminal must serve five years jail times and should pay eight hundred naira. As for the other two criminals, they should serve five years imprisonment.

The three accused men were sentenced to prison for five years each, after all investigations revealed that all evidences point to them; after they completed their sentence terms and got their freedom, Adéwoḷé and his family members became passive and powerless in the community, and they posed no further threat to Oba Oláwùnmí and his family members.

In *Sisí Olójà*, Fúnké Adélàná was implicated by her jealous friend, Felicia, because Fúnké oppressed her and took one of her most influential men friends. Fúnké was charged to court and was found guilty of the crimes of prostitution and drug-trafficking; she was sentenced to jail. This judgment was pronounced by judge Umar who reduced her punishment because of her age:

Mo pa láṣẹ̀ pé kí iwọ̀ Fúnké Adélàná lọ fi aṣọ̀ pénpé ro oko ọ̀ba fún oṣù méfà pére léyìn èyí tí ijọ̀ba ilẹ̀ Libià sì gbọ̀dọ̀ wà ọ̀ jù sínú ọ̀kọ̀ Nàìjíríà lógán tí o bá ti parí ẹ̀wọ̀n síṣe rẹ̀ (Sisí Olójà 2017:48)

I sentenced you Fúnké Adélàná to serve the state duly for six months after which the Libyan government must put you into any available flight to Nigeria after serving your jail term.

The novelist discloses that punishment is not just dishing out to people at random, but is served whenever there is a criminal or harmful activity and the criminals are caught with evidences pointing to such crime; such a person will then be duly punished by the appropriate agency without fear or prejudice.

Tólání the only surviving member of Fárí Orò secret cult paid dearly for the frequent violent clashes between Fárí Orò and Mo Murá secret cult society in Ọ̀dọ̀ Ìwòyí. She was punished for being a secret cult member who always distrupts the peace and

tranquility of the society and also takes the lives of innocent people. Her sentence is reported below:

Lábé òfin, adájó rán Tólání ẹ̀ ẹ̀wọ̀n ọ̀dún gbére pẹ̀lú isẹ̀ àsekára (Ọ̀dọ̀ Íwòyí 2006: 62)

Under the law, the judge sentenced Tólání to life-imprisonment with hard labour.

Punishment, in this study, ends all forms of criminal acts; imprisoning the criminals frees the society from troubles and restores peace to the constantly threatened society. Imprisonment has not only camped evil doers away from the society, it also cleans the society from unnecessary troubles. Through imprisonment, the law does not only fish out offenders, but it also reforms the offenders and sets examples in the society. The law court through the prison therefore helps to control criminals who are burdened with the issue of abiding with the laws of the land.

#### 4.3.2 Deportation

Deportation is the removal of people from a foreign country due to legal issues. In contemporary human society, people migrate from one country to another for one reason or the other, while some are forced through neocolonialism; whenever such a migrant could not fulfil the expected obligations or violates other people's rights or upset the peace of the foreign society where they reside in, they are punished through deportation. The fear of deportation puts migrants in check because of the shame and instability attached to it.

In *Sisí Olójà*, Fúnké's illicit and immoral acts are exposed to the immigration officers of Libya as reported by Felicia; she is immediately arrested and sentenced to prison. After her prison terms, she is deported to her home country, Nigeria, as ordered by the court. Deportation seems a more severe punishment to deportees than imprisonment and any other form of available punishment because of the shame attached to being deported home without their properties.

Fúnké Adélàná lọ̀ fí aṣọ̀ pénpé ro oko ọ̀ba fún oṣù méfà pére léyìn èyí tí ijọ̀ba ilẹ̀ Libià sì gbọ̀dọ̀ wà ọ̀ jù sínú ọ̀kọ̀ Nàìjíríà lógán tí o bá ti parí ẹ̀wọ̀n síṣe rẹ̀ (*Sisí Olójà* 2017:48)

Fúnké Adélàná, go and serve the state duly for six months after which the Libyan government must put you into any available flight to Nigeria after serving your jail terms.

She was deported to Nigeria, straight from the prison, which made all her properties inaccessible to her. The wealth she got through prostitution and drug-trafficking became wasted as another person will take possession of all her properties. Deportation as a form of punishment helps all countries to enforce disciplines on foreigners because of the fear of troubles the foreigners will go through in the process.

#### 4.3.3 Fine

Fine is an amount of money imposed on a criminal or offender as a form of punishment for an offence or crime committed. Dambazau (1999: 329) sees fine as payment of money that is ordered by a court on a person who has been found guilty of violating the law. Fine might be part of punishment dished out to an offender as a complement; it could also be a major form of punishment. As in the case of Yorùbá society, so is it in the novels under study; fine is recognised and enforced as a form of punishment.

In *Adiye bà lókùn*, the violent clash between Aláfàrá and Olóòjé ruling house disrupts the peace of the society, their land disputes put so many lives in danger; their violent activities attracts the attention of the law-enforcement agencies. As Adéwoḷé, a member of Aláfàrá ruling house, was reported for theft, the law enforcement officers do not hesitate to arrest him due to prior troubles caused by his ruling house; he is arrested alongside his two workers and are sentenced to prison. Adéwoḷé is sentenced to five years imprisonment and is ordered to pay fine before he could be released after serving his jail terms:

Òdaràn kín-in-ní ní láti ṣe èwòn ọdún márùn-ún kí ó sì san egbèrin náírà. Fún àwọn ọdaràn méjì tí ó kù, kí àwọn náà ṣe èwòn ọdun márùn-ún márùn-ún (Adiye bà lókùn 2003: 103)

The first criminal must serve five years jail terms and should pay a fine of eight hundred naira. As for the other two criminals, they should serve five years imprisonment.



In *Eni a wí fún*, Eniolá, an overpampered mannerless child, grew up to become a corrupt contractor who embezzled all the money awarded to him to build the community hospital; the insufficient fund he was left with made him hire unqualified builders and use inferior materials that led to the loss of lives of many innocent people. He appeared before the court, but because his daughter was one of the lawyers, she pleaded on his behalf and also, because of his age, he was fined instead of going to prison as he expresses below:

Adájó fí ojú àánú wò mí gégé bí àgbàlágba ó sì pàṣẹ kí n san ẹgbèrún mètálélógóta náírà sí àpò ìjọba tàbí kí n lọ sí ẹwọ̀n ọ̀dún méta gbáko (*Eni a wí fún* 1997:73-74)

The judge tempered justice with mercy by considering my age; he commanded me to pay sixty three thousand naira to the government's purse or serve a sentence of three years imprisonment.

In *Baba Rere*, Òjọ who derives pleasure in upsetting the peace of the society is arrested for sponsoring and aiding a crime in order to frame his friend, Dúróḍolá, because of his hatred, envy and jealousy towards him. The mystery behind the plotted crime is unravelled, and he is sentenced to three months imprisonment. However, after several pleas from his Lawyers, he was given the option of fine in place of the prison verdict, as cited in the excerpt below:

...Ó sì dá oṣù méta fún Òjọ. Sùgbọ̀n nígbà tí àwọn agbejórò t'ó wà ní ilé-ẹjọ̀ bèrè sí bèbè fún Òjọ, adájó ní ó le san igba náírà bí kò bá fẹ̀ lọ sí ẹwọ̀n (*Baba Rere* 1977:141)

...He gave Òjọ three months imprisonment. However, as the lawyers present pleaded on Òjọ's behalf, the Judge granted him two hundred naira fine option if he did not want to be imprisoned.

Despite Òjọ having an option of fine, he was not released from the Police custody till Dúróḍolá, his assumed enemy, helped in augmenting the money for the fine. This finally helped to reform Òjọ as he finally changed for the better.

In *Sà̀ngbá fọ̀*, the angry youths attacked the palace of King Aládùbí over his involvement in the illegal arrest of Ikúmógunníyì because he allowed the King's

enemy political party to make use of the stadium for their political campaign. This upset the youths who later stormed the palace and disrupted the orderliness of the sacred place. This action led the king into reporting them to the law-enforcement agency that got them arrested. At the court, after the judge got to know that the case was not as the King presented it, he ordered the arrested youths to pay fines as their punishments as recorded below:

Adájó ní òun ì bá tú wọn sílè, sùgbón òun kò ní òminira  
látí ẹ̀ bẹ̀ẹ̀, nítorí náà, kí wọn lọ san owó ìtanràn náírà  
márùn-ún ẹ̀nikòòka (Sàngbá fọ 1986: 101)

The judge says he would have allowed them to go scotfree but he does not have the liberty to do so; however, they should pay a fine of five naira each.

Fine was the only form of punishment exerted on the case despite the fact that the judge does not see the case as a serious one; fine guarantees the youths' freedom. The selected novelists under study use fine as a form of punishment dished out either as a complement to imprisonment or as a major punishment for a particular crime committed. They also make it obvious that despite satisfying all other forms of punishment, if fine is not paid, freedom is not guaranteed, which means that such a person's freedom depends on his or her financial status or of his/her family.

#### **4.3.4 Reap what you sow (Karma)**

This is a force created by one's bad or good actions which are believed to cause good or bad things to happen to them. Bruce (1990) asserts that according to the law of karma, our actions have consequences which affect not only our disposition and tendencies but also the non-dispositional aspect of our being (for example, our genetic make-up, our physical characteristics, our social status at birth and our length of life) and our environment. Karma is structured in a way that there is a force in the unseen realm that controls the physical realm which serves as an instrument in rewarding or punishing human being as a result of the rightness or wrongness of their acts. There are lots of activities going on publicly and secretly which human beings cannot exert punishment over; karma at this point serves as the perfect punishment administered from the unseen realm to provide justice in the physical realm. In the novels under

study, Karma is recognised as a type of punishment meted out to powerful cruel characters that have escaped from the hand of the court of law.

In *Adiye bà lókùn*, Oláwùnmí's evil acts towards his opponents, Adéwólé and other members and supporters of Aláfára ruling house, did not end well for him. He usurped the throne, arrested everybody on his way, took Adéwólé's wife and also framed him due to his insecurity and jealous issues; he went scot-free from the punishment in the physical realm. At the very end of his life, he lost his wealth and died a miserable death as a poor hunter. This serves as the punishment he deserved being a cruel selfish human being. Karma came in as he mistakenly killed himself while trying to take a key out of his quiver as seen below:

Lénu ọ̀nà àbáwólé, kókóró ni ó nawó pé kí òun mú lápò, sùgbón ògún ni ó tẹnu fòhùn lówó rẹ. Yángá ni orí ọ̀ba túkà tí mùdùnmùdùn ọ̀pọ̀lọ̀ rẹ̀ fón pẹ̀tẹ̀pẹ̀tẹ̀ sílẹ̀ àti sí ara ògiri. Kò rántí rọ̀ ibọ̀n tí ó kẹ̀ ní ọ̀nà kí ó tó so ọ̀ kọ̀ èjìkà, bí ó ti kowó bọ̀ àpò ni ọ̀wó sẹ̀sẹ̀ ba okó ibọ̀n tí lákaayé sì sísẹ̀ ọ̀wó è (Adiye bà lókùn 2003:115)

At his entrance, he stretched his hands to pick the key from his bag, but it was ògún that answered through him. The king's skull broke, and his brain scattered all over the floor and the wall. He did not remember to uncock the cocked gun at the entrance, before hanging it on his shoulder; as he put his hand into his bag, his hand mistakenly triggered the gun and lákayé did his work.

Oláwùnmí's miserable ending and brutal self-orchestrated death served as justice and a perfect punishment for him and deserved justice to Ìyeyè's community in general, because his tyrannical reign brought about oppression, violent clashes and life-taking confrontations between his own ruling house that never existed before and the opposing ruling house who rightly owned the throne that constantly put the innocent citizens and the entire society in danger.

Dúrójayé's mysterious death in *Bòbó Àlútà* shows that no sinner goes unpunished. He destroyed the peace and tranquility of the society, and he oppressed the citizens with his ministerial office. He also mismanaged the ministry of education fund, thereby making the students cheated and marginalised. His rudeness to the king and the powerful citizens of Oòduà land led him straight to his death. He was arrested while

trying to escape justice, but was found dead as at the time they took him to the police station:

Nígbà tí wọn dé àgò ọlópàá, gbogbo wọn bèrè sí sòkalè, sùgbón Dúrójayé kò mira, belèntàsé pé yó dide. Ọlópàá kan tún wọnú ọkọ padà, o fẹ ọ fi tìpá tì kùkù wó akíyèyè tó n dibò lulè. Ìgbà tó ta á nípàá ló tó mò pé Dúrójayé ò jẹ bèè mò. Èni à n wí kò sùn, bèè ni kò píro. Ọwọ rẹ tí ọlópàá fà ló jẹ kón mò pé òkú ni ẹlẹja n tà á, láárín isẹjú pére, Dúrójayé ti kojá sílé tí a kì í kọ létà béèrè ara ẹni (Bòbó Àlútà 2008:126)

As at the time they got to the police station, they all alighted, but Dúrójayé did not move or stand up. One police officer entered the vehicle in order to forcefully drag the laughing stock out; it was when he kicked him that he knew that Dúrójayé was no longer himself. He was neither sleeping nor pretending. His hands that the police officer pulled made him realise that he was dead; after few minutes, Dúrójayé had entered that house where people could write a letter to check on one another.

It was through the intervention of karma that Dúrójayé got his punishment. Despite the fact that it is wrong for the living to mock the dead, Dúrójayé's death was an expected one; the speech Ọba Adégoróyè delivered to his chiefs and elders in the society in his palace shed light to the fact that Dúrójayé's death was well deserved because of his immoral, vengeful and tyrannical ways of life as seen below:

Bí kii bá ẹ pé ó doódi kí aláàyè ó máa fikú yọ òkú, nítorí pé kò ẹni tí sáátì lókè dárí ikú jìn, èmi ì bá wí pé oun tí Dúrójayé jẹ ló páa lóri. Aṣiwèrè rẹ kó ọrọ jọ, láí mọ ẹni tí yóò ná an (Bòbó Àlútà 2008:126)

If not for the fact that it is a taboo for the living to mock the dead, because God has not given any human the privilege of immortality. I would have said that it was what Dúrójayé ate that killed him. The fool gathers wealth without knowing those that will use it.

Ọbáfẹmí's, Ọláwùnmí's and Fárí Orò's secret cult members' death in *Ọdọ Ìwòyí*, serves as punishment for their cruelty. They constantly kill and maim anyone who is on the way of their power; they also hurt and kill innocent citizens to secure their identities in their quest for power and expansion of their territory. The Commissioner

of Police who constantly aided Mo Murá secret cult members was killed by members of Fárí Orò secret cult as he was trying to arrest the cult members during their final violent confrontation:

Bí àwọn ọmọ egbé Fárí Orò ẹ fi ojú kan kọmíṣónà báyí, wọn kò fi ọkan ẹ méjì, wọn da ibon bo òun nàà pèlú; wọn pa á (Ọdọ Ìwòyí 2006: 61)

As Fárí Orò secret cult members sighted the Commissioner, without hesitation they shot and killed him.

Though the commissioner's death was unexpected, unplanned and unlawful as he never knew he was going to be a target of the violence cult members, he got his deserved punishment for being a corrupt police officer who also belonged to a cult group which was against the law, and also his efforts in freeing Mo Murá cult members out of custody and his supporting in assuring the safe-keeping and wellbeing of Obáfẹmi and his lover.

In *Taa Lòdaràn?* Fọlá, Jingo, Títí and Akin got the punishment they deserved for killing Bánjí and his innocent children because he cheated his friends. Bánjí's death was perfectly planned and executed without the perpetrators being caught by the law enforcement agents. However, karma caught them unaware as the spirit of Bánjí's son, Yẹlé, Kúnle's twin brother whom they had killed, possessed Kúnlé:

Ohun tó ẹni lákòkọ kò gbòdò tún nìyàn ẹ lẹ̀ẹ̀kẹ̀jì, Fọlá kò pa kuru sí kúnlé, Jíngò ló fò sókè tó gbé ipá fún Kúnlé, ẹ̀sè Jíngò sì kán, ó fi ariwo nílá ta, Akin bá wòyá ijà pèlú Kúnlé, Kúnlé fì ẹ̀sè há a lágbondò, ẹnu Akin fàya. Ó dilẹ, Fọlá feré ge e. Kúnlé fà á látẹ̀yìn, ó gbé e ròkè rodò, ó làá mólè gbòò, Fọlá dákẹ, Kúnlé tún mú orí Akin àti Jíngò ó sọ wọn móra wọn, itọ̀ bẹ̀rẹ̀ sí í dà lẹ̀nu àwọn méjèjèjì tí wọn fi papò dà. Èrù nílá ba Títílọ́lá, Kúnlé rí i pé Títí fẹ ferégee láti jáde, ó wáá sòrò fún ìgbà àkókó, ó ní, “iwọ gan-an ni ọdaràn tó dá gbogbo èyí sílẹ, kò sì yẹ kí ẹlẹ̀sẹ́ ó gbáyé mọ, diẹ̀ nínú iná ẹlẹ̀sẹ́ tí dé ayé, bó o bá tún ilé ayé wá mo mọ́ dájú pé o ó tún iwà rẹ ẹ. Kúnlé kó ẹ̀sẹ́ bo Títílọ́lá lóri, iyen nàà sì subú lulù ó kú. Àlùjànú wá sá jáde kúrò lára Kúnlé (Taa Lòdaràn? 2002: 119)

Once bitten, twice shy, Fọlá did not attack Kúnlé; it was Jingo that jumped up and kicked Kúnlé; Jingo's leg broke, and he screamed. Akin started a big fight with Kúnlé; Kúnlé kicked his mouth, and Akin's mouth was torn as he collapsed; Fọlá then took to his heels. Kúnlé pulled him from the back; he lifted him up and down and hit him on the ground. Fọlá gave up the ghost. Kúnlé hit Akin and jingò's head together as they salivated to death. Títílọlá got so scared as Kúnlé realised that Títí was trying to abscond; so he spoke for the first time that "you are the criminal who started all this and it will not be right for a sinner to be alive, if you are opportune to come back to this world, you will correct your misdeeds. Kúnlé hit Títílọlá's head with his fists, she fell and died. The mysterious spirit came out of Kúnlé.

The above example shows how the four coldblooded murderers and criminals paid dearly for the crimes they secretly perpetrated. The example above shows that no sinner will go unpunished because there are forces responsible for trapping and punishing unseen criminals, no matter how they mask their trails.

In *Atótó Arére*, Àlàbá the unfortunate boy suffered domestic violence from his wicked step-mother; despite his plans to be a righteous man, he suffered a horrible ending. His contact with Sàmínù, the trickster, ushered him into immoral acts. Àlàbá's involvement in the robbery of Ìlàré bank with Şítù Adárípòn changed his life for the worse. His ardent desire to get away with Şítù's money in order to start a new life in his hometown, Iminì, led him into killing Bóláńlé, Adéjùmò the poor farmer, the women who saw him at Adéjùmò's house, Ràsáki his driver and Şínà Játío. He was about escaping from the scene, when, however, he met his waterloo as Èhìnlàárò, the hunter's dog, tore his stomach open as shown in the excerpt below:

Èhìnlàárò ti fa awọ ikùn Àlàbá ya bí àkísà aṣọ, ó sì fi  
ehín kó ifun Àlàbá, ó fa ifun náà jáde jọlọjọlọ (Atótó  
Arére 1981: 257)

Èhìnlàáro had torn Àlàbá's stomach like a rag; he then  
gripped onto Àlàbá's intestine as he pulled it out

Àlàbá's situation became irreparable as he was finished off by the vultures and all other scavengers in the forest. The intervention of karma stopped him from running

away from his hideous crimes without getting any form of legal punishment despite the fact that he came back from prison shortly before he became brutal. This gruesome ending is the karma that befell Àlàbá for all the monstrous crimes he had earlier committed. It is a justified punishment for an unscrupulous human being.

The novelists, in the novels under study, use their creative works to show how offenders and cruel criminals paid for their sins, even if they were able to escape the judicial form of punishment, either by their connection or position of power. Karma surely intervenes when offenders escape the court of law; the unseen realm therefore ensures the payment of such people, most of the time, karma's payment comes in form of death as seen in the Yorùbá novels selected for this work.

## CHAPTER FIVE

### MAJOR FICTIONAL ELEMENTS IN THE SELECTED NOVELS

The aim of this chapter is to examine the basic elements of fiction deployed to bring about the thematic preoccupations of the selected novels.

#### 5.1 The Enabling Forms of the selected Novels

Language is used effectively in the selected Yorùbá novels under study. Culler (1982) opines that to appreciate a literary work, one must understand its language. This means that language is important in literature and the understanding of a literary work and any work of art lies in the language of such work. This is why the chapter focuses on what makes the novels works of art, ‘literariness’ which is the major aim of the formalist whose quest is to produce a theory which is concerned with the writer’s technical prowess and craft skills. It is worthy of note however, that language use is not the thrust of this work under study.

#### 5.2 Plot

The plot, *sjuzet*, is the author’s arrangement of incidents in a narrative. It is the arrangement of the event in a story. Abram (1981) defines plot as the structure of the actions in a dramatic or narrative work. It could also be described as the arrangement of the events in a novel. In the arrangement of the plot of a story, it could be linear, that is, the events in the story are sequential, which means that the story may start from the beginning; it may also start at some point in the action and use flashback or other techniques to fill in the information necessary. The plot of Yorùbá novel is straight forward and depends on chains of action – causes and effect, and conflict generated by the characters in the story.

Conflict is equally critical in the development of a plot of a story because, plot merge and develop out of conflict. Conflict in a story could be internal when it occurs within



the character's personal self, or external when it ensues between the central character and other character in the story. A plot is divided into beginning, middle and the end. The beginning of a plot includes the exposition which provides information about the setting, the major and minor characters and the situations surrounding them. Exposition may also reveal the background information which includes offstage and onstage actions. In the middle of the plot, the conflict will be presented, and there will be complications of conflict which may bring so many episodes; most times, the episodes will be intensified, and most times at the peak of the middle of a plot, the reader experiences the climax where the main character or protagonist must decide what may endanger or enrich the situation. At that time, we have the falling action leading to the end that presents the resolution of the conflict, sometimes called denouement.

The plot of the novels under study, apart from *Atótó Aréré*, *Sísí Olójà* and *Bòbò Àlútà*, whose writers introduced middle incidents artfully at the earlier stage of the novels, all other novels selected for this study are sequentially arranged, where one incident follows another one in quick succession as the previous incident determines the subsequent one. Chapter One is the beginning of the plot where the novelists lay the foundation for other activities in the novel; Chapter Two marks the starting-point for the middle of the plot, while the last chapter is the ending-point which serves as a point of falling action leading to the very end.

### ***Ejò Taa ni?***

Owólabí arranges the novel into eight chapters. Chapter One of the novel is where Láníyì the major character is introduced, He is the only child of Mr. Ajíbádé, a farmer and Mrs Lálónpé, a trader. The couples did not intentionally give birth to one child; they had fertility problem. Láníyì did not start schooling early because his mother could not bear to leave her only child in the care of strangers in school, but later he started schooling with Sùmbò a younger friend and the daughter of his Father's friend. Láníyì grew so close to Sùmbò because of the academic benefits he gained from her as he was not a bright student. Their constant study together drew them closer. After their primary school education, in their hometown Àbàlábì, they both gained admission to the same secondary school in Abéòkúta.

Láníyì and Sùmbò's friendship later graduated into a romantic relationship, as they became lovers. After their secondary school education, Láníyì could not secure admission into the University because he was not a brilliant student, but Sùmbò got admission into the University of Lagos. Láníyì also moved to Lagos as he got a job in a bank. This proximity further strengthened their relationship as they kept seeing each other every day. Even though it was at the end of Chapter Two that Sùmbò's friends became jealous of her relationship with Láníyì, it is in Chapter Three that the love affairs between the two lovers started experiencing problems, as Sùmbò's friends started to influence her into joining an irresponsible girls' group which made her become more demanding from Láníyì. Láníyì could no longer satisfy her financially; she decided to start an illicit relationship with Dr. Adédòkun, a promiscuous lecturer. Láníyì became suspicious of Sùmbò's new life, but he had no proof. The music Fúnmílàyò, Sùmbò's roommate, was playing gave her away. In order for Láníyì to get his lover back from Dr. Adédòkun, his friends Adémólá, Fèlá, Olúṣèsan and Sojí sent series of threat letters to Dr. Adédòkun. Instead of him to leave Sùmbò, he decided to marry her. This is the climax of the story. On the wedding day, Láníyì's supporters scattered the wedding party, and Láníyì was arrested as the major suspect. His absence from work, due to his arrest, led to his loss of job, and he swore to take revenge on the couples from oppressing and cheating him so as to save his own face. In Chapter Eight which ends the plot, Sùmbò's mother came to show the newly wed her support as a good mother-in-law. She advised the couple to see Láníyì's issue as one of those troubles that happen in marriage. The issue of oppression and cheating was resolved by Láníyì as his friend, Lásún, helped him bribe the security Emeka so as to get a free passage to the new couple's apartment. Láníyì gained access into their home and shot the couples mercilessly as his revenge for all they had done to him. Láníyì was arrested and sentenced to 20 years imprisonment for attempted murder. This shameful act of Láníyì led to the death of his parents. Though the couples survived, Láníyì's shots rendered them handicapped for the rest of their lives.

This story is straightforward as there are no hidden events. The writer portrays Láníyì and Sùmbò's unfortunate relationship ironically. It is ironic to know that a relationship that started on such solid foundation ended terribly. Another irony in the

novel is the fact that a harmless person like Láníyì could attempt to kill Sùmbò whom he once loved, and her husband.

### *Eni A Wi Fún*

The story starts with Èniqlá narrating his ordeal after having a dream that revealed his journey through life and how he met an old man who begged him to use his story to moralise the society so that they would not make the mistakes he had made. He began by narrating his saga to his wife and children. It was in the first Chapter, out of the Fifteen Chapters, that he told the story of his father, Olánrewájú, a rich influential man who was blessed with several wives and children. He narrated how his father did not allow him do anything and how he refused to heed Mr. Ajéwolé's advice for him to get educated.

Two years after Mr. Ajéwolé's visit, Èniqlá recalled his father's sickness, his unpredictable death and how he got a huge amount of money and wealth from the properties his late father left behind in Chapter Two, which marks the entrance into the middle of the plot. Though he was implored to get educated in Chapter One to no avail, it was with his father's constant reminder of how much the wealth he had would sustain Èniqlá; sadly, his father who discouraged him was the same person that lamented over Èniqlá's illiteracy on his death bed. His father's death stands as an inciting event to his wealth and poverty. His illiteracy made him squander his money on an educated woman, Olájùmòké, who tricked him in order to get his money; his lack of education also made him attest to a receipt stating that he got ten luxurious cars from Mr. Káşopé; meanwhile, the strange man took his money and promised to help him import cars from abroad. His inability to read made him lose his wealth to a total stranger; he almost committed suicide over the loss, but he quickly held on to his own life. Èniqlá's life was filled with reversals that lead to turns of events for him, as he started to make money again while working in his friend's, Işòlá's, gambling shop which removed him from the realm of poverty to wealth, until he lost his money to gambling again because he listened to his friend's advice. The shame of constantly losing his wealth made him leave home in search of greener pasture in Ayéyé town. His stay at Ayéyé linked him up with Chief Olówóşekísà, a very wealthy and influential man who ended up becoming his father-in-law. Èniqlá narrated how he

became rich again after putting up hard work with his new friend's help; he was almost richer than he ever was because he built the type of house he had never built before and also bought a luxurious car. His pride and disrespect caught up with him as he started competing with his father-in-law and benefactor over chieftaincy title which he lost shamefully to him; this is the climax of the story. His failure to handle the constant disputes between his mother and his wife made his wife move out of his home with their children. He lost his wealth again and decided to go back to his hometown Fèyíkógbón where the king honoured him with Bóbajíròrò title in honour of his late father. Many years after, he was introduced to politics, and he was given an opportunity to be one of the building contractors in his town, but he blew his chance by using the money for the public project for his personal gain by using inferior materials for the building, that ended up collapsing and killing innocent citizens. Toward the end of the story, he was able to retribute with his wife and children whom he had earlier neglected due to his inability to maintain peace in his household which is the incident that opened the resolution of the conflicts in the novel.

The court summoned Èniqlá because of the inferior materials he used for the construction of the public property. Unknowingly to Èniqlá, the lawyer who was hired by the government was his daughter. After questioning, the lawyer appealed for the case to be adjourned and for her father to be granted bail. On the day of the final judgement, his daughter pleaded on his behalf and the judge tampered justice with mercy; he was fined instead of getting imprisonment term. Tèmídayò, his daughter, and lawyer paid the fine immediately, and they granted Èniqlá his freedom. Èniqlá's story ended as he resolved the conflict in his family and got his children back. The narrative technique used by the writer made it easy for him to pass a didactic message to the society through Èniqlá who experienced the ordeal first hand. The title of the novel *Èni A Wi Fún* is the same set of utterance that ended the novel, which shows it as a didactic novel. From the beginning of the novel to the end, there are repetitive incidents of change of life from riches to poverty, this is employed by the writer to show Èniqlá's level of carelessness and lack of wisdom.

### *Adiye Bà Lókùn*

The plot of *Adiye bà lókùn* is arranged in a sequential order; the story starts in Chapter One and ends in Chapter Twenty without making future events come before the present. The writer introduces the major characters in Chapters One and two; these Chapters serve as the foundation that carries the structure of other Chapters. The death of Oníyeye of Ìyeyè, Ọba Adéloḷá Fadesèyè opens the story, as all the chiefs come together to deliberate on crowning the next candidate to the throne immediately, according to the custom of the town. Olúáwo consults the Ifá over the issue, and it is revealed to him that Aláfára ruling house is the next in line for the throne. Without hesitation Aláfára ruling house nominates Adéwoḷé as the next candidate to fill the vacant stool. This leads Olúáwo into consulting Ifá again, and Ifá confirms Adéwoḷé as the right candidate and warns them against manipulating the issue of crowning by choosing another candidate, but Èjíró and Ọtúnba seem to have a contrary opinion.

Ọláwùnmí, the major character, is introduced in Chapter Two of the novel. He is a prominent police officer in Lagos; his twenty two years as a police officer did not take him past the position of Corporal when he decided to resign due to the trouble attached to the job, coupled with fact that police salary is very little and irregular. He visited his Islamic Cleric, Alfa Moríre, who warned him not to do contrary to what he told him, but Ọláwùnmí insisted on following through with his plans. As the cleric realised he was very adamant, he gave him a certain object to place on his body whenever he went to Ìyeyè. As Ọláwùnmí was planning his trip to Ìyeyè, Adéwoḷé was in his farm thinking about the burden and the expenses his new kingship position would cost him.

It was the meeting held at Ọtúnba's house among Ọtúnba, Èjíró, Májèóbàjé and others that we got to know that Èjíró was the leader of the group that did not want Adéwoḷé becoming the king of Ìyeyè, because he believed Adéwoḷé would not be relevant because of his lack of education. This meeting ended in disagreement as they were divided in their decisions toward Èjíró's suggestion. Ọláwùnmí got the feedback of the meeting from Ọtúnba and Èjíró who were his strong supporters; they both pleaded with him not to get discouraged; they assured him he was going to become the king whether others liked it or not, provided he could make money available so as to

facilitate his unrighteous course. As he got home that night, his father pleaded with him to stop the kingship rumour he had been hearing in town, as he warned him that they were not from any ruling house, but Oláwùnmí denied all what his father said. The following morning, Oláwùnmí went to see the DPO of Bórípé barracks; fortunately, he met his old friend who, was his boss as the DPO; he lied to Sèidù that he was the rightful candidate to the throne in Ìyeyè, but some enemies of peace- Òsilú, Olúáwo and Adéwọlé were causing trouble in the community. Sèidù pledged his support; five days after, Oláwùnmí brought Ọtúnba and Èjíró to the barracks so that they could meet and bribe Sèidù, which they successfully did.

Èjíró and Ọtúnba were able to convince other corrupt chiefs, and they made Oláwùnmí the educated one the king of Ìyeyè. His coronation ceremony attracted a lot of influential people far and near, but the celebration was cut short by his father's sudden death. The following morning, Oláwùnmí's ascension to the throne posed lots of problems to his enemies, including Adéwọlé, Òsilú and Olúáwo. It was in Chapter Eight that Oláwùnmí deposed Òsilú and rid him of his influence, with the help of the sanitation officers who presented evidence against him to the government about the lack of toilet facilities in his household. Olúáwo was framed to have been operating as a medical agent without authorisation from the government. He was released by the court through bail. Oláwùnmí also framed Adéwọlé as a farmer was planting a harmful substance and that he was involved in unholy and suspicious activities, Adéwọlé spent lots of money to free himself. The king then took possession of Àbèkẹ, Adéwọlé's wife-to-be. Despite pleas from other chiefs, Oláwùnmí refused to let go of his hatred for his enemies and his ruling house, Aláfara, as he continued his revenge plans. The clash between Aláfára and Olójè ruling house caused a lot of unrest and trouble in the town, as it led to loss of lives. Oláwùnmí was able to escape the attack from Aláfára ruling house because his allies informed him earlier. This clash made them flood Ìyeyè, and it led to the arrest of suspected criminals and innocent people, including the king's brother. Those that were proven to be innocent were released after one-month incarceration. Oláwùnmí lost one of his loyal subjects, Èjíró, to a strange illness; the king took the advantage of Èjíró's death to compensate Adéoyè his new friend, as he gave him Èjíró's title despite the fact that everyone objected such decision. Oláwùnmí's hatred towards Adéwọlé grew stronger, as the king framed him

for an unknown crime. He was arrested along with the two laborers, working in his farm; he was charged for theft and sentenced to five years imprisonment with eighty naira fine. Ọláfúnmí lost his wealth to an unprofitable business, and his inability to feed himself led him to hunting; he mistakenly killed himself after one of his hunting trips. His tragic end put an end to constant violence and police oppression that Ìyeyè people battled with. Adéwólé returned to Ìyeyè after serving his jail term and focused on recovering his lost wealth. Ọláfúnmí's death did not restore peace to Ìyeyè as his son, Oşùólálé, started from where his father stopped. He started arresting his enemies.

The story ends by making Adéwólé recover all he had lost because of his patience and hardwork. *Adiyẹ̀ bà lókùn* as a didactic novel shows that wicked people always suffer tragic ending, and good people always end wonderfully.

### ***Ọ̀dọ̀ Ìwòyí***

Ọ̀dọ̀ Ìwòyí is a story of a young brilliant boy who had all it takes to succeed but threw everything away to embrace cultism because of peer pressure. The story is divided into two parts. Part A is made up of Five Chapters that account for Ọbáfẹ̀mí's admission to a University, his relationship with his friend, T.J, his love affair with Ọmówùnmí, his initiation into cultism and the violent tasks he embarked on to prove his solidarity with his cult group. Part B is divided into Two Chapters that mark his strange release from the prison which led to his tragic death. The plot is linear; it is straightforward, without unnecessary twists and turns.

The plot starts in Mr. Mákindé's sitting room where he and his family members sat to listen to the network news. It was during this 9 p.m news that Ọbáfẹ̀mí, his seventeen years old son, was announced to have scored the highest mark in the University Matriculation Examination. The news of Ọbáfẹ̀mí's success made the family joyful; they prayed and all went to bed. Ọbáfẹ̀mí's resumption at Kakanfò University marks the second Chapter of the novel. It was the stress of registration that made him to go to a nearby restaurant where he met T.J, a 300-level Engineering student; this stands as the beginning of their friendship and that of their parents. He started a love affair with Ọmówùnmí a fellow accounting student. This relationship caused problems between him and Paska, a cult member that kept harassing and threatening the two

lovebirds. Omówùnmí's refusal to dump Obáfẹmi for Paska made (Paska) furious, and he swore to make their love-life miserable on the campus, Paska gave Obáfẹmi a deadline to end his love affair with Omówùnmí. Obáfẹmi's fear made him seek advice from T.J who introduced him to Mo Murá cult as the only possible solution to his problem because he believed that it is only Mo Murá cult members that could stop Fári Oro cult from their oppressive nature. Obáfẹmi was initiated that night, and he got to know that T.J was the President of the cult, while Omówùnmí was the Vice-President. After his initiation, the cult members stormed Paska's hostel and killed Paska 'Wálé Oyátòrò' and his friends, Yẹmisi Alóba and Kóládé Bùràimò. This violent act turned the university environment upside down as everybody got so scared and insecure over the issue.

As soon as T.J graduated, Obáfẹmi moved to the position of the President, not only in Kakanfò University but throughout the Universities around. Two weeks after his ascension to the throne, he led an attack at Gúnmí University where he mistakenly killed Kàdíját, his childhood friend who is the only child of his parents who happened to be Obáfẹmi's father's close friends. He killed Khàdíjá because he was scared she might reveal his secret to everyone. After this tragic event, T.J implored Obáfẹmi to help him collect the money his father kept at home. Obáfẹmi led his fellow cult members to Òtúnba's house; his refusal to drop the money made him shoot the old man. It was the sound of the gun that alerted the security agents around. They were all arrested, but Obáfẹmi was released by the police boss who was a member of Mo Murá cult society. After his illegal release from the prison, the police declared him dead so as to close the case. Obáfẹmi and Omówùnmí moved to Àtapa so as to hide for a while; unfortunately for them, Tólání, one of Fári Orò cult members who wanted to avenge Paska's death, saw them and alerted others. This is the peak of the climax leading to the fall of Obáfẹmi. The cult members mobilised themselves and stormed the supermarket where the two lovers were; they were mercilessly killed and shredded into tiny pieces; they also killed the corrupt police officers that freed Obáfẹmi from prison. This led to a bloody shoot out between the police force and Fári Orò cult members; that led to the death of all the cult members, except Tólání, who was sentenced to life imprisonment.



This is a didactic novel written to moralise the society against cultism because of the rate at which young folks, especially university students troop into such society. The latter part of the novel sheds light on the fact that no sinner will go unpunished.

### *Atítẹ̀bí*

The story starts with the introduction of Ayòdélé, a very rich man who owns the only painted house in Jagun Ìbàgbé and his wife Àmòpé, who have been married for eleven years, but remain childless. This issue of childlessness pushed Àmòpé from one church to another until she coincidentally met Àyòfé a medical doctor that worked at the hospital in Orítaméfà where the couples are assured that they are in perfect health condition. They are advised to stop brooding about their childlessness because constant thinking might hinder their conception. It was at that point that Ayòdélé realised that Àmòpé's constant thoughts over the issue is caused by her fear of her husband taking a second wife. Ayòdélé promised her that he would not take another wife. The incident of her conception over thirteen years marks the beginning of Chapter Two which stands as the middle of the plot, where Olùşẹ̀yí the major character is introduced. Olùşẹ̀yí's birth is the beginning of rest of mind for his mother but also the beginning of a mannerless life that characterised Olùşẹ̀yí's activities in the story. For Olùşẹ̀yí to get good education, Ayòdélé sent his wife and son to Ìbàdàn, but Àmòpé used the absence of her husband to overpamper Olùşẹ̀yí who always skipped school that led to his academic failure. His mother's overprotective attitude towards him gave him the nickname Atítẹ̀bí. As Olùşẹ̀yí grew up, he got tired of schooling and joined a group of young criminals. His new gang members aided him to keep skipping school until his failure became worse. Instead of his mother to advise him, she threw him a birthday party where his gang members came with different ladies and started taking strong drinks and Indian-hemp. This event raised his father's suspicion, but his mother quickly intervened in the matter. Olùşẹ̀yí took an overdose of Indian-hemp and alcohol which almost killed him during the birthday party; this led to the end of the party as every guest ran out of the house.

When Ayòdélé realised his son's constant failure in school, he asked him about what he really wanted to do with his life, and he demanded he wanted to learn the profession of auto-bodymechanics. His father almost sent him back to Jagun Ìbàgbé,

but his mother pressured his father to let them keep staying in Ìbàdàn. Olúṣèyí's new profession gave him full knowledge of how to open the doors of any vehicle during robbery. In order to get spiritual fortification, Olúṣèyí and his gang members went to Jágilégbò Ṣoògùn, a strong spiritualist and herbalist, who fortified them against any danger during their robbery operations. Olúṣèyí and his groups constantly attacked the traders and vehicles passing through Lagos-Ìbàdàn express way. After each operation, they always had lots of money and goods to share. Olúṣèyí kept giving his mother 'strange' money, and his mother refused to find out how her apprentice son was getting huge sums of money, despite people's warnings and advice. Olúṣèyí's mother unknowingly supported her son in his new robbery profession by constantly praying for him.

It was the robbery incident that happened in Chapter Nine that led to Olúṣèyí's bitter end as he and his gang members went for another operation on their usual route, unknowingly to them that the passengers in the attacked vehicle were soldiers. As Olúṣèyí's group attempted to attack them, it led into a bloody shoot-out where he was captured because of his inability to run due to the injury he sustained when he fell down and broke his legs during his birthday party. He was arrested and taken to his mother's house for public display; unfortunately, his father came around and witnessed such a humiliating spectacle; he was asked to follow them to the police station, but he declined and ordered his mother to go instead. On their way out of his parents' compound, his gang members that escaped made an attempt to take him from the police officers, but their operation ended badly as the police officers already surrounded the place because they had planned for such an occurrence. Atítèbí and his gang members were arrested and arraigned in court. Their arrest restored peace into the society as traders and travelers became secured from the usual robberies. The plot of *Atítèbí* is not complex or episodic; it is linear. The linear nature of the plot makes it easy for readers to understand the messages in the novel without much difficulty. This organic plot, enhances didacticism as the aim of the novelist is to educate not only children but parents against overindulging their children whatever the case may, be and the writer's message in this novel supports the Yorùbá axiom, 'Ọmọ ta ò kọ ní í gbélé táakó tà'; 'it is the child we refuse to train that will sell the house that we built'. Àmòpé's inability to train her only child brought disrepute to the family's prestige.

### *Háà, Ikú Ilé*

Ládélé's description as a bold, young and powerful hunter marks his introduction at the beginning of the story. He is a son of a bold hunter who had killed lions and more dangerous animals frequently. His father's legacy and skills helped him to combat Akítì on his way from the farm. The writer portrays him as a character that knows about the Yorùbá fortification as he uses incantation and his gun to kill animals; he could also change to a bird in order to protect himself from the ferocious animals. His inability to pay his school fees at Ládòkè Akíntólá University made him follow his poor parents to the farm. He is portrayed as the most brilliant student in the University. His humble nature and smartness made a white man gave him a huge sum of money. Glasgo, an Engineering company, also gave him scholarship to study in their country. He graduated with double honours in Internet Study. He started working in the country until he got another appointment in Germany. He married Ọmóbólá, a fellow Nigerian, during his stay in Glasgo; he sent his wife and the newborn baby to Nigeria as he was about going to Germany. He sent a Mercedes Benz car to his parents in Nigeria after his one-year stay in Germany. He also employed a Nigerian contractor to help him build a mansion in Ìbàdàn, which was quickly completed; he moved back to Nigeria after the completion of the mansion, with his wife and child. Ládélé's wife died a sudden death shortly after they started living in the new house. This tragic incident is the beginning of sudden deaths in his family, as his younger sister also died few minutes after delivery; this tragic incident marked the beginning of Chapter Two and also the second series of sorrow in his future. Ládélé married another wife; his sadness and confusion made a young boy that came to visit him over the reoccurrence of evil in his family invite him to see his Pastor, Pastor, Joshua Agbárańfòùn, for prayers. As he got to the church, the Pastor prayed for him and assured him of peaceful future; he implored him to give alms as soon as God answered his supplication. Ládélé's thought over the problems that befell him made him restless; he was in the middle of his thought when Bàbá Àrà came to lift his spirit with bible passages; another tragic news about one of his friends later aggravated his sorrow. His life seemed to be destined for tragic occurrences, as Ìlúforítì, one of his friends, sent assassins to kill him, but he escaped death after they listened to his own side of the story, that made them understand that Ládélé was cheated by his cruel

friend; they then went back and killed Ìlúforìtì. After the death of his enemy, there was a turn of events for Ládélé as he was honoured with a chieftaincy title, Bóbagúnwà in Şebóotimọ town. Ládélé became the representative of the town, and he used his wealth and position to influence the government to bring basic amenities to the once neglected town. Ládélé's noble action made him a Governor under Arábàbà bí Àşá political party. His position as a governor of the state did not change his benevolent and philanthropist nature, but as much as everyone loved him, he was hated by opposition party members who planned to impeach him. His political party and the good people of the state supported him against his enemies, which made it difficult for him to be impeached; he retained his position as the Governor.

The conflict in the plot ended with Ládélé's sudden death that was unknowingly plotted by his selfish mother-in-law who was deceived by his opponents. Fọláké's mother was given a supposed love portion to be given to her daughter who is Ládélé's wife, as at that time, so that their love affair would become more solid. His mother-in-law foolishly gave her daughter the poison which she added to Ládélé's breakfast, and that led to his untimely death in Chapter Nine which involves the falling action of the plot. The arrest of Ládélé's enemies and mother-in-law and the consequent ten years imprisonment, and the arrest and release of his wife Fọláké, serve as the resolution of the conflict in the plot. The issue of being careful about one's family members and close allies is the preoccupation of the writer that believes that if one's death is not orchestrated from one's home, such a person cannot die from attacks from outside, as supported by the Yorùbá proverb 'bí ikú ilé ò pani, tòde ò le rí ni pa'.

### ***Taa lẹ̀daràn***

The novel is divided into Six Chapters arranged in linear pattern; the entire story is built on the First Chapter which is the foundation of the plot. The story starts with the introduction of Bánjí, the major character, and Tóórẹra, his wife. Bánjí lost his job two months before, and he was going from one town to another in search of another job. His only source of income at that time was his property that he sold to raise money for upkeep. His situation became critical as he needed money to buy baby stuffs for Tóórẹra, who was heavily pregnant. Two weeks after he returned from one

of his job hunting in Oñdó, Tóórera gave birth to a set of twins. Bánjí kept coming to visit his family as he moved to stay with his friend and colleague (Fólájìnmí) in Oñdó.

Fólájìnmí was not married then, but he had a girlfriend, named Èdílé, who brought her friend Títí over to Fólájìnmí's birthday party, and Bánjí fell in love with Títí. He became burdened with the thought of how to get rid of Tóórera, his wife. His indifference towards Tóórera made her suspicious, and she reported him to his parents who took the matter with levity; instead they supported Bánjí to take another wife. Tóórera was angry, and she dropped one of the twins, Yẹlé, for his parents and took the other one with her.

Fólá introduced Bánjí to a profitable business in the company of Akin, his relative, and Jimí his friend in his office. Bánjí's willingness to make quick money made him agree to take the trip abroad so as to carry out their cocaine trafficking business. All of them contributed a huge amount of money to sponsor Bánjí abroad. As soon as he got the drug to the United Kingdom, he was able to sell it fast in a very huge sum of money which was more than the amount he thought of. He was also given a new car due to the love that the buyer had for him. As soon as he returned to Nigeria, he went home to keep the sum of #2,930,000 as his own gain from the three million naira he made from the trip. He gave #60,000 to his friend's as the entire money he made. His friends, told him about the sack letter his Boss dropped for him as they implored him to follow them to appeal to his Boss. Instead of Bánjí to beg his Boss, he insulted the man; this made him lay Bánjí off his job. Shortly after, Bánjí's car arrived; he got married to Títí and built a mansion; he also owned lots of business outfits. He became arrogant and proud to his friends and kept oppressing them at every opportunity he had. This made Akin, Fólá and Jìngó plotted his death with Títí, his new wife. It was in Chapter Five that their evil plan was executed, as Bánjí was tricked to the bush by his wife who left him to be killed by his angry friends. They also killed Yẹlé who was going to disturb Títí over his father's property.

The conflict in the plot ended in Chapter Six where Yẹlé's ghost possessed his brother Kúnlé who was coming home to meet his father's family when he heard that his father had died. He battled with his father's evil friends, Kúnlé, Jìngó and Fólá, which led to the end of their lives. He also killed Títílọlá who was trying to escape. Yẹlé's spirit

left him, and he introduced himself as Yelé's brother, his twin brother whom his mother took away many years ago. Bánjí's parents were happy to see him as they became happy to know that Bánjí's legacy was not totally erased in their life-time. The writer's authorial comments at the end of the plot show how much Ojúadé was trying to warn the readers and the society in general against evil deeds and bad companys. He also warned against unnecessary thirst for illegal wealth which always have tragic ending as portrayed in the didactic novel.

### ***Baba Rere***

Olábímtán divides the novels into 21 Chapters. Chapter One stands as the beginning of the plot; it is the exposition of the plot where Dúróḍolá, Jùmòké his wife and Àjìké their adopted daughter, were introduced. Though there are twists and turns within the plot, it does not break the linear arrangement of the story. The novelist introduces all his major characters in Chapters One and Two which stand as the bedrock that carry all other Chapters.

The story is set at Dúróḍolá's office in Sohó. He is the owner of the restaurant that is headed by Àjìké, his adopted daughter. He is agitated because he discovers that he has not signed the cheque for the payment of his employees' salaries later than the usual time he allocated for payment, which is due to Àjìké's inability to remind him on time. It was in this chapter that the novelist narrates how Jùmòké brought Àjìké home from the market where she was earlier working as a load carrier before she was later seen as the adopted daughter of the childless couple. It was in this Chapter that the writer reveals that Àjìké's parents are still alive as against the story she told Jùmòké due to her parents' irresponsible nature. Her industrious and good nature made Dúróḍolá and Jùmòké treat her like their true child. She later grew up to become the manager of their restaurant due to the prior knowledge she gattered while she was with Sèlíá, her step mother before she ran away from home.

It was in Chapter Two through the background event that the writer revealed how Dúróḍolá got his wealth through awry ways, such as smuggling and all other illicit hidden businesses in his hotel. This Chapter equally marks the beginning of his remarkable disguised contributions to Sohó. His ardent desire to make life easy for the

citizens made him decide to subsidise the prices of medicine drugs which later led him to production and distribution of mixture of original and inferior drugs for the people in the society. He personally created a standard, conducive and cheap secondary school as the people complained over the government secondary school which was becoming unbearable. He also created a free-education scheme for two outstanding students annually. His laudable contributions to Sohó made his friend, Òjó, support his course into the chieftaincy journey as he devoted his time to be an intermediary between Dúróḍḍá and the king in order to fulfil his dream. It was a remarkable event that ushered Dúróḍḍá into his Balógun title; the king also surprised his wife, Jùmòké, with Ìyálájé title, which is the beginning of the middle of the plot.

After the celebration, Òjó wanted to marry Àjìké, but she and her foster parents disagreed, which got Òjó angry and disappointed in them. His decision to make their lives a living hell marks the beginning of the conflict in the story, as he started spreading destructive gossips against Dúróḍḍá, his name and prestige, in Chapter Seven. He also made an attempt to destroy the relationship between Dúróḍḍá and Kábíyèsì to no avail. The zeal to frustrate Àjìké led him to poison her mind with false information about her fiancé, Lékè, and his ex-girlfriend, Bólá. This incident almost took her life and it got Òjó arrested, but Dúróḍḍá bailed him out of police custody. Òjó regretted his actions, but he had a taste of his medicine as Bola's soldier brother, Rúfòṣì, and his friend gave him the beating of his life. His adamant nature made him leave Sohó for Ìbàdàn in order to report Rúfòṣì to his parents, which later caused a turn of event for him. He got a contract work from Bólá's husband, and he became rich. Òjó's drive to trash Dúróḍḍá pushed him into trouble at a bar as he destroyed a speaker and almost set the bar on fire because one of the music played at the bar was filled with praises for Dúróḍḍá; he got himself arrested again; it was Dúróḍḍá that paid the fine for his freedom. This event broke his spirit, and he decided to channel his hatred into founding a new political party, Egbé idàgbàsókè Sohó, so as to compete with the only ruling party, Egbé ṭobalàṣe. Òjó ordered the members of his new political party to dish out beating to the members of the other ruling party at sight. This led to series of violent confrontations between the two political parties. He also contracted Àrẹ̀mú to help him frame Dúróḍḍá for robbery; this is the climax of the plot. The police officers were able to unravel the mystery behind the planned

robbery which put Òjó in trouble. His political party lost the election, and his secret was revealed; this is the falling action. Dúróḍolá bailed Òjó out of the police custody again; this event is the resolution of the conflict of the plot. Dúróḍolá's victory in the election gave him the privilege to continue in his fake help to Sohó. He also used his power to punish teachers for what one of them had earlier done to him. The teachers' suffering in his hands was cut short by his family members' intervention; it is in this Chapter Eighteen that Àjíké's past came back to life. Dúróḍolá helped Àjíké and her parents solve their problems; he also assisted her father to start life afresh, and he became successful; her father repayed Dúróḍolá's kindness in Chapter Twenty One which ends the plot. Oḷábímtán uses the novel to present a satirical image of politics and politicians in Nigeria. Dúróḍolá, as a character, is created with the attributes of a politician and political godfather in the novel, so as to expose the life of the politicians who pretend to work for the greater good of the society, but in reality are enriching themselves and popularising their names.

### ***Sàṅgbá Fọ́***

This story is filled with inter-party violence and political tussle. Akínlàdé presents the story in Nineteen Chapters, where the first Chapter is the foundation that carries the remaining parts of the story. It is in this Chapter that the major character and all other characters and events are introduced. Though there are series of narrated background events, these did not alter the story or break the sequential arrangement of the story. The story is set at Adéníyì's sitting room where he heard the shocking news that the Senate had been dissolved and that the election would be conducted in the tenth month of the year. The news he heard rendered him speechless because his political party, Èléja, was caught off guard with the sudden change in the plan of the federal government which was headed by Adélàńwá, the chairman of the opposition political party, Èléyẹ. His refusal to eat attracted the attention of Àsùnlé, his wife, who calmed him down and helped him to summon Akóláwọ́lé, the party Secretary and Adéyẹmí, the party Treasurer, for a sudden meeting over the news. It was in this meeting that they planned to combat the enemy political party by accepting Ìgè Fálàná as the Èléja's gubernatorial candidate in Àdùbí. After the meeting, they went on a campaign rally at Àròṣọ Ìsàlè. On their way, they launched violent attacks on Èléyẹ political



party members found in the campaign vehicle. This event marked the beginning of the series of conflicts in the story.

Ẹlẹyẹ's disastrous campaign at Àdùbí marked the beginning of Chapter Two. It was in this Chapter that Adéyẹmí, one of Ẹlẹja's political party executive members disrupted their campaign with his incriminating questions which in turn lead to a tragic event for him and put Ẹlẹyẹ political party at a great disadvantage in the forthcoming election. Adéníyì's attempt to fill Ẹlẹja political party with productive people opened the Third Chapter. Ìgè's acceptance into Ẹlẹja political party caused commotion within the Ẹlẹyẹ political party because their gubernitorial candidate in Àdùbí was Ige's biological father, who was also an influential and powerful candidate. It was in Chapter Four that Adéyẹmí and Ẹlẹja's executive members' support for Ìgè was exposed where he was sent to encourage Ìgè to aspire more than his father, so that he could become a Minister in Ẹlẹyẹ political party. After this, Adéyẹmí gave Ìgè a five thousand naira note from the party's support towards his future campaign, but he rejected the money based on the fact that he wanted to think before making a major decision. Ige's collaboration with Ẹlẹja political party initiated a political combat between father and son which tended towards household rivalry. Ẹlẹja's political campaign at Àdùbí characterises Chapter Five where Adéníyì and Ẹlẹja political party members were given rare support, which was against King Aládùbí's order because of his influence and position in Ẹlẹyẹ political party. It was in this Chapter that the youths are not allowed to host Ẹlẹja political party members at the town hall, until Ikúmógunníyì allowed them to use the stadium which led to his arrest. Ikúmógunníyì's arrest by the King and the council members did not end well, as the angry youths mobbed the King's Palace for the unjustified arrest of Ikúmógunníyì.

Adélàńwá's anger toward the progress in Ẹlẹja political party is shown in Chapter Six; his hatred for Adéníyì, the opposition party Chairman, made him break his own Television and also vent anger on the messenger that informed him that his younger brother already named his new son Adéníyì. The population of the crowd he got at Àròso during Ẹlẹyẹ political campaign distracted him from his anger as his spirit was lifted. His joy was short-lived when Ẹlẹja party supporters refused to be sweet-talk by Adélàńwá and his people. This is the beginning of failure for him and his party

members in the state. Èléja's intrusion at Àròsò òkè made Èléyẹ party executives recruit sixty to eighty thugs that would follow them at their future campaigns so as to prevent future disaster. Despite this measure, Adélàńwá was still not at peace over Èléja political party, especially over Adéníyì, his sworn enemy that gave him terrible nightmare in Chapter Seven. His heartache was finally washed away by the news of Èléyẹ's success, published by Alóre Àsòdùn newspaper.

The struggle between the two political parties continues as Èléyẹ political thugs attacked Akínléyẹ, one of Èléja's strong supporters, as they stabbed him several times to no avail. As soon as they realised that he was spiritually fortified, they began to kick him, which rendered him tired. The money that fell from his pocket got them distracted and he escaped. Their fight over the money delayed them till they were surrounded by Èléja political party members that launched attacks on them. The conflict that was orchestrated, by politics, between Ìgè and his father was resolved by his Aunty, Ìyá Ajégúnlẹ in Chapter Eight. It was in Chapter Nine that the court case between king Aládùbí and his town's youths started and continued in Chapter Nine.

The corrupt nature of Adélàńwá grew beyond measures in Chapter Ten as he killed Adásofúnjọ's aged mother at Bọḡdá, on his way to Àròsò òkè, and he offereded him hundreds of naira as part payment for the funeral arrangement. He later supplied an expensive casket, three cows, uniform attires and huge sum of money to cover the other expenses. It was in Chapter Eleven that the case of king Aládùbí was finalised, where the youths were released on the condition of payment of a hundred naira fine and a surety each. The judge then advised the king over political matter and unity. In Chapter Twelve, the stranger that collected a huge sum of money from innocent citizens raised concerns. Akin Olúşínà and Túndé Atọpinpin are employed to unravel the mystery that extended to Chapter Thirteen. Series of political campaigns and activities run from Chapters Fourteen to Seventeen where the two political parties bribed the necessary officials in charge of the election, It was in Chapter Eighteen that the party members that saw their parties as less influential ones also crossed to another political party; this Chapter is the falling action that marks the beginning of the end of the plot. The election was carried out in Chapter Nineteen which is the final Chapter of the novel, with lots of political activities. It is in this Chapter that the result

of the election is rigged in favour of Eleye political party, which was the ruling party. Adéníyì took the matter to court, but judgement was passed in favour of Èléyẹ political party, which is the end of the plot. Akínlàdé uses the story in this novel to paint a satirical picture of politicians and political parties in Nigeria that exposes the anomaly in the opposition political party. Meanwhile, they were also as terrible as the other political parties. Adéníyì and Adélàńwá are examples of political leaders that are filled with the acts of violence and corruption, but Adéníyì always paints a clean and pure picture of himself to the members of the society, so as to get their pity and votes.

### ***Sisí Olójà***

The novel has Sixteen Chapters, lacks linear arrangement. The story in Chapter One is removed from the future events in the major character's life. The arrangement of the plot has no negative impact on the meaning of and the lessons in the novel. Fúnké's cocaine trafficking business was cut short, as she was arrested by the immigration officers in Libya who were able to capture her due to the information provided by her friend, Felicia, who became intimidated, oppressed and offended over Fúnké's sudden attention toward her most influential clients.

It is in Chapter Two that Fúnké's parents and history are introduced. She was born to the family of Mr. and Mrs. Adéloḍún Adélàńà in Ìbàdàn. She is the second of the three children her parents have. She is the only wayward and troublesome child of her family as her two siblings, Adélàńké and Bùkólá, are obedient and industrious. Fúnké's waywardness started from her constant absence from the school. She is always found moving with bad friends. Despite the fact that she is from a good home, she becomes so deceitful, disobedient and is never contented with what her parents give her, which makes her start going out with different men at such tender age. As at the time she gets to JSS 3, she becomes very difficult to handle, as she starts smoking, drinking and wearing indecent clothes. She finally stops going to school, and she derives much pleasure in flocking around older rich men. She runs away from home with her friend to pursue her unholy dreams without notifying her parents. Her contact with Tẹ́jú and Jumai in one of the hotels where she prostitutes helps her upgrade herself in the business. Fúnké and Tẹ́jú relocate to Lagos from Ìbàdàn in order to meet with Tẹ́jú's friend, Linda, who is going to help them move to Senegal. It is in Lagos

that she meets Fólá who introduces her to drug-trafficking business to Senegal. She confides in Tėjú who advises her to consider the job because it will be profitable. Fúnké's smartness helps her to peddle cocaine successfully in Moronvia, Liberia, Guinea, Senegal, and Cote D'ivoire, where she decides to stay. She also takes her business to Spain where she is found to be suspicious and is deported to Gambia. It is after her deportation that she meets Felicia, her new friend and colleague in the prostitution and drug-trafficking business. Felicia invites Fúnké to go with her to Libya, and she obliges, despite the stress and danger in road transport to Libya. She becomes well connected and rich in Libya; her relationship with Felicia's customers and her most influential Aristo makes Felicia divulge her secret to immigration officers during one of her trips and is deported to Nigeria, empty handed, after she completed her six months imprisonment term. As Fúnké lands in Nigeria, he meets his father in critical health condition and her mother is dead. She decides to get a job for herself so as to help her poor family. Tragedy strikes when she is shot by armed robbers who come to rob in the filling station where she is working. Her father died when he got the news of the tragedy that befell his daughter. Felicia, on her own, met her Waterloo at Morocco as she contracted HIV from her prostituting job, after Fúnké left and she died.

The plot reaches its end as Fúnké gives her life to Christ in Chapter Fifteen; she becomes an evangelist who is fervent in winning souls for God. She keeps using her story to moralise the society by warning them to desist from such life. It is in her church that she meets Pastor Joshua who marries her. The writer dedicates Chapter Sixteen to warning the society against the dangers of prostitution, drug trafficking, Yahoo Yahoo (Cyber crime), 419 (Fraud) and other evil vices. He then enjoins the society to use Fúnké's story as a lesson.

### ***Bòbò Àlútà***

The writer designs the plot of the novel to paint a satirical picture of Nigerian politicians through Dúrójayé, the major character. Dúrójayé is introduced at the beginning of the plot of this novel as his father goes knocking on his door so as to plead with him to desist from all forms of protest and violent acts that make him waste a lot of years in the University without graduating. His father could not bear to

see him waste any more time because he had already spent eight years in the school in futility. All Dúrójayé keeps doing is leading one protest or another, and moving from one case to the other. As their conversation was going on, his mother suddenly came in and knelt before him; the poor woman's pleas and tears were neither noticed nor acknowledged by Dúrójayé which made his poor mother start screaming in the middle of the night. It was Pastor Akínwùmí, his maternal cousin, that explained what made the mother scream at that time which shed light on the background event that happened the day before that night as he explained that Dúrójayé's constant trouble with the school authority sent him out of school again. It was after this First Chapter that the writer told the history of Dúrójayé as the only surviving child out of five children his parents had. His name shows their ardent wish for him to survive. As he grew up and started schooling, Dúrójayé was always known for his brilliance, he was an outstanding and outspoken student who was very bold in all situations. However, the writer made it known that his long years in the University was not because he was not brilliant but because of his usual activist attitude of motivating and leading protests (Àlútà) against the school authority and the military government in Odùdàwà country as at that time. This activist nature of his gave him the name Bòbò Àlútà, 'Aluta guy'. Dúrójayé fought with the school authority who wanted to stop him from becoming the student union president because of his constant rejection of their policies, the fight was not limited to the university environment; he also helped secondary school students to fight the government when they suddenly demanded for school fees, instead of the ongoing free education scheme in the country. Dúrójayé led both peaceful and violent protests in Arásan state. The fight that broke out in the school because of an unknown cause of the death of a particular 100 level student also destroyed the peace in the University as the students took the corpse of the student to the Vice-Chancellor's lodge. They made Professor Adéyemí carry the lifeless body on his head and was also forced to sign an agreement stating that the school would bear the cost of the student's funeral and equally compensate the victim's family. This hideous act led to three years' suspension of Dúrójayé, known to sparehead every form of protests. After his resumption, he was part of protests, but he was never found leading one again. He later graduated and became jobless; his poverty state became obvious as his parents died three years after his graduation. He spent another three

years in poverty, which drove him close to his clergy cousin who encouraged him with the word of God. He confessed his disappointment to Pastor Akínwùnmí about his friends that neglected him, but his cousin lifted his spirit and assured him of a better future. It was during this conversation that his cousin told him that government was strongly behind his joblessness in order to punish him for the troubles he caused them. It was at the end of Chapter Ten that we got to know that Dúrójayé decided to join politics; the election favoured him as the governor appointed him as the Commissioner for Education. His past achievement as a student union president made people believe that he would handle the education sector of the state with care. Reverse was the case as Dúrójayé became a wicked and self centered Commissioner who constantly denied the students their rights and also used the students' bursary for personal gain. This led the students to many violent protests. Dúrójayé refused to answer them. He also stopped teachers' salaries, in Chapter Sixteen, Dúrójayé was elected as the governor of the state which led to violent protests of all sorts from everyone in Arásan state. Everyone hated him because of his evil, selfish agenda, and they headed to destroy the electoral commission building because of the results of the election which were rigged. They stormed his house and burnt his property. This serves as the climax of the plot. This unfortunate incident made Dúrójayé run to Àmójá the Federal Capital of Odùdàwà where he was hiding; he was also removed from the position of the Governor of Arásan state because of the pieces of evidence pointing that the election was rigged by Dúrójayé and his people. However, his nomination to the position of Minister of Education by the President was a kind of suspense which cannot be imagined by anyone. Instead of Dúrójayé to take this second chance as a way of redeeming his bad image, he became vengeful and wicked. He used all the money meant for education to sign contracts with some strange business men who duped him of a hundred million naira. This money issue got to the ears of the President who removed him from the ministerial office.

Dúrójayé's fall is exposed in Chapter Nineteen as the military forcefully took over governance from the civilian rulers. This gave people the edge to hunt for Dúrójayé who had already exhausted his immunity. He was caught dressed like a woman at a roadblock and was arrested. His sudden death was noticed at the police station as he could not alight from the police van. It was in the meeting that happened in the palace

of Oba Samuel Adégoróyè, the king of Irédé, that the chiefs celebrated the end of Dúrójayé just the way his rise was celebrated. In this final event, the author stresses the need to be humble, respectful and succeed in ones' lifetime. He uses the conversation between the chiefs to show that wicked people would always be caught in the web of their wickedness through the curses of those they have cheated.

### *Atótó Arére*

Òkédijí opens the story from the middle which breaks up the chronological arrangement of the story. On Page One, the writer starts the story of Sámínù's execution before we got to know who he really was. This is the middle of the story where the flashback technique is used in order to create suspense in the story. From the beginning of the story, the writer mentions the names of some of the characters, including Àlàbá, the major character. At this point, we get to know the characters' troubles as they start to gain readers' sentiments before their true nature is revealed later in the other parts of the plot.

The use of suspense is dragged to the end of Page Eleven till the writer introduces Àlàbá's history in Chapter Twelve which is the middle of the plot. Àlàbá was born into a broken home; his mother moved out of her matrimonial home, and his father married Tàíbátù, a wicked and selfish step-mother, who enslaved Àlàbá and frustrated his education until he finally dropped out of school in Ìminí. Àlàbá's inability to bear the stress and Tàíbátù's maltreatment made him abscond to Ìbàdàn on one of his market trips as he deliberately sold off all the goods he helped his step mother took to the market at a very cheap rate, and he gathered the money for his Ìbàdàn trip. Unfortunately for him, he lost the money mysteriously at Sángo where he passed the night. The following morning, he headed to the University of Ìbàdàn; he started going from door to door asking for those who needed househelp. Fortunately, he got a positive answer at the second house. The owner of the house took him to University of Ifè, Ilé-Ifè; and he was treated nicely. However, as his joy was cut short when he was caught picking his boss's box under the command of his two children. This is the beginning of unfortunate incidents in his life. Àlàbá was sent away by his boss, and he became homeless. On his way, he entered into a fight with a Kolanut seller when Àlàbá picked his money. Things ended badly for him as the boy beat him mercilessly.

After the fight, he decided to pass the night beside a nearby restaurant where he met Sàmínù who was already staying there; the two new friends passed their first night together. It was their search for food the next morning that introduced Àlàbá to the true nature of Sàmínù who tricked the restauranteer, pranked the groundnut seller and took the money of the petty trader which they used to start their newspaper business. This business did not last as Àlàbá narrowly escaped the police officers that were arresting homeless children, coupled with Sàmínù's betrayal, as he took the money they both worked for. Àlàbá's skill of always starting all over made him start his own newspaper business which ended when he was knocked down by a vehicle and was taken to a hospital. It was after his recovery that he realised that his money had been taken; so he thought of using the pranking skills he learned from Sàmínù which almost got him killed as things did not end well for him. When he was trying to prank a groundnut seller, an old lonely man, Òdièwù, was the one that rescued him and took him to his house. Òdièwù enrolled him to learn a skill; he also used him to spy on the victims of his future robbery operations. After the unfortunate death of Òdièwù and his Boss, he started all over, but met Sàmínù who was already very rich at that time. He promised to keep sending him different types of profitable goods. Àlàbá left his mechanic workshop and started selling the goods Sàmínù was sending to him, which led to his eventual arrest. After he came out of the prison, he was taken to Sàmínù's mansion; he became entangled with Şítù Adárípón, Bólánlé, Şínà Játio, Fọrawáì and Fọlórunşó who made his life more complicated. The robbery operation Şítù Adárípón led him to ended brutally as he was Şítù's only accomplice in killing three innocent security guards. The alcoholic drug they used to sedate the bank security guard implicated Sàmínù who was arrested alongside Fọlórunşó. Fọlórunşó escaped from the prison, but Sàmínù was executed as portrayed in the First Chapter of the novel, from Page One to Page Eleven.

Sàmínù's group members pursued Àlàbá, and he decided to return to Ìminí after he took Şítù Adárípón's money; he also killed Bólánlé who was trying to kill him over the money. Despite the series of crimes he was involved in during his escape plan, Àlàbá and the group members went scot-free, without any investigative mechanism set in motion by the Police force. The end of the plot is characterised by the arrest of Fọrawáì, the death of Şínà Játio, Ìşòlá a nosy Police officer, the hunter and Àlàbá who



was caught in the web of his own crime as he was devoured by scavengers even before he finally died. Àlàbá, whose nickname is Labalábá, fell down according to Yorùbá proverb, 'yó ò balẹ̀ yó ò balẹ̀ ni Labalábá fi í sá wọgbó lọ'. The writer portrays clusters of criminals who perpetrated every crime at will by engaging in violent and vengeful activities often, without getting punished, but were later caught by karma, when they felt they already went free.

### **5.3 Characterisation**

Characterisation means the act of creating or constructing characters in a work of art. Creative writers use characterisation to bring to life their imaginations by the use of who will act and speak the messages they are passing across to society. They are not real life but fictional characters that exist in the imaginative world of the creative writer. They represent certain groups, ideas or traits in human society. Novelists sometimes describe their characters in terms of their status in the family, class in society and their occupational groups. Characters are also described according to the ways they react to others in certain situations especially when they are passing through one challenge or the other. Their response or reaction to such situation shows the type of characters they really are, and, finally, most characters' identities are not revealed by the writer but are left to be figured out by the readers by using certain statements for painting the picture of a character in the mind of the reader. They are given the attributes of characters in real-life settings; they bear names, behave and interact like humans in real-life settings. They also experience pleasure and displeasure, and experience pain. In other words, they exhibit patterns of behaviour that are typical rather than usual (Ọ̀ṣọ̀bà, 2015:14). In portraying a character, the writer introduces characters with noticeable emergence, and, following the introduction, the writer often talks about his behavioural attitude which is the direct depiction of such characters. Then, as the story progresses the thought process of the character is revealed. The next stage involves the character expressing his opinion and ideas and getting into conversation with the rest of the characters. The final part shows how others in the story respond to the character's personality. Characters could be divided into various types which include: three dimensional, one dimensional, major and minor, round and flat characters.

**Three dimensional character:** these types of characters are ultimately developed in a way that we know about their attributes, motives, background, joy, frustration and mood. They are also known as dynamic characters; their end result cannot be predicted; it might be very different from their initial life-style because of some factors or forces that might have affected or influenced them into change.

**One dimensional character:** these are characters that hardly exhibit any change in their personality. Their ways of life and relationship with other characters in the story would be able to ascertain their personalities and end results.

**Major characters:** are those characters that stand at the center of the event in a story. They are the most important characters that stand as flag bearers in a story, while the **Minor characters:** are those characters that are created in a story to contribute to the story; they are background characters that help the major characters fulfil the mission of the writer in his story.

### 5.3.1 Three dimensional character

Láníyì in *Taa l'òdaràn* is the major character in the novel. He comes from a very humble background; he grows up in the same neighborhood, Àbàlábí, with his childhood friend turned lover, Sùmbò. He is described as a young boy who is always willing to learn because he is not a brilliant boy; he relies on Sùmbò for assistance in his studies, and Sùmbò is always ready to teach him any time he asks for help as seen in the excerpt below:

Láníyì kii tìjú iwé, bí nńkan kò bá yée, ó di kí ó béèrè lówó ọmọ ọre Bàba rẹ Sùmbò. Ọun náà á gbé itìjú tà, á ní ọrọ iwé kò kan tàgbà. Wéré Sùmbò á ti yára là á yé e. Ó fẹrẹ jẹ irú irànlówó báyii ni kò jẹ kí àimòwé Láníyì hàn sí gbangba púpọ tó bẹẹ jù bẹẹ lọ títi wọn fí dé iwé kẹfà. (*Taa L'òdaràn?* 2002:12)

Làniyi is never ashamed of studies; if he does not understand, he always asks from his father's friend's child Sùmbò. He puts shame aside and says studies has nothing to do with seniority. Swiftly, Sùmbò would make him understand. It is as if this type of assistance does not expose Láníyì's poor academic nature to the public so much till they got to primary six.

After their primary education, they gained admission to the same secondary school in Abèòkúta where their friendship was strengthened. Due to Láníyì's level of intelligence, he could not secure admission to the University after his secondary school education. He was able to get a job at a reputable bank in Yaba, while Sùmbò his lover got admission to the University of Lagos in Àkòkà. Their love affairs became very strong due to their proximity. As time went by, Sùmbò became demanding as she wanted to measure up to her friend's standard, and Láníyì too kept giving her everything she needed till it became unbearable for him. Unknowingly for him, Sùmbò had started having love affair with Dr. Adédòkun, one of her lecturers. When he noticed the change in Sùmbò he confronted her, but she lied to him, Láníyì had already got everything he needed to know about Sùmbò, but he did not want to lose her. Along the line, reality caught up with Láníyì as he realised Sùmbò and Dr. Adédòkun had been making fun of him; he started drifting away from his normal self, and he employed many of his hoodlum friends to help him destroy the couple. The violence perpetrated at the lovers' wedding was the cherry on top of the cake as it led to Láníyì's arrest, which made him lose his job. At this point, for Láníyì, confrontation was inevitable as he felt he had nothing to lose because he realised Dr. Adédòkun used his power as a lecturer to hurt him and take total possession of his lover. After his traumatic experience of constant arrests and oppression from the couple, he launched a surprise attack on them. His statement below shows how far he had changed over the years as he moved from a humble, kind-hearted young boy to a violent and deadly man, as he mutters below:

wolè kẹ ẹ wo òkè, òpin dé sí ohun gbogbo lóníí (Taa L'òdaràn? 2002:128)

Look downwards and upwards; the end has come to everything today.

After putting fear on the couple he shot them, without hesitation. He was captured and sentenced to twenty years imprisonment because of his actions and the ones perpetrated by his friends earlier in the story. The writer shows that Láníyì has become fearless and he is very ready to do anything to take vengeance on the couple, especially Dr. Adédòkun, who has humiliated him. He is a well developed character who has undergone series of change as he reacts to every action thrown at him by

other characters in the novel. The novelist did not focus on Láníyì's physical appearance in describing him, but he focuses on his class in the society, level of intelligence, pain, joy and the ways he reacts to situations generally.

Adéníyì in *Èni a wí fún* portrays Èniolá Olánrewájú as the major and lasting character in the novel. He journeys through life having various contact and relationships with other characters in the novel; he is skilled in the act of dropping each and every contact he makes with other characters. He started his life as a spoilt brat, and he is the first child of a very rich man, according to his utterance in the novel, as he uses his story to moralise the society over the danger in lack of home-training:

Ayò dími nímú bí àkòbí ọmọ nítorí ilé ọlá tí a bí mi sí  
(*Èni a wí fún* 1997:4)

Joy suffocated me like a first born just because I was  
born into a rich home.

His father's wealth deluded him and he felt money was the most important thing in the lives of men; he therefore ignored his uncle who came to implore him to get a primary school education when he was sixteen years old. He humiliated the man as he kept on boasting about his father's wealth. Apart from his lack of home-training, he was equally pompous and mannerless, as the writer carefully documents by ways he responds to other characters in the novel. Two years after he abandoned schooling, his rich influential father passed away and left him and his mother with lots of riches and material things. His wasteful lifestyle is shown in the narration in what happened at his late father's funeral below:

Mo nàwó tíí ó sù mí gégé. Nígba tí ó bùṣe mo bèrè sí fón  
owó nàà dànù fún àwọn tó ń jó ní ojú agbo (*Èni a wí fún*  
1997:10)

I spent money and got exhausted. Afterwards, I started  
spraying money over those dancing at the party.

Despite the fact that he inherited a two-storey building and huge amount of money, his inability to get educated or learn any lucrative trade made him squander his inheritance through wasteful expenditure. As he went to flaunt his money in Olájùmòkè's parent's house, because he felt he could buy her love, little did he know

that Olájùmòkẹ had already married another person because her parents will allow her to marry an irresponsible young man, a wasteful spender like Ẹniọlá. His immature attitude towards other characters made an unknown man dupe him of all his fortunes when the man promised to help him import vehicles from abroad. He barely could feed himself after losing his wealth to an unknown car dealer.

He started over again at his friend's (Ìṣòlá's) gambling shop. He won lots of money, but also gambled it away with his friend's advice. His loss of money drove him into abject poverty. He left his town for another town where he met Olówòsekísà, is a prominent rich man at Ayéyẹ. Olówòsekísà helped Ẹniọlá get back on track, and he became rich again and married his (Olówòsekísà's) daughter, but ingratitude and pride drove him wild again as he contested a position with his ather-in-law and left his wife and children. He also lost his wealth again, then he decided to return home. As Ẹniọlá grew older, he joined politics, and he promised to turn a new leaf. He was given an opportunity by Professor Oládàpò. Ẹniọlá's early days's greed caught up with him as he used the money he was given for the community building project for his personal gain. He was then summoned by court for due punishment, but the daughter he neglected was the lawyer that bailed him out of the situation.

Ẹniọlá learnt his lessons through life in a hard way as he started his life as a non challant spoilt brat and ended up as a repentant father. The novelist's ability to make Ẹniọlá narrate his own ordeal gives the reader the ability to learn their lessons first hand from a narrator who has experienced the whole ordeal as he tells his story. The writer does not describe his major character by himself but gives the character the ability to tell the readers about himself in a way that the readers will discover who he truly is by themselves, through his words, opinions and relationship with others. Ẹniọlá is characterised in a way that the society can relate with as it portrays reality, narrating his own saga is more pure and original than having another person narrate it for him. This supports the Yorùbá claim, 'Ènu oníkàn la ti ñ gbó pòún'.

Unlike Ẹniọlá who narrates his own ordeal in *Ẹni a wí fún*, Àlàba's saga is revealed by Okédijí in *Atótó Arére* as he suffers from unfortunate destiny or fate rather than being notorious. He is the central character that the story revolves around. He is a dynamic character because his early lifestyle is clearly different from how his life

endes. Àlàbá grows up suffering from all forms of maltreatment in the hands of his step-mother who constantly enslaves him and also manipulates his father to do the same. The novelist portray him as a dutiful and hard-working young boy; he is also a determined character, despite all has gone through in life, trying to toll the path of righteousness to become successful, but his inability to stand firm in his work to be holy keeps pushing him down the wrong path.

He escaped from his home town Ìmíní village and ran to Ìbàdàn where he was referred to Ilé-Ifẹ̀, where he got a job. These attempts show his ardent wish to be productive, irrespective of the situation. His eviction by his insensitive boss made life more difficult for him, and his contact with Sàmínù, the little trickster, worsened his journey through life. He learnt terrible tricks from Sàmínù, also got into newspaper selling business as a means of survival, but was also duped by his notorious, friend Sàmínù. His failure to perfectly practise and master all the tricks he learnt from Sàmínù almost got him killed by the angry mob at the groundnut seller's stall and the intervention of the old man, Òdìèwù, finally drove him to the profession he dreads the most. His apprenticeship at Òdìèwù's friend's workshop also worsened his situation because it aided the robbery trips he encountered later in his life.

Sàmínù came back to his life, full of apologies, goods and wealth, but his inability to verify the source of all the things Saminu gave him despite his knowledge about who Sàmínù used to be drove him straight to prison for theft. Although Sàmínù was sentenced to death, Àlàbá's contact with Şítù, Bóláńlé, Şínà Játio, Ọtórítì and others led him to become an accomplice in bank robbery. Attempts to prove his innocence to Şítù about the contents of the box they both stole get him close to Bóláńlé who he later killed as he escaped dressing like a clergy. His tragic end is recorded as he was being devoured by scavengers before he took his last breathe shows how much the novelist tried to show that good-will is not enough to live righteous, but the ability to stand firm. Àlàbá's reactions and his relationship other characters show that he is not strong-willed, and he could be easily influenced and manipulated by them, especially by the characters that are close to him and also his environment. His life is a portrayal of the complex aspects of human life as he is involved in violence, vengeance and criminal lifestyle in contemporary Yorùbá society.

The case of Dúrójayé in *Bòbó Àlútà* is not far from that of Àlàbá in *Atótó Arére*. Dúrójayé's early lifestyle is the complete opposite of the latter's life. He is the major character in the novel; his life is like that of a two-edged sword that experiences oppression and later becomes a master of oppression in the society. The writer uses the title *Bòbó Àlútà* to give information about the character's attitude. Dúrójayé is portrayed as a strong-willed and stubborn character who does not yield to government's oppression and his parents' advice. He was a student who tolled a part of righteousness by fighting for just course and common good of both the university and primary school students. His several accounts of trouble and oppression, especially his arrest that made him lose several years of his academic life, cannot be overemphasised. He was found in the class of proletariat that constantly suffers oppression from the bourgeoisie, but he fought his way to the top as he got a position that changed his financial level and class in the society.

The devil inside him was unlocked as he got a political position as the Commissioner for Education in Arásan. He forgot the series of *Àlútà* he pulled against oppression and corruption when he was a student as he used his new office and the wealth he acquired through public fund to oppress and abuse the less privileged especially the students and the teachers whose bursary and salaries, respectively he withheld. The writer went deeper to portray Dúrójayé as a wicked and vengeful person who does not change his mindset over any issue. His Uncle's apologies and pleas fell on his deaf ears as he constantly reminded his Uncle about his past ordeals that:

Nígbà tí mò n jìyà tí ojú n pón mi bí kóró iṣin, ta ni mo rí? Baba nílá ta ló yámi láṣo? Ìyáláàyá ta ló fún mi lóbè jèba? È wò ó igbà tẹmi rẹ é o, kí wọn jẹ kí n lò ó dọba ni. Igbà tí èmi Dúrójayé rẹ é, igbà tó n bọ ni mi ọ mọ. Èni tí kò bá tẹ lórùn nínú wọn kó lo gbé òògùn eku jẹ (Bòbó Àlútà 2008:77)

When I was suffering and having reproach like akee apple seed, who did I see? Whose great father borrowed me cloth? Whose great mother gave me soup to eat ẹbà? Look, this is my time; they should allow me use it to the maximum. This is me, Dúrójayé's time. I do not know the time of whom it will be later. Anyone among them who is not satisfied with this should go and eat rat poison.

Despite the fact that the writer does not dwell on Dúrójayé's physical description, his utterances and actions portray him as an extremely wicked, vengeful and unforgiving character. Dúrójayé also includes election rigging in his evil portfolio as his attempt to influence the result of the gubernatorial election in his state to suit his party and himself backfired. The one hundred million Naira fund he embezzled was the final straw that broke the Carmel's back, as the President removed him from his political office.

His attempt to run away from town led to his arrest and his untimely death. The novelist shows Dúrójayé's character in order to portray the reality that will befall evil doers, especially pig-headed politicians that decide to oppress the society and embezzle the public fund. The reaction of other characters in the novel about his rudeness supports the society's expected waterloo of the people that act like him:

Màjèsín tó bá sì tí ń wípé ẹnu àgbà ń ruń ń tẹ àgbà láṣọ  
mólẹ̀, irú wọn kì gùn lẹ̀mì-ín (Bòbó Àlútà 2008:126)

Any youth that says the elder's mouth smells is stepping  
on the elder's clothes and such people will not enjoy  
long life.

Ọbáfẹmi in *Ọdọ iwòyí* is an example of a dynamic character who changes from one extreme nature to the other. He was a brilliant, well mannered boy, that got admission into Kakanfò University, where he met Túnjì Bákàrè (T.J), his new friend and Ọmówùnmi's friend. His contact and relationship make Paska constantly oppress and threaten him because of his meek nature. Unknowingly to him, his friend and girlfriend are cult members; they got him initiated into Mo Murá fraternity. His first's assignment as a cult member made a terrible mark in the University as he led the operation that led to the death of Paska, his cohort, and innocent people. This action shows how much the writer wants to how Ọbáfẹmi reacted to his fellow characters, as he does not take anything for granted.

His fast achievement of constant killing of other cult members made him the President of their fraternity in the neighbouring University. His devotions and power made T.J contact him to help collect money from his father, but tragedy struck as Ọtúnba failed to drop the money; this angered Ọbáfẹmi and his cult members as he



shot the old man. The sound of the gun triggered the attention of the security men in the area who later handed them over to the police for proper punishment. Ọbáfẹmí's position got him released because he was the big fish of the campus. The novelist even reveals that he is called Olúayé, which shows that he has totally changed and more deadly than ever. His sneaky attitude made him run into hiding with Omówùn mí, his girlfriend, but his inability to humble himself due to his total dependent on the Police Force led to his tragic end. He was butchered by Fá rí Orò cult members. The novelist divides his life into three unpredictable phases: Ọbáfẹmí's entrance into the University, his initiation into Mo Murá fraternity, and, finally, his tragic end, as he journeyed out of righteousness into becoming a terribly wicked person whose ruthlessness led to his destruction.

Fúnkẹ, as the major character in *Sisí ọlọjà*, started started the journey of her life having illicit relationship with different types of men as a young, inexperienced little girl who was skilled at lying to her parents whenever she wanted to embark on her unholy trips as narrated by the writer:

Gbogbo ìgbà tí Fúnkẹ ń kàwé ní ilé-ẹkọ girama gíga, ni  
ó ti di wí pé ó máa paró fún àwọn obí rẹ tí ó bá fẹ rin  
irinkurin (Sisí Ọlọjà 2017:5)

Throughout the time Fúnkẹ was attending the senior  
secondary school she had started to lie to her parents  
whenever she wanted to go on her immoral trips

She later got so interested in immoral activities that she dropped out of secondary school. Most times, she did not sleep at home; she went from one party to another, one man to another. There is no immoral act that was not found in Fúnkẹ's lifestyle. She later moved from Ìbàdàn, her hometown, to Lagos in order to expand her prostitution business with her new friend, Tẹjú, who aided her new money-making business. Her search for more money led her to those that influenced her and introduced her to cocaine business in Senegal. Her first trip gave her an unimaginable huge sum of money; she then continued the business to Guinea, later Cote D'ivoire and Spain. Her decision to stay permanently in Gambia afforded her the opportunity to meet Felicia who became her closest friend and partner-in-crime.

Felicia linked Fúnké up with another cocaine ring in Libya where she later snatched her friend's business partners and her lovers. This led to the end of their friendship and a very big problem for her as Felicia vengefully reported her to the immigration officers, who got her deported to Nigeria empty-handed. On getting to Nigeria, she realised that her Mother had died and her Father was terribly sick, and he was left in the lonely care of her poor sister. Fúnké decided to help her family situation by getting a job at a filling station where she was shot by a group of armed robbers during one of their robbery operations. This incident almost took her legs; fortunately for her, she recovered and quickly went back to work. The bad situation of Fúnké killed her sick Father.

The strange transformation that happened to Fúnké later in the story is a form of suspense because she never showed any sign that she was going to repent from her evil ways. At the end of the story, the writer reported that she became an evangelist:

Fúnké di ẹni tí ń wàásù ìhìnrere káàkiri nínú mótò, nílé  
óúnjẹ, ó ń fi ọ̀rò ara rẹ̀ ẹ̀ ẹ̀ iwàásù fún àwọn ọ̀dọ̀ inú ìjọ  
(Sísí Olójà 2017:64)

Fúnké becomes someone who evangelises in vehicles  
and at restaurants; she is using her ordeal to preach to  
the youths in the church.

Fúnké uses her ordeal to moralise the members of the society so that they can avoid such fruitless ways of life. Her marriage to Pastor Joshua shows how much the writer uses Fúnké, the major character, to tell the society about change in the novel. It shows that it is never too late to change, and that there are possibilities of gaining peace and tranquility when bad people change for good, as it is shown in Fúnké's life.

Olùşẹ̀yí, in *Atítẹ̀ẹ̀bí*, is the only child of his parents; he is a mannerless, overindulged child who neglected education with his mother's support, despite his father's warnings and pleas. He started by falling sick and skipping school, which led to his several academic failures and repetition of classes. Despite the amount his rich parents spent in sending him to a good school, his situation got worse, as he went out every morning dressed in school uniform but landed at the company of his bad friends, where they drank, smoked and womanised at his tender age till he finally

stopped pretending to be going to school. He was able to move freely because his father was not living with him and his mother. Oluseyi continued his absenteeism from school till he had nothing to show his mother at the end of the term. Instead of his mother to question him, she decided to give her son a birthday party:

Nínú ìsinmi òpin ọ̀dún yìí, Àmòpé dá bírà pé kí ọ̀mọ̀ òun ẹ̀ ọ̀jọ̀ ìbí rẹ̀. Àmòpé kò ro ti pé ọ̀gbón ni òun n dá sí ọ̀rò ọ̀mọ̀ náà. Èyí tí ì bá pe Olùsèyí jókòó kó ba sọ èyí tíí jẹ̀ òtító ọ̀rò (Atítẹ̀ẹ̀bí 2017:27)

During this year's holiday, Àmòpé did wonders that her child should have his birthday party done. Àmòpé did not consider the fact that she had been diplomatic about the child's matter. Instead of her to call his son and tell him that which is the truth.

In preparation for his birthday, he constantly collected huge amount of money from his mother. Meanwhile, he and his armed robber friends were planning to buy cocaine with the money. Tragedy struck at the birthday party as Olùsèyí became mad due to overdose of drugs he took that night; he fell down from the staircase and broke his legs. This ended the ungodly party as his friends took to their heels. After he recovered, his father suggested that he and his mother should come back to him in the village so that they could educate him together but his mother declined and bailed her son out as usual by saying that her son could no longer reside in the village.

Since Olùsèyí refused to go to school, he told his parents that he wanted to learn panel beating. His father granted him his request, unknowingly to him that he needed the skill to know how to open people's cars in their absence. This skill helped his armed robbery gang to successfully unlock people's vehicles during their operations. Olùsèyí, under his friend's influence, started robbing traders on Lagos-Ìbàdàn express way. This gave him much money he lavished on his insensitive mother until they attempted to rob a wrong vehicle that was conveying soldiers which ended his robbery career. He was handcuffed and brought home to his mother. This is how he ended his youth by landing himself in the prison because of his misbehaviour that was permitted by his mother. The type of ending that befell him is not strange because such is expected to befall uncultured, over-pampered and uneducated children that are motivated by gangsters and armed robbers in the society. His life portrays realism.

### 5.3.2 One-dimensional character

The major characters that are one dimensional in the novels under study are unable to mask their traits perfectly, as their ending is betrayed by their obvious starting-point as portrayed by the writers.

In *Adiyẹ̀ bà lókùn*, Ọ́láwùnmí an ex-police officer made himself Ìyeyè king; he usurped the throne from Adéwọ́lé, the right candidate to the throne, as opposed to all traditional and spiritual predictions. He assumed his traditional role by bribing all necessary and corrupt principal officers involved in traditional and crowning matters in ìyeyè; he constantly and ruthlessly fought all oppositions and perceived enemies. He saw Adéwọ́lé's wealth as a threat to his authority. Despite the fact that Adéwọ́lé left the throne without putting up a fight, Ọ́láwùnmí framed him for robbery and threw him in prison so as to get rid of him for a long time.

As Ọ́láwùnmí kept on using his position to oppress his enemies, despite the fact that his father warned him not to ascend the throne because they were not from the ruling bloodline, he turned a deaf ear on his advice, and he continued in his wicked revenge and mission. He also took one of Adéwọ́lé's wives. His constant oppression made the Aláfára rulling house clash with Oléjèé ruling house; this led to bloodshed and unrest in the town. His escapade from the palace as he was notified of the troubles on his way by one of his loyal chiefs spared his life at that time. Ọ́láwùnmí's thought that he could venture into any business as a powerful king made him invest in a business he knew nothing about which left him completely broke, as he lost his wealth. His wretched new life made him become a hunter; he mistakenly killed himself after one of his hunting trips.

From the beginning to the end of the novel, the novelist describes Ọ́láwùnmí as a corrupt, covetous, heartless and wicked character that leaves painful and unbearable marks on his perceived enemies. He is the major character that the story revolves around.

In *Hàà ikú ilé!*, Ládélé is depicted as a good man, an uncompromising, straight-forward and incorruptible politician, who is loved and respected by all. In creating

Ládélé as a good character, the writer emphasises his nature and relationship to be noble. He is described as Chief Bóbagúnwà of Şebóotimo town. His good deeds in the society put him in the right position to become the gubernatorial candidate of Arábàbà bí Àşá political party; he eventually becomes the governor of the state. He uses his position as the governor to restore peace and comfort to the society. In spite of his good deeds and meekness, he refuses to be manipulated by his political god-father who wants him to divert the public fund to their personal purse. Unknowingly to Ládélé that the more he does well, the more he attracts enemies within his political party and the opposition party. The writer's view about this is seen below:

Ládélé jẹ Gómìnà tí kò fi wàdùwàdù lo ipò rẹ. Àwọn Èniyàn ipínlẹ̀ rẹ̀ ri gégé bí Olùgbàlà. Bí ó ti n tẹ̀ aráalẹ̀ lórùn ló sì n tẹ̀ ará oko lórùn pẹ̀lú, àmọ̀ kò sí bí Ọmọ̀ tilẹ̀ lẹ̀wà tó, ó ní láti kù síbì kan. Bí Ládélé ti n tiraka láti pèsè ohun mèmèrè sààrin ipínlẹ̀ àti ààrin ilú tí n bẹ̀ lábẹ̀ ìşàkóso rẹ̀ síbẹ̀ àwọn aláta kò rẹ̀ kò jẹ̀ kí ìşẹ̀ rẹ̀ ó yọ̀ (Háà, ikú ilé 2014: 85)

Ládélé is a Governor who does not get involved in troubles in his governance. The people of his state see him as their saviour. As he is satisfying those at home, so he is also satisfying those away, but there is no way one can be completely upright without blemishes. The more Ládélé is striving to provide social amenities in his state and the towns under his governance, his opposition would not let the impact of his works show forth.

His efforts were constantly frustrated till the members of the House of Assembly of the state moved a motion for his impeachment. He was able to scale through the hurdles because of his humility as he always listened to pieces of advice from the knowledgeable people in his political party. Ládélé's behaviour and governance become unbearable for his enemies; they tricked his mother-in-law as they gave her poison, instead of the supposed love charm that killed him. Without verifying the work of the gift she received from Ládélé's enemies, she gave it to her careless daughter who put it in her husband's breakfast. Ládélé innocently ate the food and died. Ládélé, was portrayed by the writer as a man who does things cheerfully and whole-heartedly to the people in the society. His good nature was the only tool that sustained him from the beginning of the story till the very end of his life.

Bánjí in *Taa L'òdaràn?* is described as a betrayer, selfish and self-centered man who would stop at nothing till he achieved his selfish aims. He effortlessly betrayed his wife, Tóórera, who gave birth to his two sons by neglecting her and her children to run after Títí, his new-found love. His ruthless behaviour was worsened by his friends Akin, Fólá and Jímí, as they introduced him to drug-trafficking, a new money-making business, aside from their official duties. Bánjí's friends contributed money for him to travel to London in order to sell cocaine that was believed to yield much more money than the amount they were earning in their place of work. Apart from their financial contributions toward the cocaine business, his flight and accommodation abroad they also gave him a link to the buyer. He successfully trafficked the drug to London and made a huge sum of money as presumed by his friends. He received three million naira and decided to give his friends sixty thousand naira, out of the huge profit he made. Bánjí's wickedness and selfishness are expressed by him thus:

Èmi náà, Òdaràn fúnra à mi (*Taa L'òdaràn?* 2002: 59)

I, a criminal myself.

He decided to show no mercy over the business deal that was sponsored by his friends, despite the fact that his cocaine buyer in London gave him a brand new car. As he landed in Nigeria, he hired a taxi cab straight to his house in Oñdó, without informing his friends of his arrival, because of the huge sum of money he had brought. After keeping the money, he sent Títí to his friends; at their arrival, he lied to them of the amount he made in the cocaine business. Though his friends were doubtful about what he told them, they had no evidence to support their suspicion. Bánjí's friends broke the news of his dismissal from work to him. He was not really concerned about it because of the huge amount of money he withheld from their joint business and the new car he brought from his trip to London.

Gradually, Bánjí started to flunt his wealth with the lavish wedding party he had. Jídé, one of his buyers in London, also came to colour the occasion with his wealth, while his friends could not afford cheap soft drink on his wedding day. After the wedding, he stopped associating with his friends because he saw them as poor people who could not measure up to his rich standard, as he had already built a mansion for himself and Títílólá, his new wife. His attitude towards his friends became unbearable

for them as they decided to plan his death. They made Títíṣọ́lá trick him to the bush where he was murdered in cold blood. His selfish and ruthless ways of life were the driving force that led to his tragic end.

Dúródọ́lá is the central character in *Baba Rere* that the story revolves around in. The writer describes him as a chubby, dutiful, hardworking, fraudulent and corrupt man who will stop at nothing to get what he wants. He is portrayed as a wonderful and faithful husband to his wife and a great father to Àjíkẹ́, his adopted daughter and Şẹ̀yí, his biological son. The way he responds in the novel shows that he is always ready to help other characters and the society with everything he has. His generous nature keeps him in good relationship with other characters, despite the fact that Òjọ́ is bent on destroying him; he got help from every member of the society, which is the secret behind his success. From the beginning of the story to the end, Dúródọ́lá engages in one corrupt and shady affair or the other in order to get anything he desires. The writer exposes the plan he had earlier put in place in order to win the election:

...Balógun ti bá gbogbo àwọn ọ̀sìsẹ̀ rẹ̀ ẹ̀ se ipàdẹ̀, enikòkọ̀kan yíò dībò lẹ̀mẹ̀jímẹ̀jì. Àwọn ọ̀mọ̀ ilé-ìwé rẹ̀ t'ó ga dáadáa pàápàá gba iwé-ìbò, àwọn náà sì ti múra láti dībò (Baba Rere 1977: 135)

...Balógun had met with his workers; each of them would vote twice. Those that were tall among his students got their voters' cards; they were also prepared to vote.

Dúródọ́lá won the election as planned and helped the society with his ill-gotten resources. He also punished the teachers in Sohó because of one of them who had offended him earlier with his office, which is an instance of misuse of power on the citizens over personal matters. However, his decision to stop the punishment with huge compensation also shows the society that he was a good man despite the hardship he had cost the teachers. Dúródọ́lá never had a change of attitude from the beginning to the end because he maintained the type of character he is from beginning to the end.

Adéníyí, Èlẹ́ja political party Chairman, in *Şà̀ngbá Fọ́*, is described as a tall, dark and handsome man who enchants everyone with his charming smile. He is a faithful and

caring husband to his wife, Àsùnlé, who is also actively involved in Èlèja political party affairs. Just like the politicians in the real society, he is a pretender that knows how to hide his intentions and hatred towards his competing political party members. Adéníyì is a game player that has tricks off his sleeves; his cat-and-rat relationship with his powerful and deceitful counterpart, Adélàńwá Èlèyè political party Chairman, buttresses this claim

Àwọn méjèèjì sì fẹràn ara wọn gégé bí ológbò àti èkúté,  
òrẹ wọn jinlẹ tó ti ajá àti ẹkùn (Sàńgbá Fọ 1986:2)

They both love each other like cat and rat; their  
friendship is as deep as that of dog and the leopard

Adéníyì is a corrupt and ruthless politician who paints himself and his political party as the Messiah that will purify the country from the hands of the corrupt and self-centered Èlèyè political party. Meanwhile, he is as terrible as Èlèyè political party executive members. The violent attack he led against Èlèja political party members on his way to Àsòdùn Ìsàlẹ shows he has no moral boundaries when dealing with his opponents. His pride and arrogance made him contracted a designer to help him design a specially made expensive attire for the celebration of his new office when his political party was yet to win the election. The confidence he had in the police officials, due to the huge amount of money he gave them failed when he heard his political party lost the election to his old-age enemy, Adélàńwá, and his political party. Adéníyì's arrogance finally led to his failure when he wanted his political party to be announced as the winner instead of Èlèyè political party; this paints the electoral commission as incompetent, as proclaimed by the Judge.

The writers of the novels examined in this study are able to describe their characters in ways that the readers are able to clearly see through the pages and discover if the characters have changes in their behaviours, attitudes, habits, and nature due to their self-determination and pressure from the society and other characters, or if the characters maintain themselves against all odds. Although the writers seldom give physical description of their characters, enough illustrations and hints are given in many cases which help the readers discover the characters in their novels.



## 5.4 Point of view

In narrating a story, a writer employs a narrator of the events in a novel. A novelist in presenting his story has a choice of a narrator (point of view) which varies from first-person narrator to the third-person narrator. The choice of the novelist's narrator can reveal the angle, emotion and the narrative situation.

### 5.4.1 The first person narrator

This could be a narrator of his own ordeal or saga who could be a central character, or he could be a story-teller who is an eye witness of such an event. The first person narrator is the nearest to the oral narrator in a folktale. This technique is perfect for making a work of art portray realism as it makes the reader have the impression that they are getting the story from a speaker that experiences the events in the novel first hand. It also helps the narrator of the story address the reader directly, which is essential to the didactic novel. The first person narrator has the weakness of not being able to know the conclusion of some events; he locks out the possibility of going deeply into the mind and situations surrounding some characters. Adéníyì, in *Eni a wí fún*, uses Èniqlá as the first person narrator to narrate his ordeals in the novel, as the protagonist. Èniqlá started the story by waking his immediate family up, this shows realism in the story, as it is an eye witness's account, as seen below:

Kíá mo jí Ìyàwó mi Àlári níbi tó píroṛo si lóri ibùsùn rẹ.  
Bákan náà mo jí àwọn ọmọ láti gbọ nínú ọrọ náà (Èni a wí fún 1997:2).

Quickly, I woke my wife Àlári up where she was lying on her bed. I also woke the children up, as well, so that they could hear the matter.

The first person narrator account in this novel helps Adéníyì to achieve his didactic goal as Èniqlá moralises the society about the danger in depending solely on one's parents' property, as he laments thus over his life:

Ìtànje pátá ni dúkiá Baba ẹni, Ẹni tí ó jogún-un kò dàbí ẹni ogún gbè (Èni a wí fún 1997:8).

One's father's property is a deceit; the One who inherits an inheritance is unlike the one the inheritance liberates.

The inability of a first person narrator to know everything that happens to the characters at all times in the story is a major setback. This causes lots of confusion in his home when his mother narrated her own side of the story during the fight between her and her daughter-in-law where she painted her daughter-in-law as a disrespectful wife to his shallow-minded son as presented by Èniqlá in the excerpt below:

Ejò tí Ìyá mi rò ni wí pé Àsàké n wo òun ràkòràkò láìní  
idí kan pàtàkì, èyí ni ó sì fàá tí òun fì gba létí (Èni a wí  
fún 1997:47)

What my mother said was that Àsàké was looking at her disdainfully without any reason which was why she slapped her.

This event finally destroyed his marriage as his wife angrily moved out of his house with her children, due to the constant disrespect and oppression she suffered from her mother-in-law who was always ready to make every time she spent in her son's house unbearable for her. His mother also moved out of his house three days after his wife left, while lamenting her dissatisfaction over Èniqlá's inactions in dealing with his wife. Obviously, Èniqlá's inability to witness that big fight between his mother and his wife adds more to his troubles. He stayed alone till the very end of the story where he finally reunited with his family members.

In *Şàngbá Fọ́*, Akínlàdé employs the first person narrative device to portray characters' stand on the authenticity of a particular situation or information. During one of Eléja political campaigns at Àdùbí, Adéníyì, the party Chairman, confirms the way the citizens have been oppressed by their king and his political party members when they restricted and forbade them from carrying out any political activity; aside from that of Eléyẹ political party in the townhall, as exposed in the excerpt below:

Wọn ní ẹ kò lè ẹ ipàdé yín nínú gbòngán ilú. Àwọn  
nikan ni wọn jẹ ọmọ Àdùbí, tí wọn sì ní ẹtọ sí ohun rere  
gbogbo ní ilẹ̀ yí. Ẹyin yóku jẹ ẹrú, ẹ jẹ àjẹ̀jì. E kò lè lo  
gbòngán ilú tí wọn fì owó gbogbo yín kó (Şàngbá Fọ́  
1986: 42-43)

They said you should not hold your meetings in your townhall. They are the only citizens of Àdùbí who have the rights to social amenities. You are all regarded as

slaves and strangers. You could not use the townhall that was built with your money.

After this utterance, the youths of Àdùbí realised that their King and his political party members have infringed on their rights as citizens; they held their meeting at the town stadium as against their king's order, not minding the aftermath of such activity. Adéníyì's stand on Àdùbí leader's oppressive nature influenced the youths to take the bull by the horn, as they were ready to fight their aggressors.

Fátúroṭi uses the first person narrator in *Bòbò Àlùtá* to portray the two sides of a coin; this shows the certainty in Dúrójayé's stubbornness over his constant Àlùtá movement and belief in violent causes. Despite his parents' constant warnings and pleas, he refused to change his mind and continue to toll the path of troubles that gave him an extra year in the University. This shows the reality in Fátúroṭi's novel; despite the fact that he is an omniscient narrator; an example of his hard-heartedness is shown in one of Dúrójayé's episodes with his father, as cited below:

Daddy, ògèdè lẹ̀rò tó wà nílẹ̀ yí, kò tó nńkan tí èniyàn n lẹ̀ àdà kó tóó bẹ̀ rára. Mo baa yín dúpẹ̀ lẹ̀wọ̀ Ọlórún pé ẹ̀ ò lómọ̀ tó n jalẹ̀ tàbí tó ti ya pokí ní gárẹ̀jì sùgbón bó bá jẹ̀ ti ọ̀rò tó wà nílẹ̀ yí o, ẹ̀ wò ó nńkan kékeré pátápátá ni (Bòbò Àlùtá 2003:2)

Daddy, this issue is like that of a banana stem; it is not up to the one that we will need a sharpened cutlass to cut. I am thankful to God on your behalf that you do not have a child that is stealing or one that has become a hoodlum at the motor park; if it is over this pending issue, it is a simple matter.

Ọlábímtán in *Baba Rere* uses the first person narrator as one of his narrating techniques to show the authenticity of a notion, especially when showing a character's stand or opinion over an issue. An example of this is seen when Dúródọ́lá is trying to show how much he wishes to make Sohó a comfortable place just as people experience in all other places, as seen in the excerpt below:

Ohun tí mo n lákàkà láti se sí Sohó ni pé kí ara tu t'omọ̀dẹ̀-t'àgbà. Irú ayé tí wón n jẹ̀ l'Eko, tí wón jẹ̀ ní 'Bàdàn, k'áwa náà máa jẹ̀ ẹ̀ níhìn (Baba Rere 1977: 21)

What I am striving to do in Sohó is for young and old to be comfortable. The type of enjoyment in Lagos and in Ìbàdàn, we also should enjoy such here.

The use of first person narrator makes the speech authentic because the speaker is dishing out his notion directly. This makes it easy for the readers to know the impact he wants to make in Sohó as his speech shows his ardent wish to upgrade Sohó to the level of Lagos and Ìbàdàn.

Adébo, in *Òdó Ìwòyí*, also uses the first person narrating technique in the novel; he uses it whenever he wants to show the authenticity of an event, especially an extremely dangerous event. He makes the experiencer of such an event narrate it first hand. After Ọbáfẹmi killed Khadija, his childhood friend, to cover his secret, in his sorrowful mood, he narrates his regrets over his action and his inability to make another choice over the killing of the innocent girl. His troubles and regrets are compounded as he remembers that Khadija's parents have no other child as seen in the excerpt below:

Mo mò wí pé bí n ò bá pa Khadija, òun ni yóò tú àşírí mi síta- èyi yémi dáradára, bí ó ba şe wí pé mo mò wí pé inú ilé yẹn ni Khadija n gbé n bá ma wọ ibè rárá. Khadija tí o rí yẹn nikan soşo ni ó wà lówọ Bábá àti Íyá rẹ (*Òdó Ìwòyí* 2006: 39-40)

I know that if I did not kill Khadija, she will be the one that will reveal my secret this I know for sure. If I had known that Khadija lived in that house, I would not have entered at all. That Khadija you saw was the only child her father and her mother had.

#### **5.4.2 Third-person narrator**

This type of narrator is known as the omniscient narrator who knows all the events and happenings in the story. This type of narrator is not introduced as a character or a participant in a story; he is opportune to watch and observe the characters as they behave and interact with one another in the story. He is aware of everything that goes on in the mind of the characters; he can vividly explain what no other person could see. Third person narrator is free from time and space, unlike the first person narrator. He also has the ability to contribute his own moral comments.

Adébò, in *Òdó Ìwòyí*, uses the third-person narrator as he moralises the youths of today and passing his comments after Fàrí Orò cult members were arrested, after they brutally killed Obáfémi and Omówùnmí. The authorial speech spoken through the judge at the court during the trial is used to implore youths to stay away from evil and bad company as it could lead one to total destruction at the end of such person's life as narrated thus:

È sọra fún ẹgbé búburú, nítorí pé ó ma n sọ èniyàn sí òkùnkùn ayérayé nígbèyìn ni (*Òdó Ìwòyí* 2006: 62)

Beware of bad company because it throws one into everlasting darkness

At the very end of the story, after the readers have been able to see the ills of bad company by themselves, in addition to the judge's comment, the author concludes his message by passing his own comments so as to emphasise the message he is using the novel to pass across to the youths in the real society as seen below:

Ìlù ògídígbo ni iwé yí, ẹ jé kí ó di ijó ọlọgbón òun imò òmòràn (*Òdó Ìwòyí* 2006: 62)

This book is likened to ògídígbo drum; let it become the dance of the wise and the knowledge of the knowing.

Akinlädé, in *Şàngbá Fọ*, uses the third-person narrative technique as the dominating narrative technique, as he narrates the political saga between Èléyẹ and Èléja political party. The novelist portrays how the influential ruling party refuses to leave the government offices by manipulating the election results in their favour. The result of the election is reported by the novelist thus:

Ègbé Èléyẹ ló tún padà sórí àléfà ijọba àpapò! Kò mọ níbẹ nìkan! Pẹlú gbogbo ibò tí àwọn èniyàn di fún ẹgbé Èléja, síbẹ ọmọ-ẹgbé Èléyẹ ni ilé ìgbimọ ašòfin tún lọ sókè dé orí mọkànléláàádọta, tí ọmọ-ẹgbé Èléja sì lọ sílẹ dé orí mọkànlá. Ìyẹn bọgìrì (*Şàngbá Fọ* 1986: 149)

It is Èléja political party that returned to the Federal government position! Not that alone! After all the vote the people cast for Èléja political party, it is Èléyẹ political party members that got increased to fiftyone in the House of Representatives poll, while Èléja political party members were reduced to eleven. This is terrible!

The novelist uses this utterance to pass his own comment on the level of corruption in the just concluded election which mirrors the human society. This shows that the writer is not only using his literary creation to reflect the events in the society but also to show his attitude towards such societal ills.

Oyèédè mí, the writer of *Hàà, Ikú Ilé!*, after revealing the struggles and series of tragedy that befall Ládélé, the major character, and his family member in the early part of his life, his rise to wealth and power coupled with his untimely death that was orchestrated by his enemies that tricked his selfish mother-in-law who influenced her naïve daughter to execute her husband's death. This made him pass his own comment to show his stand on the matter and his clarion call to the society for self-consciousness, he also sends, note of warning to evil doers to desist from their evil ways below:

Èyìn olùgbé àwùjọ, èkọ́ nílá nì èyí jẹ́, ẹ̀ni tí a ò rokàn iṣẹ́ ibi sí nì àwọn ọ̀tá ilosíwájú ilú ma n bẹ́ láti ẹ̀ ikú paní. Nítórí náà iwọ́ ikà ẹ̀da tètè jáwọ́ kúrò nínú iṣẹ́ ibi (Háà, Ikú Ilé! 2014: 99)

People of the society, this is a big lesson, it is those we did not think evil of that haters of progress employ to kill. As such, you wicked beings desist quickly from your evil works.

Bàmitékò, in *Sisí ọlójà*, as a third-person narrator, also uses her work to moralise the youth of this society against ill manners, she dedicates Chapter Sixteen of the novel, which is the concluding part of the novel, into passing her message across by revealing the danger in involving in drug-peddling and drug-using endeavour, defrauding, robbery, among other vices, and the effects they have on the youths and the country, as a whole. She shows how such attitude gives Nigerian society and her citizens bad image, as expressed in her authorial comments below:

Tí a bá bèrẹ́ lórí àwùjọ wa gégé bi Nigeria, a ó rí wí pé orúko burúku nì àwọn tí ó n ẹ̀ ẹ̀ aṣemáṣe wònyí n sọ orílẹ̀dè Nigeria nígbà tí wọn bá gbá wọn mú ní ilẹ̀ òkèèrè. Ó ma n fí àwòrán Nigeria hàn bí i orílẹ̀dè àwọn èniyàn tí kò ní èrò gidi ju kí wọn máa hu iwà ọ̀daràn lọ (Sisí Ọlójà 2017:68)

If we start from our society, Nigeria, we will see that it is bad name that those who are involved in these vices give Nigeria whenever they are caught in foreign counties. It paints Nigeria's image as a county of those who have no good imaginative sense, aside from criminal attitudes.

As opposed to the notion that Òkédíjí falls among the narrators who tell stories without moralising or passing any intrusive comments, a closer look at the poem 'pabambari' in his novel, *Atótó Arére*, reveals that the comment which is the motive behind the novel is embedded in it where the author suggests that one should adjust one's own excesses in line Seven, as he says that:

Kí kálukú tọwọ ọmọ rẹ baṣọ (Atótó Arére 1981: 262)

Let everyone adjust their excesses

Ojúádé, in *Taa L'òdaràn?*, also uses the third-person narrator to moralise the society, especially those who read his texts. His final speech stands as a concluding part of the story. He uses the end of Bánjí and his friends as an example of the end-result of immoral and illegal businesses and union, as he says that no evil goes unaccounted for and also that the evil that men do lives after them:

Ìwo olóríire tóo lánfààní àti kàwé yìí mo fẹ kó o mò dájú pé iyán odún kan a máa padà jó èniyàn lówó. Bí èniyàn bá bẹgi nítorí kó le baà kú, bó pẹ tíí igi á rúwá padà (Taa L'òdaràn? 2002:121)

You fortunate beings that have the opportunity to read this book, I want you to know that the evil one does backfires. If one cuts a tree so that it would perish, at the long run the tree will bloom again.

## 5.5 Language use

Literature is characterised by its message and language; this is buttressed by Àjàyí (2001:1) that the peculiarity of African literature is double-fold: by its contents and message on the one hand, and its language and style on the other hand. This means that the message of a literary creation cannot stand alone without its language. The language of a literary work contributes greatly to its message. As such, every literary artist has a way of using his or her language in the creation of his or her work. Yorùbá

novels written in the Yorùbá language convey deep Yorùbá thoughts, lifestyle, rhythms, experiences and realities. The post-independence novels studied in this work tend to create effective communication of the sociological, political, economic and cultural experiences of the Yorùbá society after gaining their freedom from their colonial masters. The post-independence texts according to (Ashcroft 1995) bring language and meaning to a discursive site in which they are mutually constituted and at this site the importance of usage is inescapable. This means that language and meaning are inseparable. Therefore, what the Yorùbá novelists portray in their works are, what they see as the experiences of their own inner world, their personal consciousness, their reactions to events and happenings in the society, perceptions and understanding of their society and portrayal of the experiences of their people.

The novelists under study use language to share their experiences in their various African societies as revealed in their novels. Bámitékò, in *Sisí Olójà*, for instance, sees Ìbàdàn society as the geo-political context of her novel, while Ìkérékù or Libya forms her micro context. The addition of Libya is not difficult to understand because, nearly African countries' experiences are similar or uniform from feudalism to colonisation, to independence, rebellion and civil wars, which serve as the implication of their contacts with their colonial masters that stand as the foundation of the growth and civilisation of their continent. The novelists studied in this work use figurative expressions to add aesthetic values to their works, which are evident through their use of language. However, their attention is more on moralising, didacticism, not on elegant language.

### 5.5.1 Simile

Simile is a word of comparison. Olájúnjí (1984:53) opines that simile is an overt comparison. The novelists studied in this work use simile to describe events, happenings and challenges that happen to their characters, using the examples drawn from everyday real life events to paint visual images in the minds of their reader.

Bámitékó, in *Sisí Olójà*, compares Fúnké's state of mind when the immigration officers unravell the mystery behind what she secretly kept in the bread in her handbag; she is likened to the shaky nature of a seaweed that is shaking on the sea



because she knows she had landed herself in a serious trouble transporting cocaine, as seen below:

... èyí sì mú Fúnkẹ̀ bèrẹ̀ sí ní gbòn bí ewé ojú omi (Sisi olójà 2017:1)

...this in turn made Fúnkẹ̀ start shaking like a seaweed

Gbénró, the writer of *Atítẹ̀ẹ̀bí*, describes Ayòdélé, the father of Olúșẹ̀yí, as a very rich and popular man who is known in his hometown and in the neighbouring towns. His popularity is likened to a very popular match that is well-known by everybody:

Ayòdélé gbajúmò bí isáná ẹ̀lẹ̀ta (Atítẹ̀ẹ̀bí 2017:2)

Ayòdélé is as popular as the three stars safety matches.

Eniọ̀lá Ọ̀lánrewajú's unbearable mother in Adéniyi's *Eni a wí fún* constantly frustrates his son's wife; the major reason of their fight is about the big sizes of the meat in her soup. She describes her daughter-in-law's wasteful life-style by painting the picture of how big her chunk of meats are as she compares the sizes of her meat with the head of a still-birth thus:

Àpà Obirin ló ma ń gé ẹ̀ran bí orí àbíkú (Eni a wí fún 1997:47)

It is only a wasteful woman that cuts chunks of meat like the head of a still-birth.

In the novel *Ọ̀dọ̀ ìwòyí*, as Ọ̀báfẹ̀mi and his cult members who were contracted to burgle their friend's father's house got to Ọ̀túnba Dẹ̀hìndé's, Tunji's father's house in order to carry out their robbery plan, the writer describes the old man as a very rich influential man who lives in a luxurious house whose its magnificent structure is comparable to the king's palace, which is known as a place of wealth and luxury:

Ilé ńlá ringindin ni ilé Ọ̀túnba Dẹ̀hìndé Bákàrẹ̀, afi bí Ààfin Ọ̀ba (Ọ̀dọ̀ Ìwòyí: 2006:20)

Ọ̀túnba Dẹ̀hìndé Bákàrẹ̀' s house is big; it is like a king's palace.

Òkédijí, in *Atótó Arére*, describes Àlábá's troubles when he was trying to use one of the skills he learnt from Sámínù to trick the groundnut seller who did not fall into

Àlàbá's pranks, as she angrily raised alarm which made her buyers help her to beat Àlàbá, the amateur trouble maker. Àlàbá was beaten in a way that an inedible snake could be beaten, in the excerpt below:

Wón pa á bí ejò àìje (Atótó Arére 1981: 49)

They beat him like an inedible snake.

Dúrójayé's everyday sadness over his miserable life, as he spent four more years in the university due to his activism, and his failure to secure a job few years after graduation in *Bòbó Àlútà*, is compared to the state of a person that constantly gives birth to still-borns and never found being joyful, revealed in the excerpt below:

Ojoojúmọ̀ nì inú Dúrójayé kì í dùn bí inú abímọ̀kú  
(Bòbó Àlútà 2008:112)

Dúrójayé is never happy everyday like someone who constantly experiences birth to still-birth.

Òjó's ardent wish to outshine his influential friend, Dúróḍọ́lá, in *Baba Rere*, makes him organise a party to show his new found wealth and also to alert the society that Dúróḍọ́lá is not the only rich man in Sohó. The party is graced by lots of people, and there were lots to eat and drink. His mode of dressing and the way he lavishes his money during the party is so massive that he is described thus:

Òjó náà wá ń ẹ̀ bíi Ọ̀ba láàrin wọ̀n (Baba Rere  
1977:103)

Òjó too is now behaving like a king among them.

Òjó's rich attire and appearance, coupled with the way he was spending money, is compared to a king who is known for affluence and dignity in the Yorùbá society. He also wields the power and resources to spend money and celebrate without limitations.

When king Aládùbí's palace was attacked by the angry youths in *Şà̀ngbá fọ̀* over his involvement in the arrest of Ikúmógunníyì, a supporter of Èlẹ́ja political party, the king ordered them arrested. At the court, when the lawyer questions the king over the matter, because of how he viewed the angry youths from afar, king Aládùbí described the youths in this manner:

Bí ajá onídìgbòlùgì ní wón ń ẹ, tí wón ń kọrin ológun  
(Sàngbá fọ 1986: 98)

They were behaving like mad dogs as they were singing  
war songs

The appearance of the angry youths in the novel is likened to that of mad dogs; the way they appeared coupled with the violence song they were singing on their way to his palace made the king run for his dear life, as he could not stand them. The authors of the novels under study are able to use simile to paint the pictures of their characters' appearances and expressions perfectly in a way that their readers will understand, despite the fact that they are not there, but the comparison with real life examples helps them see into the writers' imagination.

### 5.5.2 Metaphor

Ọlátúnjí (1984:51) opines that, in a metaphor, an object, action or situation is described in a terminology proper to another. It is the attribute or quality that is present in something that is directly imposed on the second thing. It involves the transfer of meaning. Metaphor is one of the stylistic devices used by Yorùbá literary artists to paint images in the mind of their readers because of their visual nature. Ọjó (2015) asserts that the use of metaphor suggests resemblance of qualities that the readers are familiar with, thereby drawing vivid sketches of what the author wants to pass across.

In *Sisí Ọlójà*, Fúnkẹ's parents constantly warn her against bad company, illicit relationship and her immoral acts, but she refuses to yield. Instead, she gets worse, as she was away from home to start living with her friends and strangers, who fasttrack her prostitution and drug-trafficking business till she leaves the country. Her obstinate behaviour makes the writer conclude that she can never repent of her evil way as she is metaphorically compared to a dog who will not listen to the hunter's whistle and eventually will miss her way and eventually suffer for its misdeeds:

Ajá Fúnkẹ fẹ sọ̀nù ní kò ẹ gbó fẹ̀rè ọ̀lọ̀dẹ (Sisí Ọlójà:  
2017 10)

Fúnkẹ's dog would get loss; that is why it will not heed  
to the hunter's whistle.

In *Bòbò Àlùtá*, after Dúrójáyé's father realised that the advice he gave Dúrójáyé would change nothing in the mind of his stubborn son, as he knew for sure that Dúrójáyé was ready to keep engaging in his fruitless effort of fighting the high and mighty in the society, his father described him as an ignorant person with his utterance below:

Òròmòḍiẹ ò màwòdì, Ìyá rẹ ló màsá (Bòbò Àlùtá 2003:2)

The chick does not know the wedge-tailed kite; it is its mother that knows the hawk.

Dúrójáyé's father compared his obstinate son to the chick who does not know the wedge-tailed kite's wicked and dangerous nature; he also compared himself to the mother of the chick that knows the aggressive hawk. This is a way of telling Dúrójáyé that he is too young to know the kind of power wielded by the government officials that he constantly upsets and fights.

In *Atítèḗbí*, Olúṣèyí's mother, Àmòpé, was scared that her husband would be compelled by his family members and his friends to marry another wife due to her barrenness, but he assured her of his unwavering love for her. Ayòḍélé metaphorically referred to himself as the palm kernel nut which is a diehard counterpart of the beans (Àmòpé) as he says:

Èkùrò ni alábàkú ẹwà (Atítèḗbí 2017:15)

The palmkernel nut dies with the beans.

Àlàbá in *Atótó Arére* was attacked and torn apart by Èhìnlàárò, the hunter's dog, that was shot by Şínà Játíọ. He fell to the ground, as he began to lose his strength and life, the scavengers were trying to devour him, but they discovered that he was still alive. This made them leave his body, but the vulture stayed by his side in order to devour him as soon as he died. The novelist describes the vulture as a patient one thus:

Èhìn onísùúrù ni Olórun wà (Atótó Arére 1981:259)

It is at the back of the patient one that God stays

The vulture in the excerpt above is described as the patient one who will receive the support of God. The vulture's patience paid off as it became the first out of the scavengers that got a big chunk out of Àlàbá's lifeless body.

Omówunmí, in *Òdó Ìwòyí*, while telling Obáfẹmi to be courageous despite Paska's threats concerning their relationship, described herself as a big Tree because of the power she wielded and her position in Mo Murá fraternity that was unknown to Obáfẹmi, as she metaphorically described Paska as a storm that would not be able to attack her, just the way he had been attacking others because storm is known for destruction of peace and order in the society:

Bí ìjì è bá n pa àràbà, tí ó sì n fa ìròkò ya, kii se bí i ti  
igi òlá tẹmi (*Òdó ìwòyí* 2006:23-24)

If his storm is destroying the white silk cotton tree and  
splitting the African teak, it is not like my type of big  
tree.

In *Baba Rere*, Jùmòkẹ invited Dẹbárí to her house in order to tell her husband Dúródọlá about the name tarnishing gossip of the relationship between him and Àjíkẹ, their adopted daughter, which Òjọ made up in order to destroy his reputation because of his inability to marry Àjíkẹ. After listening to Dẹbárí's conversation and realised the severity of the untrue rumour on his personality, Dúródọlá then metaphorically describes Òjọ thus:

Ogun à gbọ télẹ ni kò ní pa arọ tó gbọn (*Baba Rere*  
1977:76)

It is an impending war that will not kill a  
knowledgeable cripple

Òjọ is metaphorically described as a war because of his troublesome and destructive nature. The kind of rumour he kept peddling and the evil he was doing to his friend is seen as an impending war which would not affect Dúródọlá who saw himself as the wise cripple that would not be affected by Òjọ's evil plots if he was able to apply wisdom quickly.

In *Ẹ̀nḡbá fọ*, as Ẹ̀lẹ́ja political party members were reinforcing themselves over the forthcoming election, Fásọgbọn, one of the executive members of the political party,

suggested that they should accept Ìgè Fálàná into their party because of his influence and power as the rightful candidate that can compete with his biological father in order to defeat Èlẹ̀yẹ political party in Àdùbí. Their desire to use him against his father who was their enemy and strong opposition made Fásògbón refer to him thus:

Omọ iná là á rán síná (Şàngbá Fọ 1986: 7)

It is the child of the fire that one sends to the fire.

Ìgè and Fálàná his father were metaphorically referred to as fire because of their ferocious and powerful nature. Fásògbón sees Ìgè as the only candidate strong and influential enough to combat with his powerful father as no one has such wealth, power and influence to stand against the ferocious Fálàná in Adubi.

### 5.5.3 Personification

This is the attribution of human or animate characteristics to inanimate objects. Òjọ (2015) describes personification as a stylistic device which gives animate qualities and strength to inanimate things. Personification as a literary device gives human features to non-living things. Olátúnjí (1984) describes personification as the device whereby non-human things are endowed with human feelings and attributes.

In *Adiye bà lókun*, Oba Oláwùnmí usurped Adéwólé's throne and used his power to arrest his enemies, including Adéwólé, in order for him to have utmost authority without anyone challenging him. His total freedom did not last long; he lost all he had to a strange business he ventured into without adequate knowledge. His inability to feed himself and his family members turned him into an hunter, the source of his tragic death, after one of his hunting trips is described below:

Kókóró ni ó nawó pé kí òun mú lápó, şùgbón Ògún ló  
tenu fohùn lówó rẹ (Adiye bà lókun 2003: 115)

It was the key that he stretched forth his hand to pick in  
the quiver, but it was Ògun that responded through him.

He was killed by the gun he had cocked earlier in the forest. The gun was personified as Ògun, that the god of iron and metal. Instead of the writer to say that the gun killed

him, he personified 'Ìbọ̀n' as Ògun, who is the custodian of anything in form of iron and metal.

In *Bòbó Àlútà*, Dúrójayé wrote a letter to a medical doctor to abort Janet's pregnancy which led to her early death, and puts him in trouble. His party members intervened in the matter, so as to solve the problems he created for himself as he was summoned to a meeting. His refusal to heed the call is described below:

Ìwà àìfinipeni, àìfèyàn pèyàn tí Dúrójayé hù yìí ló jé  
kí gbogbo ayé mò pé s̀ìgìdì rẹ̀ tí ẹ̀rẹ̀ dẹ̀tí odò kó bẹ̀ sínú  
alagbalúbú omi òhún ló kù (*Bòbó Àlútà* 2008: 82)

This human-ridiculing attitude of Dúrójayé made everyone know that his clay effigy had played to the river bank, launching into the river would be the next line of action.

The writer personifies s̀ìgìdì 'clay effigy', which makes it possess the human ability to play to the river bank. S̀ìgìdì is known to be magically powerful, but easily gets destroyed when it gets in contact with water, which means as powerful as Dúrójayé thinks he may be, his refusal to answer the call of his party members is a journey that will lead him straight to his political doom.

In *Atótó Arére*, Àlàbá left his hometown, Ìminì, after selling all his step-mother's goods in the market. He took the money he realised from the sales and absconded to Ìbàdàn. He was forced to pass the night in one of the stores at a restaurant in Sánígo; he woke up the following morning and discovered that his money had disappeared when he wanted to eat out of the money he kept in his pocket:

Ó fẹ́ mú owó jẹun ní àárò; owó ní kó rọra mú òun  
(*Atótó Arére* 1981:17)

He wanted to take money for his food in the morning;  
the money says he should carefully pick it.

Money as a non-living thing is personified by the writer as an entity that could speak. This shows that there is a kind of empowerment that has happened to money. This expression means that Àlàbá's money could not be found where he kept it as it had been stolen by an unknown thief without his knowledge.

Fúnké, an ill-mannered young brat, and her friends decided to ignore education at their tender age by deciding to stop their education at JSS3. They ran away from home to embrace prostitution professionally. They are described as young girls that dress indecently and are blinded by fashion in *Sisí Olójà*:

Gbogbo wọn ni oge Ẹ́n lábàrá pátápátá tí kò sí ẹ̀ni tí ó  
lè bá wọn sòrò kí wọn gbó (Sisí Olójà 2017: 11)

They have all been smacked by fashion; no one could  
talk to them and make them listen

The writer personifies fashion as a thing that has the human capability of possessing an arm that could smack. The expression means that they are deluded by fashion; because of this, they do not listen to any advice or correction from anybody, including their parents.

As Èlèja political party executives were gathering themselves over the forthcoming election, in *Ẹ̀ngbá fọ́*, Adéyemí brought Ìgè Fálàná and one other man whose nickname is Arípanla, representing Àsodun Ìsàlè. The author explains the meaning of his strange name that originated from his eating habit, as seen in the excerpt below:

Bí àmàlà bá kú sínú àwo batakun, bí ọ̀wọ́ ọ̀rẹ́ wa yìí bá  
tí tẹ ọ̀bẹ́ panla ẹ̀lẹ̀gùúsí, yó ò palẹ́ àmàlà náà mọ́  
tefétefe! (Ẹ̀ngbá Fọ́ 1986:65)

If àmàlà dies in a big dish and this friend of ours could  
lay his hands on panla and ẹ̀gùúsí soup, he would clear  
the àmàlà swiftly.

The novelist personifies àmàlà (food), a non-living entity, with the ability of a living thing because it is only the living thing that has the ability to live and die. This shows that there is an empowerment of the non-living delicacy.

#### 5.5.4 Hyperbole

Hyperbole involves exaggerated expressions in works of art. Olátúnjì (1984) describes hyperbole as exaggerated description, the attribution to people or things of values or qualities far beyond the state of things as we know it. In Èniọ́lá Olárewájú's ordeal in *Èni a wí fún* while narrating one of the fights that happened between his wife



and his mother shows exaggeration, as he reiterates his mother's plight and complains as regards how big her chunks of meat are:

Bí iyàwó mi bá gé ẹran, Ìya mi yóò sọ wí pé àpà Obirin  
ló ma ń gé ẹran bí orí àbíkú (Eni a wí fún 1997:47)

Whenever my wife cuts the meat, my Mother would  
say, it is only a wasteful woman that cuts chunks of  
meat like the head of a stillbirth.

This expression represents the case of an extreme exaggeration that her chunk of meat is compared to the head of a stillbirth. The bigness of the meat is emphasised in an exaggerated manner.

In *Şítù Adárípòn's* quest to recover the imaginary money he thought they both stole at *Ìlàrẹ* bank where he lured *Àlàbá* to during the operation, and he murdered few security men, his desire to collect the money at all cost made him send *Ìdí-Àtòrì* to seduce *Àlàbá* so that he could collect his own share in *Atótó Arére*. He then promised to share the money with her and their unborn children if she could successfully help him get the money as seen in the excerpt below:

Bí à ń ná àpò owó mēwàá mēwàá lójoojúmó,  
àromodómọ omọmọ wa kò lè ná an tán (Atótó Arére  
1981: 151)

Even if we spend ten bags of money every day, the  
great grand-children of our great grand-children cannot  
exhaust it

The writer uses this statement to emphasise the enormous amount of money in question which *Şítù* assumed he would gain from the robbery. This is exaggerated. In reality, there is no money too big to be exhausted in a generation.

In *Òdó Ìwòyí*, after *Ọbáfẹmi* was arrested for robbing *Ọtúnba's* house, the news of his arrest shocked his parents who never knew their son was in any cult group. They were even more surprised as they realised that he was the leader of *Mo Murá* fraternity; this shocking revelation led to the sudden death of his mother. The way people cried on his mother's funeral is exaggerated as the writer described the magnitude of tears shed on that day, as seen below:

Èkún tán nílẹ̀ ẹ̀lẹ̀kún lójó tí wón lọ sin òkú Ìya Ọbáfẹ̀mi  
(Òdó iwòyí: 2006:49)

Tears finished in the teary abode the day Ọbáfẹ̀mi's  
mother was buried.

In *Hàà ikú ilé!* during Láníyì's cheifaincy title ceremony in Şebíotimọ town, the event was attended by the high and mighty from home and abroad and people from different walks of life. Different classes of citizens were allowed to gain direct access to him without discrimination or restriction. This is evident in the utterance below:

Terú tọmọ, tolóri tẹ̀lẹ̀mù ló n wọ wá kí Ládélé (Hàà, Ikú  
Ilé! 2014: 43)

Slaves and children, dignitaries and important  
personalities were trooping to see Ládélé

Ayòdélé and Àmòpé were childless for a very long time; they later gave birth to a son, Olùşẹ̀yí, on their thirteenth year after marriage, and this made the new parents and their family members overjoyous in *Atítẹ̀ẹ̀bí*. During the child's christening, influence and affluence were displayed. There were lots of food and drink; his wealth was described by the richness and bigness of the different types of foods that were served. The writer describes the big chunk of meat served at the party thus:

Èran wá n kọ ọ? bí orí bí orí ni wón gé e. wón pa màálù,  
wón pa ewúré, ẹ̀ran adię sì tún wà. Àwọ̀n ẹ̀lẹ̀gbẹ̀ ọdẹ̀  
jagun Ìbàgbẹ̀ tún gbé ẹ̀ran ìgbẹ̀ wá lóríşíríşì (Atítẹ̀ẹ̀bí  
2017:18-19)

What about meat? It is like head that they cut them.  
They killed cows; they killed goats, and there was also  
chicken meat. The groups of hunters at Jagun Ìbàgbẹ̀  
brought various types of bush meat.

In *Baba Rere*, Dúródọ̀lá and Jùmòkẹ̀' s long-time barrenness ended when they gave birth to Şẹ̀yí, their only biological son. Their joy knew no bound as they threw a big party to celebrate their new bundle of joy. During the christening, the writer described the endless number of names given to the new boy in an exaggerated manner, as seen below:

Orúkọ tí wón fún ọmọ ọ̀hún sì lé l'ógóje (Baba Rere  
1977: 102)

The name given to the child is more than one hundred and forty

This statement is exaggerated because it is not possible to give a child such number of names during christening. In *Taa l'òdaràn?* Bánjí and his close friend Fọlá agreed to have their wedding done on the same day right after Bánjí returned from his cocaine trafficking business to London. Unknowing to Fọlá that Bánjí had become very rich, he lied about his sudden wealth to Fọlá and his other friends that knew about the trip. His secret was revealed on his wedding day as his wedding was graced by influential people, but Fọlá's wedding was dominated by people with little or no money. The rate at which drinks were consumed at Bánjí's wedding party is stated below:

Àwọn tó dákú sójú otí níbi ìgbéyàwó Bánjí n kan sára sí Bánjí pé irú ìgbéyàwó tiẹ̀ ni kí àwọn ó máa rí, àti pé ó lójú ẹ̀ni tó rí otí dà sọfun nílẹ̀ Fọlá (*Taa l'òdaràn?* 2002:70)

Those who fainted while drinking at Bánjí's wedding praised him that it was his type of wedding that they wanted to be seeing; it was only few people that had something to drink at Fọlá's place.

The writer reveals that Bánjí's guests had more than enough to drink, so much that they fainted, but Fọlá's guests barely had anything to drink. This hyperbole shows the level of Bánjí's sudden wealth that shows the way he fed his guests at the event that cannot be compared to Fọlá's wretched situation, which is obvious in the way he fed his guests.

Adéyẹmí, one of Eléja's political party executives, interrupted Eléyẹ political campaign in Àdùbí when he asked a question that put the party in a bad position in *Şàngbá fọ́*. Things took a bad turn for him when the party chairman, Adélańwá, discovered Adéyẹmí's real identity. He raised insults and curses on him and his parents. Adéyẹmí did not take the curse seriously because his father's funeral was different from what Adélańwá wished for in the curses he placed on him. The writer describes how Adéyẹmí's father's funeral went thus:

Ó fọwọ́ rọrí kú; wón sì sìnkú rẹ̀, ayé gbọ́ ọ̀rún mò (*Şàngbá Fọ́* 1986: 13)

He died peacefully; heaven and earth heard about his burial

The writer exaggerates Adéyemí's fathers's funeral with the statement above, because it is impossible for heaven and earth to have heard about the funeral of one person. The utterance is used to prove Adélànwá's statement wrong, as he wishes Şànpònná kill Adéyemí's already dead father.

### 5.5.5 Proverbs

The use of proverb is very important in literary works; it is a traditional stylistic device in Yorùbá speech-making as described by Bámgbóşé (1993). In the use of proverbs, writers, refer to situations or persons known to the writer and the reader. The Yorùbá race is known to place value on proverbs for they are considered to be the wisdom lore of the race (Ọlátúnjí 1984).

In the novels under study, the writers use proverbs for illustrating cogent point relating to the events in the story, and they blend perfectly with the story. Proverbs in the novels are used in two different ways: (a) some of the writers modify some generally known proverbs to suit their expressions by living one part of the proverb intact and changing the other part. For instance, in *Sisi Ọlójà*, Bámítèkò modifies the initial part of the proverb. An example is when Fúnké ignored her Parents' warning against her bad attitude and the bad company she was keeping, as she says:

Aşé Ajá Fúnké fẹ sọ̀nù ní kò şe gbọ̀ fẹ̀rè ọ̀lọ̀dẹ̀ (Sisi Ọlójà 2017: 10)

So Fúnké's dog would get lost is why it will not yield to the hunter's whistle.

The normal structure of the proverb is:

Ajá tó bá fẹ̀ sọ̀nù kò ní gbọ̀ fẹ̀rè Ọ̀lọ̀dẹ̀

A dog that would get lost will not yield to the hunter's whistle

Bámítèkò creatively modifies the initial part of the proverb to pass his message across without changing the meaning of the original proverb.

This type of change is used by Àkòfẹ̀ in *Eni a wí fún!* as Eniọlá Ọlárewájú's dying father on his sick bed, when he realised that the sickness was going to lead to his sudden death, lamented over his own short-life span and his son's irresponsible upbringing and carefree lifestyle. His desire to live longer, so as to right all his wrongdoings over his son, is summed up in the proverb below:

Kò ba wu ni kí á jẹran pé lẹnu ònà ònà òfun kò jẹ (Eni a wí fún! 1997:6)

It would have gladdened one to munch meat for so long, but the throat will not permit that.

The original form of the proverb is:

Ó wu ni kí á jẹran pé lẹnu ònà ònà òfun kò jẹ

It gladdens one to munch meat for so long but the throat will not permit that.

So also in *Hàà ikú ilé!* Oyèdèmi creatively modifies the proverb without altering the meaning when he was explaining Ládélé's ordeal as he presented the various troubles that befell him- the death of his wife, the death of his sister, the way he escaped death when his friend sent assassins to kill him and all he had done to survive the incidents as reiterated below:

Aríṣe laríkà aríkà mà ni baba ìrègún (Hàà ikú ilé! 2014: 21)

It is one who has done something that would recount, he who recounts is the father of those who reproached for that which they had done earlier.

The original form of the proverb before the creative modification by the novelist is:

Aríṣe laríkà aríkà ni Baba ìrègún

It is one who had done something that would recount, he who recounts is the father of those who reproached for that which they had done earlier.

In *Atótó Arére*, Òkédijí creatively modifies a well-known proverb as he was narrating Àlàbá's ordeal. Àlàbá's parents divorced; this made his father marry Tàíbátù, a wicked and insensitive step-mother who often maltreated him. This bitter treatment

made him run away from home with Taíbátù's money, which he carelessly lost. His dismissal from the job he got at the University of Ifè is a clear case of futility which the writer describes with a modified proverb below:

Bí a sọ abẹ̀bẹ̀ sókè nígbà igba, ibii peḷeḷe náà ni yóo  
maa fi lélé (Atótó Arére 1981: 24)

If we throw the handfan upwards several times, it will  
always land at its flat side

Whenever a Yorùbá speaker hears the initial part of the proverb, he expects an ending like 'ibi peḷeḷe ní fí lélé'; 'it is with the flat side that it would land'.

In *Bòbò Àlutà*, after Dúrójayé the Commissioner of Education refused to pay the students their busary, they decided to go on a peaceful protest to remind him of their desire to have their money paid. This led to a hot dialogue between him and the student union representatives'. The language Dúrójayé used to answer the protesting students disrupted the social peace as he continued to rain insults on them, instead of begging them. The issue turned to a violent conflict as the dialogue got a complicated ending. His lack of subtle words liberates the students' voices, as the writer uses the proverb below to show an unexpected turn of event for Dúrójayé:

Òrò tí wón pè lówè lójó náà kúkú láró nínú (Bòbò Àlutà  
2008: 67)

The issue they took with levity that day as become  
complicated

The original proverb before the modification is seen below:

À n pèe lówè, ó láró nínú

We took it for levity, and it became complicated

Omówùnmí's refusal to yield to Paska's advances in *Òdó iwòyí* made Paska furious, and he constantly threatened her and her lover, Obáfèmi, because of his cultic support, unknowing to him Omówùnmí belonged to Mo Murá secret cult group in the school. This gave her the power and strength to encourage her lover and also assure him that She is too big and strong for Paska to subdue as she avers in the proverb below:

Bí ijì è bá n pa àràbà, tí ó sì n fa irókò ya, kii se bí i ti igi nílá tẹ̀mi (Ọ̀dọ̀ iwòyí: 2006:23-24)

If his storm is destroying the white silk cotton tree, and splitting the African teak, it is not like my type of big tree.

The writer modifies the proverb below:

Bí ijì bá n pa àràbà, tí ó sì n fa irókò ya, bí i ti igi nílá kọ

If the storm is destroying the white silk cotton tree, and splitting the African teak, not like the big tree.

Ọ̀lábímtán also creatively modifies the proverbs in *Baba Rere*, as he describes Dúróḍọ̀lá's ordeal over smuggling, as his secret was revealed by the security man he severely beat and the warehouse he burgled on one of his smuggling trips to Benin Republic. As soon as his friends gave him a hint about the plan the owners of the goods he stole had for him, he decided not to go back to smuggling business, but the marks he had left on the illicit business will not be quickly erased as seen below:

Bí onírèsé ò tilẹ̀ fín' gbá mó l'òrò náà; èyí tí ó ti fín, enikan ò lẹ̀ gbàgbé (Baba Rere 1977: 21)

Even if Onírèsé would not design calabash again is the case, no one will forget the ones he had done earlier.

The writer modifies the proverb thus:

Bí onírèsé ò bá fín igbá mó, èyí tó ti fín sílẹ̀ kò le è parun

Even if Onírèsé would not craft calabash again, the ones he had crafted earlier will not be erased

(b) The second type of writers in this study use proverbs directly the way they are used in day-to-day communication in real life, without alteration or modification. The proverbs used by the writers are very popular with overt meanings. In *Atótó Arére*, the writer shows Àlàbá's saga with Sámínù, the trickster, who is always fooling and tricking everyone around, especially the petty traders in order to avoid payment for any good he purchases. When he was found paying for the Trebor he bought, this

proverb below was used by the writer to confirm that the unusual payment he made was not without a good reason as he had another terrible trick off his sleeves:

Bí kò bá nídií, Obinrin kì í jẹ Kúmólú (Atótó Arére 1981: 34)

If there is no cause, no woman bears Kúmólú

In *Òdó Ìwòyí*, another example is found after the news of Obáfèmi's outstanding success in his O'Level exams, his admission and scholarship to the University was announced on the Television, his joyous parents admonished his little sister Bólánlé to see her brother's academic excellence as a good example she should follow, as cited below:

Èşin iwájú ni tẹ̀yìn n wò sáré (Òdó Ìwòyí 2006: 9)

It is the horse at the front that the rear one looks to race.

In *Eni a wí fún*, as Èniqlá Qlánrewájú's father lamented over his son's awful upbringing, lack of education and wasteful lifestyle, right before his unexpected death, he told his son about his fear over his lack of education and total dependent on his property, which he saw as an unreasonable pattern of life, because he then realised that what makes a man is not the wealth he inherits but the way such a man handles it. He laments thus:

Eni tí ó jogún-un kò dàbí ẹni ogún gbè (Eni a wí fún 1997:8)

The one who inherits an inheritance is unlike the one the inheritance liberates.

Also, in *Bòbó Àlútà*, when Dúrójayé was appointed as the Minister of Education, which gave him the opportunity to loot government fund, the panel set by the president found him guilty of all allegations levied against him. He was removed from his ministerial position, and the society was aware of it. His removal is seen as a punishment for his evil deeds. The proverb below illustrates the point the writer is talking about:

A kì í mólè ka má yan-an ((Bòbó Àlútà 2008: 113)

We do not catch a thief without showing it



The novelist uses this statement to portray the way Dúrójayé was made to suffer for embezzling public funds when the Minister removed him from his office.

In *Ṣàṅgbá fọ́*, as Èléja political party was strategising on how they would win the forthcoming election and defeat their opponents, Èléyẹ political party, Adéníyì, the party Chairman, summoned the secretary and the treasurer for an emergency meeting. He referred to the three officers with the proverb below:

Ààrò méta kì í da ọ̀bẹ̀ nù; Alága, Akòwé àti Akápò ẹgbé  
tí pése (Ṣàṅgbá Fọ́ 1986: 5)

The triped cooker will not throw away the soup; the  
Chairman, Secretary and Treasurer are present.

Akínlàdé uses the foregoing proverb the way it is conventionally used without changing its structure. The Chairman uses the proverb to emphasise the importance of their position in the political party. This Chapter has been able to examine the elements of fiction employed in the selected Yorùbá novels. In the main, the selected Yorùbá novelists maintain a nexus of matter and manner in their novels through apt deployment of diction, plot, character/characterisation, imageries, proverbs and points of view. Therefore, the enduring strengths of the selected novels is coherence of matters (contexts) and manners (styles).

## CHAPTER SIX

### SUMMARY, CONCLUSION, RECOMMENDATIONS AND CONTRIBUTIONS TO KNOWLEDGE

This chapter attempts a summary of the findings of the study, conclusion, recommendations for further studies; contributions to knowledge are also given.

#### 6.1 Summary

Violence, vengeance and punishment are parts of the fundamental challenges that confront the human race and are motifs in Yorùbá novels. Chapter One offers appropriate introduction to the study. As the foundational Chapter, it focuses on background to the study, statement of the problem, significance of the study, scope and limitation of the study, as well as research methodology. Literature review, specifically on various scholarly works on post-independence Yorùbá novels, violence, vengeance and punishment, is the main thrust of Chapter Two. The Chapter provides much-needed explanations of violence and clarification of the confusion between vengeance and punishment. Taine's Mirror Image Approach of Sociology of Literature, Russian Formalism and Marxist Theory serve as the theoretical framework. The Mirror Image approach of Sociology of Literature mirrors the society on the issues of violence, vengeance and punishment, as directly reflected in the various facets of social structure. Russian formalism provides explanations on the literariness of the selected novels, while the Marxist theory focuses on the exploitative nature of humans, which leads to protests and violence. Chapter Three focuses on then research methodology (sources of data, sampling techniques and method of data analysis). The focus of Chapter Four is on the representations of violence and vengeance in the selected texts. Violence is traceable to corruption, oppression, threat, deceit, betrayal and politics, while injustice is the major cause of vengeance. Punishment is examined as the end of the circle of violence and vengeance. It is established that punishment is needed for safety, balance, justice and prevention or as

deterrence society. Punishment is then served as forms of imprisonment, deportation, fine and karma. Chapter Five focuses on the deployment of elements of fiction in the selected novels, while Chapter Six serves as the concluding part of the study.

## **6.2 Conclusion**

This work has revealed that violence is deeply rooted in the depths of human nature, a condition of birth itself, which is reflected in the expression of man's noblest aspiration that constantly remains present with man every day and everywhere. It is also deeply rooted in the bloodstream of man which makes it difficult and almost impossible to be removed from the heart of man. This inevitable part of human existence aggravates into vengeance when adequate punishment is not duly administered. From the foregoing, violence and vengeance corrupt and weaken human bond, while the types of punishment portrayed in this study help to give the peace, harmony, justice and tranquility needed in the polluted human society.

## **6.3 Recommendations**

This work will open other frontiers of knowledge in Yorùbá literary scholarship. It will stand as a new form of scholarly material that will further shed light on the tropes of violence, vengeance and punishment in African literary works. Future researchers in the field of Yorùbá novels should study the novelists not selected for this study.

## **6.4 Contributions to knowledge**

Considerable scholarship attentions have been devoted to issues of violence, vengeance and punishment as distinct entities; however, this work represents a new dimension to the topic which is examined as triadic nexus. As such, this work's contributions to knowledge are as follows:

1. **Violence and vengeance:** this study finds out that violence does not spring off without reasons; it, therefore, portrays corruption, oppression, threats, deceit, betrayal and politics as the causes of violence, while injustice is the major cause of vengeance.

2. **Vengeance and punishment:** this work also differentiates between vengeance and punishment as against the belief of equality between the duos. Vengeance is portrayed as one which is influenced by emotion and the drive to seek satisfaction over cases of injustice; and it lacks judicial and legal backing thereby destroying peace and harmony in the society while punishment is legal and it has judicial backing which helps in restoring peace and harmony in the society as portrayed in the selected novels under study.
3. **Punishment:** this study, finally, conceives punishment in form of imprisonment, deportation, fines and reap what you sow (karma) as the major control to violence and vengeance issues in the trouble-filled human society because it serves as the control tool to the fruitless and disastrous circle the world is forced to battle with.

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## APPENDIX

### SYNOPSIS OF THE SELECTED YORÙBÁ NOVELS

*Baba Rere*

Written by Olabimtan, A

Year of publication: 1977

Dúròḍolá is an influential man who derives pleasure in pursuing business in Sohó. He is very rich and influential due to the money he obtained as a smuggler. He is a wonderful husband to his wife, Jùmòkẹ́: he gives his wife freedom to do anything she desires. This freedom makes Jùmòkẹ́ bring Àjíkẹ́, a lonely little girl who ran away from her parents because of her father's drinking lifestyle and also her biological mother's prostitution profession, home as their new househelp. He accepts the new girl and treats her like their biological daughter despite the fact that they are a childless couple. Àjíkẹ́ grows up to be a knowledgeable young lady who is very clever and efficient in handling the family business. She is later made the manager of Dúròḍolá's restaurant: her cooking skill is traced to her step-mother who she thought was her biological mother over the years.

Dúròḍolá's influence and wealth as a big entrepreneur who owns hotel, restaurant, pharmacy, school and all other businesses make Òjọ́, his friend, support his course of becoming a Chief. Dúròḍolá becomes the Balógun of Sohó and his wife is made Ìyálájẹ́. The chieftaincy title celebration attracted different types of people in Soho because of his influence. Shortly after the celebration, his friend Òjọ́ asked him for permission to marry his adopted daughter, Àjíkẹ́; he refused because she was already in love with Lékẹ́. His refusal to grant Òjọ́ his request made him swear to make Dúròḍolá's life unbearable.

Òjọ́'s quest to destroy Dúròḍolá makes him to start spreading rumours about him. He also goes to lie to the King about Dúròḍolá so that their good relationship will be destroyed, but the king does not believe him. His ardent desire to destroy the peace in Dúròḍolá's family makes Òjọ́ to tell a terrible lie to Àjíkẹ́ about Lékẹ́, his lover, which nearly takes her life. This gets Òjọ́ arrested by the police, but Dúròḍolá's influence gets him released. Òjọ́'s destructive plans become frustrated as he keeps

getting himself into troubles. He also creates Egbé Ìdàgbàsókè Sohó political party in place of the only Egbé Tòbalàṣe political party just to compete with Dúróḍolá, who is an executive member of the party. Òjó continues to use the political party to upset the peace of the town until every plan he makes against Dúróḍolá boomerangs.

As Òjó is playing his pranks, Dúróḍolá continues to bring profitable businesses to the town; he also uses his influence to punish all the teachers in Sohó because of what one of them had earlier done to him, but the punishment is cut short when his family members intervene. His power and influence grow higher, but he decides to quit politics which seems impossible to the entire members of the society.

The news he sees on the pages of the newspaper reveal the secret that Àjíké had buried in her mind about her real parents, as she confessed she had lied to his adopted parents that her real parents had died. Dúróḍolá forgave her and helped her to free her father from the claws of the law. He engages him in profitable business and Kúdoró, her father, becomes responsible and rich.

*Atótó Arére*  
Written by Òkédìjì, O  
Year of Publication: 1981

Àlàbá is a young boy left in the lonely care of his father. His father's marriage to his new wife, Tàíbatù, ushered him into unbearable suffering as his wicked step mother keeps exploiting and enslaving him till he is made to drop out of school. His inability to bear his step-mother's constant maltreatment makes him run away from Ìmíní, his hometown, with her goods on one of his market trips. On his way to Ìbàdàn, he landed at Sánígo where he passed the night; unfortunately, he woke up to realise that he had been robbed by an unknown thief. This left him stranded as he lost all the money he gathered from the sales he made from his step-mother's goods.

His desire to work drove him straight to the University of Ìbàdàn where he went from door to door in search for work; he later got employed by a man who linked him up with his new boss in Ilé-Ifẹ̀. His new boss and his family members gave him the best treatment he had never received. He was very free with the family. His joy was cut short when he helped his boss's children to open their parents' box. Their mother caught him and reported him to her husband who drove him out of their house without paying him for the work he had done.

Àlàbá was stranded again and started strolling around the town in order to find another home. In his quest for survival, he picked the money of a kolanut seller who gave him the beating of his life. In the night, as he was trying to sleep at a restaurant, he met Sàmínù, a homeless little boy, who is skilled at many immoral tricks. Sàmínù drew Àlàbá close, and they became good friends. Sàmínù thought him all the tricks and pranks he used to survive on the street, and he also engaged him in a newspaper business which fetched them good money until Sàmínù withdrew all the money they both saved in a bank and ran away. This left Àlàbá stranded again.

Àlàbá's mystery made him cross path with Òdiẹwù, a lonely old man who took him in and enrolled him in mechanic apprenticeship. Àlàbá's skill as a locksmith made him discover Òdiẹwù's secret. The old man later introduced him to his robbery business and died. His problems grew higher afterwards as he was constantly troubled by Òdiẹwù's associates. His decision to pursue righteousness made him open a mechanic

workshop where he met Sàmínù again. This time, Sàmínù had become a very rich Alhaji who constantly supplied him goods. This re-connection with Sàmínù sent him straight to prison. After his imprisonment, he was welcomed by his friend, but the event changed Àlàbá's life forever as he met Şítù Adárípon who forced him to go with him on Ìlàré bank robbery. This trip rendered Situ sick and caused problems between the duo when Àlàbá confessed to Şítù that there was no money inside the box they stole at the bank vault. In Àlàbá's quest to free himself, he stole Şítù's money and killed some people to cover his crime. He met his waterloo on his way to Ìmíní, while he was trying to escape. Èhìnlàárò, the hunter's dog tore his stomach open and was later devoured by scavengers.

***Ṣàṅgbá Fọ***  
Written by Akínlàdé, K  
Year of Publication: 1985

Adéníyì and Adélàńwá are the leaders of Èlẹ́ja and Èlẹ́yẹ political parties respectively. They appear as friends, but their political interests make them sworn enemies. Adélàńwá belongs to the ruling party while Adéníyì belongs to the opposition party which is ready to take over its opposition's position. Adéníyì and his political allies always portray themselves as the righteous political group who are ready to right the wrongs of the Èlẹ́yẹ political party and are also ready to free the society from oppression, corruption and all sorts of violence. Meanwhile, they are exactly alike, operating the same way.

Their political battle causes lot of violence in Àríkógbón as the two political parties carry out their political campaigns. The battle between the two political parties cause a division between father and son, king and his subjects and all the members of the society. Èlẹ́ja's and Èlẹ́yẹ's hatred toward each other makes the two parties supporters engage in violent confrontations whenever they meet. Their competition become intense as Adélàńwá is not ready to leave the seat of power, and Adéníyì will do all it takes to take over his position.

The cooperation between Adéníyì's wife and the entire Èlẹ́ja political party helps them move faster and more efficiently with their fund-raising and campaign. The love the society have for Adéníyì and his party gave him larger followership as against Adélàńwá and his political party who kept manipulating and oppressing Àríkógbón's citizens with their power. This made the members of the country gave their votes to Èlẹ́ja political party so as to free themselves from their aggressor.

Things took new dimension when the result of the election was announced in favour of Èlẹ́yẹ political party. This led to violent clashes between the citizens and the police force which led to loss of lives of some citizens. Adéníyì's assurance of the number of the votes he got made him took the matter to the court. At the end of the case, Èlẹ́yẹ political party was affirmed the winner, Adélàńwá and his people, however, refused to quit power.



*Taa L'Òdaràn*  
Written by Ojúádé, B  
Year of Publication: 1997

Bánjí is a young man working in Oñdó town, his wife Tóórèra gave birth to Yẹlé and Kúnlé. In Oñdó, he met Títíloá during his friend's Fọlájìnmí's, birthday party. Because of his lust for Títíloá, he lied to his parents about his wife Tóórèra and sent her away. Tóórèra took one of the twins, Kúnlé, and left Yẹlé with Bánjí's aged parents. Bánjí began a relationship with Títíloá.

Akínkúnmi, Fọlájìnmí's friend, introduced Bánjí and his friends to cocaine business, due to the huge profit in it, Bánjí decided to carry drugs to the United States. On getting to America, he was paid a sum of three million naira (#300,000), got a gift of a car and lots of other gifts. He came back to Nigeria and lied to his friends, Fọlájìnmí and Akínkúnmi, that the buyer paid him sixty thousand naira (#60,000). His friends were upset about this, but they had no means of finding out the truth.

Bánjí became suddenly rich and got married to Títíloá in a lavished wedding party that was graced by the high and mighty, while Fọlájìnmí, on the other hand, had a little party for his wedding, he was even unable to entertain his few guests. Bánjí's new acquired wealth made his friends jealous and unsettled. Fọlájìnmí lost his job and was left with nothing to take care of his family. This made Akínkúnmi introduce him to a robbery gang that provided his daily needs.

Fọlájìnmí decided to take revenge on Bánjí for cheating them. This made him recruited his (Bánjí's) wife, Títíloá, to help them get rid of her husband. She agreed and Bánjí was brutally killed. Fọlájìnmí killed everyone that could stand against Títíloá, but Yẹlé whom they had killed earlier went to possess his twin brother, Kúnlé. The secret was revealed by Yẹlé's spirit who later helped Kúnlé to kill Títíloá, Fọlájìnmí and Akínkúnmi for the evils they had done to his father and his entire family members.

***Eni A Wi Fún***  
Written by Adéníyì, A  
Year of Publication: 1997

The story centers on Èniqlá, the son of Olanrewaju. He is an overindulged child that is constantly pampered by his rich father who does not allow him to know the value of hardwork. Despite his maternal uncle's advice, he refuses to change. Due to the treatment he receives from his parents, Èniqlá refuses to go to school because he believes he does not need education to succeed, since he has a very rich and influential father who is always ready to do everything for him as the first son of the family.

Few years later, he lost his father and inherited a huge sum of money and a big house, but he lost his money to an educated beautiful lady, Jùmòké, who tricked him. He was also duped by an unknown car dealer, and he became poor. He was forced to sell his inherited mansion to survive. Because of shame, he left his hometown, Fèyíkòngbón, and head for Ayéyé, where he met a rich man who helped him become rich and gave him his daughter to marry. Many years after, Èniqlá became too comfortable; he decided to compete with his father-in-law over a chieftaincy title, but he lost the competition, but this did not change the love his wife had for him. His mother constantly made life unbearable for his wife. The shame of his defeat and his inability to control what happens in his own home drove him away from his wife and three children.

He got back to Fèyíkòngbón and was honoured because of his rich background. He got a building contract he embezzled parts of the fees, and completed the building project with inferior materials. The building collapsed during an inspection by the government agents. This made him faint, and he was rushed to the hospital where he realised that the son he neglected years back was the medical doctor. The doctor took him home. He received a letter to appear in court. During his trial, he realised that his daughter was his lawyer. He was granted bail and returned to his son's house where he saw his wife that he had neglected, with their children. Èniqlá apologised, and he was forgiven by his family members.

*Adiye Bà L'Ókùn*  
Written by Abiodun, J.  
Year of Publication: 2003

Oníyeyè of Ìyeyè passed away: there ensued the question of who would fill the vacant stool? Adéwólé was chosen by Ifá, and he had already started preparations for his coronation. This plan was however, truncated by Chief Èjíró and Òtúnba who had been bribed by Oláwùnmí, the police officer, when they moved the motion that discredited Adéwólé because he was said to be uneducated. This was motivated by the bribe they had received, except Olúáwo and Òsìlú.

Oláwùnmí became the king. He was rich and famous; he had everything and everyone he needed; he arrested the chiefs that were against his emergence as the king, including Olúáwo and Adéwólé, the rightful candidate for the throne. He also ordered the arrest of their wives and family members on several occasions, over trivial matters. Oláwùnmí also coveted one of Adéwólé's wives. His reign created so many troubles and violent clashes between Aláfára and Olójèè ruling house. Towards the end of his reign, the king and his selfish allies spent all the money they were supposed to use for building community schools and a new palace. He then became financially broke and borrowed a lot of money to venture into poultry and farming business, which eventually failed.

His inability to feed himself and cater for his family members turned him to an hunter overnight. On one of his hunting expeditions, he carried the animal he caught home, on his head. As he got to his doorpost and was trying to take his keys from his quiver, he accidentally pulled the trigger of his gun, and he inadvertently killed himself. After his shameful death, his son, Oṣùolálé, sued the town's people who objected his coronation because there was already a signed agreement for him to become his father's successor. Adéwólé came back from the prison; despite his suffering, he never became the king, and the town still remained in disarray.

*Ejòọ́ Taa Ni?*  
Written by Owolabi, O.  
Year of Publication: 2006

Láníyì, the only child of his parents, was a childhood friend and lover of Sùmbò. Their parents were close friends. This closeness led to love affair. Sùmbò gained admission into The University of Lagos, but Láníyì could not secure admission. He later got a banking job in Lagos which afforded the two lovebirds to see each other every day until Fúnmiláyò, Sùmbò's roommate, introduced her to Dr. Tólá Adédòkún, one of their lecturers. She brainwashed Sùmbò into dating the man.

Sùmbò did not find it difficult to take the advice because all she cared about at that time was money which made her keep collecting money from Láníyì who was a low-income earner and could no longer meet her needs. Her secret affairs with Dr. Tólá Adédòkún became leaked to everyone, including Láníyì, who became heartbroken. This made him seek the help of his friends who involved a group of activists in the fight. All efforts to stop the relationship were abortive, and Dr. Tólá decided to marry Sùmbò.

The activists sent various letters to stop their wedding; a group of thugs also tried stopping the wedding, but police intervened. Dr. Tólá Adédòkún ordered the arrest of Láníyì and his friends. The time he was arrested made him absent from his office, and he was sacked. After his released, his loss of job made him decide to avenge himself at all costs. He forcefully gained entrance into the couple's house through their security man, and he tried to kill the couple. On his way out of the compound, he was arrested and arraigned. He was sentenced to twenty years imprisonment, while Dr. Tólá Adédòkún and his wife, Sùmbò, were left with physical disability through the gunshots they received from Láníyì. Everything that happened to Láníyì killed his parents.

## *Bòbó Àlùtá*

Written by Fátúrotì, O.

Year of Publication: 2008

Dúrójayé is the only surviving child of his poor parents. He is a brilliant and smart young man who embraces activism on campus. His activism gives him the name Bòbó Àlùtá. As a University student in Arásan state of Odùdávà, he uses all he has to fight the ruling government whenever he feels students' rights are being violated. One of his meritorious achievements as an activist is the battle he wins for the secondary school students when the Military government demanded for payment of school fees, when free education scheme was supposed to be the order of the day. Despite his parents' pleas, he continues to mobilise the students to fight for their rights.

His constant act of mobilising students to challenge the government and school authority makes him spend longer years than expected in the university. His inability to secure a job after his graduation renders him unnecessarily quiet. His parents' death, three years after his graduation, throws him into abject poverty. This jobless condition makes him join politics. Luckily for him, the Civilian Government takes over power and his past achievements were recognized; he is therefore appointed as the Commissioner for Education. The students of Arásan university are happy over his appointment, but their joy turns to sorrow when he refuses to attend to their needs or pay the teachers' salaries. His case becomes disappointing to those that know his past records as an activist.

Dúrójayé's refusal to attend to the students causes unrest in Arásan, as the students engage in several peaceful and violent protests. However, Dúróólá does not yield to their requests. He later becomes the Governor of the state. At this time, he had already grown more wicked, selfish and heartless. The youths in Arásan refuse to receive the emergence of Dúrójayé as the governor in good faith, as they storm the Electoral Commission and also destroy his personal property. This incident makes him run to Àmójá, the Federal Capital Territory. He is also removed from the office after it was found out that the election was rigged. Shortly after this, he becomes the Minister of Education; he diverted the money meant for education to a personal business that ended in futility. The news of his mismanagement of funds reached the President's

ears, and he removed Dúróđolá from office. The Civillians' terrible ways of handling the country made the military government take over forcefully. This took his immunity away; he was hunted down like a commoner; he was arrested while he was trying to escape. He was found dead on the way to the police station.

*Òdó Ìwòyí*  
Written by Adebo, B.  
Year of Publication: 2009

The story centres on Ọbáfẹ̀mí, the son of Mr and Mrs Mákíndé. He is a very brilliant and upright young boy. He scored the highest mark in the University Matriculation entrance examination and got admitted into the University on scholarship. One day, in a restaurant, he met T.J. (Túnjì Bákàrè), the son of the very popular Honourable Bákàrè. T. J. became a very close friend of Ọbáfẹ̀mí (F. M). Ọbáfẹ̀mí fell in love with Ọmówùnmí, and the love affair was constantly frustrated and threatened by Páskà, a member of Fárí Orò fraternity.

T.J. calmed him down and persuaded him to join Mo Murá cult fraternity. Unknowing to him that T. J. and Ọmówùnmí belong to the same cult group, he was initiated, and he killed Páskà his aggressor and few other members of Fárí Orò cult group. Ọbáfẹ̀mí later became the head of Mo Murá fraternity. T.J. called on Ọbáfẹ̀mí and the cult members to help him collect the money his father brought home. Ọbáfẹ̀mí and his minions went there, but the robbery was more serious than they planned. They shot T. J.'s father when he was proving too stubborn. It was the security men on the street that captured them and almost killed T. J. when they realised he was the one that orchestrated the robbery.

Ọbáfẹ̀mí and Ọmówùnmí were handed over to the police. The horrendous news killed his mother, and his father was arrested but later set free. He was later released due to the corrupt nature of the police force. The D.P.O lied to everyone that Ọbáfẹ̀mí and his cohort had been killed; meanwhile he helped to hide the dangerous couple in Àtapa, because he was also a cult member. Tólání, one of Fárí Orò fraternity members, saw the couple and informed others. On one fateful day, Fárí Orò cult members launched a surprise attack on Ọbáfẹ̀mí and Ọmówùnmí, and killed them. There was a counter-attack by the police, but the fraternity members killed the D.P.O and few unfortunate police officers. Tólání was the only one captured alive; she was sentenced to life imprisonment.

*Hàà Ikú Ilé*

Written by Oyedemi, A.  
Year of Publication: 2014

Ládélé, an educated man, struggled his way to the top from a wretched background to a rich and influential height. After his education abroad, he moved back to Nigeria. He lost his first wife and married another woman who loved him dearly. After series of terrible incidents that happened to him, he finally found a ray of hope. Ládélé was voted as the Governor of the state and was almost impeached by his enemies but the tribunal favoured him, as he returned to power. His opposition did not rest on their oars as they bribed his covetous mother-in-law to give him love portion, not knowing that it is a potent poison. His selfish mother-in-law charmed her daughter in order to administer the so-called love portion into his food.

She put the medicine in her husband's breakfast, and he became terribly ill after he took his breakfast. He was rushed to the hospital, but it was too late for him; so he died. His followers involved the police in the mysterious incident. His wife and mother-in-law were arrested. During investigations, they got to know that Fóláké, his wife, was innocent, but her mother and those who sent her to poison him were found guilty. They were sentenced to ten years imprisonment.



*Atiteebi*  
Written by Gbenro, D.  
Year of Publication: 2015

Mr Ayòdélé is a popular rich man in Jagun Ìbàgbé. Despite his wealth, his wife Àmòpé had no joy because of their long-time barrenness. After fifteen years of their marriage, they had a baby boy named Olúṣèyí. Àmòpé and his husband took care of the little baby with all they had. Their long-time barrenness made Àmòpé overpampered the little boy till he became unbearably spoilt. She constantly rebuked anyone that wanted to correct her only child; she also took her son to the city for quality education because she could not allow her son to grow up in the village. This over-indulgent lifestyle made Olúṣèyí skip school on several occasions, with his mother's permission. Everyone around them named the boy Atítébí because of the way his mother was pampering him. Olúṣèyí's poor performance in school became unbearable for him and his parents, till he later stopped school and started learning trade.

Not long after, he started working as a mechanic apprentice; he always brought expensive gifts home, and his mother refused to question him. Because of his father's absence, nobody could talk to him, until he became part of a robbery gang. Olúṣèyí and his group members always rob travelers on Lagos-Ìbàdàn express way. On one of their operations, they mistakenly stopped a Military officer's vehicle. Olúṣèyí and his group members were arrested. He was paraded in front of his parents' house; that very time his father came to visit him and his mother. It was a shameful spectacle for the rich man to see his only son in such company. His mother could not stop crying as she realised how much she had destroyed her only child. Olúṣèyí and his gang members were imprisoned.

## **Sisí Olójà**

Written by Bámitékò, J.

Year of Publication: 2017

Fúnké Adélàná grew up in a family where good moral value is the order of the day. Right from her secondary school days, she decided to choose the wrong path. She loves to become very rich without treading the path of righteousness. She joined Stella and Dára who did not value education. When she got to JSS3, she dropped out of school in order to focus more on prostitution; she became connected with rich men. She then travelled to Senegal through the connection of Fúnşó Fáladé, a drug-lord.

She started transporting cocaine and other illegal substances from one country to another. Fúnké later got another friend, Felicia, who was also dealing in illegal drugs. Felicia advised her to cross to Libya. Business went well for Fúnké than Felicia. In Libya, she took over Felicia's manfriend (Aristo) which made Felicia sell her out to the Immigration Officers on her next business trip. She was arrested and sentenced to six months imprisonment. After serving her jail term, she was deported to Nigeria. On getting home, she realized that her mother had died, and her father had a stroke. She regretted her actions and later got a job in a filling station. While she was on duty one day, the filling station was robbed, and she got shot. This incident killed her father who was not ready to witness the demise of any of his children.

Fúnké decided to turn a new leaf by preaching the gospel of Jesus Christ to everybody as a born-again Christian. She got married to Joshua, a Pastor, and started a brand new life. Felicia, her friend, later migrated to Rabat Morocco for prostitution, where she contacted HIV/AIDS and died miserably.