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STYLE IN YORÙBÁ CRIME-FICTION

BY

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ABSTRACT

Crime, the bane of contemporary society has attracted the attention of many scholars in the Social Sciences. Literary writers have also made crime a subject-matter in their works. In their own case, Yorùbá prose-fiction writers present various facets of crime and crime-detection in their works. Using the content of the modern Yorùbá novels, Ògúnṣínà (1976) and Iṣòlá (1978) have identified crime-fiction as a major class of Yorùbá prose-fiction. Critical works such as Ògúnṣínà (1976, 1987) and Olúfàjọ (1988) on this class of Yorùbá prose-fiction are mainly historical and sociological. While Ògúnṣínà (1976: 202-205) explains that language use in the modern Yorùbá novel is in conformity with modern usage, Iṣòlá (1978: 190-260) classifies the use of language in the modern Yorùbá novel into three: casual, mixed styles and elegant.

Hitherto, critical works on Yorùbá prose-fiction have only limited their activities to the use of subjective evaluative terms like good or bad and casual or polished to describe a novelist's style. The focus of this thesis therefore, is to identify and analyse the style of Yorùbá crime-fiction writers in order to arrive at a more acceptable

stylistic description of this class of Yorùbá prose-fiction.

The work is in two parts. The first part which consists of two chapters forms the background study. Here, attempt is made to situate the problem of crime within the sociological background with the aim of placing Yorùbá crime-fiction in proper perspective. The issue of style is also examined in this part. In the second part which comprises four chapters, an indepth analysis of the works of two prominent Yorùbá crime-fiction writers: Okediji and Akinlade is attempted. The writers' narrative presentational styles, characterizational style and their use of language are discussed in this section. We conclude that, despite the differences in the writers' works, Okediji's and Akinlade's language serve ultimately the same purpose: to impose order upon chaos, to give structure and meaning to the secret travail which ordinary life conceals.

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Now unto the King Eternal, Immortal, Invisible, the
only wise God be honour and glory forever.

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DEDICATION

To

Theophilus Adefemi Adebawale
a loving husband
who has to put up with it all.

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CERTIFICATION BY SUPERVISOR

I certify that this work was carried out by
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INTRODUCTION

Yorùbá scholars have made few significant contributions on the application of stylistic procedure in literary criticism. Among the ones available are Ọlabòde (1981) The Semantic Basis of Metaphors and Related Tropes in Yorùbá, Ọlábòdé (1983) 'Ifojú-ìhun-wò àti àtúnnyẹ̀wò ìhun Èṣẹ-Ìfa, Awóyalé (1989) 'Àmúlò òfin ọ̀fọ̀ nínú ìtúpàlẹ̀ iṣẹ̀ Lítírésọ̀: Ipàdé Èdà Èdè àti Lítírésọ̀. Suffice to say that, there are limited stylistic criticism on Yorùbá prose fiction and drama, whereas there are significant works on poetry¹. In the present work, we shall concentrate on crime-fiction, an aspect of prose fiction which according to Drew (1967: V) is the most popular literary form of the present day. When we talk of crime-fiction in Yorùbá, we mean the crime story in which the commission of crime and the detection of crime is of primary interest.

Earlier writers have noted that fiction entertains, gives pleasure, teaches morals as well as make us exercise our imagination. Lesser (1956: 46) also comments that fiction gives us a sudden view of things from their reverse, that is, usually from the unnoticed side. Novelists, therefore, use their art to call attention to the problems of

1 This is so because it is easier to apply a theory to analysing poetry rather than the novel or play whose structure is more complicated.

human adjustment. It also reveals the truth of contemporary life in society.

A critical look at society reveals that people commit one crime² or the other daily. This may explain why Durkheim observes in Coser and Rosenberg (1957: 431), that there is no society that is not confronted with the problem of criminality. Crime is then a major issue faced by mankind. Although the public is worried about the increasing rate of crime and is making attempts to see that crime is eradicated, it is emphasised in Coser and Rosenberg (1957: 249) that crime can never be extirpated. One will therefore not be surprised to observe that several attempts made in various quarters to eradicate crime have not yielded much positive results. Crime continues to thrive in the society because no procedure has succeeded in removing its causes.

Notwithstanding, literary writers aware of the menace posed by criminals to society have tried to use their art to reflect crime and crime detection in contemporary society. Thus, some Yorùbá writers make

2 Crime has been defined in various ways. Cavan (1962: 3) sees crime as an act that violates the criminal laws of a nation. In modern society, crime refers to those things which are prohibited by law and punishable by the state for the protection of other citizens.

crime the mainspring of their book's action, in a bid to expose crime as it is in modern Yorùbá society.

Lukács explains in Selden (1985: 28-29) that:

... the novel reflects reality, not by rendering its mere surface appearance, but by giving us a 'truer, more complete, more vivid and more dynamic reflection of reality'.

Consequently, Yorùbá crime-fiction writers not only reflect crime as it is, but they probe into the underlying causes of criminality. They depict in their works the necessary steps taken to ensure a reduction, if not a complete eradication of crime from the society of the novels. There are, however, times when Yorùbá novelists make some observations about crime in their novels. Such comments are made to show that crime yields no fruitful result, both for the culprit and the society in which the crime is committed.

A lot of criminal acts perpetrated by a diverse set of characters can be identified in Yorùbá novels.

Suffice to give detailed account of two of such criminal acts which occur in the novels. In Baba Rere, Balógun Dúróḍḍalá is depicted as a tolerant, soft-spoken gentleman.

He is respected by people as a successful businessman who sympathises with the suffering masses. Although he pretends to love the masses, yet he does not hesitate to exploit them. As a smuggler, Balógun Dúróḍḗ is ever prepared to exterminate any custom official who wants to arrest him for importing prohibited goods into Sohó. He is mendacious as a medicine seller. The narrator writes on this thus:

... Dúró tí ra èrọ kan tí ó ní òun fẹ
 máa fi ẹ bótìni èwù loríṣíríṣi ...
 ẹfun ikòwé tí àwọn ọmọ ilé-ìwé n lònì
 ó n fi gé sí àwọn hóró oògùn tí ó sí
 n rọ sínú agolo. Yíò kó idajì oògùn
 kúrò, yíò sí ki ẹfun dípò rẹ. ~ Igba tí
 ó yá, oun náà bèrẹ sí ẹ̀to ayédèrú oògùn
 onihóro olóríṣíríṣi àwọ. (Baba Rere p~25)

(... Dúró has bought a machine which he says he would use for making different buttons, ... he uses it to cut chalks into tablet sizes which he then puts in tins. Having removed half of the genuine tablets, he would replace them with chalk. As time goes on, he starts making fake tablets of different colours.)

Yet, when he sells the fake tablets at reduced prices,

the masses appreciate the help he renders to them. The police, prison officials, judges, civil servants and respectable individuals in the world of the novel also perpetrate one crime or the other. The author's presentation of the atrocities highlighted is satirical. The author tries to show that one should probe deeply into individual member's activity to know the type of person he is. In fact, he depicts society's ignorance of unscrupulous characters.

In Ajekú Layé, Alàní, an innocent man from the village arrives Lagos to find a means of livelihood. He succeeds in learning carpentry but he is lured away from his trade by Şadé. He then becomes a puppet in the hands of Şadé who showers him with money, forgets his family in the village and dances to the piper who dictates the tune to him in Lagos. At a point when he wants to assert his authority as a man, in a party, he mistakenly kills Şade. Alàní is charged for murder and sentenced to jail.

Criminal activities are also portrayed in Gbóbaníyì, Olówólayémò and a host of other novels. So here and there in Yorùbá novels, commission of crime are highlighted by the novelists. However, it is not always the criminal act

or its investigation that form the major concern of such works. Therefore, it is not every Yorùbá novelist who makes the commission of crime and its detection the chief subject of his novels, neither do they all give the leading role to a detective. There is, however, another type of Yorùbá novel in which the author lays emphasis on a crime which needs to be uncovered by a detective. The focus of such writers is on the criminal act and how it is detected. We shall focus on this second category.

0.1 Literature Review

Ogúnṣínà (1976) traces the origin and development of Yorùbá novel up to 1974. He classifies Yorùbá novel into two: novels of the Fágúnwà tradition and the modern novels. Ogúnṣínà sub-classifies novels of the Fágúnwà tradition into three: novels in direct imitation of Fágúnwà, the middle course novels and the mythological novels. He identifies three sub-categories of the modern novel by their content. The three sub-categories comprise the historical novels, the social novels and the crime novels. Ogúnṣínà (1976: 249) attributes the emergence of the crime novels in Yorùbá to:

the novelist's experiences of the Nigerian police efforts in crime prevention and detection in Nigeria

While tracing the history of the crime novels, he identifies Oṃóyájowó's Ìtàn Adégbèsan as the first attempt at crime-fiction writing in Yorùbá. It is shown that the novel only happens to be in the spirit of detective fiction as it lacks a detective, the question of clues or analytical reasoning. Ogúnṣínà (1976: 251) then concludes that:

As a crime novel, Ìtàn Adégbèsan is technically amateurish, more of an adventure novel than a novel of detection.

He proceeds to identify two types of Yorùbá crime-fiction namely novels of detection and thrillers. Akínlàdé specialises in the former while the latter is Okédìjì's exclusive domain.

Although Ìtàn Adégbèsan 'is technically amateurish', we believe that it is the style of the author that makes it so. In the novel, a private, amateur detective who is assisted by a young lady investigate the criminal. In spite of this, a lot of digressions which have no direct

bearing on the story are employed by the writer to prolong the story. The idea of taking the characters to the bush seems to justify the fact that Ọmọyájówó is still being influenced by earlier writers who have made the forest the centre of action in their works. It is probably this style of taking the characters to the bush that prompts Ọgúnşínà (1976) to regard Itán Adégbèsan as an adventure story. We reiterate that it is Ọmọyájówó's style that eliminates almost completely the valuable elements of mystification found in such novels where the criminal's identity is obscure at the commencement of investigation.

Isòlá (1978) attempts an examination of the writer's art in all the available Yorùbá novels up to 1978. An aspect of the work focuses on the detective novel as a class.

Isòlá (1978: 262-263) identifies two types of the detective novel in Yorùbá. These comprise the tender and the tough types of the detective novel. Akínlàdé specialises in the former where emphasis is on detection, while Ọkédìjì writes the latter where the focus is on the chase of criminals. The tender type of detective novel is synonymous with the one Ọgúnşínà (1976) labels as

novels of detection, while the tough type is what Ogúnṣínà describes as the thriller. Both sub-types of the detective novel deal with crime and its investigation, hence we shall refer to them as crime-fiction in this work. Iṣòlá proceeds to explain that the private detective in Akínlàdé's work is unfamiliar in contemporary Yorùbá society. It is also emphasised that a Yorùbá man will be less prone to use a gun or cutlass to seek revenge³ as it is found in Akínlàdé's work. Having commented on the narrative presentation, characterization and language use in the detective novel, Iṣòlá concludes that Okédìjì's stories are more relevant to the society than Akínlàdé's own, though he admits that both are valid observations. Iṣòlá seems to show more interest in Okédìjì's works as expressed in the volume of attention he devotes to him when compared to other writers. Besides, in contemporary Yorùbá society, an ex-police officer will dare not assume the duties of a private investigator like Lápàdé does in Okédìjì's work. Consequently, we can say

3. This may be true to a certain extent among the Oyo-Yorùbá but it is contrary to what obtains among the Ondó people who take revenge by the use of cutlasses and, or matchets. In the past, they did not or probably could not exercise the patience to seek redress through litigation.

that, as Akínlàdé's idea of the private detective is unfamiliar in contemporary Yorùbá society, so is Okédijí's use of an ex-police officer with brazen indifference in the way it is portrayed in his works.⁴

Bámidúró (1984) discusses Okédijí's novels as trickster novels without saying anything about the style of the writer. He fails to realise that element of tricks are but themes that are predominant in the detective novel. Boulton (1975: 95) has rightly observed this when he explains that:

Deceit, - the effects of deceit and the unmasking of deceit are such obviously interesting themes and so convenient for devising plots with surprises, that deceivers play a large part in fiction ... Actual disguise and mistaken identity are common in shallow tales of crime.

An aspect of Ògúnṣínà's (1987) work focuses on the

-
4. It is, in fact, widely believed in contemporary Yorùbá society that the police who are still in active service help to cover known criminals. Some people speculate that criminals do not operate without the police knowledge. It is generally assumed that the criminals make returns to the police. Okédijí himself admits in Agbàlagbà Akàn p. 51 that:

sociology of crime in Òkédíjì's work while Olúfàjọ (1988) gives an explanation for criminality and criminal behaviour in Yorùbá crime-fiction, but neither touched the issue of style.

The reviews above reveal that there is no conscious attempt on the part of earlier researchers to examine the style of Yorùbá crime-fiction writers. Their major pre-occupations lie in advancing reasons for the cause of criminal behaviour in the novels, and in depicting crime in society as it is reflected in the novels. This tend to show that their works are mainly historical and sociological in nature. Emphasis is not placed on the style of the novelists. Even Işòlá (1978) has not done a definite stylistic appraisal of the style of Yorùbá crime-fiction though he made insightful comments on some of the novels. This shows there is a dearth of work on the style of Yorùbá crime-fiction writers. This work is

... Ọlọpa kò kọ olè, ìjafara ni ọlọpa kọ,

(... Police do not mind stealing, but they mind sluggishness and carelessness.)

This is probably why Lápàdé does not hesitate to grease his palms with the criminal's money in the novels.

then an attempt to fill the seeming gap in Yorùbá stylistics as it focuses on the style of two prominent Yorùbá crime-fiction writers.

0.2 Theoretical Framework

There are many theories which can be applied to the study of literature, but we shall only focus on Structuralism and Systemic Functional Linguistics theories which we find relevant to the present study. What we intend to do is to borrow concepts and methods of analysis from these two areas and apply them to our own analysis where suitable.

Saussure is regarded as the father of Structuralism. Structuralism in the Saussurean sense is defined by Lyons in Robey (1973: 6) thus:

... every language is cut to a unique pattern and that the units out of which utterances are composed ... in the analysis of utterances can be identified only in terms of their relationships with other units in the same language.

Another scholar, Scholes (1974: 4) defines Structuralism as a way of looking for reality not in individual things

but in the relationships among them. This is to say that Structuralism has to do with the wholistic way of looking at things. If applied to literature, a text would be seen as a coherent whole in which all the constituents are inter-related. Scholes (1974: 12) has also noted that the semantic aspect of a textual feature may be ignored in structuralists' works. This neglect is a weak point in structuralist criticism as we believe that meaning has a part to play in any literary analysis of a text or group of texts. In order to make up for this deficiency, we shall adopt the Systemic Functional Linguistic theory which was first propounded by J.R. Firth but later refined and properly codified by M.A.K. Halliday and others.

Systemic Functional Linguistics theory is defined by Halliday (1985: xiv) as a theory of meaning as choice, by which a language is interpreted as networks of interlocking options. Halliday explains that the ideational, interpersonal and textual components underlie all the uses of language. Butler (1985: 47) throws light on these components when he explains that:

The ideational component 'serves for the expression of "content" ... The

interpersonal component 'serves to establish and maintain social relations ... The textual component 'enables the speaker or writer to construct "texts" ... Through the textual function language provides 'for making links with itself and with features of the situation in which it is used.

Transitivity, mood and theme which Butler (1985: 49) explains as constituting the functional component networks at clause rank are important to Systemic Functional Linguistics theory. The origin and development of the theory have also aligned it with sociological mode of explanation. According to Butler (1985: 58):

the language system is regarded as one component of a sociolinguistic complex which also includes the concept of text, register, code and situation type, all related to and deriving from, the social structure of the culture.

He goes further to explain that Halliday insists that the meaning choices should relate to behavioural options which are interpretable. While we are not presenting the systemic description of language in the present

study⁵, we cannot but borrow some of its useful features like collocational patterning, sentence structure which will include syntactic parallelism and unusual collocations which will help in the literary stylistics on which this work is grounded. This means that our analysis will start with the most general features to the specific. In order not to fall prey to the formalistic fallacy, our analysis will show that social and cultural phenomena are a network of relations both intrinsic and extrinsic to the texts. This explains why there is an involuntary shift to a sociological interpretation of some aspects of the novels under study.

0.3 Aim

The concern of this work is not with such novels where the commission of crime is not marked out for detection. Rather, this work is focusing attention on the style of writers whose novels centre primarily on crime and its detection. The choice of subject-matter

5. For a detailed study of Systemic Functional Linguistics, see Halliday, M.A.K. (1985) An Introduction to Functional Grammar, Edward Arnold, London.

by these writers is on the challenges of our time which are more evident in adult criminality. We believe that a study of the style of such writers will reveal the stylistic variations in their writings.

Style, as a field of enormous interest, is worth studying, and to say something about it in relation to Yorùbá crime-fiction is to contribute a fresh insight into the stylistic distinctiveness of such writer's works. Since the novel is put into shape through the novelist's technique, we should be inquisitive about the means by which this shaping takes place, hence our interest in the style of Yorùbá crime-fiction writers. Işòlá (1978: 20) has also called for 'a more intensive and more localised studies of technique in the Yorùbá novel'. Therefore, this work, in response to that call is out to provide information and pursue a rigorous study about the concept of style in relation to Yorùbá crime-fiction writing.

The aim of this work is to analyse and evaluate the style of crime-fiction writers in Yorùbá. In the work, we will show the features by which the writing styles of the Yorùbá crime-fiction writers can be recognised. We assume that the writer's use of language, choice of material and characteristic way of handling it

differ from one writer to the other. We shall, therefore, examine the characteristic way each author employs language to illuminate the elements which contribute to the shaping of their novels. The identifiable as well as the characteristic difference that is recognisable between the authors under study will be discussed. Our approach to the study of style in this work is such that will give us an insight into the meaning of the writings of the authors in question, for we share Martin's (1958: 19) view that:

... the consideration of style is a consideration of complete meanings, and there is little of any importance that can be studied which is not a consideration of meanings.

The way we shall relate the concept of style to how it is exhibited in Yorùbá crime-fiction will show that stylisticians do not limit themselves to the details of grammar, even when there is the desire to know what is being done with words. Ultimately, this work will bring into focus the distinctive technique peculiar to each author. It will also bring the author's fortes and flaws into the limelight. An examination of a writer's style is

also a principal means of encouraging the author to improve upon his skill and raise his creative work to respectable artistic level. It will also equip the reader to cultivate good artistic taste and an objective judgment.

0.4 Scope

Although one crime or the other is highlighted by Yorùbá novelists in their novels, in order to focus on style, my choice of text will be restricted to the crime-fiction of Òkédìjí and Akínlàdé. Both writers are pre-occupied with creating order out of disorder. Within the formal constraints of the detective novel, they try to say something true about men and women under the stress of the ultimate crime and about the society in which they live.

However close their conceptions are about the crime situation in contemporary Yorùbá society, there are differences in their writing styles. With the intent to appraise the style of Yorùbá crime-fiction writers, we shall consider their works in which there is the creation of a detective of sufficient charisma to investigate and solve the crime.

Although different facets of crime are highlighted in Okédijí's Atótó Arére, no investigative machinery is set in motion to detect the criminals. Atótó Arére only becomes fully intelligible when we realise that its typical subject is theft carried out with quick-witted dexterity. The major pre-occupation of the novel is Alábá's struggle with himself and the society in which he lives. In this struggle, Alábá is involved in three main relationships with Sámínù, Şítù Adáripón and Bólánlé. It is Alábá's sorrow to find his struggle complicated and intensified rather than resolved by these ties. Although Atótó Arére is packed full of criminals and crime, it is not considered and treated here particularly because its analysis is enough for another thesis. Despite their seasoned experience at crime-fiction writing, Okédijí and Akínládé temporarily and successfully abandon crime-fiction writing to tackle a subject and a theme of seriousness equal to anything that can be found in contemporary fiction. Okédijí's Şàngó, which is a Yorúbá play based on the historical Şàngó focuses on the movement from Ouǹkò to Oyòkoro. Its emphasis is on the activities of king Şàngó. Réré Rún, another play is a socio-economic

satire of the Nigerian worker's hopeless situation in the face of oppression by the privileged few. The plays' primary focus differs from the ones which form the core of Okédìjí's novels.

Akínlàdé's major focus in Sàngbá Fọ! is a satire of Nigerian politics in the second republic.⁶ Emphasis is placed on political antagonism, electioneering campaign and voting malpractice in the novel. It is the blackmail on Adéníyì, the presidential aspirant of the Èlẹ́ja party that calls for the attention of the detective towards the end of the novel. Having identified the blackmailer, the detective recedes to the background while the campaigns and election proceed as planned. It is then obvious that the secondary role of the detective in Sàngbá Fọ! cannot be equated with the novels in which emphasis is placed on the detective's activities. We shall therefore exclude Okédìjí's Atótó Arére and Akínlàdé's Sàngbá Fọ! from our data base because of the size of the former and the theme

6. For a detailed analysis of this, see Adebọwale, O. (1991) "Sàngbá Fọ!: A Satire of Nigerian Politics" in Journal of Issues in Social Science (ed) A. Awaritefe, Vol. 1, No. 3, pp 35-41.

of the latter.

Although Ọmọyájowó's Itàn Adégbèsan and Báyò Ajómogbé centre on crime and its detection, such crimes are not shrouded in mystery. Besides, Ọmọyájowó's crime-fiction is written in the first-person, and the narrator is a character in the story. We believe that Ọmọyájowó's first-person narration where there is a forward moving storytelling, in which the identity of the criminal is known from the onset, is quite distinct from the crime-fiction that is almost in the classical detective story form. Thus, we shall not consider Ọmọyájowó's writings in the present work. Our emphasis shall be on the crime-fiction of Ọkédìjì and Akínlàdé which are written in the first person and in which the narrators are not characters in the stories.

PART ONE: BACKGROUND STUDY

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CHAPTER ONE

SOCIOLOGICAL BACKGROUND

1.0 Introduction

We have emphasised in the introduction that there is no way we can discuss the style of Yoruba crime-fiction writers without mentioning the subject matter which is crime and its detection. In this chapter, we shall consider the general causes of crime before we proceed to discuss the particular causes of crime and how such crimes are prevented in traditional Yorùbá society. Despite the fact that attempt is made to prevent crime in traditional Yorùbá society, we cannot rule out the possibility of criminal behaviour there. Hence, we shall discuss the steps taken to detect the criminal. It will not be out of place to consider crime and its control in contemporary society since the Yorùbá crime-fiction writer may choose his materials from both the traditional and contemporary societies.

Since the alarming rate at which the incidence of crime increases reflects serious deficiencies in the whole fabric of society, we shall attempt to discuss the Marxist theory which belongs to the sociological approach. This becomes necessary as the theory will help us to place in

proper perspective the socio-economic situation which makes the criminal to pose a threat to the continued peaceful existence of the society in the novels.

1.1.0 Generic Explanation of Crime

There is no single factor that can be used to explain criminal behaviour. We shall therefore concern ourselves with the different explanations that have been advanced for criminal behaviour. In doing this, we shall adopt Schuessler's (1973) terminologies. These include the multiple-factor explanation, the mechanistic, and genetic explanations of crime.

1.1.1 Multiple-factor Explanation

The multiple-factor approach explains among others the social, economic, political, and psychological factors in broadmindedness to include all kinds of factors which continue to be responsible for crime in the society. Fundamentally, the trouble lies in large part to the level to which ethical standards have sunk as society does not abhor wrong doings in a manner that will give both the young and the old the moral integrity to resist crime. Instead, status is accorded the wealthy and the powerful who prosper by methods irreconcilable with the ideals of

the society.

The environment also plays a vital role in the acquisition of criminal behaviour. Generally, children reared in locations close to the market place and motor-parks 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. However, this is not to absolve children of the wealthy from the commission of crime and criminal tendencies, nor is this to say that criminality is the exclusive preserve of the poor. With the wind of crime blowing across the world, the Sunday Tribune of 1st November, 1987 has as its front cover: 'Sons of the rich flood crime world'. The newspaper reports that graduates, undergraduates and men from well-to-do homes have been involved in crime at an alarming rate. According to the report:

... the son of a former Vice-Chancellor is currently facing an armed-robbery tribunal. Two sons of a prominent wealthy man are on the police wanted list for robbery. The son of a popular photographer was recently jailed for life for peddling cocaine. The son of a dean of faculty in

one of the Nigerian Universities was recently arrested for burglary ... Two sons of a prominent Alhaji in Kaduna State have been arrested for trafficking in heroin. The son of a principal of a secondary school at Ilaro is in court for theft

This report displays in clear terms that children of the affluent now occupy important positions in the crime world

Another contributory factor to criminal behaviour is the migration of individuals from villages (where they have emboldened identities and where their activities are easily monitored) to urban centres. The unemployed individual migrant, who is an unknown figure in the city, has a greater tendency than his peers in the village to commit crime. In the name of survival, criminal behaviour is learned or acquired by such unemployed migrant in the course of his association with others in the city.

Criminal behaviour can also be explained in terms of economic factors. Driven by the fear of economic insecurity and the desire to gain some of the goods unequally distributed in society, many people devise crooked means to satisfy their needs. It is widely believed that such

criminal tendency is restricted to members of the lower class. However, we discover that it is equally true of other classes who through greed will want to have more. Greed then accounts for majority of the "white collar" crimes which Knudten (1970: 211) explains as consisting of:

... violating of criminal law by members of the upper socio-economic classes perpetrated in connection with their occupations. It is not associated with poverty or any personal or social pathology which may accompany poverty.

Public officers who are tried for unlawful enrichment and embezzlement in Nigeria in the recent past fall into the category of those who commit white-collar crime. Such public officers become criminals because of the situation in which they find themselves. One factor that is responsible for this type of crime is the availability of the opportunity to embezzle. However, it is not all the people who are in strategic positions that commit such a crime. Availability of the opportunity is therefore a secondary explanation of the cause of crime.

Also, the infiltration of local customs and traditions

by foreign values has not only introduced new dimensions such as drug trafficking and sophisticated armed robbery it has also increased the crime rate. In the modern Nigerian society where marriages are contracted and dissolved at will, children of divorced parents, for lack of effective care, are well numbered as recruits and performers in the crime world. Children whose parents have not spent adequate time with during their childhood and adolescent periods, and those of them in a family who have inadequate parental upbringing become victims of easy recruitment for mischievous activities. So, out of the acceptance of defeat and a consideration of the absence of self-actualization, some develop criminal traits. Besides this, the invention of criminal behaviour may occur in certain extreme cases of kleptomania. Knudten (1970: 17) summarises the possible causes of crime in the western world as comprising:

... low income, ethnic hopelessness,
unstable family life, unemployment,
overpopulation of single males, sub-
standard and overcrowded housing ...
high population density and low rates
of house ownership ...

These factors may also account for the commission of crime

in the Nigerian society.

1.1.2 Mechanistic Explanation

Mechanistic crimes manifest in various dimensions, ranging from fake appearances, covering up of real identity and the concealment of evidence. Hence, emphasis on the explanation of criminal behaviour is based on the factors operating at the moment of the occurrence of crime. The argument here is that the commission of the crime is pre-meditated as the criminal will have to devise the means to make the situation surrounding the crime complex. It does not seem that the criminal's background has any impact in the crime he commits. What matters is the execution of the crime in a mechanistic way.

According to Schuessler (1973: 6), the mechanistic explanation of crime emphasises that the immediate factors in criminal behaviour lie in the person - situation complex. That is to say, the situation in which the criminal finds himself plays a vital role in the execution of the crime. By emphasising that immediate factors play a vital role in criminal behaviour, the mechanistic explanation of crime isolates personal and social pathologies which should

not be exclusive of each other. Schuessler (1973: 8) observes this when he comments that:

The tendencies and inhibitions at the moment of the criminal behaviour are, to be sure, largely a product of the earlier history of the person, but the expression of these tendencies and inhibitions is a reaction to the immediate situation as defined by the person.

This shows that the earlier history of the criminal should not be underplayed while giving an explanation of the commission of crime in a mechanistic way.

1.1.3 Genetic Explanation

The historical background of the criminal is important in the genetic explanation of crime. Schuessler (1973: 11) explains that criminal behaviour is rooted in the societal organisation in which the person operates. This school of thought believes that criminal behaviour is induced by differential social organisation. According to Schuessler (1973: 12), the theory of differential social organisation is an attempt to explain criminal behaviour around the process of learning, interaction and communica-

tion. Actual participation in crime is then the outcome of two kinds of association: criminal and anti-criminal.

Apart from inheriting certain criminal characteristics from either of the parents, by extension, criminal traits may be picked up from the peer group and other acquaintances. This is to say that if either of one's parents, long standing associates or other acquaintances have criminal inclination, one is likely to be influenced by them. The ultimate result of such relationships is the acquisition of criminal behaviour and the commission of crime. However, if one's parents and friends are not criminals, one may still have the potentiality for crime.

A critical examination reveals that it is quite possible not to inherit criminal traits from parents. An individual who has intimate association with criminals may also not be influenced by them. If this is so, it follows that the differential social organisation factor needs to be underplayed when explaining the cause of crime.

Having explained the possible causes of criminal behaviour, we are faced with the menacing threat it poses to society. Hence, different mechanisms are set in motion to combat crime both in the traditional and modern Yorùbá societies. But before we proceed with the discussion of the

prevention and control of crime, there is the need to examine the specific causes of crime in traditional Yorùbá society.

1.2 Causes of Crime in Traditional Yorùbá Society

In order to identify and explain the possible causes of crime in the traditional Yorùbá setting, it is pertinent that we clarify what constitutes crime in their midst. Each community has its own moral code of conduct. The young and adult members of traditional Yorùbá society learn the norms and expectations of their community from their kith and kin, acquaintances and the different guilds. Any offence that is against any widely accepted standard is regarded as a crime. Johnson (1960: 552) reiterates this when he defines crime as "a behaviour that violates a norm to which the actor is oriented". In traditional Yorùbá society, offences that infringe on the personal liberty and private rights of the individual may not easily be separated from criminal offences as will be demonstrated below.

The intentional or unpremeditated violation of social norms is one of the reasons which can be advanced for the cause of crime in the traditional Yorùbá society. Anyone

who tells a murderous lie, steals or behaves treacherously is regarded as a criminal. The violation of such social norms may be personal or communal as shown in the Yorùbá saying below:

Ofófó ní í pẹrú

Epè ní í polè

Ilẹ̀ dídà ní í pòrẹ̀ tó bá dalẹ̀

Alájobí ní í payèkan tó bá sebi.

(Tale bearing kills a slave

Curse kills a thief

Treachery kills a friend who behaves treacherously,

Consanguinity kills a relative who does evil.)

Another cause of crime is the violation of cultic practices. Such a violation may be a civil offence but it may lead to a criminal offence. In the example below, seduction of another man's wife is a civil offence. However, the hunter's reaction that the seducer be killed is a criminal offence. It is forbidden in the hunter's cult that another hunter's wife is seduced, hence this saying:

Ẹni tí ó gbàyàwó ọdẹ

Ká sọ ọ lóògùn kó kú

Ká là á lèsùmàrè kó kú

(He who seduces the hunger's wife
 He should be destroyed by poison
 He should be extirpated with leprosy.)

Besides the cultic violation, some people display criminal tendencies inherent in human nature when they get provoked. In such instances, the potential criminal spurns insult. The insult may occur when a man's wife is snatched by someone junior to him. The definite step which the husband takes to avenge himself can make him murder or commit some other crime. At other times, a man can feel slighted by a song which may have been used to blackmail him. Such a song may induce his anger and make him feel repugnant towards the singer. His reaction to the situation may evoke crime.

Another cause of crime has to do with infringement on someone's rights. In Yorùbá land, it is no crime if someone puts a protective charm - ààlè on his property to prevent it from being stolen. Notwithstanding, it is criminal to put the ààlè on another man's property. Such a trespass may lead to provocation which can in turn result in the commission of another crime. Landed property is highly valued among the Yorùbá, hence people do not

tolerate any kind of encroachment on their lands. In spite of this, some people out of the greed of acquisition or because of their relatively high positions attempt to usurp other people's land. This action can lead to an acrimonious quarrel among individuals, families or towns. The result may be open confrontation which leads to arson and looting the things on the landed property. In most cases, some lives may be lost in the process.

Insolence is another factor which accounts for crime in traditional Yorùbá society. It is widely believed by the Yorùbá that, it is the idle hand that the devil employs for mischievous ends. Although majority of the people left home for their farms at dawn, there were some that were supine to work. Despite being laggard, they had to feed. Their attempt to find food and other essentials of life could make them steal or commit other crimes. Such deviance brings general disapproval from members of the society, hence necessary steps are taken to prevent crime.

1.3 Crime Prevention in Traditional Yorùbá Society

Crime is abhorred in traditional Yorùbá society, hence the numerous unwritten rules and regulations are

meant to guide its members. Proverbs, taboos, the concept of Omọlúàbí, moonlight stories, exposition by traditional artists and the plays staged by the travelling theatre group certainly preclude crime.

Proverbs help to moralise, and so they act, though indirectly to the deterrence of criminal activities. Proverbs enable people to think deeply about the implication of any step taken. Consequently, people recant their criminal activities.

Taboo¹ also aid in preventing crime. Such taboos forbid people to do certain things which are likely to destabilize the peaceful co-existence of people. The taboos which must not be broken under any circumstance are meant to keep the society free from crime. Out of the different types of taboo which operate in traditional Yorùbá society, the one guiding behaviour is the most

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1. Taboo is called èèwò among the Yorùbá. It means things that are forbidden, that is, things which are disallowed. The Yorùbá believe that anybody who attempts to do a forbidden thing will be punished. Idowu (1962: 147) explains that the Yorùbá say in the face of a baffling crime or offence:

'A kì í ẹ̀ se ẹ̀ ló máa dájọ́'

(It is taboo that will judge the offender.)

important for ensuring peace and a crime-free society. Examples of such taboo include among others the following:

i) A kò gbòdò jí ẹyin pẹpẹye kó.

(One must not steal duck's eggs.)

It is believed that anyone who breaks this taboo will become leprous.

ii) Obìnrin kò gbòdò ki ọwọ̀ bọ̀ apọ̀ aṣọ̀ ọkọ̀ rẹ̀.

(A woman must not dip her hand into her husband's pocket.)

The repercussion of this is that the woman's child will steal.

iii) A kò gbòdò jí ohun tí a bá pààlẹ̀ lé

(One must not steal something on which a charm is placed).

The consequence of this is that the one who breaks the taboo will be attacked by the owner's curse.

Some taboos are brought about by the different religions to guide the character and behaviour of its worshippers.²

2. The acts which worshippers of some of the Yorùbá gods (like Ògún, Ṣangó and Ayélála amidst a host of others) must abstain from include stealing, adultery, betrayal of trust, lies, murder, and wizardry. A worshipper who violates any of the rules is severely punished. Religion thus guides the character and behaviour of worshippers.

The gods are respected and feared. No worshipper dare do anything that would provoke them. Therefore, the desire to observe all the taboos related to their religion aided traditional Yorùbá society to remain to a large extent free of criminal incursions. The relevance of the moral inculcated by the different religions is well expressed in Idòwú (1962: 166):

This array of constituents of moral values in the religion of the Yorùbá are sufficiently impressive to convince even the most sceptical that the Yorùbá are a people endowed with a strong sense of Right and Wrong.

The concept of Ọmọ́lúàbí equally plays a vital role in seeing to an ordered and peaceful environment. Awóníyí (1975: 364-365) explains at length on what makes an ọmọ́lú-àbí³ when he writes:

To be an ọmọ́lúàbí is to be of good character in all its ramifications.

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3. An ọmọ́lúàbí is also one who has the spirit of love. He is patient and would not nurse any grudge against anyone. He is one who does good and is never found in the midst of people who violate constituted authorities.

Good character, in the Yorùbá sense, includes respect for old age, loyalty to one's parents and local traditions, honesty in all public and private dealings, devotion to duty, readiness to assist the needy and the infirm, sympathy, sociability, courage, and itching desire for work and many other desirable qualities.

It is this good character that makes for good social relations, so every member of the community is expected to act in a way that would enhance a crime-free society. The desire to remain an *Omólúàbí* aids the individual to abstain from undesirable behaviour.

Furthermore, the different moonlight stories which elders relate to children help to deter crime. Most of the crimes committed in society are incorporated into the stories to teach one moral or the other. The story-teller ensures that he highlights not only the crimes but emphasizes the punishment meted out to the criminals and what becomes of them at the end of the story. The moral is extracted and impressed upon the children who are still in their impressionistic age. Such stories orient the children towards the norms of society. Awóniyi (1975:376)

observes that morality is not only taught but it is lived. Courage is demonstrated while endurance and devotion to duty are exhibited by elders. Fádípè (1970) also emphasises that the education of the young children in the codes of manner, customs, morals and laws of the society serve as effective mechanism in the prevention of crime.

One other important way of preventing crime in traditional Yorùbá society is the exposure of offenders by traditional artists. This reveals that traditional literature play its part in preventing, and, or reducing criminality. While chanting, oral artists incorporate morals that can make people to desist from crimes. In some areas, there are traditional festivals during which people have the opportunity of saying in public the nefarious acts perpetrated by some people.⁴ The stigma this exposition leaves on such people is enough punishment

4 During the Qràmfè festival in Ondó, Opèpèé songs are rendered. Such songs are used to expose and criticise people who have done things which could be termed criminal. Participants in the festival are privileged to go to offenders' houses to render such songs, not even the king or his chiefs are spared when they have skeletons in their cupboards. This type of song is rendered in other parts of Yorùbá land i.e., during Èfè festival among the Ègbádò and Kétu. Edì festival at Ilé-Ifè is another example.

to prevent them and people of their like from committing more crimes. The fear of being exposed during subsequent festivals then scares a lot of people from getting involved in criminal activities.

In addition, the travelling theatres base a good number of their plays, which they stage from one town to the next on some criminal activities perpetrated in society. Such plays perform the vital role of educating people on the negative aspect of crime on society, hence the call on people to desist from criminality. As emphasised in such plays, the criminals always come to a bad end, so they teach people not to have anything to do with crime.

It should also be noted that in traditional Yorùbá society, the lust for money was minimal and most of the people were gainfully employed. This is not to say, however, that there were no idle hands, but as far as needs were concerned, they were more easily satisfied while ambitions were towards and within the means of local materials and resources. Poverty was manageable. It was neither a cause nor a pretext for any form of anti-social behaviour. Tamunq (1987: 13) adds that the compactness of each rural community also promoted social cohesion and a sense of belonging. This prevented alienation which

can cause a drift into crime and other anti-social behaviour, and so, there was no threat to public peace. But peaceful as traditional Yoruba society was, one form of criminal activity or the other pervades it. We shall now proceed to discuss how crime is detected in traditional Yorùbá society.

1.4 Crime Detection in Traditional Yorùbá Society

Any deviant behaviour is disapproved of in traditional Yorùbá society. As rightly noted by Fadípè (1970: 278), deviant people:

... are punished in various ways as appropriate to the items of moral code which are in question.

Since Yorùbá ethics forbid criminality, steps are taken to prevent, where necessary detect and punish criminals. For instance, in some parts of Yorùbáland, thieves are detected through the use of àgádágodo⁵ (charmed padlock).

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5. The Yorùbá, especially people in Ondó state believe that if the Agádágodo (charmed padlock) is put on a farm, residential buildings, shops etc., any person who goes there to steal would be unable to leave the vicinity where the criminal act is committed. On some occasions, such thieves would be sweeping the venue of the crime with a charmed broom until the owner of the property comes around to release them.

A detected thief is paraded round the town, and this brings instant disgrace on the extended family and his close associates. Ìdòwú (1962: 162) adds that thieves were pilloried and then killed in the olden days.

Where the criminal is not known, the Yorùbá people resort to a number of ways to detect him. Investigative machinery is found in Ifá, Òsanyìn and Sangó's stone-celt among a host of others. In some areas suspects are made to drink certain concoction.⁶ It is believed that the concoction would cause stomach pains for the offender. The concoction administered may also cause the death of the offender within a stipulated time. Sometimes, however, people suspected of murder are discharged upon

The ridicule to which they are exposed before their release is enough punishment to deter them and others from stealing.

6. An example is omi-Ayélála among the Ìkálè. The effect makes the stomach turgid. If the suspect refuses to confess, he dies of the extraordinary swollen stomach.

their swearing on Ògún.⁷ The belief is that if the oath is false, the vengeance of the Òrìṣà would follow, while the offender would die in mysterious circumstances. Therefore, no offender dare take lightly the consequences of failure to tell the truth in a charge brought against him.

We discover that in traditional Yorùbá society, there is the belief in the unified society. Criminals are detected there without the aid of specialists and skilled agents. People co-operate to provide information about

7. Among the Yorùbá, Ògún, god of iron detests stealing, murder, telling lies and breaking of oaths. The belief that Ògún hates unscrupulous behaviour is well expressed in this song:

Ògún á dájò

Ògún á dájò

Obínrin tó gbóyún àbòsí fòkò rè

Ògún á dájò

(Ògún will judge

Ògún will judge

A woman that gives another man's pregnancy
to her husband

Ògún will judge.)

Besides, no offender is expected to swear falsely on Ògún. Yémifàn (1963: 68) observes this when he writes:

Òrìṣà l'Ògún, ẹ má dalẹ

Òrìṣà l'Ògún, ẹ má dalẹ

Eni bá m'Ògún, ẹ má dalẹ

Òrìṣà l'Ògún, ẹ má dalẹ.

suspects. Criminals are not usually covered, not even by members of their immediate family. Rather than cover him, he is exposed and disowned by members of his family. Though criminals are detected and punished in various ways,⁸ we believe it is the disapprobation of crime by organised traditional Yorùbá society rather than punishment that tend to deter the large majority of the population from crime.

1.5 Crime and Its Control in Contemporary Society

The values upheld in traditional Yorùbá society are relegated to the background in modern society. With the

(Ògún is a god, do not break your oath.

Ògún is a god, do not break your oath.

Anyone who knows Ògún, do not break your oath

Ògún is a god, do not break your oath.)

8. Compulsory exile is the punishment for a foreigner who steals. A witch who confesses is stoned to death. A man who commits adultery is made to pay a fine to the lawful husband. Anyone who commits murder or any serious offence is offered as sacrifice and killed before Ògún's shrine.

advent of Islam, Christianity and foreign culture, majority of the social and belief systems of the past are no longer respected. Idòwú (1962: 211) explains at length on this when he writes:

There has been a remarkable change in moral values all over the land ... The Pax Britannica (sic) makes it possible for a daylight burglar to escape his well-merited punishment if he and his lawyers are clever about it ... The result of all these is that our "enlightened" products of the two "fashionable" religions can now steal without any twinge of moral compunction ... they can now cheerfully appropriate other person's property, they can break covenants, or promises made on oath with brazen indifference

Besides this, the craze for wealth has made the society individualistic and everyone struggles on his own to achieve high positions. The desire to become rich overnight makes some people become over-ambitious as they strive to achieve that which they are not entitled to. Some have turned murderers or high-way robbers while some have joined the '419 club' which is the recent vogue in town so as to buy expensive cars, spend lavishly, build posh houses and live

like important personalities in society. Some women who want to enhance their social position and join the bandwagon of the rich engage in drug trafficking. Some of them who have no respect for the dignity of human life have either swallowed cocaine or risked their lives in other ways in the attempt to make money. Crimes in contemporary society then comprise those activities that violate the criminal laws of the nation. In Ọlájubù (1978: 18), Ọjọ attributes such criminal activities in modern society to a change in our sense of the concept of ọmọluàbí. He remarks that:

... nígbà tí ìwá ọmọluàbí bá tí n dínkù ní orílẹ̀-èdè, ìwà búburú, ìwà abàní, tí kò bójú mu yíí ní ó sáà n gori iwa rere àti ìwà ọmọluàbí ...

(... when a nation's decorum of manners is on the decline, bad and strage behaviour that are unacceptable begin to reign supreme than refined manners ...)

However, attempts are now being made all over the world to control crime and limit its occurrence to the barest minimum. The police is the organised body the public alert whenever a crime is committed. The detective unit of the police force is specially trained in crime detection.

Usually, the police detain a suspected criminal when arrested. Persons who are professionally concerned with problems of crime control then make a careful investigation of the crime to know the people involved and the extent of their involvement. Thereafter, the culprit is prosecuted. The judge, after a thorough investigation and hearing of the case is expected to apply the law diligently to ensure a fair and just administration of justice on the offender. The offender is either fined or sentenced if convicted. Such penalties are aimed at making prospective criminals calculate the pleasures and pains accruing from the commission of the criminal act. Punishment is, therefore, a conventional practice of controlling crime. It is the prison that takes the convicts into custody. Adéḷolá (1991: 43) comments on the role of the prison when he explains that:

... In addition to the treatment and rehabilitation of offenders, it evolves administrative, reformatory and rehabilitative programmes designed to infuse discipline into the daily lives of offenders. These programmes are predisposed to make the prisoners law-abiding within the larger society after discharge from the prison yard.

While in prison, the inmate cannot commit additional crimes though he may do so after his release.⁹ This is to say that the prison, in some cases, acts as a temporary measure in the deterrence of crime.¹⁰

Although, in cases of felony like murder and manslaughter, the criminal pays back with his life, such severity of punishment is ineffective as a deterrent. This is so, because, on the long run, it is not all offenders that are punished. Despite the fact that Schuessler's (1973: 157-158) comment is on the crime situation in Western Europe, his observation is relevant to the Nigerian situation. He explains that:

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9. Adéḷolá (1991: 45-49) has established that the average figure of recidivists to other prisoners is about 45 percent. He explains further that:

Lack of reformation may be due to individual psychology or that there are external forces preventing prisoners from adjusting to a life free of crime.

10. It is widely speculated that the prison turns out more hardened criminals due to the poor organisation and the process of socialization that takes place there. PRIME PEOPLE, a weekly social magazine, Vol. 3, No. 35, January 27-February 2, 1989: 16 comments on this thus:

Our prisons have been turned to a special manufacturing company where criminals are produced in alarming proportion ...

... when one offender is punished severely and 99 others are not detected in their crimes, the punishment is of little value either in reforming the one who is caught or in deterring others ...

We must also add that punishment does not bring any diminution in the rate of life-destroying crime. It only arouses in the criminal the greatest determination to escape detection. Besides, it sharpens their awareness of the need to kill more if they must be caught and sentenced to death. Hence, the arrest and subsequent detention and conviction of criminals do not automatically result in the repudiation of crime. Despite the continued execution of armed robbers in the country, they have continued to increase in number over the years and the problem of crime has not been solved. Besides, it is widely believed that the law enforcement agents who ought to maintain law and order aid and abet criminals,¹¹ hence the persistence of crime. Apart from this, society sometimes makes the eradication of crime elusive. Law enforcement agents are at times helpless when parents of criminals or well-to-do members of the society

11. This is established by the case of Police Officers Abidogun and C.S.P. Patrick Njoven who aided Oredeyin in a robbery at Bacita in the 1970's. A similar case is that of D.S.P. Iyamu who was involved in the celebrated Anini saga in Bendel State in the late 1980's.

'press the button' from the top to get arrested criminals released. The fact that the police is not well-equipped to cope with the sophisticated criminals of the present day also accounts for why it has been difficult to effectively control crime. In order to arrest the situation, the social situations which are most conducive to crime need to be eliminated. This is to say that if the very fabric of society is not overhauled, we would very much have criminality with us. Herein lies the interest of Marxists. Since our focus is on literature and not on the basic tenets of Marxism,¹² it suffices to say that Marxist ideas have been applied to literature.¹³

One basic theme of Marxism is that economic relations constitute the principal force shaping human history and social relations. Besides determining the structure of society and the nature of political institutions, economic relations also determine man's consciousness and social aspirations. Criminal behaviour then has some correlation with the socio-economic status of the individual. Although

12 For a detailed discussion of Marxism see Lenin (1959, 1973) and Burn (1939).

13 Williams (1977), Eagleton (1976) and Gugelberger (1985) contain detailed analysis of Marxist theory of literature.

the Marxists regard the economic aspect of society as the ultimate determinant of other aspects, they recognise that other forms of consciousness can alter men's existence. Hence, they believe that literature should serve as an important instrument of change in society. Gugelberger (1985: 9) explains that Brecht, a Marxist writer is of the conviction that literature has to:

... become outspoken, militant, committed and should use whatever is useful ... if it is successful in promoting the struggle for change.

This suggests that literary writers should provide useful guidelines for radical and insightful interpretations of works of art and the society at large. However, Lukács (n.d: 82) explains Marx's attitude to literary works when he observes that:

Marx protested against the attempts even of great artists to use their works or individual characters for immediate and direct expression of their personal opinions; he argued that they thereby prevented their characters from fully exposing their capacities in accordance with the inner organic dialectic of their own existences.

Generally, Marxist criticism of literature is concerned with seeing literature present the story of the struggles of men and women to free themselves from certain forms of exploitation and oppression. In order to be totally free, there must be a radical change in the social structure.

All the discussions so far have shown that crime pervades both the traditional Yorùbá society and the modern society. The causes of crime that cut across both societies are mainly social and economic. Both societies identified have addressed the issue of crime in various ways but have not succeeded in eradicating it.

As emphasised by Marxists, literature can serve as an important instrument of change. Hence, Yorùbá crime-fiction writers, though aware of the failure of the different mechanisms set in motion to control crime, use their art to examine the underlying causes of crime. In their literary treatment of crime, they identify that it is essential to know the causes of crime but that it is more important to get the criminals arrested. They suggest that by so doing, citizens will understand the problems of the criminal better. Consequently, it will be easier for citizens to co-operate to make the management of crime a reality.

CHAPTER TWO

MEANING OF STYLE

2.0 Introduction

Style is a concept which is difficult to define but one which can be described. Fowler (1973: 185) attests to the extremely wide meaning of style when he explains that :

Style is one of the oldest and most tormented terms in literary criticism; its meaning is controversial while its relevance is disputed.

This suggests that no single definition can draw a neat line around the meaning of style. Hence, our attempt at defining or describing it would only give us an opportunity of finding out its common elements.

Some people merely describe style in relation to their initial responses after reading a work of art. They give an impressionistic definition which sees style as either good or bad, grand or plain. Copperud (1965: 381) observes that such people just see style as an embellishment, a sort of garnishing added to a work of art. Such definitions emphasise the beauty which style adds to a literary work without giving the yardstick through which

we may arrive at the pronouncements made on the literary work. Rather than see style as a mat spread over or fitted into the artist's work, its definition should be one which would make for analysis that can be concretely described or verified in the text. Consequently, we shall examine definitions of style which are not subjectively impressionistic. These comprise the following: style as language, style as choice and style as deviation.

2.1.0 Style as Language

There is a school of thought which sees style as a way of using language. It is the conviction of linguists that any analysis of style must centre primarily on the author's language. Spencer (1964: 62-63) expresses this view when he explains that:

.... when the language of a text is examined, not as a source of information about plot or character or thought, but as the major focus of attention in the dialectical process - that is when the response is primarily to the use of language itself - the critic may be said to be examining the style of the text.

This suggests that it is only by studying the language of a literary work that we can talk of its style. As pointed out in Fowler (1975: 11), this view of style assumes that:

phonology, syntax, everything which makes up rhetoric, are of paramount importance in determining the identity of the literary work.

Sayce (1953: 4) has commented that the grammatical forms are the foundation of style. The style as language school argues that it is only by resorting to linguistics that a truly scientific and objective description of a given text can be achieved. This argument suggests that it is when we describe the features of language in a text that we would be better placed to describe the characteristic style of an author. However, as pointed out in Chatman (1971: 301), we need to note that:

no stylistician sets about studying the language of a literary text exhaustively and indiscriminately ...

As stylisticians, we cannot concern ourselves primarily with the details of grammar. Moreover, we need to ask

whether it is exactly in mere linguistic elements that the value of style lies in literary works, and especially in the novel. Besides, the linguist is interested in explaining the underlying structure of sentences but this cannot be the major pre-occupation of the critic who is analysing the novel. In fact, it may be impossible to speak descriptively of an aspect of the novel while ignoring the other artistic principles relating such descriptions to other elements in the text. A detailed description of language isolated for description can also not establish the character of the whole text in which the critic is interested. Fowler (1971: 116) explains that the novel can never be linguistically determined in any such way as a poem is. It is also stated explicitly in Fowler (1975: 231) that:

Though narrative discourse is ultimately couched in words, it is not identical or coterminus with the linguistic manifestation.

There is also the problem of deciding what parts to isolate for a linguistic description in a novel. Josephine Miles explains that selection of elements to be described is highly related to the interest of the reader or critic.

She explains further in Chatman (1971: 24-25) that:

... close study of the describable elements of text, however cautiously selected and correlated, does not provide the complete story of style.

We need to add that by identifying the aggregate of language features common to a writer or a genre, we have only identified one of the determinants of style. In order to identify the other determinants, we need to make the complete work the ultimate goal of research. Enkvist seems to realise this when he explains in Spencer (1964: 28) that :

The study of style must not be restricted to phonological or morphological or lexical or syntactical observations; it must be built up of observations made at various levels. Otherwise style merely turns into a sub-department of one of the established steps of linguistic analysis.

Since we cannot discern the how of a literary work if we do not know of the what, it follows that important insights about literary style need to transcend the formal aspect

of the work. Emphasis on style may then include other things apart from language use which the literary critic is not inclined to discuss extensively like the linguist would. As noted by Ohmann (1964) who concentrates on the formal description of style in his article titled 'Generative Grammars and the concept of Literary Style', there should be a move from formal descriptions of style to critical and semantic interpretation. This, according to him should be the ultimate goal of stylistics.

Although style can fundamentally be a matter of thought and superficially a matter of words, we believe that style is a consideration of meaning. Though we recognise the importance of language in any work, we believe that the words which form the sentences are insignificant if they convey no ideas. Grammar could only therefore be a partial contributor to the style of a writer. Milic aptly attests to this when he asserts in Chatman (1971: 79) that:

Style is concerned with thought, not with the manipulation of words writing well thus requires a full knowledge of the subject-matter and a clear sense of the interrelation of one's ideas.

It is our contention that literary style transcends language as ordinarily understood, so we share O'Connor's (1962: 11) view that:

Technique in fiction is the use to which language is put to express the quality of experience (that is, subject matter) in question and the uses of point of view not only as a mode of dramatic delimitation, but ... of thematic definition.

While not disputing the fact that a literary work is accessible through its language, we believe it is not solely responsible for it.¹ We shall therefore insist that all the elements that constitute a work are never completely separable because of its organic nature. Style would then be seen in terms of Brownwell's (1924: 10-11) definition below:

... agent that organizes variety into unity. It is ... the organic factor in any art of any kind, the factor in which every part of any whole becomes at once a means and an end, each detail contributory as well as itself significant.

1. Scholes and Kellogg have demonstrated in The Nature of Narrative (1966) that work can be done on narrative art without paying undue attention to the language of fiction.

There are yet other considerations of style which are closely related to the consideration of style as language. These comprise the consideration of style as choice and style as deviation. The two sub-approaches of style in language will be discussed below.

2.1.1 Style as Choice

Style has been defined by some as the characteristic choice of certain words or structures over other possibilities in the language. Sandell (1977: 6) explains this thus:

Style is a way of making linguistic choices which consistently distinguish among different comparable users of language.

This is to say that a writer is faced with two or more alternative words in the same paradigm. It is for the creative artist to choose the word that best expresses his mind from the alternatives before him. But Chatman (1971: 137) believes that though we sometimes have more synonyms to choose from in the lexical field, the scope for such choice is limited. Besides, Enkvist argues in Spencer (1964: 17) that we should distinguish between t

different options before the writer. To this end, he identifies three types of selection open to the writer as grammatical choice, non-stylistic and stylistic choice. He explains that grammar distinguishes between "the possible and the impossible", whereas the other two choices involve grammatically optional selection. While explaining further in Spencer (1964: 18-19), Enkvist says:

... stylistic choice ... seems to be a choice between items that mean roughly the same, whereas non-stylistic choices involve selection between different meanings.

If viewed critically, what he says is non-stylistic choice is equally stylistic. Besides, there is need to determine when items 'mean roughly the same' thing. We also need to inquire whether two different utterances can be approximately the same on the basis that the information contained in them look similar. Sandell (1977) seems to throw light on this when he claims that items may mean roughly the same thing if the meaning of the different expressions are the same, and only if the receiver reacts in the same way to the different expressions. Sandell (1977: 5) explains further:

If two different expressions have different persuasive impact on the receiver, this must imply that he reacts differently to them. By definition then, they cannot express the same thought, that is, have the same meaning.

If the concept of style as choice be pursued vigorously, it follows that we must study each word employed by the author to find a right dress for his thought. This, however, is not likely to yield a fruitful study as there are hundreds or thousands of such words in a text. Even style as choice meaning does not seem to suggest that every word employed should be isolated and studied. If we isolate the words for study, then the life in them departs. And according to Milic (1969: 87):

the proper force of words lies not in the words themselves, but in their application.

That is, in the relations such words contract with other items in the context. Other objections which could be raised about the definition of style as choice include among others whether we have to take into consideration the

author's choice of content and where he chooses to commence action. There is need to find out why certain characters are given prominence over others and why some are isolated to perform certain functions at particular times in the story. We may also have to clarify whether the concept of choice as the crucial mechanism of style can be extended to cover the author's narrative perspective. Besides, Epstein (1978: 70) identifies that the problem of defining style as choice is compounded. He explains that:

... when the choice of words (lexis) of a writer, rather than his choice of syntax acts as the determining criterion of style, how can we tell which words he characteristically favours? How do we recognise a 'deviation' from general patterns of word choice? ...

We can then conclude that the definition of style as choice poses some problems which may be difficult to resolve when discussing a group of texts rather than an individual text.

2.1.2 Style as Deviation

There is also a school of thought that explains style in terms of deviation from a norm. This school of thought

would see style as a way of using language that deviates from what is normal, that is, an exception to a rule or an unusual way of using language.² This suggests that a way of using language in this sense is stylistic in so far as it is deviant. By implication, all those who express themselves in a perfectly normal way do not exhibit any style.

The definition therefore has the disadvantage of under-valuing all non-deviant language as there is the tendency to focus attention on works which manifest a high degree of deviant language. If this definition is to be accepted, there is the need to identify the norm before deviations from them can be noted and interpreted. The problem, however, lies with what determines the norm. Mukárovský identifies the norm with the standard language in Chatman (1971: 40-50). But Barthes objects to this when

2 Jan Mukárovský is of the view that:

the violation of the norm of the standard,
its systematic violation is what makes
possible the poetic utilization of poetry.

For a detailed discussion of Mukárovský's view, see his 'Standard Language and Poetic Language' in Chatman, S (1971) Literary Style: A Symposium, London pp 40-50.

he explains in Chatman (1971: 7) that:

the stylistic codes of reference or difference are numerous, and the spoken language is always only one of these codes (to which there is no reason to grant special status as the incarnation of the fundamental code, the absolute norm).

Todorov also objects to identifying the norm with everyday language. He argues in Chatman (1971: 30-31) that :

Ordinary language is the meeting place of a thousand norms and thus 'normless' in the truest sense.

If this is so, it is difficult to accept that style must refer to an unusual way of using language, moreso when we do not know how deviant a work should be before it can be seen as exhibiting style. There is also the problem of how to determine the degree of deviance. Charles E. Osgood believes that the degree of deviance can be determined. He explains in Sebeok (1960: 293) that deviations can be measured because they are:

... in the statistical properties of those structural features for which

there exist some degree of choice

.....

This assertion suggests that linguists and stylisticians must take statistical count of the frequencies of features that are deviant in texts. How well this could be achieved is another issue.

Apart from identifying the norm with standard language, Freeman (1970: 9) explains that the neo-Firthian school of linguistics has a different definition of 'norm' and a different conception of deviation. According to him:

A literary text must be described not so much against the background of the entire language as against the typical characteristics of its register (the set of linguistic choices typical to a given use of language) and against the dialect of the writer.

Context then plays the role of the norm here, but Todorov maintains that if we define the norm as contextual, we do not cover all the possible stylistic effects. While it is true that language should not be viewed apart from its context, deviation even in this sense does not make

a work distinctive as to give the writer its individual stamp.

On the problem associated with defining style as deviation, Epstein (1978: 72) comments that:

... it is difficult to recognize absolute deviations in word choice and rhetorical presentation (not to mention content choice) in any piece of writing, since the systems from which the author may deviate cannot be described for any language as a whole, in any form that will meet scientific standards of explicitness.

Style as deviation has also been rejected by some people on the grounds that the norm is external to the text.³ It is difficult to accept uncritically that style must

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3. The rejection of the norm on the basis that it is external to the text is formalistic. See Pierre Guinand, 'Immanence and Transitivity of Style Criteria' in Chatman (1971) for explanation. We are not rejecting the style as deviation definition because the norm is extrinsic to the text. We reject it because it fails to give us the opportunity of examining style in relation to all aspects of the novel.

be an unusual way of using language when most writers do not manifest style agreeably to this definition. Juliand explains in Riffaterre (1959: 168) that if we view style as deviation from a norm, what happens afterwards is that:

... we will have to limit style to what is left of the written chain after eliminating every element which we can describe in its totality through linguistic analysis ...

While bearing in mind that a literary work is an organic whole, complete reliance on deviation may not be the best method of analysing style. If each of the definitions above is inadequate to solely capture the essence of style, there is need to examine the determinant factors that interplay in the style of a work of art. Qlábòdé (1981: 42) identifies such factors as comprising of language, the individual and the context.

There is no gainsay in the fact that any literary work is constructed with language. The literary artist may sometimes extend the linguistic resources of the language to achieve stylistic effect. Hence, there is need to pay attention to the discernible features which

make the work of a literary writer distinct from the work of others. Such individuality may be double-thronged in relation to the writer and the genre. Olábòdé (1981: 44) explains that individuality may refer to the characteristics by which an individual is recognised by his worth.⁴ Such identification, he argues,

... may be based on the aggregate frequency of certain linguistic items peculiar to each of them or in the similarity of theme.

Bámgbòsé (1974) has attempted to explain this concept of individuality in the style of Fágúnwá. With such personal traits discernible in a writer's work, we can guess the author of passages. The authorial individuality comes in here. For instance, Fágúnwá is noted for employing a wandering hero who interacts with many weird elements in the

4. In Olábòdé's (1981: 44) explanation in footnote one, he says that:

... in all the novels of Odúnjò, Kúyè, Omo Okú Orun, one notices the recurrence of certain phrases, same way of characterization and thematic simplicity.

He explains that these features re-echo in Kádàrà àti ègbón rè which Odúnjò co-authored with Oládípúpò

forest which he makes the centre of action in his novels. It is such peculiarity in Fágúnwà's works that has made Ogúnşínà (1976: 128) to identify novels of the Fágúnwà tradition. According to him, such novels reveal to a large extent, a distinct influence of Fágúnwà's writings. Omóyájowó's Itàn Odéniyà Omọ Odéléřù and Ogúndélé's Ejigbèdè Lonà Isálú Ọrun are examples of novels in direct imitation of Fágúnwà. Despite the fact that Okédijí and Akínlàdé operate within the convention of the detective novel to discuss a similar theme, the individual element in their works is unmistakable. Each of them has arrived at the individuality that makes it possible for an experienced reader to identify their writings. Sometimes, such identification in the work of literary artists is usually done by statistical counts of frequencies of linguistic features.⁵ Wellek, however, doubts the

5. Enkvist gives a list of books and journals where objective means are used to determine individuality of style. They include: G. Udny Yule, 'On Sentence-Length as a statistical characteristic of Style in Prose', in *Biometrika*, xxx, 1939, pp 363-390 and The Statistical Study of Literary Vocabulary, Cambridge, 1944, and Alvar. Ellegard, A Statistical Method for Determining Authorship, Gothenburg Studies in English, 13 Gothenburg, 1962.

adequacy of this method when he explains in Chatman (1971: 71) that:

Quantitative relations establish only dependent functions, more or less necessary concomitants in the totality of a work of art, but cannot define its central meaning, its historical, social and generally human import.

Contextual situation may equally help to shape the value of a literary work. The writer may employ techniques that have different values to present his materials. The given context in which the material occurs may make an identical material to have different values in diverse works. Such presentational techniques are patterned with the formal and the other features that make the work a coherent whole. This shows that the presentational technique can only be meaningful within the context of other features that add to the shaping of a literary work.

Having considered the definitions of style, it becomes evident that style cannot always be discussed in terms of deviation or choice. A literary work is also

not a verbal object whose characteristics can be described solely in linguistic terms. Style is also not merely ornamental. Rather, style arises from the intricacies of the formal, semantic, contextual and the writer's individuality. We believe that emphasis can be placed on the aesthetic and formal dimensions of fiction or any literary work so as to discover how social, ideological and moral issues are discussed and given substance in an artistic way. Consequently, our approach to the study of style will be such that will take account of the interrelation of the language, semantics, characterizational and the presentational techniques, that is, everything which interprets author to the reader in the work. It is in the light of this background that we shall proceed with the analysis in part two in order to know the individual Yorubá crime-fiction writer's style.

PART TWO: ANALYSIS

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CHAPTER THREE

NARRATIVE PRESENTATIONAL STYLE

3.0 Introduction

In narrating a story, the novelist employs a narrator. Usually, the narrating voice may be a separate and totally independent character, consciously imagined and consistently maintained by the author. The narrator is therefore, not necessarily synonymous with the author. According to Tillotson (1959: 22), the narrator is a method rather than a person. Schwarz (1972: 157) also sees the narrator as a document of the author's state of mind at the specific time of authorship. Hence, the work and the narrator are the author's creation. The author may employ different narrating voices to tell a story. The author's choice tells us something of importance. As rightly noted by Stanzel (1971: 29), the choice of the narrator

... can reveal the angle, the bias, and the kinds of references and relationships through which the narrated material is presented to the reader. The work's general orientation ... is also determined by the narrative situation.

Hence, we cannot overlook the narrating voice because it is by that voice that readers are guided to the essentials in the story. In this chapter, we shall first discuss the types of narrating voice which the author can employ to tell the story. These comprise the first person and the third person narrators. These narrating voices have to do with the physical position from which the narrator sees or hears the action. Secondly, point of view, a method of presentation which depicts the selection of the particular voice or person with which to tell a story will be considered. Thirdly, the overall presentational style of Yorùbá crime-fiction will be examined. Fourthly, the presentation of crime and its detection will be discussed.

3.1.0 Types of Narrating Voice

In presenting their stories, the writer can employ either the first-person narrator or the third-person narrator which is otherwise regarded as omniscient narrator. The writer has ways of manipulating these fictional narrators. Suffice to say that the narrating voice employed by the writer modifies the fictional thought.

3.1.1 First-Person

One of the devices of telling the story is the first-person. In the first-person narrative, it is the narrator who is referred to by the first person pronoun "I". Fowler (1975: 83-84) identifies three types of first-person narrator. This may be a 'confessional narrator' who narrates his own story, or a 'story-teller' who

... focuses less on his own personal history and experiences them on some train of events which, he happens to have witnessed.

It may also be a narrator who accounts for another person's history in which he has been closely involved. Hence, the first-person narrator could be a central figure who performs either a central or peripheral role in the action. He could also be a subsidiary figure who observes the events of the story from a vantage point. This narrator reports everything he sees, hears or thinks. As he does the reporting, he conveys not only the action of the story, but also some of his own background, attitudes and sometimes his prejudices. Despite this, his presentation makes the narrated material look authentic. It has rightly been pointed out by Goldknopf (1972: 27) that

the pronoun "I" employed by the narrating voice:

... makes us respond to the characters as autonomous beings rather than as agents of the author's overall design.

This pronoun "I" and the narrator's role assert his continued presence in the story, hence we are locked up in one character's mind. The first-person narrator also locks out the possibility of going deeply into various characters' mind. Yet, this narrator is only able to give an account of what he actually witnesses, or else, he would be narrating what he learns from others about events which occur in his absence. Booth (1961: 150) also observes that the author may be led to improbabilities if the first-person narrator has inadequate access to vital information. Ògúnṣínà (1976) and Iṣòlá (1978) have discussed the use of this narrator in some Yorubá novels. However, neither Òkédìjì nor Akinládé resort to the use of the first-person narration in their crime-fiction.¹

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1. The first-person narrator is almost always present as a witness of all the actions in the novel. Sometimes, however, events are reported to him. In the crime-fiction written by Akinládé, the crime is shrouded in mystery. No character has an insight of who the criminal is. This shows that the first-person narrator would not be useful. Even in Òkédìjì's novels where the criminals are known, the first-person narrator could not have

3.1.2 Third-Person

The novelist can also employ omniscient narration, that is, the story can be related in the third-person. In such a narration, the narrator is not introduced as a character, neither is he a participant in the events of the story. The omniscient narrator is however privileged to watch the characters as they move and speak. Besides describing the action and dialogue of the work, the omniscient narrator also seems to know everything that goes on in the minds of his characters. According to Boulton (1975: 37-39) the omniscient narrator:

... may follow any number of characters for short or long sections of a book, ... He often gives a large share of attention to one character, but sometimes turns aside to follow another. ... He can analyse motives more objectively than a character can, he can describe things no other person could really see, he can relate characters and events to things that have not yet happened, he can throw in any cultural allusion ... he can contribute his own moral values ... He

operated successfully. This is perhaps why Okéidji and Akinlâdé have not employed it in their works.

has the greatest freedom, his is the viewpoint of a wide-angled lens.

Ìṣòlá (1978: 35-39) explains that this omniscient narration is a popular choice among Yorùbá novelists. He identifies three ways in which it is used by Yorùbá novelists. He says there is one in which the narrator can act to represent the authority of tradition in the culture. Ògúnníran is the only novelist who uses the omniscient narrator in this way. There is yet a second way where the third-person narrator is used as a commentator. He tells the story and passes moralizing comments on it. The role of the narrator in this category is likened to what Scholes and Kellog (1966: 265-266) call the 'histor'. According to them, the histor is someone who is:

... entitled not only to present the facts as he has established them but to comment on them, to draw parallels, to moralize, to generalize, to tell the reader what to think ...

Ìṣòlá (1978: 37-39) identifies novelists who use the third-person narrator as histor as comprising Òlábímtán, Yémítàn Oyèdélé, Ládélé and Awóníyí. Thirdly, he says there is the use of the third-person narrator who tells the story

without moralizing or passing any intrusive comments. The novelists in this group are Odúnjò, Òkédíjì, Akínládé and Ìṣòlá.

3.2.0 Point of View

A novelist selects a narrating voice appropriate to the given situation in the story. The voice may be a separate and totally independent character created by the writer. Hence, point of view is an imaginative creation, just as much a part of the author's work such as the events narrated or ideas discussed. Point of view also has to do with the actual position from which the narrator sees or hears the action he is describing. We have observed that such a narrator may be a first hand witness or someone who seems to be hovering above the characters as they move and speak in the story. Like Stevick (1967: 86) has observed about the novel:

... our understanding of its point of view determines to a large extent our perception of the novel's value system and its complex of attitudes.

Since authors can rarely resist drawing reader's attention to the perception and impression of things represented in

their works, it becomes necessary to discuss point of view in Yorùbá crime-fiction. We shall employ point of view in this work to cover Friedman's use of it in Stevick (1967: 117). This is to say that point of view is not only

a mode of dramatic delimitation, but more particularly of thematic definition. A ... novel reveals a created world of values and attitudes by the controlling medium offered by the devices of point of view: through these devices he is able to disentangle his own prejudices and predispositions from those of his characters and thereby to evaluate those of his characters dramatically in relation to one another within their own forms.

Although this is the sense in which Ìṣòlá (1978: 41-55) uses point of view, he does not discuss this in relation to Yorùbá crime-fiction. He believes that point of view is not crucially important as the cognitive aspect and the hermeneutic qualities of the plot in crime-fiction. We do not share the view that point of view is not crucially important in Yorùbá crime-fiction because it is equally a central matter of technique on which every other value in the novels depends.

Generally, we can summarise the point of view in Yorùbá crime-fiction as follows. First is the use of the limited omniscient narrator's point of view. The story is told in third-person but a considerable part of it is presented by the use of the interior monologue. Abrams (1957: 73) explains that the limited omniscient point of view is evident when the writer:

... narrates the story in third-person, but chooses one character as his 'sentient center' whom he follows throughout the action, restricting the reader to the field of vision and range of knowledge of that character alone.

Second is the use of complete omniscient narrator's point of view. In using the complete omniscient point of view, the narrator has the advantage of dominating and controlling the narration. He tells the story in third-person and follows more than one character in the story. Third is the use of dramatic point of view. An individual character has his own opinion when he states something in the story, but in relation to the entire story, his speech is a function of the dramatic point of view. While using the dramatic point of view, the writer avoids telling readers

what his characters think or feel.² Instead, the writer allows the characters to voice out their thoughts and feelings. In such instances, the narrator's guiding hand comes in as he co-ordinates the different opinions. Hence, the opinions or views expressed by the different characters are coalesced into one by the narrator. *Òkédìjì* employs the limited omniscient narrator while *Akínlàdé* uses the complete omniscient narrator, but both of them resort to the dramatic point of view when the need arises.

The three points of view identified can be classified into two: the macro-narration and the micro-narration. The macro-narration is the whole narration by the limited or complete omniscient narrator. This forms the background within which the micro-narration, that is, the specific narration by characters (the dramatic point of view) is situated.

3.2.1 Limited Omniscient Point of View

Òkédìjì employs the limited omniscient narrator's point of view in presenting Àjà l'ó lẹ̀rù and Àgbàlagbà Akàn. The narrator in both novels is not a character in the

2. This is not to say that the use of the dramatic point of view precludes the use of the interior monologue in the same work. In fact, *Òkédìjì* has employed both successfully.

stories he presents. He narrates in third-person, but before we realise what is happening, he has switched to the use of interior monologue to focus on Lápàdé's thought. On such occasions, the reader sees the story from Lápàdé's perspective. Although Lápàdé is not the narrator, the way the interior monologue is used consistently turns him into one. Booth remarks on this in Stevick (1967:106) when he says that:

... any sustained inside view of whatever depth, temporarily turns the character whose mind is shown into the narrator...

Though the grammatical voice of the narrator in Òkédìjì's crime-fiction is the third-person, in a larger part of the novels, the focus is on one character's thoughts and actions. Ìṣòlá (1978: 97) also comments that the narrator in Òkédìjì's crime-fiction is very much like the first-person narrator. The narrative is more of an eye-witness testimony as there is hardly any action that takes place outside Lápàdé's presence. He is either actively involved in the action or he is watching it from a vantage position. On occasions when he is conspicuously absent, the event is later related to him. In fact, as the protagonist of both novels, he is actively involved and is always present whenever an important

action is taking place. The eye-witness nature of the limited omniscient narration also makes it possible for Lápàdé to watch actions or eavesdrop on crucial discussions made by other characters in the novels.

In Ajà l'ó lèrù (pp 121-131), Lápàdé and Tàfá take cover in a nearby bush to watch the hemp-peddlers who have just arrived on the scene. From that strategic position, Lápàdé hears their plans and he designs a counter-strategy to frustrate the hemp-peddlers' scheme. In another instance, Lápàdé climbs a ceiling with the ladder to eavesdrop on Dóógó's discussion with Adégún in Agbàlagbà Akàn (p 155). The narrator explains:

... ó dẹtí, ó sí n gbọ ohùn àwọn
 ìgbímọ ọlọṣà. Ó ntọ ọpá àjà náà
 lọ sọna ibi tí o tí ñgbọ ohun enia.

(... he listens, and he hears the voices of members of the robbers committee. He moves along the rafter to the direction where the voices come from.)

The information Lápàdé gathers helps him to devise a means of rounding up the robbers. On such occasions when Lápàdé watches others in action, the narrator shifts the presentation center from the protagonist and makes other characters

occupy the center of action. Lápàdé withdraws to the background watching the action and the narrator temporarily acts as moderator before Lápàdé is brought back to dominate the narrative.

The limited omniscient narrator's point of view employed in Òkédìjí's crime-fiction makes it possible for the reader to learn many details about the nature of crime and the police force from someone who has an in-depth knowledge of them. The way the selection of detail, characterization, action and narrative development is handled through the use of the limited omniscient point of view make Òkédìjí's crime-fiction particularly interesting. If he has employed complete omniscient narration, readers may not have enjoyed the stories the way they do and they may not understand the type of person Lápàdé is better than they do.

3.2.2 Complete Omniscient Point of View

Akínlàdé's narrator has complete omniscience and privileged information on all characters and events in his crime-fiction. Though the narrator is not a character in the stories, he hovers right above the characters as they move and speak. This narrator has the advantage of being

present everywhere, unnoticed. Hence, he is able to witness events happening simultaneously in different places. The narrator makes the reader to know more than the protagonist or any other character in the novels. For instance, Kíkẹ's confused state of mind about Şótúndé's supposed involvement in Dàpò's murder is unknown to Akin Olúşinà. Akin Olúşinà's visit to Şótúndé's house is equally hidden from Kíkẹ in Ta ló gbin'gi Oró?. The narrator is not obliged to provide any of such information to characters who are ignorant of some details in Akinládé's novels. But the simultaneous incidents are known to the reader. The freedom which Akinládé's narrator has in relating events without being obliged to the detective or any of the characters increases the suspense and reader's anxiety in knowing the way complications are resolved in the novels.

With the complete omniscient point of view, Akinládé's narrator's hands are not tied and the detective has to find out things himself. This is where lies the challenge for Akin Olúşinà to use his intelligence and detective acumen in explaining every detail that would help solve the mystery before him. The complete omniscient point of view thus gives full insights into many nuances of action, character, detection and analysis of facts in the novels. If Akinládé

has employed another narrative voice, perhaps readers would not have appreciated the suspense which surrounds the crime and the detection better than when the complete omniscient point of view is employed.

3.2.3 Dramatic Point of View

The key to the dramatic point of view is that the writers present the reader with speech and action. Despite this, the controlling hand of the narrator is at work. Although the narrator does not overtly guide the reader to any conclusions, naturally, however, the conclusions may be readily drawn from the details presented. The use of the dramatic point of view in Yorùbá crime-fiction then avails the reader the opportunity to examine the values and attitudes of the writer. This dramatic point of view is essential to the success with which Òkédìjì and Akinlàdé are able to present police ineffectiveness in the face of criminality.

Several incidents in Òkédìjì's Àjà l'ó lẹ̀rù and Àgbàlagbà Akàn portray that there is lack of the right calibre of men in the police force. For instance, when Aúdù, the inspector of police goes to investigate and establish the truth about a patient in Adéòyò hospital, his

behaviour annoys the medical doctor in charge of the in-patient department. The doctor says.

Irú ọlọpa wo ni tirẹ? Ibo ni nwọn ti kọ irú eleyi ni iṣẹ ọlọpa? Tani kó kakí fún èyí rándanrándan yi? ... Èhànnà l'eleyi, ọlọpa kọ rara ...

(Agbàlagbà Akàn p 33)

("What type of police-man are you? Where has this one trained? Who gives this idiot of a man police uniform? ... This is a hooligan, he is surely not a police-man ...")

In Àjà l'ó lẹrù (p. 11), a driver commits a traffic offence, but Aúdù who is supposed to have taken note of the car's registration number does not observe it. He inquires this from Lápàdé who responds thus:

"O jẹ mọ pé ng ko tilẹ wo'bẹ rará!
Iwọ tí ó jẹ pé iṣẹ rẹ ni lati maa ṣe iwadi ohun gbogbo kò wò ibẹ,
ki ni temi ti jẹ? ... Iwọ ni o gba iṣẹ iwadii Iwọ ni o nilati mọ nọmba mọto tí o ba rufin ..."

(Àjà l'ó lẹrù pp 11-12)

("Could you believe that I didn't look in its direction! You whose duty it is to engage in investigation didn't observe it, what is my own business in it? ... You are the one who engages in investigative work. You are the one to take note of the registration number of a vehicle whose driver commits a traffic offence ...")

These remarks in the excerpts above portray the state of shame and dishonour to which the police has fallen. Aúù's behaviour and approach to work then seem to personify a non-performing police force. Police ineptitude is further highlighted in Ajà l'ó lẹru (p. 87) where Tiámíyù, a criminal emphatically states that the police are afraid of the criminals. One of the criminals in Oyèníyì's house at Egbédá admits in Àgbàlagbà Akàn (p. 45) that a day old baby can escape from the police because of their stupidity. In a discussion with Lápàdé in Ajà l'ó lẹrù (p. 56), Tàfá reiterates that police cannot solely catch a sheep who gets itself loosened from the stake. All these views show police ineffectiveness. Though the various perspectives are consistent, the controlling hand of the narrator is unmistakable. Although

the police do not single handedly investigate a case successfully in Okéidijí's novels, the narrator once admits in Agbàlagbà Akàn (p. 39) that police may not be inefficient as they have been portrayed. In Agbàlagbà Akàn (p. 56), Lápàdé gives his honest opinion that the police are doing their work, but they are being handicapped by the law.

Aúdù explains the problems facing the police in the discharge of their duties when he says:

"... A nilati tẹle ofin ni, iyẹn l'o ndi wa lọwọ. Bi ko ba ẹ beẹ ni, a ba ti ko ọpọlọpọ enia timọle, ... ẹgbọn bi ọlọpa bá ti ti ẹnikan mọle iṣẹju meji nisinyi, lọyà kan a dé, a ni oun fẹ gba idúró rẹ ..."

(Ajà l'ó lẹrù p. 9)

("... We must make use of the law, that is why we are handicapped. But for that, we would have arrested and locked up many people ... But if the police locks someone up for two minutes now, a lawyer will come around and make request to bail him ...")

The problem highlighted by Aúdù probably explains why the

police are cautious in the way they go about their duties. Although we are presented with multiple opinions about the police, *Ìṣòlá* (1978: 50) has observed that such multiple perceptions coalesce into a single option in the end. The narrator's point of view in *Òkédìjì*'s crime-fiction would then be one which suggests that men of integrity and proverbial ability are lacking in the police force while those in active service are handicapped in the discharge of their duties.

In *Akínlàdé*'s crime-fiction, Corporal *Àkàndé* identifies the primary function of the police as that of maintaining law and order, and the protection of citizens

... ohun tí ọlọpàá wà fún ni láti
 dáàbò bo ẹmí àwọn èniyàn ilú, àti
 láti dáàbò bo ohun-íní wọn pẹ̀lú ...

(*Ajá T'ó N Lépa Èkùn* p. 97)

("... the function of the police is to protect the lives of citizens and their properties ...")

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3. *Lápàdé* realises the authenticity in the allegations which the police levy against him. Though he knows their handicap, he starts thinking of the explanations he would give should he be arrested. Yet, the narrator never gives him the opportunity to prove his innocence, except in the *Jayeola* episode. Even in that case, *Jayéolá* is used to cover his real activities which interest the police.

In Owó Èjè (p. 69), Tundé,⁴ another police officer explains that the duty of the police is to provide social service and protect citizens' interest. Although the police single handedly investigate and arrest Lórénsí Awólàná in Owó Èjè (pp 66-71), and the criminal in Àgbákò Nílè Tété, some characters in Akinlâdé's novels have their reservations about the police. In Ta ló gbin'gi oró (p. 33), Lawyer Adéjàrè argues that the police have not lived up to expectation in the murder case which is in court. Sergeant Oḍètúndé does not deny police ineptitude in this case but he attributes their non-performance to inadequate information and society's failure to take them into confidence. This is the explanation given in all the novels written by Akinlâdé. The way a private detective is brought in to complement police effort in the novels shows the narrator's conviction that the police needs help. The words of Akin Olúṣínà below reiterates the narrator's stand on the inevitability of a joint investigation:

"... ajeje ọwọ kan kò gbé'gbá d'órí,
 ó di ohun yiyè pe kí ọṭẹlẹmuyẹ abẹlẹ
 kan wá kún àwọn ọlọpàá lẹwọ nínú isẹ
 nàà ..." (Ta ló gbin'gi oró p. 169)

4. He is not synonymous with Tundé Atopinpin. He is simply introduced as Tundé ọgá-ọlọpàá. He is the police officer who interrogates Lana in Owó Èjè (pp 68-74)

("... since there is strength in unity, it becomes necessary to call in the private detective to aid police in the work ...")

However, the narrator emphasizes it in Akinládé's crime-fiction that the arrest of criminals and the subsequent prosecution is police responsibility.

Yorùbá crime-fiction writers do not merely reflect police ineptitude, the issue of crime is also crucial. In Òkédìjì's novels, there is no single character who denies the existence of crime or the consequent punishment for a criminal who is caught. However, in Akinládé's crime-fiction, Adéwolé is of the conviction in Ajá T'ó N Lépa Ekùn (pp 23-24), that there is nothing like crime. He believes that what constitutes crime and criminals should be re-defined.

Adéwolé argues further that there is no need to have detectives in society. He believes that people should not waste their precious time on a fruitless exercise of investigating criminals, moreso, because there is nothing to be called crime. In Àgbákò Ní lé Tété, Orímóògùnjé accepts that crime and criminals exist but he does not believe it is worth it to investigate goat theft. He

explains thus:

'Nítorí ewúrẹ lẹ ẹ wá láti odidi Ilé-Ifẹ? Ewúrẹ lásánlàsàn! Mo rò pé àwọn iṣẹ pàtàkì wà fún yín láti máa ẹ. Àwọn apànyàn wà níbẹ, àwọn tí ń ẹ owó kántá wà níbẹ, àwọn gbòmọgbòmọ wà níbẹ ... Olè jẹunjẹun ni tẹmi. Irú mi kọ ni wọn ní kí ẹ máa mu' (Àgbákò Nílẹ Tété pp 83-85)

('So you come all the way from Ilé-Ifẹ because of a goat? An ordinary goat! I think you have better things to engage you. Murderers are there, those who counterfeit money are there, kid-nappers are there ... I only steal food and things related to it. I am not the type they say you should arrest'.)

Túndé Atòpinpin also gives an endless list of different types of criminals in Ajá T'ó Ẹ Lépa Ekún (p 18). The focus of the narrator is always shown about the issues discussed. Despite the diverse reasons advanced by criminals for the commission of crime in Akinládé's crime-fiction, the narrator's unchanging view is summed up in Túndé Atòpinpin's remark below:

'... Lónàkọ̀nà tí a lè gbà wò ó, iwà
 ọ̀daràn kò pé, iwà arúfin kò gbe ọ̀mọ
 ènìyàn' (Ta ló gbin'gi Oró p. 13)

('... from whatever perspective we view
 it, criminal behaviour does not pay,
 crime does not benefit people'.)

Whatever may be the narrating voice employed in Yorùbá crime-fiction, and however close or diverse may be the opinions expressed by the characters, the narrator's guiding hand is always there controlling and shaping his materials.

3.3.0 Overall Presentational Style

A more crucial aspect of the narrative situation, irrespective of the narrative voice employed is the presentation of the facts, that is the way the materials are presented. The dominant technique of presenting the materials in Yorùbá crime-fiction is the use of scene. Such a scene may be dramatized by the characters, described by the narrator or it may be narrated by the characters. Other presentational techniques include the use of summary, the mass media, epistolatory style and the incorporation of comments. These techniques of narration are alternated in a very effective and captivating manner in Yorùbá crime-fiction.

3.3.1 Scenic Presentation

In the scenic presentation, we see where the action of the novel takes place. This scenic presentation depicts when the characters come to participate actively in the drama of the novel. Readers see them as they come to life as their actions make the readers feel that they are watching the events as they unfold. Such a scene may be dramatized by the characters, described by the narrator or narrated by the character.

Dramatized Scene

In the dramatized scene⁵, the characters put the novel into a form of play. They employ dialogue as they act out their roles. In such instances, readers hear them as they speak and move about in the story. This dramatized scene is related to the dramatic point of view earlier discussed. While the dramatized scene presents events as they unfold, the dialogue in the dramatic point of view may not necessarily involve action. Rather, its emphasis is on the character's presentation and attitude to facts.

Both Okéjì and Akínlàdé make use of this dramatized

5. This dramatized scene is close to what Ogúnṣínà (1976: 185-187) labels as dramatized technique in *Òdúnjò's* *Omọ̀ Okú Ọrun* and Akínlàdé's *Alòsi Ọlọ̀go*.

scene in their works. However, their use of it is strikingly different as will be shown in the discussion below.

In Okédeji's Àjà l'ó lẹ̀rù, Aúù's visit to Jàmpàkò's hideout where he goes to investigate Táíwò Dùgbè and Lápàdé is presented in a dramatized scene:

"... Iwọ́ n'tiẹ, o tọ́ sára ni àbí sokoto rẹ se rẹ gbindingbindin bayi?" Okùnrin ìgbèkùn náà ní, "Ejọ́ rẹ kọ. Kíl'ó kàn ọ bí mo bá yàgbẹ́ sára? ..."

... Aúù ni, "... Njẹ́ o ranti pe o nti ọna Akanran bọwá sí Ibadan l'owọ́ ọsán yi; o si nwa mọto rẹ nigbanaa?"

Okùnrin naa ni, "Mo ha mọ pé ẹşẹ ni bí o?"

Aúù ni, "O ti o ... ẹşẹ ni láti fi mọto sare ju bí o ti yẹ ..."

Taiwo ni, "Audu ... Kini se ti o kò fi dá mi duro nigba naa ..." ... (Àjà l'ó lẹ̀rù

pp 39-40)

("... What about you, have you urinated on yourself or why is your trousers wet like this?" The captive answers, "it is not your fault. What concerns you even if I defecate on myself?..."

... Aúù answers, "... Do you remember that you were driving along Akanran road on your way to Ibàdàn this afternoon?" The man

responds, "Do I know that that is criminal?

Audu says, "It is not ... it is criminal to overspeed while driving a car ..."

Taiwo says, "Audu ... why didn't you arrest me then ...?"

The identity of the speakers are revealed in this dramatized scene and in that of Lápàdé's trial in Olórí-Ayé's palace in Àgbàlagbà Akàn (pp 105-111). However, there are instances when Òkédìjì simply uses quotation marks to demarcate the dialogue from the narrative. Such is the case with the dramatization of how armed robbers attack Lápàdé while on his way to dispose of Adénrelé's corpse in Àgbàlagbà Akàn (pp. 87-95).

"È má mà jẹ k' a gbe ara wa gun

ẹṣin aáyán o. Ọrọ yí jù wa lọ o ..."

"Bóya Suberu ko tilẹ de ile Lapade nkó?"

"Boya ó ẹṣeṣi gbé e si ile onile àbí? Ibo l'ó ti wá farapa?"

"Ibo ni kò ti le farapa b'ó ba fo ọgbà onígò?..."

"Àní ẹ jẹ k'a bèrèrè lẹwọ awọn t'o wà nínú mọtò! ..."

("We better don't overrate ourselves.

This matter is above our power ...")

"Could it be that Suberu did not get to Lapade's house?"

"Maybe he mistakenly dumped the corpse in another person's house, or what do you

think? Where then did he get wounded?"
 "Where can he not sustain injuries if he
 jumped over a fence with broken bottles?..."
 "Let us inquire from the occupants of the
 vehicle! ..."

In the example above, Òkédìjì simply demarcates one character's speech from the other by the use of quotation marks. The identity of the speakers are not revealed, yet their arguments cannot be confused.

Although Òkédìjì sometimes reveals the identity of the characters engaged in dialogue, Akinládé always makes their identity known. He does this in two ways: the characters engaged in the dialogue will be mentioning one another's name as they talk. Sometimes, it is the narrator himself that will provide the name of the character speaking. In the opening chapter of Ajá T'ó N Lépa Ekún (p. 11), Òjèlábí cleans a bench in the bukateria, takes his seat as he removes his cap. He puts the cap on his knee and calls the food vendor:

'Iya Kíkè, ẹ̀ n'lẹ̀ n'bẹ̀un o. Ẹ̀ ọ̀kà wà nílẹ̀? ...'

'Ọ̀kà gbìgbóná n bẹ̀ nílẹ̀ o, Òjẹ̀ ... sùgbón o ó kọ̀kọ̀ san owó t'ó jẹ̀ sílẹ̀ ná o ...'

'... O dé wàyi, Iyá Kíkè! ... gbogbo owó

tí mo jẹ ọ ni ng ó san ... Kíkẹ ba mi
mú ọkà ...'

'Eélòò ni owó rẹ wá dà báyií o, Ọjẹ?'

'Hówù, Ìyá Kíkẹ! Ng ó ha gé owó rẹ kù bí? ...'

('Hello, Ìyá Kíkẹ. Do you have ọkà? ...')

'There is not ọkà, Ọjẹ ... But you must first
settle what you are owing ...'

'... There you are again Ìyá Kíkẹ! ... I will
pay every Kobo I owe you ... Kíkẹ, bring me
ọkà ...'

'How much are you owing before, Ọjẹ?'

'Ìyá Kíkẹ! Do you think I will cheat you? ...')

This dramatized scene depicts Ọjẹ's familiarity with the food vendor, it is also not difficult to identify what each speaker says. Ajíkẹ's discussion with Bísí on issues related to marriage is also dramatized in Owó Èjẹ (pp 11-14). The presentation of the detective's interrogation in Akinládé's crime-fiction is also usually dramatized. Akin Olúsina's investigation of Lafinhàn's involvement in Adémúyííwa's death in Tal'ó Pa Omòṓba? (pp 26-28) is punctuated with each speaker's name. Sometimes, however, the dialogue may or may not be punctuated by the character's name as this example shows:

Kòbùrù dáhùn, ó ní: 'Ọjẹ, tal'ó ni àpò yíí?'
 'Kíí ẹ se temi, kòbùrù'
 'Nigbanáà, bawo l'ó ẹ se dé ẹhin ferese rẹ?'
 'Ng kò mò, Kòbùrù ...'
 'Tal'ó ni ẹwù yíí? Ọjẹ dahun pé t'òun ni'
 'Nigbàwo ni o wọ ẹwù náà kẹhín?'
 'Lálẹ ọjọ satide ...'
 'Kíí 'èyí t'ó n bẹ lára ẹwu rẹ, Ọjẹ?'
 '... E-ẹ-ẹ-j-j-ẹ'.
 'Báwo l'ẹjẹ ẹ se dé ara ẹwù rẹ, Ọjẹ?'
 'Ng kò mò, Kòbùrù. Ng kò mò bí ẹjẹ ẹ se
 dé ara ẹwù náà. Kò yé mi'.

(Ajá T'ó N Lépa Ekun p. 16)

Corporal answers, he says, 'Ọjẹ, who owns this bag?'

'It is not mine, Corporal'

'How then did it find its way to the back of your window?'

'I don't know, Corporal ...'

'Who owns this dress?' Ọjẹ answers that it is his.

'When last did you wear it?'

'On Saturday night ...'

'What's this on it, Ọjẹ?'

'... B-b-l-o-o-d'

'How did the blood stain your dress, Ọjẹ?'

'I don't know, Corporal. I don't know how the bloodstain got on the dress. I can't understand'.)

In this short dramatized scene, the reader is able to watch the suspect as he responds to the questions put to him. The hopelessness of the situation is presented in the lack of convincing explanation on Ọjẹlabí's part, hence his inevitable arrest.

There is a great precision in Yorùbá crime-fiction when the scene is dramatized. The reader can easily identify the characters without getting them mixed up. It is evident from the way Ọkédìjì and Akínlàdé use the dramatized scene that it is only in Ọkédìjì's crime-fiction that criminals are seen in action as they perpetrate their crimes. What we have in Akínlàdé's use of the interview just depicts how the various suspects respond to the questions they are asked. Such suspects relate past events, hence, there is minimal action in the scenes dramatized by Akínlàdé. The dramatized scenes in Ọkédìjì's crime-fiction on its part are packed full of action which makes the stories progress.

Described Scene

The narrator describes the scene as it unfolds when the described scene is employed. Although the characters participate in action, we do not hear them speak, hence such

actions are described. The narrator's power of description is at its greatest in the presentation of described scene. In the opening chapter of Ajà l'ó lẹru, the narrator makes use of described scene to present Lápàdẹ as he appears riding his bicycle in the hot sunny afternoon. We visualize him sweating and we watch him as he touches the bag behind his bicycle. A more captivating described scene is when we watch the dying Kúnlé as he staggers in to deliver Délé's message to Lápàdẹ. The narrator writes:

... ẹni kan bayi ta bióbíọ wọlé, ó nmi hẹhẹhẹ. Ó ré lulẹ wọ̀ sínú aga oni - tímútimu kan laitilẹ kí Lapade kuule. O nrunjupọ, o nkerora, o ńgbin, o mmí imí ẹdun (Àgbàlagbà Akàn p.7)

(... someone enters with much effort, panting. He collapses into a cushion chair without greeting Lapade. He is experiencing pain, he is groaning, he is grunting, he is groaning.)

We sympathize with Kúnlé as we watch him in this state of pain. We are watching him as he asks for water. He takes the water and gulps it while he throws the tumbler

on the floor.

O sọ ife naa silẹ bi ẹni pé ahá
ni, iyẹn si fónká ni tirẹ ...

(Àgbàlagbà Akàn p. 7)

(He throws the tumbler on the floor
as if it is calabash, the tumbler
gets broken and scatters ...)

As the narrator describes the scene, we watch Lápàdé
as he open Kúnlé's dress:

... Lapade sunmọ on, o si sí agbádá
rẹ wo. Ẹjẹ ti mu dàńsíki abẹ agbádá
naa dárudáru, ó rẹ gbẹdegbẹde ...

(Àgbàlagbà Akàn p. 8)

(... Lapade moves near him (Kúnlé) and
opens his dress. The inner dress is
soaked with blood, it is extremely
wet ...)

Okédijí's narrator makes this described scene more vivid
as he encourages the readers to visualize Kúnlé's worsen
condition by presenting and describing as many concrete
details as possible. Hence, in Àgbàlagbà Akàn (pp. 10-11)
readers are made to watch Lápàdé and Tàfá as they help

the dying Kúnlé down the stairs to a waiting taxi-cab. The way Sàlámi Kémberú breaks into Lápàdé's apartment in Ajà l'ó lẹrù (pp. 46-48) is also presented in a described scene:

Èjìkà òkunrin naa yọ soke, lẹhinnaa, ikun rẹ yọ ... O da ikùn de orí pátó ferese, o si dùmọ ẹgbé ògiri. O nà ẹsẹ sori ferese, o si gbé e kalẹ s'ínú yàrá. O fà ẹ sẹ keji tẹle e, o si tún òmọ ogiri. O bọ silẹ ninu yàrá láiró rárá ...

(The man's shoulder appears, thereafter, his stomach is seen ... He lies on the window, and holds on to the wall. He stretches his leg on the window and puts it inside the room. He moves in his other leg, and he holds on to the wall. He lands himself in the room without making any noise ...)

These described scenes are usually presented with simple descriptive sentences.

In Akínlàdé's crime-fiction, the narrator equally resorts to the use of the described scene to report an event or action as it is taking place. Simple sentences

are usually employed to present such described scenes. In the opening page of Qwọ Tẹ Amòòkúnṣikà, the narrator presents Lawyer Olufẹmí Kògbòdòkú as he gets prepared to enter his chambers and commence the day's business:

Olufẹmí kògbòdòkú jade ninu mọtò ayókélé rẹ, ó gbé ẹwù kóòtù rẹ kọ apá òsì, o si fi sigá ti mbẹ ni qwọ ọtun rẹ s'ẹnu ... lẹhin náà ó tú ẹẹfún jade ... Ó já ikó kẹhẹ ... Ó kọjá si ibi ilẹkun ẹhin, o si sí i sílẹ, ... O fi qwọ tún fila onirun-àgùtàn ti mbẹ ni ori rẹ ẹ, o si tẹ bata kò-kò-kò wo inu ọffisi lọ ...

(Olufẹmí Kogbòdoku alights from his car, he hangs his coat on his left shoulder, he puts the cigarette in his right hand in the mouth ... thereafter he breathes out the smoke ... He coughs ... He moves towards the back door and opens it, ... He adjusts the wig on his head, he steps his shoe in a fashionable manner as he enters his office)

In the marriage party scene in Alòsì Ọlọgọ (p. 1), the narrator describes in brief Adígún's action before he engages other guests in a discussion. The use of the described scene in Yorùbá crime-fiction is more predominant

in the works of Òkédìjì than those of Akínlàdé. No matter how minimal its use is, wherever it is employed, the reader may not hear the characters speak, yet the action reported by the narrator is explicit enough to give the reader a mental picture of the action or event so described.

In some other instances, dramatized scene and described scene are used intermittently by Yorùbá crime-fiction writers. In Òkédìjì's crime-fiction, a good example is found in Àjà l'ó lẹ̀rù (pp 79-96) when Lápàdé goes into Tiámíyù's hideout in search of Angẹlínà's sister. In an instance where a combination of the described and dramatized scenes are employed to present an action in Agbàlagbà Akàn, there is contradictory information on the same event later in the story. The narrator presents a hunter in a described scene, despite the hunter's explanation in the dramatized scene that follows, he is arrested in connection with the murder in Ládẹjì's hut in Agbàlagbà Akàn (p. 19).

Baba ọdẹ yi nsun ijálá ... ibọn ẹsakabùlà
kan wà lejika rẹ, àkọ àdà gbọqọ kan sì
ń fi lẹgbẹ rẹ, ikòkò tábà kan nru èéfín
lẹnu rẹ Aşọ ọdẹ gan an l'ó wò ...

"É è, baba yi, duro"

...

"Kini iwọ nṣe nihin?"

"Tí mo nṣe níbo? Oko mi l'ẹ́ nṣò lẹ̀ọ̀ọ̀kán un, oko ẹ̀gẹ́ ọ̀ọ̀kán un. Abà wa si l'ẹ́ ti nṣí ẹ́ẹ́fín tí nṣú lẹ̀ọ̀ọ̀kán un. Wò ó, kinni irọ̀ dà? Ibẹ́ l'ákùkọ̀ ti kọ̀ t'ẹ́ gbọ̀ un" (Àgbàlagbà Akàn pp 18-19).

(The hunter is chanting Ijálá ... There is a dane-gun on his shoulder, a long sheath dangles by his side. Smoke is coming out from the pipe in his mouth. He has a hunter's dress on ...

"You, stop there"

...

"What are you doing here?"

"What I am doing where? That's my farm over there, that cassave farm. The smoke you see yonder is from our farm-shack. There you are, what's the need for telling a lie. That's where the cock crow is coming from"

In another section of story, that is, in Àgbàlagbà Akàn (pp 45-46), some criminals admit that the person arrested at Ládèjì's hut is Dẹ̀rùpalẹ̀:

"Èn-èn! Nwọ́n rí Dẹ̀rùpalẹ̀ mu? ..."

"Ab'íwọ́ ọ̀ tí ì gbọ́? B'ó ti pa ọ̀dàlẹ̀ ti ẹ̀

npe ni Dele yẹ̀n tán, kàkà k'ó maa bọ̀

jẹ́jẹ́, o ni oun ọ̀ duro de Lapade ..."

"Ko si ri Lapade ọ̀hun mu?"

"Nibo! kò ri i mú pín-tín ..."

("Truly! So they arrested Dẹ̀rùpalẹ̀?

"Or have you not heard? Instead of leaving after killing the treacherous Délé, he said he would wait for Lápàdé ..."

"Did he catch Lapade?"

"Where? He did not ...".)

Even if we assume that it is Dẹ̀rùpalẹ̀ who disguised as a hunter in order to get Lápàdé, we doubt the authenticity in this because the "hunter" fails to attack Lápàdé on his arrival. In fact, the narrator's presentation suggests that the "disguised" hunter is aware of people's presence in the hut where he is supposed to be watching out for Lápàdé. The narrator explains:

Ibi ti baba ọ̀dẹ̀ yi wà ko ju ogoji
 ẹ̀sẹ̀ bàtà sí ọ̀dọ̀ awọ̀n Lapade, o nkoja
 lọ̀ nitirẹ̀. Ó wo ọ̀dọ̀ wọ̀n firí lasan
 lẹ̀ẹ̀kan soṣo, ko tilẹ̀ ja kúnra rara
 ... Oorun taba nja fikanfikan bí
 ẹ̀fúufù ti ngbee de ọ̀dọ̀ Lapade ... Ó

tilẹ̀ jọ̀ Lapade nímú tobẹ̀ẹ̀ tí o fi sín pínşìn, pínşìn. Baba ọ̀dẹ̀ naa ko tilẹ̀ wẹ̀hìn tabi ki o ki i pẹ̀lẹ̀, ọ̀ mba ọ̀na tirè lọ̀ sọ̀nà oju títi ...

(Agbàlagbà Akàn p. 18)

(The hunter is about forty feet away from Lapade and Tafa as he goes his own way. He looks at their direction once without worrying about them ... The smell from his tobacco rents the air as the breeze blows it towards Lapade's direction ... it burns Lapade in the nose to the extent that he sneezes. The hunter does not look back neither does he greet him as he goes his own way to the main road ...)

If the information provided in the dramatized scene in Agbàlagbà Akàn (pp 45-46) is true, then Dẹ̀rùpalẹ̀ should be suspicious of anyone he sees around the hut. Yet, the narrator shows in Agbàlagbà Akàn (p. 18) that the hunter is at ease when he notices the presence of some men in the hut. His failure to challenge and attack them makes us doubt the truth that he wants to get Lápadé killed. Nonetheless, it may be that the narrator brings in the hunter to get him into police net thereby

diverting police attention from Lápàdé, who seizes the opportunity to escape police arrest. While forgetting the motive for which the hunter is created, the narrator by way of explanation reveals the hunter's identity, but by so doing contradicts the impression he wants to give.

Like Òkédìjì, Akinlàdé also combines the described scene and the dramatized scene in his crime-fiction. This method is however more predominant in Òkédìjì's crime-fiction. An example of such presentation will suffice in the way Akinlàdé uses it. In Aṣenibánidàrò, the meeting between Akin Olúṣinà and Akànbí in Arẹ̀nìjẹ's motor park is presented in a mixture of described scene and dramatized scene:

Akin sọkale, ó sì kọ́já sí ilé iyá
 olóúnjẹ tó dojúkọ gárèèjì. Ó ra
 oúnjẹ, ó sì jẹ. Ó ra bíà ìgò méjì
 ... Bó ti ní mu ọ́tí lọwọ, ó rí
 Akànbí ní kọja lọ nínú gárèèjì náà, ó
 sì rán ọmọ́dé kan lọ pè é. Nígba tí
 Akànbí rí Akin, ... Ó sáré kí i
 tọ̀wọ̀tọ̀wọ̀. Ó bèèrè: "Şé kò ọ̀rọ̀ tí
 a fi ri yin ní ihín? ... Akin bu bíà
 fun Akànbí ... ó tẹ̀ríba bó ti gba ọ́tí
 náà lọwọ́ Akin, nígbà tó sì mu diẹ̀ nínú
 rẹ̀, ó gbé èyí tó kù lọwọ́ ... Ó kẹ́sì

iyá olóúnjẹ, ó ní: "Şé ẹ kò léèwò
kiní yíí o? Iyá olóúnjẹ dáhùn: "Ẹ
şeun. Emi kò mọ nípa bíà, ẹmu ni
tèmi ..." (Aşenibánidárò pp 16-17)

(Akin alights from the vehicle, and he enters a canteen opposite the motor park. He buys food and eats it. He buys two bottles of beer As he is drinking the beer, he sees Akànbí passing by in the motor park, and he sends a child to call him. When Akànbí sees Akin, ... he greets him with respect. He asks: "I hope that no problem has brought you here?... Akin pours him some beer ... he bows as he takes the beer from Akin, after sipping a little, he holds the cup ... He calls out to the food vendor, and says: "I hope you don't mind sipping some of this?" The food vendor responds: "Thank you. I don't take beer, I go for palmwine""

In the presentation of the described scene, Akínlàdé's descriptive ability does not match that of Òkédìjì. The scenes Akínlàdé describes are not as live and active as the ones presented by Òkédìjì. As could

be seen in the examples cited, Akínlàdé's use of fairly complex sentences tend to slow the reader's mind by the closer interrelation of ideas. The punctuation which forces pauses in the sentences also tend to make the description prosaic. The impression such sentences give is that things happen in a more leisurely way. Unlike Akínlàdé, Okédijí is fond of presenting action, hence he employs simple sentences which tend to reinforce the sense of the speed of events in his crime-fiction.

Narrated Scene

The narrated scene is not dramatized life, that is, to say, readers are not privileged to watch the characters in action. An event which is briefly mentioned is narrated in full by the character concerned at a later stage in the story. This narration usually relates a scene which has already taken place in the past. This flash-back technique makes the reader to understand the events better. Usually, when the narrator resorts to the use of the narrated scene in Yorùbá crime-fiction, the prior event which is now related is narrated in the past habitual tense. After this micro-narration, the narrator continues to narrate other events in the

present tense.

In Okédijí's Ajà l'ó lẹru (p. 16), a driver who attempts to crush Lápàdé with his car has an accident. Táíwò Dùgbè, the driver, later gives an account of his movement from the time he starts pursuing Lápàdé in the bush to the time he crashes his car. In the same book, Angẹlínà Qdẹdairó seeks Lápàdé's help when she could not find Tọlání. Lápàdé sets out to rescue Tọlání. When the kidnapped girl is eventually found, she relates how the kidnappers tricked her into entering their van to collect a soap. She recounts:

"... Mo si bá mọto kan bayi lónà, nwọn nfi polówo ọṣe oyinbo ... Bi emi ti nlọ jééjéé temi, ẹni kan ti o joko l'ẹhin mọto naa pè mi, o ni ki ng wá gb'ọṣe ọfẹ, Mo si nawọ sinu mọto ọhún, sùgbọn ọwọ mi kò tó ọṣe ti nwọn nà si mi. Ni onitọhun ba ni ki ng wọle wá mu eyi ti mo ba fẹ nibẹ. Ni mo ba wọle sínu mọto ọhún. Bi mo tí goke sinu mọto tán, nwọn pà'lẹkùn rẹ dé, ẹni kan si f'ọwọ dí mi lẹnu. Mọto naa kò sì sí ... Ó npolowo ọṣe lojukannaa ni. Mo nké, sùgbọn ohùn mi kò ráyẹ jade, nitori nwọn ti fi aṣọ dí mi l'ẹnu, nwọn sì ti mi s'aarin awọn apoti ọṣe nlá-nlá.

Nígbati o şe, mọto naa şí, ó rọra nlọ
 diẹdiẹ, o nyọ rin. O nlọ jẹẹjẹẹ, ó
 npolówó, oşẹ b'o ti nlọ"

(Àjà l'ó lẹrù pp 136-137)

("... I met a vehicle on the way, it was advertising soap ... As I was going, someone sitting at the back of the van called me to collect a soap, free of charge. I stretched my hand, but my hand didn't reach the soap he was trying to give me. The person then said I should get into the van to pick whichever one I liked. I entered the vehicle. As I got inside, the door was locked, and someone covered my mouth. The van did not move ... It was advertising the soap on the same spot. I was shouting, but my voice could not be heard, because they had covered my mouth with a cloth, and had pushed me inbetween the big cartons of soap. At a point, the vehicle moved and was going steadily, moving slowly. It was moving at a slow speed, advertising the soap as it went".)

In Okédijí's crime-fiction, such explanations relate a scene which has occurred on a previous occasion. Although readers try to visualize the event, such an explanation

adds nothing to the development of the story.

Narrated scene is usually resorted to in Akinládé's novels towards the end of the narrative. The culprit who has been rounded up now gives an account of how the crime is planned and executed.⁶ In Aṣenibánidárò (p. 58), Adéògún narrates how he succeeds in stealing. In such narrated scenes, the reader is able to visualize retroactively every step taken when the culprit is executing the criminal plan. In Alòsì Ọlọ́gọ, Èkúndayò Ọláníyọnu narrates how he kills Aṣàmú. He explains:

"... Mo gbọ tí Aṣàmú sọ pé, òun fura pé ng kí i ẹ Èbùn gan-an ... Mo padà lọ sí ile ... Mo lọ mú ọpá mi, mo jade. Mo ba Aṣàmú nínú sọ̀òbù, òun pèlú Mopé ntage. Mo dúró títí Adígún fi gba ọtí t'ó wá gbé, t'ó sí lọ. Mo fi ọpá mi sábé agbádá, mo ki

6 There are instances where the culprit does not narrate how he commits the crime. In Owó Èjè (pp 99-108), Agbákò Nílẹ̀ Tètẹ̀ (pp 98-101), information of how the crime is executed is elicited from the culprit through the use of interrogation. Akin Olúṣínà and some witnesses explain the details of the execution of the crime in Ajá T'ó N Lépa Èkùn (pp 130-133) and Owó Tẹ̀ Amòòkùnsiká (pp 90-95).

Aṣàmú, mo ní kí ó sẹ́ mi ní owó ... Ó gba kọrẹ́nsì yẹn lẹ́wọ́ mi, ó yípadà, ó sí dúróọ̀ owó rẹ́. Ó kọ ipàkọ́ sí mi, ó nka owó. Mo fún un ni "gbà-kan-o-ṣubú!" Mo yára mú owó mi ní ilẹ́, mo sì jáde..."

(Alòsì Qlógọ p 169)

("...! I heard Aṣàmú saying that he suspected that I am not Èbùn ... I went back home ... I picked my stick and went out. I met Aṣàmú in the shop playing with Mopé. I waited until Adigún collected the beer he came for. I hid my stick under my dress, greeted Aṣàmú and asked him to change my currency note to coins for me ... He took the money, turned, and opened the drawer where he kept money. He turned his back at me, and was counting the money. I hit him hard with my stick. I hurriedly picked my money and left ...")

Such narrated scene is presented in letter form at the end of Tal'ó Pa Qmọ́ba?. In Akinládé's novels, the narrated scene throws light on the mystery which the detective has been trying to resolve. The tension, curiosity and anxiety of the reader who is on his toes to know who of the innocent looking suspects commits

the crime are now relieved. The suspense woven round the manner in which the crime is executed is also removed. We now have information about the details of the criminal act. Whichever type of scenic presentation is employed in Yorùbá crime-fiction, the representation is detailed enough to create the impression of experiencing the particular event so presented.

3.3.2 Use of Summary

This presentational style which gives brief essentials of an event is sparsely used in Yorùbá crime-fiction. Işòlá (1978: 91) observes this when he explains that Yorùbá crime-fiction writers make minimum use of summary. The use of summary is not sustained hence the incorporation of description and other presentational techniques. For instance, in the opening chapter of Agbàlagbà Akàn, the narrator uses a mixture of summary and description to present Lápàdé as he is relaxing in his sitting room chewing kolanut and smoking.

Ó pé tí Lapade ti jí. O ti rorín, o si ti wẹ. O wa joko, o si fẹhinti lori àga aláşọ kan ní pálọ rẹ. Timùtimù aláwọ kan tí awọn oníşọnà fi àwòrán oríşiríşì

dàrà sí wà níwájú rẹ̀, o gbe ẹ̀ṣẹ̀ mejeeji
le e. O diju ... O njobi, o múmu síga
rẹ̀ ... (Agbàlagbà Akàn p. 1)

(It's been quite some time when Lapade
has woken up. He has brushed and taken
his bath. He is sitting, resting on a
chair in his sitting room. A leather
foam leg-rest design is in his front, he
rests both legs on it. He closes his
eyes ... He is chewing kolanut, and
smoking his cigarette ...)

Unlike Okédijí, Akínlàdé makes more use of summary.
Since the events in his novels are not action packed,
the narrator has to use a lot of summary to present such
events. For instance, summary is employed to present
Súlè's effort to see Bísí:

Igbà púpọ̀ ni Súlè ti gbiyànjú láti rí
Bísí olólùfẹ̀ rẹ̀, ṣugbọ̀n tí Alàkẹ̀ kò jẹ̀
kó rí i. Bísí nàà sì n sáníyàn láti rí
Súlè ... Súlè máa n gbàdúra lọjọ̀ tí o
ba n lọ̀ rí Bísí ni ... Bí Súlè ba si ti
kọjá níwájú ilé nàà, tí o sùfèé gégé bí
àdehùn wọ̀n Bísí a ti mò pe olólùfẹ̀ oun
ti dé ... Owó Ẹ̀jẹ̀ (pp 1-2).

(Súlè has attempted to see Bísí, his lover several times, but Alàké will prevent him from seeing her Bísí is also making efforts to see Súlé ... Súlé prays whenever he is going to see Bísí ... When Súlé passes in front of the house and whistles as formally agreed on, Bísí would have known that her lover has come ...)

The narrator proceeds to explicate about the Igbirà club and Súàrá Owóyemí's hospitality. In some cases, when the witness testifies during the investigation sessions in Akínlàdé's crime-fiction, summary is used.

3.3.3 Use of the mass media

The newspaper and radio are employed in the presentation of the narrative in Yorùbá crime-fiction. Iṣòlá (1978: 95-96) has rightly observed that the newspapers and the radio reduce the narrator's commentary and long stretches of summary. We need to add that the way the mass media is employed by the writers under study is different.

In Okéidijí's novels, the narrator resorts to the use of the mass media to present crucial facts about the crimes depicted. As already observed by Işòlá (1978: 96), the newspaper report in Àjà l'ó lẹ̀rù (p. 14) serves the purpose of an exposition where the *raison d'etre* of intensified police activity is given. The paper reports on the activities of criminals and the tense atmosphere in the city. The inspector of police is condemned in the other report by Aláròyé Ibàdàn newspaper and the crime situation is succinctly explained:

... Enia nsọnu lọsan-gangan, şugbọn
awọn ọlọpa tí a ní ko le rídí ọrọ naa.
Ole nfi agbara gba owó lọwọ olówó
laarin titi ní ọsan gbaígbaí, kò si
ẹni tí o le dá wọn lẹkun, ko si ẹni
tí i mu wọn Awọn janduku nmu
igbó laarin ọja. Ọmọbinrin kò gbọdò
dá rìn lójú-ona l'eti ilu ...

(Àjà l'ó lẹ̀rù p. 62).

(... People get missing in broad daylight, but the police cannot solve this riddle. Thieves snatch people's money during the day, nobody can restrict them, nobody arrests them ... Criminals smoke Indian hemp in the market. Ladies must not walk alone on the streets near the town ...)

A broadcast on radio warns in Agbàlagbà Akan (pp 72-73) that people should not abet the robbers who have murdered two men at Ládèjì's hut. Such presentation of crime shows the currency of the news item which needs to be looked into. However, it adds nothing to the development of the plot. What the mass media succeeds in doing in Okédìjì's crime-fiction is to educate the public about the situation of things in the world of the novel.

In Akinládé's crime-fiction, there is either a paid advertisement or a newspaper report and a radio broadcast. Such newspaper advertisements have to do with the proposed auction of Bámgbóṣé's farm in Tal'ó Pa Omooba? (p 42) and the vacancy to be filled in an establishment in Aṣenibánidàrò (pp 53-54). The former advertisement provides information about the movement of Adémúyíwá,

thus giving the criminal the opportunity to strike.⁷

The latter advertisement and newspaper reports in

Ajá T'ó N Lepa Èkùn (p 122), Aṣenibánidárò (pp 53-54)

and perhaps the newspaper reports in Owọ Tẹ Amòòkùṣìkà

- 7 In the confessional letter written by Şangodina in Tal'ó Pa Qmọqba? p 94, he explains how the advertisement in Irohin Èkò newspaper provided him with information about Adémúyílwá's movement. He writes:

... mo ri Iwe Irohin Eko ti o so nipa gbese ti enikan jẹ Qmọqba, ati pe awon fe ta oko naa; eyi ti o wa ni itosi titi nla ti o wa si Eko, Kete lehin opo maili 44. O han gbangba pe anfaní daradara ni eyi je lati mu Qmọqba kuro ... Ni ojo keji ... Mo lo sapaṃ nitosi oná tí Qmọqba yio gba pada si ile ... Agogo meje koja iseju mejo ni Qmọqba de, mo bu ina si i lara!...

(... I saw the Irohin Eko newspaper which reported about the money someone owed Qmọqba, and that the debtor's farm which is close to the express road, shortly after kilometre 44 on the way to Lagos, is to be auctioned. It is evident that this is a good opportunity to get rid of Qmọqba... The following day ... I hid near the road where Qmọqba would pass when returning home ... Qmọqba arrived at eight minutes past seven, and I shot him!....)

(p 76), and Alòsì Qlógò (pp 56-57) serve to direct the detective's investigation along the right path.⁸ Hence such newspaper reports lead indirectly to the arrest of criminals in the novels. The newspaper report in Tal'ò Pa Qmoooba? (p 50) only succeeds in complicating rather than resolving the issues before the detective. In Owó Ejè (pp 109-110), the newspaper report merely provides a vital information to aliens after the investigation has been concluded. From the foregoing, it can be inferred that the reports in the newspapers, with one or two exceptions, generally adds something to the development of the plot in the novels. The broadcast on

8. In Ajá T'ò N Lépa Ekùn, the newspaper report in Iràwò Oduduwa newspaper about government's approval of Adéwoyè's installation ceremony and Wándé's remark on his copy of the earlier report in the same paper sets the detective thinking. The subsequent investigation to know the legitimate heir leads to the arrest of the criminal. Adéogún's response to the advertisement in Aseñibánidáro with a forged certificate leads to his arrest. In Owó Te Amòkùnsikà, Opé is acquitted, hence the investigation which starts all over leads to the criminal's arrest. The report in Alòsì Qlógò serves as the catalyst that makes Pópó to call in Akin Olúṣínà who successfully investigates the criminal.

radio in Agbákò Nílé Tété (pp 94-96) and that in Ta lo gbin'gi Oró? (pp 135-136) only provides information about the arrest of a suspect in the former and a burglar in the latter. Both broadcasts have something to do with the cases being investigated in the novels.

3.3.4 Use of Epistolatory Style

Letters are usually employed to narrate some aspects of the story when the addresser is not privileged to engage the addressee in a discussion. The narrator who wants the characters to relate with one another thus resorts to the use of the epistolatory style in presenting some facts. This epistolatory style which is peculiar to Akínlàdé is employed in only three of his crime-fiction. The contents of such letters provide vital information to the characters involved.

There are four ways in which the epistolatory style is employed in Akínlàdé's crime-fiction. Firstly, a background character writes to a functional character.⁹

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9. The background characters do not come to life as other characters while the functional characters are those that perform a specific function and recede to the background in the story. More information will be provided on this while discussing characterization in the novels.

Such is the example in Aṣenibánidárò (pp 12-15) where Justice Babayemí writes a letter to Akànbí, his nephew to disapprove of his behaviour. This type of letter serves to establish the fact that Akànbí who is suspected for stealing Adégún's box is criminally minded. Rather than relate in detail the court case against Akanbí, the narrator employs the epistolary style to present it.

Secondly, there is the letter written by one functional character to the other. In Tal'ó Pa Ọmọọba? (pp 12-13), the auctioneer writes to inform Ọmọọba about the steps he has taken to get Bámgbóṣé's farm auctioned. Shortly after this letter is written, the farm is auctioned. In the letter on pages 23 to 24 of the same novel, Láfinhàn gives an ultimatum to Ọmọọba to leave Adùfẹ. Before Láfinhàn could take any further action against the addressee, Ọmọọba has been killed. The letter thus makes Láfinhàn a suspect. Another example is found in Ajá T'ó N Lépa Èkùn (p 19) where Arówóṣefáàrí writes to invite Tùndé Atọpinpin and Akin Olúṣínà to the installation ceremony of Adéjọbí in Àṣọdùn. The narrator uses this letter to make the detective come in contact with the criminal shortly before he is called in to

investigate the murder. Qyádínà also writes to inform his wife about the urgent call to go on official duty to Kaugama. This letter in Tal'ó Pa Qmoqoba (p 54) serves to confuse the wife the more because she has previously received a letter of sympathy on his death from his employers. In all these cases, the narrator gives no room for the addressee to send a reply to the addresser. Hence, it is evident that this epistolatory style is employed only to provide information that will set the action going in the novels where it is employed.

Thirdly, there is the letter written by the detective to challenge the criminal. Although the detective has enough facts to establish the guilt and to get the criminal arrested in Tal'ó Pa Qmoqoba (pp 41-43), he would rather write to challenge the criminal to own up his crime. Şàngódínà fails to reply this letter instantly, but he devises a means to confuse the detective. He disguises as Qyádínà and jumps into a well in Ewúlò's house. The confusion caused by this act complicates the matter which the detective finds difficult to resolve. Besides, it also prolongs the story.

Fourthly, there is the confessional letters written

by the criminal. The first of such letters in Tal'ó Pa Qmqqba? (pp 90-91) explains the problem which the addresser has created for Ewúlọ. The second letter which is addressed to Akin Olúşínà on pages 93 to 95 of the novel is a reply to the letter earlier sent by the detective. These confessional letters help to resolve the riddle behind Qyádínà's missing bicycle and the real identity of the person who died in Ewúlọ's house. Qyádínà's movement is also confirmed. This epistolatory style which is predominant in Tal'ó Pa Qmqqba? is what provides the detective with necessary information to get the riddle resolved.

3.3.5 Incorporation of Comments

In Yorùbá crime-fiction, the narrator makes notable use of short comments in the presentation of the stories. The narrator either passes the comment or he allows the characters to comment on issues. Although Işòlá (1978: 91) has observed that Okédijí and Akinlàdé are among the writers who do not use moralising comments and uncalled for digressions, we observe that there is the incorporation of short comments in the works of both writers. It is the narrator that passes such comments in the crime-

fiction of Òkédìjì while the characters in Akinlàdè's crime-fiction pass such comments. In the former, the comments are not didactic while they are in the latter.

In Òkédìjì's crime-fiction, the comments punctuate the end of each significant event in the narrative. The comments are usually in the form of proverbs. For instance, in Àjà l'ò lẹrù (p 6), Lápàdè has just removed Táíwò Dùgbè's money, and he runs away with it at the approach of the owner. The narrator comments on Lápàdè's action thus:

A kì í he òòro tán k'á tun
fi i silẹ nidí iya rẹ.

(No one picks the wild mango
only to leave it behind.)

This comment seems to justify that Lápàdè is right to have made away with another man's money. Shortly after Lápàdè takes to his heels with the said money, Aúdù, the inspector of police emerges. Lápàdè thinks that Aúdù knows about the money and that the police have started investigating it. He thinks he is in trouble. The narrator then comments:

Aṣòrànbaje ṣebì toun l'a nwi,
 aṣebùburu kú ara í fu. (Ajà l'ó lerù
 p 8)

(The slanderer thinks he is being
 discussed, the evil-doer is suspicious
 of his actions.)

In another instance, Lápàdé removes eight hundred naira
 from Kúnlé's corpse and keeps it in his pocket. The
 narrator says:

O rí ẹnì eégún nílẹ̀ lọ, o ò fá a
 lóbẹ̀ lá, o ní o fẹ̀ jẹun ara ọrun,
 ara ọrun mbọwa sebẹ̀ láyẹ̀ ni?

(Àgbalagbà Akàn p 14)

(You see someone running from a
 masquerade, you cannot take his
 belongings and you say you want
 the masquerade's blessing. Should
 the masquerade descend from heaven
 with material blessings?)

When Lápàdé and Tàfá disregard the police call as they
 take to their heels at Ládèjí's hut, the narrator
 comments thus:

Ta ni jẹ duro irú ẹ? (Àgbàlagbà Akàn p 21)
 (Who dare wait in such a circumstance?)

These comments seem to reiterate the author's belief that people must make the best out of any situation. Generally, the comments in Okédìjì's novels are not meant to teach morals, rather they are used to substantiate the preceding event.

In Akínlàdé's novels, the narrator has a peculiar manner of introducing comments after the detective has stepped in to investigate the crime. Such comments have nothing to do with the criminal act and its investigation. However, when the storyline moves near the discussion of important themes or activities in the lives of men, the narrator quickly comments on it in a sentence or more. Thereafter, he proceeds with the narration of the investigation without further interruptions. The comments in Akínlàdé's novels introduce morals into the narrative. Usually, the moral is embedded in the character's comments on certain issues. For instance, when Fẹ́mi Kògbòdòkú's death is being discussed by the detectives, Túndé Atópínpin comments thus:

"... ìgbà díẹ̀ nì ilé aiyẹ. Iwọ̀nba díẹ̀
 ti enia ba gbe, ki oluwarẹ̀ ẹ̀ ẹ̀
 rere silẹ̀ ti a ó máa fi ranti rẹ̀ ..."
 (Ọwọ́ Tẹ̀ Amòòkùnṣìkà p. 17).

("... life is short. The little time one spends alive, one should leave behind good works for which he would be remembered ...")

This comment is made to encourage the reader to desist from evil works and concentrate on good works. Akin Olúṣínà also comments on the necessity of paying taxes while discussing the essentials of life with Túndé Atopinpin. Akin Olúṣínà remarks that:

"... Dandan ni owo-orí. Bì enia yẹ ẹ sílẹ̀ ti o nrin ní títí ìjọba, olè ni oluwarẹ ñjà, owó olówó ni ó mba wọ̀n ná, o ñkó àjọ láйда tirẹ̀."

("... Tax payment is obligatory. A defaulter who plies the road is a cheat, he is a cheat who reaps where he does not sow.")

In Ta ló gbin'gi Oró, Ṣọlá testifies that Dàpò used to be an athlete. Akin Olúṣínà capitalizes on this evidence to comment on the importance of being athletic.

"Oògùn ilera ni. Mo damọran pe ki gbogbo yín dan an wò, eré sísá fún ìṣẹ́jú mọ́dogun lóòjọ ..."

(Ta ló gbin'gi Oró, p. 59)

("It is medicament for good health. I suggest that you all try it, run for fifteen minutes daily ...")

While discussing the responsibility of a man in the family, Akin Olúṣínà says:

"... ẹlomiran le kó (owo) tirẹ fun àlẹ, mo dá ẹlẹ irú wọn, nitorí pe owo tí a f'álẹ d'ẹgbé, owó tí a f'áya ẹni déédéé lo ẹ." (Ta ló gbin'gi Oró p. 170)

("... some men may give their money to concubines, I mock such people, because money given to a concubine is wasted, money given to one's wife is the ideal.")

This is to say that men should be responsible by not neglecting giving allowances to their wives. In the same novel, two characters comment on the marriage institution. Ọtúndé, a polygynist comments on the disadvantages of having only one wife. According to him:

"... Aláya kan ló n jiyà, tí ẹniyàn bá ti l'áya púpọ, ifà l'olúwarẹ yóò máa jẹ ... Aláya kan ni yóò fowó ọbẹ sílẹ, ẹ̀gbọ̀n tí ẹniyàn bá ní aya púpọ, aya kọ̀ọ̀kan ni yóò se ọbẹ tirẹ ... yóò tún máa da aṣọ fún ọkọ ..."

(Ta ló gbin'gi Oró p. 72)

("... It is a monogamist who doesn't enjoy, if a man has many wives, he will be enjoying. A monogamist gives allowance for soup, but if a man is a polygynist, each wife will cook soup on her own ... and will also buy clothes for the husband ...")

Ọtẹgbadé, however, believes that having many wives would not augur well for the peace of the home. Şótúndé disagrees with this and comments that men must not marry many wives who will become liabilities, rather they should marry those who are employed. Although the author seems to support this last stand, he suggests that men should be alive to their duties. Akínlàdé's narrator skilfully handles the presentation of these comments by not allowing it to be made at every available opportunity.

3.4.0 Presentation of Crime and Crime Detection

Crime, the subject-matter in Yorùbá crime-fiction is presented in different ways by the two authors under study. The manner of crime investigation also differs from one writer to the other. In discussing the style of presentation under this heading, we shall examine the selection of setting, that is the geographical background of the

crimes highlighted in the novels. We shall proceed to consider the selection of the crimes, the criminals and the detective's method of investigation.

3.4.1 Selection of Setting

The setting of the novels under study is generally that of a metropolis. Although no geographical descriptions are given in the novels, yet the names of towns and sometimes, the names of streets are given in crisp factual detail.

In Òkédíjì's crime fiction, Ibadan is the centre of action for the various crimes. Several criminal acts are planned and executed in Jampàkò's hideout around Elékùrò area in Ibadan. The fact that crime is a city phenomenon is made more explicit in Ajà l'ó lẹ̀rù (pp 46-50). The fact that the unemployed Sàlámi Kémbéru migrates to a large city in search of a livelihood tends to suggest that when employment becomes an illusion, the migrant resorts to crime for subsistence.

However, Òkédíjì shows that the criminals have several operational groups in the minor towns and villages

around the city of Ibadan.¹⁰ Hence, criminals should be sought in the minor towns and villages rather than the cities only.

Akínlàdé highlights the city-phenomenon of crime with a difference in his works. Unlike Okédíjì who employs the names of existing towns and villages within Oyo state to explain the geography of crime, Akínlàdé does not employ the name of known towns. With the exception of Owó Ejè where the centre for action is Ondó and its environs, the setting of his novels revolve round the created Àròsọ and Àsọdùn towns within Àríkọgbọ̀n nation. Akínlàdé's choice of the fictionalised towns seems to make the characters to be in a distant world, however the picture of cities painted of the created towns¹¹ give the impression that reality is being charted.

10. Such towns and villages include Ikèrèkú in Ajà 1'ó lẹ̀ru and, Egbéda, Iwó, Lálúpon and Orígbó as mentioned in Àgbàlagba Akàn (pp 103-104).
11. Features of cities found in Àròsọ and Àsọdùn towns comprise the existence of police stations in all the novels, the availability of telephone facilities in Tal'ó Pa Omọba? Àgbáko Nílé Tété and Alòsì Qlọ́gọ. There are hotels and relaxation centres, post-offices, newspaper companies, hospitals, factories and prisons in both towns.

Thus, Akínlàdé's choice of Aròṣo and Asòdùn, and Okédìjì's choice of existing towns and villages in Oyo state set their stories in the world of contemporary experience. The writers' choice of the urban setting and the constant awareness of the city as a centre of crime are to reflect the nature of society. These suggest that the individual migrant has no emboldened identity in the city, as such, it is easier for him to go into the crime world there. The writers suggest that crime thrives in urban setting because there is nothing to hinder faceless individuals from the perpetration of crime.

3.4.2 Selection of Crime

Okédìjì's choice of crime in Ajà l'ó lẹrù centres primarily on hemp-peddling, kidnapping and stealing. These crimes play a vital role in the disturbed peace evident in the novel. Social instability and fear on the part of the citizens are manifested in Agbàlagbà Akan where a robbery syndicate threatens the peace of society. The idea of getting some of the wealth unequally distributed in society underlies the crimes in both novels. Okédìjì's choice of crime shows that the social structure of the capitalist culture encourages people to acquire more possessions, hence crime cannot be isolated from the day-to-day activities

of members of the society.

Crime, as presented in Akínlàdé's crime-fiction is not explicitly embedded in the daily activities of members of the society, rather, it is implied to be an occasional occurrence. The major crime which pervades all but one of Akínlàdé's novels is murder, but the manner of its execution differs.¹² The only exception is Aṣenibánidárò where the major focus is theft. Theft is made a side issue in Agbákò Nílé Tété. Akínlàdé is however not ignorant about the existence of other types of crime.¹³

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12. The criminals resort to the use of rifles in two of his novels. Adéwoḷé shoots Fadérera and Ewéjẹ with a .38 calibre rifle in Ajá T'ó N Lépa Èkùn (pp 75 and 93). Sàngódinà shoots Adémuyiḡwá in Tal'ó Pa Omooba? (P 13). Debóra Awodélé stabs Bánkólé to death in Agbákò Nílé Tété (pp 2 and 98.99) where it is explained in detail. There are also instances when the victim is hit with a hard object. Tolú hits Dàpò Adigún with a torchlight in Ta ló gbin'gi Oró (p 9), Èkúndayọ hits Aṣamú and Láyí with a cudgel in Alòsì Ológo (pp 21 and 113) while Ayánwándé is hit with a hammer in Ajá T'ó N Lépa Èkùn (p 9). Some victims die as a result of taking poisoned drink. Sáfẹ poisons his father in Agbákò Nílé Tété (pp 53-60). Sùlẹ is poisoned by Súarà Owóyẹmí in Owó Èjẹ (pp 99-108). Fẹmí Kògbòdòkú also dies as a result of poison in Owó Tẹ Amòókúnṣikà (pp 87-95).
13. The following criminals are mentioned in Ajá T'ó N Lépa Èkùn (p 18):

Akínládé's selection of crime depicts that there is no moral consideration on the part of the offender who is desperate to achieve the desired goal through any means. The inordinate ambition for position and economic self interest then motivate criminals in his novels to opt for murder.¹⁴ This is why Isòlá (1978: 286) explains that

... àwọn fóléfólé, àwọn afipajalè, àwọn gbòmogbòmò ... àwọn òsìsẹ̀ aláṣọ́ dúdú tí n jì ẹ̀rù agbanisíṣẹ̀ ... àwọn òsìsẹ̀ aláṣọ́ funfun tí n di táyì mọ̀rùn-tí wọn n yí iwé tí wọn sì n kó owó gbọ̀bọ̀ jẹ, àwọn tí n fi ika-ẹ̀sẹ̀ tẹ̀ iwé fàǎsà tí wọn fi san owó oṣù fún òkú ọ̀run, àwọn ọ̀bàyéjẹ̀ tí n rọ owó kanta, àwọn tí n gbin igbó àti àwọn tí n ta igbó ...

(... burglars, armed-robbers, kidnappers, workers who steal employer's goods ... civil servants who alter documents and who embezzel large sums of money, those who use toe-print on vouchers to pay ghost workers, those criminals who counterfeit money, those who plant hemp and those who peddle hemp ...)

Burglary is a side issue in Ta ló gbin'gi Oró (pp 124-125) while counterfeiting money is briefly highlighted on (pp 162-167) of the same novel.

14 Şangódínà exterminates Adémuyííwa in Tal'ó Pa Omoqba? so that he could ascend the throne in Arosọ́. In Ajá T'ó N Lépa Èkùn, Adéwólé kills Ayánwándé who can obstruct his plan of becoming a king in Iwòyè. In Owó Èjẹ̀, Sùará Owóyemí poisons Sùlè in order to inherit his farm. Èkúndayò gets rid of Aşámú and

the criminal:

... can have access to the object of his desire only if he eliminates those that have greater claims to the object or those that have inside knowledge of his unwholesome intention.

It is shown in Akinládé's works that crime emanates from the result of social disorganisation and social conflict. Hence, his choice of crime shows that maximization of profits, accumulation of wealth and the occupation of positions of authority breed aggression, hostility, frustration and the loss of lives. Although both writers focus on different aspects of crime, they succeed in emphasising its menace and the necessity to find a solution to its threat.

The presentation of crime sometimes lead to an explanation of its causes. In Okédijí's novels,

Láyí in Alòsì Ológo because of their knowledge about his true identity. In order to settle his bank debt, Safé poisons his father and tries to make away with his money in Agbákò Nílé Tété (p 58). Téjuoşó and his mother in-law kill Bánkólé who has information about the ₦256,000.00 illegally inherited by Téjuoşó. In Ta ló gbin'gi Oró, Tolú kills Dàpò, his step-brother whom he believes prevented him from being trained by their father.

such explanations are provided by the criminal characters themselves. For instance, when Sàlámi Kémbérú is overpowered after breaking into Lápàdé's apartment in Àjà l'ó lèrù (pp 48-49), he identifies hunger, unemployment, lack of shelter and poverty as the factors that made him turn a criminal. Tíámíyù Aríṣémáṣe who keeps a hideout in Elékùrò for his nefarious activities further reiterates the problem of unemployment as one of the causes of crime in Àjà l'ó lèrù (p 87). In Àjà l'ó lèrù (p 128), Gbékútà, a successful cocoa farmer starts cultivating a hemp plantation because of the money he would make out of it.

By making the criminals explain their criminal activities in terms of unemployment, Òkédíjì is suggesting that crime could be a means of employment for the criminals. This conforms with Marxist's view about the consequences of crime for society. Cramer (1978: 12) throws light on this Marxist view when he explains that:

Crime reduces surplus labour by creating employment not only for the criminals but for law enforcers and a hoard of people who live off the fact that crime exists.

Despite this, Òkédíjì frowns at the existence of crime. Sàlámi Kémbérú's explanation seems to suggest that Òkédíjì

is of the conviction that government must do something to make provisions for the legitimate employment of ex-convicts. He also seems to be suggesting that the society should change its attitude towards known ex-convicts and allow them to cope with the challenges in society.

Like we pointed out while discussing the narrated scene, some criminals explain why they resort to crime in Akínlàdé's novels. However, it is not all the criminal characters that explain why they resort to crime.¹⁵ Akínlàdé's choice of crime and his treatment of it depict that whether crime is perpetrated for self-gratification or not, there is nemesis. He emphasises in his works that the security of the individual is the foundation of the security of the state. Thus when the individual is threatened by crime, it affects the society. As pointed out in Owó Èjè (p. 18), if Lórènsì Awólàrà is not caught, he may continue to unleash further violence on innocent members of the society, thus causing fear and posing a threat to the peaceful existence of society. All the crimes presented by both writers are found in the society.

15 Notes 6 and 14 show why some of the criminals commit the crime. Generally, the main causes of crime in his novels are love of position, love of money and sometimes, envy.

Iṣòlá (1978: 266) however believes that the incidence of armed-robbery and allied crimes depicted in Òkédìjì's novels are more relevant in Yorùbá society than the occurrence of dark-motif murder presented in Akínlàdé's works. In order to make a more objective claim about the relevance of one crime as opposed to the other in contemporary society, we need to consider the period in which Òkédìjì and Akínlàdé write their crime-fiction.

Òkédìjì's Àjà l'ó lẹ̀rù and Àgbàlagbà Akàn were published between 1969 and 1971 whereas the first three of Akínlàdé's crime-fiction were published in the first half of the 1970s. Two of his novels were published in the second half of the 1970s while the remaining three were published in the 1980s. Although both writers started writing their crime-fiction after independence, the trend in the crime-fiction of Òkédìjì which span over three years suggests that he is attracted by armed-robbery, kidnapping and hemp-peddling which became prominent after the civil war.

Akínlàdé's crime-fiction is probably informed by the prevalent economic situation of the 1970s during the oil boom. During this period, the society became more conscious of wealth and political power. The acquisition of wealth

which is prominent in contemporary society makes some people strive to occupy political positions which they can employ to wield more economic power. In contemporary society, we hear about the activities of hired assassins who attack their victims and thereafter disappear into thin air without touching the victim's money or other valuables. Such operations occur in the big cities and the assignment is usually executed with a rifle like it is reflected in Akinlade's novels.

Besides, the issue of armed-robbery which is the focus of *Òkédíjì* is still prevalent in 1992 Nigeria. Hence, both writers' observation of crime are relevant.¹⁶ As we explained earlier, both writers see crime more as a city phenomenon and as a menace in the society.

3.4.3 Selection of Criminals

Two types of criminals are presented in Yorùbá crime-fiction. The first is an individual who is not a member of a gang while in the second category we have criminals who are members of a syndicate. The first category pervades all the novels of Akinlàdé whereas there is only one

¹⁶ Olábòdé (1989: 377-378) has also reiterated the fact that the crimes highlighted by Akinlàdé are relevant to contemporary Yorùbá society.

occurrence of it in Òkédìjì's novels. The criminals in the second category operate only in Òkédìjì's crime-fiction. Their identities are known but there is the problem of how to get them arrested, hence the detective has to chase them about before they can be rounded up.

The individual commits the crime in Àkínládé's novels without the knowledge of others. The crime is planned and executed in top secrecy and, in a manner that would leave people to be least suspicious of its perpetrators. Hence, the difficulty in the investigation of such crimes is evident.

However, the individual criminal who operates alone in Òkédìjì's Àjà l'ó lẹ̀rù (pp 46-56) gets the information that could help him operate from the criminals in the second category.¹⁷ Since the solitary criminal in Àkínládé's crime-fiction is an elusive murderer, he is not caught at the scene of crime. Sàlámi Kémbéru, the solitary criminal in Òkédìjì's Àjà l'ó lẹ̀rù is however caught at the scene of crime when he goes to burgle Lápàdé's house.

The criminals in the second category can be sub-classified into two: the kidnappers and hemp-peddlers

¹⁷ Sàlámi Kémbéru explains that it is Táíwò Dùgbè who informs him about the money in Lápàdé's house in Àjà l'ó lẹ̀rù (p 52)

constitute one group while the armed-robbery syndicate constitutes the second group. All the criminals in both sub-categories operate as a group. As it is shown in Òkédìjì's novels, each criminal has a function to perform to make for the successful operation of the syndicate. There are six of such criminals in the first sub-group. Jàmpàkò Èjìnàà keeps a hideout where things can be hidden around Abébi area while Tiámíyù Arisémáse is in charge of the robber's den at Elékùrò. In Àjà 1'ó lèrù (pp 128-129), it is shown that Délé specialises in kidnapping, Táiwò Dùgbè owns the store house for the hemp, Kòlá peddles hemp while Jàkùnmọ Gbékútà, their leader provides the land for the hemp-plantation. The second sub-group in Àgbàlagbà Akàn comprises seventeen members who operate from five bases. Gbadé Èlèyinjú heads the group at Ìwó while Làmídí Olójòóró is in charge of Lálúpọn. Adégún commands the criminals at Origbó while Oyèniyi Séríkí controls those at Egbèdá. Olórí-Ayé co-ordinates and governs these other groups from the operational headquarters. Those criminals under this sub-group have a high regard for the hierarchy within their syndicate. Another important criminal whose function is to execute those arrested is Paramólè. Others

whose functions are not stated include Adénrelé, Alága, Baba Egbá, Bólugi, Sùbérù, Jambala, Àgbákò, Abániwòràn, Fàrifárí, Dèrùpalè and Palongo.¹⁸ One important thing to be noted is that the criminals in Òkédìjì's Àgbàlagbà Akàn are not addressed by their real names when they are carrying out an operation or when strangers like Lápàdé and Tàfá are in their midst. All the criminals in this category are part of a dangerous class who threaten the society.

The criminals in the two categories above are either unemployed or they are ex-convicts. They could be men of repute and sometimes their status is not indicated.

The unemployed criminal in Òkédìjì's Àjà l'ó lèrù is sometimes one who has an aversion for legitimate work. Such is the case of Tiámiyù Ariṣẹmaṣe who operates a robber's den in Àjà l'ó lèrù (pp 76-96). At other times, the unemployed criminal may be an ex-convict who finds it difficult to secure legitimate employment. This is exemplified by the case of Sàlámí kémbérú in Àjà l'ó lèrù (pp 50-51).

In Akínlàdé's Aṣenibánidàrò, the unemployed Adéogún

18 In Àgbàlagbà Akàn (p 52), one of the criminals emphasise that no single criminal can handle all the aspects involved during an operation. This is confirmed when the armed robbers attack Lápàdé in Àgbàlagbà Akàn (pp 87-92).

resorts to crime so that he could get a certificate which could fetch him a legitimate job. Although the criminal in Alòsí Ológo fails in his academics while abroad, he is driven into the crime world by greed.

Criminals who are ex-convicts are depicted only in Okéđíjì's works. Out of the six criminals in the group of hemp-peddlers and kidnappers in Àjà l'ó lèrù, five of them are ex-convicts. This information is found in Gbékútà's explanation in Àjà l'ó lèrù (p 129). The response of one of the criminals confirms Gbékútà's claim, hence there is validity in his claim. Although Táíwò Dùgbè owns a car, the impression given about him and the others is that they could not be men of repute.

Both writers present criminals who are respectable members of the society in their works. Okéđíjì presents two of such criminals in his crime-fiction. In Àjà l'ó lèrù (p 129) there is Jàkùnmò Gbékútà who is a successful cocoa farmer before he starts a hemp-plantation. There is also the case of Adégún who claims in Àgbàlagbà Akàn (p 160) that he is a family man who holds important posts in the society. Respectable members of the society are criminals in six of Akinlàdé's crime-fiction.¹⁹ By not focusing solely

19 An aspirant to the throne is the criminal in Tal'ó Pa Omooba? A wealthy businessman commits the crime in

on crimes committed by the poor, Òkédíjì and Akínlàdé may be suggesting that we should probe deeply into the individual's mental and behavioral characteristics and the societal's values before attempting to give any valid explanation of crime. They seem to be telling us that there is an element of hopelessness in the various criminals. The criminals are rapaciously ambitious such that they seem unable to find an alternative to murder, robbery, burglary and forgery.

In their execution of crime, criminals in Yorùbá crime-fiction use different methods. In Òkédíjì's crime-fiction, the criminals either trick the victim or they may use dangerous weapons. For instance, the successful kidnap

Ajá T'ó Ñ Lépa Ekùn. A nurse together with a highly placed man in the society commit the crime in Ágbáko Nílé Tété. The criminal in Alòsí Ológo is a been-to while a successful farmer commits the crime in Owó Èjè. In Owó Te Amòòkùnsikà, a babaláwo that is highly respected in the society is responsible for Kògbodókú's death. Although the carpenter who commits the crime in Ta ló gbin'gi Oró cannot be compared with the others earlier mentioned, he is gainfully employed. His crime could therefore not be explained in terms of unemployment.

of Tólání in Àjà l'ó lẹ̀rù (pp 136-138) is not unconnected with the use of tricks. In Àgbàlagbà Akàn (pp 87-95), all the armed robbers who are armed with rifles also mask to the scene of robbery to ensure that their identities are not known. Other instruments used by the armed-robbers comprise àdògán (portable stove), ìṣó (nail), òbẹ (knife), abẹ̀rẹ̀ (needle), àdá (cutlass), kùmò (cudgel) ata gbígbe (dried pepper) and a host of others. Alága, one of the armed robbers explains the functions of some of these in Àgbàlagbà Akàn (p 107). He explains to Lápàdé thus:

"... ìṣo yí rẹ̀ é, Lápàde, ojú l'a fi
í yọ. Bí ìṣó bá wọ abẹ̀ awọ oju enia,
gbogbo ohun tí ó bá tí gbàgbé ... ni yio
maa sọ sí i niyè kiakia ..."

("... Lápàdé, this nail is used for removing the eye. When the nail enters the skin covering someone's eye, all the things he has forgotten ... would come to his mind instantly ...")

The criminal's cruelty is further depicted in Paramòlẹ̀'s speech when he is about to kill Lápàdé and Tàfá in Àgbàlagbà Akàn (p 110). The criminals presented in Àjà l'ó lẹ̀rù are also callous and unkind. Although these criminals know the implication of their crimes, they would not desist from crime.

Like we pointed out earlier, criminals in Akinládé's crime-fiction are most of the time respectable people who have mis-placed values in the society. Such criminals employ four methods in getting rid of the victims who could pose a threat to their aspiration. The victim is either shot, stabbed, poisoned or hit with a hard object.²⁰ Whatever means the criminals employ, the obstacle before the selfish and greedy aspirant to wealth and position is removed. Despite this, the criminals may not be able to enjoy the wealth or position they so much covet.

Presentation of criminals in the works of the authors under study show that honour is crucial to the individual, hence the attempt made by the criminals to cover up their tracts. Shame is greatly feared, yet, the fear of losing their honour, especially among the respectable members of society does not prevent them from engaging in criminal activities. Rather, such criminals prefer to circumvent arrest in Òkédíjì's

20 We have explained in note 11 how the criminals get rid of their victims.

crime-fiction²¹ while they ensure that the police have no clue to their identity in Akínlàdé's novels.

It need be noted that the poor and the rich commit crimes in contemporary Yorùbá society. The rich ones are not uncovered. The poor ones who are usually the hardened criminals do not mind being identified as a criminal, all they do is to avoid getting arrested. This shows that the presentation of criminals in Okédijí's and Akínlàdé's crime-fiction is a reflection of what they are in the society.

21 These criminals are well known but the populace fear them because they are armed and dangerous. They also ensure that the police are prevented from getting them arrested. As they are confident about the steps taken to avoid police arrest, Tiámíyù, one of the criminals in Àjà l'ó lẹ̀rù (p 87) boldly says:

"... B'ó bá jẹ̀ ti awọ̀n ọ̀lọ̀pa ni, bi nwọ̀n ndọ̀dẹ̀ wa sí i l'ọ̀dun mẹ̀wa, aiya wa ko le já Awọ̀n ọ̀lọ̀pa ni ominu nkọ̀ nigbaku-gba ti nwọ̀n ba gb'orukọ̀ wa. Awọ̀n sá ti nwa wa nisinyi tó ọ̀jọ̀ mẹ̀ta kan bẹ̀ẹ̀ ni a ko kuro nilu l'ẹ̀ẹ̀kan".

("... If the police search for us for the next ten years, we can't panic ... It is the police who fear when they hear of us. They have been looking for us for quite some time now and we have not left the town for once".)

3.4.4 Selection of Detective and Crime Investigation

Ògúnṣínà (1976), Iṣòlá (1978) and Ọlábòdé (1989) have reiterated that two types of detective are employed in Yorùbá crime-fiction. Òkédìjì employs an ex-policeman while Akinládé employs a professional detective. Although earlier researchers have claimed that the detective in Akinládé's crime-fiction is unfamiliar in contemporary society, Adébòwálé (1991) has argued that both types of detective are unfamiliar. It is argued that the creative artist can transcend reality by projecting an alternative that could make the society a better place. Hence, the relevance or irrelevance of a particular type of detective is insignificant. What matters is the consequence of their operations. We need to add that Òkédìjì's choice of an ex-policeman associated with someone knowledgeable about criminals as detective has far-reaching effects on his stories. Knight (1980: 36) has observed that such closeness with criminals represents our own internal struggles between selfish antisocial behaviour and the acceptance of social sanctions. Òkédìjì's stories imply that just as the criminals are cruel, the detective must be one who will be daring and well equipped to face the criminal's formidable force. Hence, his choice of

Lápàdé and Tafá, his able assistant. Akinládé on his part chooses an intelligent and cool-headed Akin Olúṣínà and Tùndé Atqpinpin to assist him investigate the crimes in seven of the novels while an experienced Sergeant Oríowó investigates the crime in the remaining one novel. It is established in Agbákò Nílé Tété (p 1) that the criminals are sophisticated:

Awon ọlájú èniyàn ló n ẹ́ṣiṣẹ́ arúfin ni ilú yíí lóníí. Ọgbón wọn sì yàtọ́ sí ti awon arúfin táná, ọ́ jinlẹ́ ju ohun ti èniyàn lè rò lọ ...

(Those involved in criminal activity in contemporary society are the civilized ones. Their sense and technique of operation differ from those employed by criminals of the previous generation, it is more latent than what one can imagine ...)

Hence, Akinládé's detective must also be knowledgeable in modern techniques of detection. The emphasis is then on how Akin Olúṣínà and Sájẹ̀ntì Oríowó use their intellect to identify the culprit. Although both writers emphasise detection of criminals, their presentation of the detective's activities is markedly different.

In Okédìjì's novels, the opening chapter focuses on the activities of the detective. In Ajà l'ó lẹrù (pp 1-3), Lápàdé is seen riding his bicycle home in the hot sunny afternoon, planning in his mind matters that need urgent attention when he gets to town. Shortly afterwards he gets involved with Táíwò Dùgbẹ̀, one of the criminals. Before he could escape home he finds himself discussing with Aúdù Kàrímù, the Inspector of Police. In Agbalagba Akan, (pp 1-6), Lápàdé is seen relaxing at his Idí-Aro residence in the early hours of the morning as he engages Tàfá in discussion. Although there is nothing to suggest that Lápàdé would be involved in crime or its investigation, he eventually gets involved. The opening chapters in Okédìjì's works then provide the orientation which identifies the major participants: the detective and his assistant, the police and the criminals. Thus, the reader knows that he is going to read about crime and criminals. It is also in the opening chapter that Lápàdé resolves to investigate crimes so as to restore order into the society. In Agbàlagbà Akàn (p 18), he explains that he would be doing a philanthropist's work if he investigates the criminals.

The narrator makes detection more urgent in Ajà l'ó lẹrù

by introducing the kidnap of Tólání who must be recovered before she comes to any harm. The deaths of Kúnlé and Délé, and the need to recover some money from Oyèníyì Sériki make investigation inevitable in Agbàlagbà Akàn. The stage is now set for detection, and Lápàdé commences the investigation without further delay. In order to make investigation easier, the narrator provides an invaluable aid in Tàfá who understands the criminal's operations better. The narrator then presents Lápàdé as he goes to look for the known criminals in their various hideouts.

Okédijí's narrator has a technique of control which ensures that action progresses towards the direction that would aid Lápàdé to get at the criminals he is after in Ajà l'ó lẹrù and Agbàlagbà Akàn. Though Lápàdé feels that his commitment to look for the kidnapped Tólání would alter his plans of getting at the hemp-peddlers in Ajà l'ó lẹrù (p 73), the reverse is the case. The narrator so designs it that the search for Tólání leads Lápàdé to the hemp-peddlers plantation. Thus, Lápàdé kills two birds with one stone in Ajà l'ó lẹrù (pp 136-150). Lápàdé escapes police arrest in Agbàlagbà Akàn (pp 53-54),

but some of the criminals are rounded up there in Séríkí's house. Realising that the remaining criminals would be after him, Lápàdé's interest in the investigation is sustained. However, there is the problem of how to link up with the criminals after they have been scattered by the police. The narrator provides a clue by making the same set of criminals dump Adéńrelé's corpse in his apartment in Àgbàlagbà Akàn (p 77). As Lápàdé sets to dispose of the corpse, he gets entrapped in the net of these criminals in Àgbàlagbà Akàn (pp 87-100). He is arrested and taken to Olórí Aiyé's court with Tàfá. The swiftness with which Lápàdé must act after his initial clash with the men of the underworld sets the pace for action. Whenever Tàfá leads him to the criminal's hideout, Lápàdé either deals violently with them or he outwits them by cunning and intelligence.²² Through Lápàdé's actions, Okédìjì tries

22 Bámídúró (1984: 25-49) has identified the different types of tricks in Okédìjì's novels. With regards to the use of violence two examples will suffice here. While Lápàdé goes to Tiámíyù Arísémáṣe's hideout in search of Tólání, it is his intelligence that gets him and Tàfá out of the tight situation in Àjà l'ó lẹrù (pp 79-100). The violence resorted to by Lápàdé and Tàfá, and the former's calculative ability help to get them out of the fix in which they find themselves at Olórí-Ayé's palace in Àgbàlagbà Akàn (pp 100-126).

to suggest that human beings must make attempts to control their environment by dealing with the deviant group with force and violence equal to the ones they unleash against the society.

Having subdued the criminals, Okédijí's detective collects the money he is after (like the money he goes for in Séríkí's house at Egbédá) or he rescues a woman from the criminals. There is the rescue of Tólání in Ajà l'ó lerù and Fèmi in Agbàlagbà Akan. Since nobody invites Lápàdé to investigate the criminals, he does not call in the police to make arrests. However, the police who suspect his movements trail him about and in the course of the trail, they get the criminals arrested. Thereafter nothing is heard about the arrested criminals.

There is nothing to suggest that the reader is going to be confronted with the issue of crime in the opening chapter of Akinlàdé's crime-fiction. Rather, the narrator presents people as they go about their normal lives. In fact, the opening chapter is sometimes a party scene which depicts people in a joyous mood,²³ a business

23 There is the party scene where Adégún celebrates the funeral ceremony of his mother in Aṣenibánidàrò (pp 1-6) while Aṣàmú's marriage ceremony is depicted in the opening chapter of Alòsì Olóḡḡ (pp 1-10).

oriented scene where negotiations are made,²⁴ or a combination of both.²⁵ Sometimes, the first few chapters deal with the discussion about the choice of a partner as it is evident in Owó Ejè. Generally it is in this introductory part that readers have background information about the personality of the victim. Such information either reduces our sympathy for him as it is in Tal'ó Pa Qmoqoba?, or it arouses our interest in wanting to know him and why he is killed as it is in Agbákò Nílé Tété. Sometimes, the narrator shows that the victim has stepped on some toes but there is no evidence that such a person would revenge. In fact, the sudden announcement of the

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- 24 In Qwó Tẹ Amòòkùnsikà (pp 1-6), there is the presentation of the scene where clients are seen waiting to see Fẹmi Kògbòdòkù in his chambers. Fẹmi's discussion with his clerk and Lawyer Jídé is strictly about business. We see Bangboşe as he goes to negotiate for a loan and the terms given to him by Adémuyífwa is explained in Tal'ó Pa Qmoqoba? (pp 1-5). Thereafter, both of them sign an agreement in a lawyer's chamber.
- 25 Following the business talk in Tal'ó Pa Qmoqoba? is the funeral ceremony organised by a member of the Qbaní-bàşírí club (pp 6-9). In Ta ló gbin'gi Oró? (pp 1-2), we see Dàpò Adégún as he attends to patients in the hospital, thereafter Jòbí Qládùnjoyè's house warming party is presented on pages 3 to 9.

death comes as a surprise to everybody, and it is only the detective who can explain the crime. It is only in the opening pages of Agbákò Nílé Tété that the narrator presents the police and the problem of criminality. In the other novels, the commission of crime is announced after the introductory aspect. Once the crime is committed, the police is alerted. In novels where murder is committed, a medical doctor performs a post-mortem examination of the victim. The autopsy report is presented at the coroner's inquest.²⁶ It is at the coroner's inquest that the cause of the sudden death is revealed. Thereafter, the police proceeds with the investigation and gets the criminal arrested in Agbákò Nílé Tété. In all the other seven novels, the private detective is brought in to help the police. Sometimes, however, the narrator introduces events and unnecessary details which have no bearing on the

26 Such coroner's inquest is found in Ajá T'ó N Lépa Ekùn (pp 9-11), Alòsì Ológo (pp 27-30), Agbákò Nílé Tété (pp 17-19) and Ta ló gbin'gi Oró (pp 17-20). Doctors confirm that Fémi Kògbòdòkú died of poison in Owọ Te Amòòkùnsika (p 12) while it is confirmed at the coroner's inquest that Súlè died of poison in Owó Èjè (p 31).

stories.²⁷ Such details only serve to prolong the stories, and they are perhaps designed to relieve the boredom which readers may likely experience with the interrogation sessions. If such stories are removed, the novels would still be what they are. In actual fact, after relating such events, the narrator quickly reverts back to report on police investigation or the private detective's investigation. The narrative is then arranged in a way that makes Akin Olúṣínà close to the victim or the victim's relative. In some cases, it is the close associate of the victim or the police that invites Akin Olúṣínà to participate in the investigations. Akin Olúṣínà gets involved in detective work in Tal'ó Pa Omooqba? (p 14) and Ase nibánidárò (p 9) because of his

27 In Owó Te Amòòkùnsìkà (pp 71-74), the narrator relates the story of Fààripò which is not in any way connected with Akin Olúṣínà's investigation of Òriṣàbùnmi, and the entire story. The investigation of the mysterious disappearance of money in Aláfiátáyò hospital in Ajá T'ó N Lepa Ekún (pp 108-114) is not relevant to the plot of the novel. The argument about marriage institution and the three and a half pages devoted to the description of Fámúyíwá's shop in Ta lo gbin'gi Oró (pp 72-74 and pp 101-104) are uncalled for. The third chapter in Alòsi Ológo is not relevant to the development of the story.

intimacy with the victim's relative. It is his impression about the brilliant lawyer whom he has seen perform that sets him to work in Owó Tẹ Amòòkùnṣikà (pp 8-15), when the lawyer is killed. A close associate of the victims in Owó Èjẹ (pp 29-34) and Ta ló gbin'gi Oró (pp 39-41) call in the private detective. There are instances in Alòsì Ológo (pp 59-62) and Ajá T'ó N lépa Ekùn (p 37) when the police call on Akin Olúṣínà to help uncover the criminal. However, Sergeant Oriowó is the one who investigates the crime in Agbákò Nílé Tété. He starts investigation after Iyá Yòmi's neighbours report the case of the corpse found in her shop to the police.

In all cases where the narrator brings in the private detective, explanation is given about why his services are needed. Bísí explains to Akin Olúṣínà thus:

"... Jàmbá kan ṣẹlẹ sí ẹni ara mi kan láipẹ yíí. Ibí ti jàmbá nàà ti wá, kò yé mi tó ... Ẹ jòwó, ẹ bá mi wádíí òràn nàà" (Owó Èjẹ pp 30-33)

("... Someone close to me is harmed recently. I do not know the source of harm ... Please help me investigate the case.")

Jọbí Ọládúnjọyè gives two reasons for calling on the private detective in Ta ló gbin'gi Oró. He explains:

"Èni àìmò kan pa ọ̀rẹ̀ mi, awọn ọ̀lọ̀pàà kò rí èni náà mú, ... ng kò sì fẹ̀ kí èyàn pa Dàpò ní àpagbe tí Orò í pági. Lọ̀nà kejì, mo rò pé ó ẹ̀ dandan ki ng mọ̀ èni tó pa Dàpò, kí èmi náà ba lè máa sọra fun un ... tí mo bá mọ̀ èni tó pa Dàpò, tí mo sì mọ̀ ẹ̀dí tí èni náà fi pa á, nígbà naa ni mo tó lè mọ̀ bóyá ewú wà lórí mi tàbí kò sí ... Ẹ̀ jẹ̀ kí ng mọ̀ èni tó pa Dàpò àti ẹ̀dí rẹ̀ tó fi pa á."

("An unknown person killed my friend; the police have not arrested him, ... and I do not want the person to kill Dàpò as Orò kills a tree. Secondly, I think it is compulsory that I know Dàpò's murderer, so that I can be avoiding him ... If I know who killed Dàpò and why he is killed, it is then I will know whether or not my life is endangered ... Let me know who killed Dàpò and why he killed him".)

Once Akin Olúṣínà appears on the scene, the narrator shifts emphasis from police work and focuses on Akin Olúṣínà's findings. Police recedes to the background

while Akin Olúṣínà carries out his investigation. He usually reports his findings to the police at intervals. The only exception to this is Àgbákò Nílé Tété which features Sergeant Oríowo as the detective.

In presenting the investigation, Akinládé's narrator devices a means of diverting attention from the criminal to people whose suspicious movements, and, or interaction with the victim make one doubt their non-involvement in the crime. Such people usually have some kind of relationship with the victim shortly before his death.²⁸

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- 28 Bámgbóṣé and Láfinhan are suspected for Ademuyiwa's murder in Tal'ó Pa Omooba?. The former is suspected because the deceased sold his farm while the deceased snatched the latter's fiancée. The detective suspects Opé who has earlier threatened the victim in Owó Te Amóòkùnsikà (pp 28) because of the illicit affairs between the victim and his wife. In other instances, the suspect's property is found near the first victim in Alòsì Ológo (p 24). The detective's investigation is diverted to Ọjẹlábí in Ajá T'ó N Lépa Èkùn (pp 14-16) because the deceased's money is found near his window. In Owó Èjè (p 21), Ọgúndíran is suspected for Súlè's death because he emerges from where Súlè's corpse is found. In Aṣenibánidàrò (p 5), Akànbí, a well-known and recognised thief is suspected for the theft of Adégún's box because of his presence at the funeral party.

The detective focuses attention on these suspects while the real criminal moves about freely.

With the commencement of investigation, the scene of crime is visited,²⁹ the house of the victim is searched³⁰ while useful documents retrieved from the victim's house are studied. The detective also trails the suspects to market places, beer parlours and other such places. The suspects are interrogated and if their explanation is not detailed enough, or if the detective wants more information, he does not hesitate to invite the suspect for further probing. Although Jóséfu is a bit infuriated when questioned the fourth time in Owó Èjẹ (p 43), he relates all he knows about Sùlè all over. In Agbákò Nílẹ̀ Tété, when Lará is further cross-examined about her scissors. She retorts:

"... Sùgbón mo ti sọ gbogbo ohun tí
mo mọ́ nípa àlùmọ̀gàjí nàà fún nyin.
Eyí ní ìgbà karùn-ún tí a ó tún nkan

29 Akin Olúsinà visits the scene of crime in Tal'ó Pa Omọ̀gba? (pp 15-16) while the police visit the scene of crime in Agbákò Nílẹ̀ Tété (pp 4-8) and Aja T'ó Ní Lépa Èkùn (pp 5-8).

30 Dàpò Adígún's house is searched in Ta ló gbin'gi Oró (pp 42-44) while Ayánwándé's house is searched in Ajá T'ó Ní Lépa Èkùn (pp 7-8). Jọbí's house is also searched in Ta ló gbin'gi Oró (pp 129-131).

kan náà sọ. Àmọ́ ọ́, kò nìra fún mi
 láti tún un sọ, bí kò bá ti sù ẹyin tí
 ẹ n bèèrè ..." (Agbákò Nílẹ́ Tété p 75)

("... But I have told you all I know about
 it. This is the fifth time we are repeat-
 ing it all over. However, I don't find it
 difficult to relate if it does not bore
 you who asks ...")

The use of the repeated interrogation in Akinládé's works is meant to find out the consistency or otherwise in the response of the people questioned. The narrator, however, does not present such evidence in a way that would make the answers monotonous. A detailed account given by each witness is reported in full when first related while subsequent ones may be summarized. Bennet (1978: 248) comments that such use of interview serves to put the detective and the reader at equal distance from the vital pieces of evidence. The detective also gets useful information which he has not solicited for during such interviews. Such incidental revelation reduces the number of questions to be asked, hence investigation proceeds faster.

When there is difficulty in identifying the criminal, a second crime is usually committed. This other crime

may help the detective in uncovering the first crime. In Alòsì Ológo (p 113), a second crime is reported. Incidentally, it is established that the person who commits both crimes is left handed. The investigation of Láyí's death now sheds light on Àsàmú's murderer. The investigation of Ewéjé's death in Ajá T'ó N Lépa Ekùn also helps in resolving Ayánwándé's death. In such cases, there may be simultaneous investigation of both crimes, or the detective may concentrate on the second crime. With the successful investigation of this second crime, the investigation of the former one becomes easier. There are however instances where the second crime is un-related to the first.³¹

The detective's work is made much easier in Akínlàdé's works because there is almost always a clue to the identification of the criminal. This may be through descriptive comments about the criminal's physical features, the

31 The goat theft in Agbákò Nílé Tété (pp 82-85) has nothing to do with the murder in Iyá Yõmí's Pool's house. The fake-money syndicate in Ta ló gbin'gi Oró (pp 163-167) and Tólá's theft in Ta ló gbin'gi Oró (pp 124-125) are unconnected with Dàpọ Adígún's death. The theft in Alafiatayo's clinic in Ajá T'ó N Lépa Ekùn is not related to Wándé's death neither is Akanbí's theft in Aşenibanidaro related to Adégún's missing box.

sophisticated weapon employed or the car which identifies his social class.³² After knowing the clue, the detective establishes whether or not the victim's death is beneficial directly or indirectly to the suspect as he proceeds with the investigation. All the evidences gathered during the investigation are later subjected to close scrutiny before the culprit is named and handed over to the police for prosecution.

Akínlàdé's presentation of how Akin Olúṣínà gets the criminal arrested sometimes depends on mere chance. This is reiterated by Iṣòlá (1978: 293-294) when he explains that:

Some of the brilliant successes of Akin Olúṣínà depend rather on sheer coincidences ... And so the most crucial evidence against the culprit depends so heavily on a rare coincidence.

We need to add that such coincidences detract nothing from the realism of Akínlàdé's novels. In fact, the plot

32 In Ta'ó Pa Omooba p 17, it is established that the criminal has four fingers on his left hand while he is said to be the owner of a Mercedes Benz AR 26 in Ajá T'ó N Lépa Ekùn pp 106-107. The criminal in Alosi Ológo p 102 uses the left hand and he is about 6ft tall.

shows that coincidence could be one of the weapons of normalcy, that is one of the ways in which the global society restores its healthy order. The use of coincidence also fits into the world-view which acknowledges that some events occur beyond human control. Such a device is employed because the method of getting the culprit arrested is of little importance when there is the insistence that the detective must succeed. After the successful investigation, the ingenious criminal gives a detailed explanation of how he executes the crime. Thereafter, the narrator simply summarizes the punishment meted out to such offenders.

CHAPTER FOUR

CHARACTERIZATIONAL STYLE

4.0 Introduction

Like we have different people in real life, there exists a diverse set of people who are actors in the drama of the novel. The only way we can get to know such characters is to pay close attention to the writer's language. This is to say that a writer's use of language helps readers to formulate an opinion about the characters in his works. The author then transmits behaviour patterns, defines roles and makes character's values manifest through his language use. Fowler (1977: 32) attests to this when he explains that "the 'people' of fiction are transmitted through the conventions of fiction language".

The presentation of character in crime-fiction is closely related to the roles assigned to them in the world of the story.¹ The characters are only important in so far

1 Our emphasis is not going to be on all the characters but on the few who are vividly presented by the character depiction styles of the writers. This explains why Tundé Atopinpin and Sájénti Oriowó's character are not focused on in the discussion that follow. Unlike Tàfá in Okédijí's novels, not much is revealed about Tundé Atopinpin in Akinládé's novels. However, it is shown that Tundé Atopinpin loves taking stout while in Ajá T'ó Ñ Lépa Ekùn p 53, he is depicted to be a gifted artist. It is in the light of his role as Akin Olúsinà's assistant in detective work that Tundé Atopinpin's character becomes explicit. Besides, the 23 year old

as they play a part in contributing to the detective's success. Since the emphasis is on how the detective unravels the mystery before him, the focus is on the detective and his assistant. This probably accounts for why the same set of detective and his assistant are introduced into more than one crime-fiction. In Okédijí's Àjà l'ó lẹrù and Àgbàlagbà Akan, Lápàdé plays the role of the detective while Tàfá Láwálé assists him in both novels. In all but one of Akinládé's crime-fiction, Akin Olúşínà is the detective while he is assisted by Túndé Atọpinpin. Sajęnti Oríowó is the detective who is employed in Àgbákò Nílẹ̀ Tétẹ̀. Since Akin Olúşínà does not feature in this novel, Túndé Atọpinpin is also not prominent. Sajęnti Oríowó has no assistant that could be likened to the one employed in Akinládé's other novels. The innovation of employing the same set of detective and assistant is not new. Murch (1958: 58) has observed this in Balzac's narrative. According to Murch, almost every popular detective in 20th century fiction is the hero of a long

Sajęnti Oríowó who investigates the crime in Àgbákò Nílẹ̀ Tétẹ̀ is presented as someone who is alive to his duties. The emphasis on his role as detective precludes a detailed account of his person. His method of investigation is synonymous with the methods employed by Akin Olúşínà.

sequence of investigation. Such heroes are supported by one or two associates long familiar to readers. The leading role in Yorùbá crime-fiction is given to the detective who uses his skill to uncover the crime. He is assisted by one associate.

Other characters are brought into the narrative to create the puzzle and to help the detective unravel the mystery. Most of the characters are brought in for the single incidents in which they are involved. They are either functional characters or background characters. The functional characters are those that perform a particular function that create the task of the protagonist or those that make the task easier. Characters in this category comprise the criminal, the victim, suspects, victim's close associates and the police. These characters appear briefly to perform a function only to disappear into the background until their services may be needed. In Yorùbá crime-fiction, the criminals create the problem which the detective strives to resolve while the crime is possible because of the circumstance in which the victim finds himself. However, in Òkédìjì's Ajà l'ó lẹ̀rù, Sàlámi Kéńbérú, the lone-ranger burglar makes Lápàdé realise that he is being monitored by Táíwò Dùgbé. Sàlámi's role also

gives the author the opportunity to attempt explaining the causes of crime among the un-employed masses. Having performed the function for which he is created, Sàlámi Kémbéru disappears to the background never to be seen again. Súlè Aláyiímó, the taxi-driver who helps Lápàdé deliver goods and services is always brought to the scene whenever Lápàdé needs his services.² The author uses Súlè's role to substantiate the fact that taxi-drivers play a vital role in assisting people carry out their nefarious acts. Okédijí uses Dàdà who lives in Lápàdé's house as an indispensable messenger who buys him food and informs him about the presence of strangers. He does not admit visitors until he has gained Lápàdé's concession. He ensures that Lápàdé's room is always lit, and this has on several occasions deceived the police.

In Akínlàdé's crime-fiction, victim's close associates neighbours, informants and suspects perform the role of revealing information and providing plausible explanations on the circumstances surrounding the crime. After respond-

2 In Agbàlagbà Akàn (pp 11-12), Súlè helps to carry Kúnlé's corpse to Ládéjì's hut. Tàfá explains on page 9 of the novel that Súlè is the one who carries Táiwò to Jàmpàkò's hideout in Ajà l'ó lẹrù. In Agbàlagbà Akan (pp 38-42), Súlè drives Lápàdé and Tàfá to Egbèdá while on pages 83-95, he helps to dispose of Dénrélé's corpse.

ing to the detective's questions, they recede to the background. Nonetheless, whenever the detective doubts their evidence or when he feels that some facts are not explicit, they are brought back to the scene. These characters may fade in and out of action, but each time they appear, they are emotionally alert. In novels where murder is committed, a medical doctor performs a post-mortem examination of the victim. He presents the autopsy report to the coroner who announces the cause of death, thereafter nothing is heard about them again. In Akinládé's crime-fiction, the character of the victim is forcefully presented within the short period in which he appears. So their memory linger on in the reader's mind after their death. Akinládé usually presents the victims as respectable people. The victim in Qwó Tẹ Amòòkùnṣikà is a successful lawyer who is loved by his clients. The illicit affair he has with Qpẹ's wife and the characteristic way in which he handles his radio leaves an imprint on the reader's mind. The medical doctor who falls victim to the assailant in Ta ló gbin'gi Oró is cool-headed and hard working. He is the star on the dance floor during Jọbí Qládùnjoyè's house warming ceremony while he is also depicted as someone who does not comprise on matters relating to theft. The prince

who is killed in Tal'ó Pa Omooba is an extortioner as could be seen in his dealings with Bámgbóṣé. He is equally covetous, hence he snatches Láfínhàn's wife and he in a sense steals drinks during a party ceremony which he chaired. The victim in Agbákò Nílé Tété is a "been-to" while the one in Alòsì Ológo is a successful businessman. There are, however, instances where the victim is a less fortunate member of society. This is the position of Súlè, the Igbirà man who loves Bísí. He blackmails Olówójeunjéjé and buys a bicycle before he is poisoned in Owó Ejè. Such characters are the instruments whose death set the detective into action. Though their appearance is brief, the remaining part of the stories centre round the investigation of their deaths.

In the works of Òkédìjì and Akínlàde, the police come to the lime-light only when their services are needed. The only exception to this functional role is that played by Sájèntì Oriowó, the principal investigator in Akínlàde's Agbákò Nílé Tété.

The background characters are those other characters that form the crowd in the world of the novel. They comprise characters in the hospital setting, characters in the motor-parks, markets, beer parlours, courts and the

guests at the party scenes in Akinládé's novels. Such characters are not individualised, they are mere faces in the huge crowd (Ògúnṣínà 1976: 202, Iṣṣòlá 1978: 181).

Previous researchers have approached the presentation of character from various perspectives. Bámgbóṣé (1974: 77-80) explains that Fágúnwà depicts character by description, use of a symbol, names and by giving a historical sketch. Ògúnṣínà (1976: 195-202) identifies that character is presented by the writer's use of description and the overall function.

Iṣṣòlá (1978: 115-186) discusses the character in terms of his role fulfilment, character's reaction and his reflection. He proceeds to say that oríkì (cognomens) and direct statements make for economy of presentation. He reiterates that there is infrequent occurrence of physical description of character in Yorùbá novels. Ògúnṣínà (1976) and Iṣṣòlá (1978) discuss the following types of character in Yorùbá novel: the functional character, background character and the protagonists.

While writing on mythico-historical plays, Ògúndèjì (1988: 290-295) explains that character can be described in terms of two major approaches. In the first approach, characters are identified mainly by their "overall functions"

while character is treated as a name to which a set of characteristics is attached in the second approach. He explains further that the second approach has remained a mere suggestion by structuralists (Fowler 1977: 35), hence it has not been employed for the analysis of character by critics. Notwithstanding, Ògúndèjì combines both approaches in order to consider characterization as a full-fledged code.

Olúkòjù's (1991) concession is that critics could analyse character in terms of his actions, what he says about himself and what others say about him. Though Olúkòjù's submission is the universal truth, the author may have other characteristic ways of revealing the character. Our emphasis in the present work is to examine the various ways by which Yorùbá crime-fiction writers typify character in their works.

4.1.0 Character Depiction Style

Each writer has a characteristic way of depicting character in his novels. Hence, we assume that the character depiction style could be an index to the differences and similarities in the crime-fiction of Òkédìjì and Akínlàdé. In Yorùbá crime-fiction, writers

portray character through the following: use of titles, names, cognomen and the interior monologue. The presentation of character could be direct or indirect.

It need be emphasized that our discussion of these character depiction styles overlap with the behavioural features, actions and the overall function of the characters, consequently they are not treated separately. A character then emerges out of the interplay of the features by which he is presented.

4.1.1 Use Of Titles

The three types of titles that are common in the presentation of character in Yorùbá crime-fiction comprise title deriving from sex and marital status, professional titles and social titles. The first two are peculiar to Akínlàdé's novels while both writers employ social titles to identify their characters.

Akínlàdé is fond of identifying his characters by indicating their sex and marital status. The owner of Aṣṣṣniyara fashion design in Agbákò Nílé Tété is identified simply as Sísí (Miss) Yémisí while the owner of Qmoluabi Stores is identified as Iyáàfin (Mrs) Fámúyíwá in Ta ló gbin'gi Oró (p 101). In Ajá T'ó N Lépa Ekun (p 33), Ojè's

former employer is simply called Ọgbẹni (Mr.) Fáwọlé. In some cases, Akínlàdé may not give the character a personal name rather he calls them by their children's name. The character's sex is determined by the use of Iyá (mother) - female and bàbá (father) - male to qualify the child's name. An example is found in Owó Èjẹ where Súàrá Owóyemí is addressed as Bàbá Wálé (Walé's father). In Agbákò Nílẹ̀ Tété, we have Iyá Yòmí (Yòmí's mother), Iyá Dúpẹ̀ (Dúpẹ̀'s mother) and Bàbá Bíódún (Bíódún's father).

At other times, Akínlàdé's use of titles provide information about a character's profession. Such professional titles are used to qualify the character's name. They also provide information about the roles played by such characters. Examples include the following: Lọyà (Lawyer) Fẹmi Kògbòdòkú in Qwó Tẹ̀ Amòòkùnṣikà, Lọyà (Lawyer) Fẹmi Adẹjàrẹ, Dokita (Doctor) Dàpọ̀ Adígún, Dokita (Dr.) Yewande aya (Mrs) Balógun and Ẹnjinia (Engineer) Jọbí Oládúnjọyẹ in Ta ló gbin'gi Oró. There are instances when the character's names precede the profession which is used to qualify them. Such is the case of Túndé Atọpinpin (A + tọpinpin (One who investigates, hence he is Túndé the investigator who assists Akin Olúṣínà in detective

work in almost all the novels written by Akínlàdé. Other examples include Wándé alágbàfò < oní + gbà + fò (One who takes and washes) that is Wándé the dry-cleaner in Ajá T'ó N Lépa Ekùn. In Ta ló gbin'gi Oró, Tẹ́jú is oníròyìn < oní + rò + iyìn (one who reports news) while Akànbí is agberò < a + gbà + èrò (one who receives travellers) in Asenibáni-dárò. There is Ewégbèmi < Ewé + gbè + mi (Herbs favour me) who is Ajíbòògùnsòrò < A + jí + bá + oogùn + sọ + òrò (One who wakes to speak with herbs) in Owó Te Amòòkùnsikà.

Although Aúdu Kàrímù is referred to as an Inspector of Police in Okédìjí's novels, Okédìjí does not always call Aúdu Kàrímù an Inspector like the way Akínlàdé identifies police by their posts. For instance, we have Sájèntì (Sergeant) Oríowó and Kònstébù (Constable) Fáyemí in Agbákò Nílé Tété, Kòbùrù (Corporal) Akàndé and Pópó ọ́gá ọ́lọpáá (Pópó, the Inspector of Police). In some cases, the policemen are merely identified by their posts. It need be noted that whenever such character's names are mentioned in Akínlàdé's novels, it is usually qualified by these titles.

Okédìjí and Akínlàdé sometimes employ a title to depict the social status of the character. In Agbàlagbà Akàn, the leader of the robbery syndicate is addressed as

Olórí-Ayé < oní + orí + ayé (One who leads the world). Ayé (world) connotes the robbers, hence the title is leader of the robbers. This use of social title is not traditional like the ones employed by Akínládé. In Owó Èjè, Akínládé presents Olóyè (Chief) Olówójẹunjẹjẹ. Súará Owóyemi calls the chief by his chieftaincy title, Ọtún Ajagajiji! on page 19. Olówójẹunjẹjẹ's social status makes him concede to bribe Súlè who sees him while he breaks into the administrative officer's secretary's house. He fears Súlè and meets all his demands. It is only at the latter's death that the chief can now move about without any inhibition. In Tal'ó Pa Qmọqba?, Adémuyíwá is presented as a prince. Qmọqba (Prince) Adémuyíwá becomes the object of attack by Şàngódínà who is aspiring to ascend the throne which Adémuyíwá qualifies for.

Once Akínládé has identified a character by his title, he may decide to drop such identifications once the character has been distinctly introduced. More often than not, he consistently employs the titles alongside the personal names given to the characters. This character depiction style helps the reader to distinguish between the diverse set of characters that act out their roles in Yorùbá crime-fiction.

4.1.2 Use Of Names

The name may simply be used to identify a person or a character. Besides, the name is also believed to depict the background of the character and his behavioural patterns.³ The three types of name which are employed in Yorùbá crime-fiction include orúkọ àbísọ (name given at birth), orúkọ àmútòrunwá (the name a child is born with) and inágijẹ⁴ (praise names/ cognomens).

3 These Yorùbá sayings reiterate the fact that the name can be an index to character:

i) Orúkọ ń ro ni

(Names have an influence on those who bear them)

ii) Orúkọ ẹni ni ijánu ẹni

(One's name is one's caution)

4 Oríkì inágijẹ or àlàjẹ (epithet/cognomen) is an important aspect of oríkì (praise name) among the Yorùbá. It is not given at birth, rather it is a nickname acquired as one grows up. Such cognomens reveal a lot about the character of the bearer. For more information about the use of cognomens in Okédijí's work, see Akínyemí. A "Ìlò inágijẹ bí ifiwàwẹ dá nínú àwọn iwé itàn-àròsọ Okédijí", *Iwé Àpilẹkọ tí a kà níbi àpérò Ẹgbẹ Onímọ Yorùbá ní Yunifásítì Ibàdàn*, 1989.

Orúko àbíso (name given at birth) may be a traditional Yorùbá name or one that has to do with a foreign religion: Islamic and Christian religions. Examples of the traditional Yorùbá name include Lápàdé, Adéńrelé, Tólání, Oyèniyi and Adégún in Òkédìjì's novels while we have names like Tùndé, Oríowó, Dàpò, Akin Olúṣínà and Kíkẹ in Akinládé's novels. Islamic names are more predominant in Òkédìjì's novels than Akinládé's novels. In the former we have names like Tàfá, Tiámíyù, Súlè, Aúdù Kàrímù, Sàlámì and Sẹ́lì while we have Súlè and Súàrá in the latter. It is only in Akinládé's novels that characters are given christian names. An example is Jósẹ́fù in Owó Èjẹ, and the victim's parent: Rọ̀bọ̀tì and Bànáisi in Ta ló gbin'gi Oró. Majority of the characters whose names have to do with a foreign religion either have criminal tracts or they perpetrate one crime or the other in the novels where they occur.⁵

The use of orúko àmùtòrunwá (the name a child is born

5 The ex-convicts are Tàfá, Súlè Aláyiímọ and Sàlámì Kẹ́mberú in Òkédìjì's work. The criminals in Òkédìjì's crime-fiction comprise Tiámíyù, Sàlámì Kẹ́mberú while we have Súàrá Owóyemi in Akinládé's Owó Èjẹ. Those of them who are neither ex-convicts nor criminals include Sẹ́lì and Aúdù Kàrímù in Òkédìjì's work and in Akinládé's Owó Èjẹ, we have Josẹ́fù and Súlè Igbirà.

with) is found only in the works of Òkédìjì. The ones employed in Ajà l'ó lerù are Táíwò and Dàda.

In the presentation of character, the inágije (cognomen) is more preponderant than the other two types. The inágije (cognomen), a name acquired as one grows up is employed only in the crime-fiction of Òkédìjì. Òkédìjì uses such cognomens (an attributive name expressing what the character is to describe the physical appearance, actions and behaviour of the character so depicted. Akínyemí (1989: 4-5) identifies three ways by which Òkédìjì uses cognomen for depicting characters in his novels:

Awon náà ni ti alàjé tó ti dorúko,
alajé tó jé apélé orúko àbiso, àti
alajé tó di oriki gbajumo tabi
bòròkìni.

(They are cognomens used as names,
cognomens used with names given at
birth, and cognomens which have become
that of a well-known person.)

It is the appearance, actions and behaviour of such characters that earn them the appropriate cognomen which best describes them. Besides criminal characters whose cognomens are used as their names (i.e. Dóógó, Kúrúnà,

Oríejò etc.), Tàfá is about the only character that comes to life in the way Òkédìjì uses cognomen to depict character. The first cognomen which describes Tàfá is used by Lápàdé when he addresses him thus:

Tafa Igiripa, Òkunrin mēta (Àjà l'ó lerú p-21)

(Tafa Igiripa, the strong man.)

As rightly pointed out by Akínyemí (1989), this cognomen is used alongside with real names and anyone whose knowledge is not rich about Yorùbá culture may mistakenly take Igiripá to be Tàfá's surname. However, this cognomen gives a brief description about the physical appearance of Tàfá. It depicts him as a huge, stout and strong man. Readers are therefore not surprised at the confidence which this stature bestows on Tàfá. It also explains why the agile Tàfá is able to deal ruthlessly with criminals who cross Lápàdé's path during their chase of criminals.

All other cognomens used by the author in highlighting the qualities of Tafa are rendered by Tafa himself.⁶ Although

6 Among the Yorùbá, oríkì is usually used by a senior person for someone who is junior to him or by a husband to a wife. A wife may use her husband's oríkì when referring to him affectionately or during ceremonies. Poets are also privileged to use the oríkì in praising or in criticising anyone. It is however untraditional to find someone praising himself by his own oríkì as Tàfá does in Òkédìjì's works.

Tafá agrees that he ought to be praised by someone else, he argues in Agbàlagbà Akàn (p 2) that he has to praise himself when there is no one to chant his oríkì. We then believe that Òkédìjì's use of Tàfá's cognomen is to give a picture of his true character. As pointed out by Iṣòlá (1978: 177), bearers of ludicrous oríkì protest openly when they are being addressed by it. For Òkédìjì to have allowed Tàfá chant ludicrous oríkì **about** himself then shows that we could depend on it as reliable pointers to Tafá's behaviour and character.

Having known that Tàfá is huge, Tafá gives readers further insight about his appearance. On each occasion he reveals more about himself, he usually starts with:

(Iṣòlá (1978: 77). Òkédìjì himself realises that Tàfá's use of his own oríkì is untraditional. As a Yorùbá man who understands how and when oríkì is used, Lápàdé is made to comment thus:

... Tàfááá! Ṣebí ẹ̀lòmìran l'áà jẹ́ k'ó ki'ni.
 O sí wá ndá ara rẹ́ kì. O kò gbọ́ bí awọ́n tí í
 wí pé a kì í pé ara ẹ̀ni ní misita, ẹ̀lomìran ni
 i pé'ni bẹ̀! ... (Agbàlagbà Akàn p 2)

(... Tàfááá! I suppose it is another person we allow to praise us. And you start praising yourself. Have you not heard how people say one does not address himself as a mister, another person calls one so! ...)

Emi Tafa Igiripa, ọmọ Lawale. Emi Ajao Aro
 (I, Tafa Igiripa, son of Lawale. I, Ajao
 Aro.)

It is after this that Tàfá goes on to shed more light on his own person. According to him, he has fearful eyes:

... abójúubọmọlẹrù. Emi ... olójúu-ba-mi-
 dẹrù b'ọmọ mi, emi aiya-jin'mọ-girigiri
 ... (Àjà l'ó lẹrù p 61)

(... I who has fearful eyes. I am... he that has terrifying eyes, I am he that makes a child tremble profusely ...)

Readers have additional information about Tàfá's personality in this cognomen which he voluntarily gives about himself:

... Emi ajámọláiyà bí àìlówó lówó,
 ajámọláiyà bí okùn sòkòtò t'ó já l'awujọ ...
 (Àgbàlagbà Akàn pp 1-2)

(... I am he that causes anxiety like penury does, he that causes panic like the string of a trouser that gets snapped in public ...)

The simile in the above cognomen makes the reader know the extent to which Tàfá can go in doing something. It also depicts the state of fear and anxiety in which people who

come across him are. The cognomen cited below also confirms Lápadé's earlier explanation that Tàfá now engages himself in thuggery.

... Emi jàndùkú ilé, jàndùkú oko, emi amòrànjòlòràn ... (Àjà l'ó lerù p 74)

(... I am a thug at home, thug in the farm, I am he that is more concerned than the person affected by a case ...)

Tàfá does not shy away from the fact that he is a known criminal. He takes pride in it as he says:

... Emi ajelójuónilé, emi agbàlòwóòméri ... (Agbàlagbà Akàn p 86).

... I am he that steals in presence of the owner, I am he that takes from the one who has nothing ...)

In fact his violence and unusual behaviour is further impressed upon the reader in the following cognomen which he employs to praise himself:

Emi Tafa Igiripa ọkunrin ogun ... Emi ijambá ilé, ijambá òde, ijambá oko ... Emi ẹbora ti i jáde lọsǎn, èmi eégún tí í jó lóru. Èmi lékélékě ti í foò l'ójò, emi sàngó tí í jà lẹ̀ẹ̀rùn. Emi ni jànduku tí í na iyá oniyǎ ... Èmi òbúkọ dé, òórùn dé ... (Agbàlagbà Akàn pp 83-85)

(I Tafa Igiripa, man of war ... I mishap at home, mishap outside, mishap in the farm ... I am the spirit that walks in the day, masquerade that dances at night. I am the cattle egret that flies in the raining season, I am Şango (god of thunder) that strikes in the dry season. I am the thug who beats other person's mothers ... I, the he-goat has arrived, bad odour is here ...)

There is no good-mannered person that would answer to this type of cognomen. Yet Tàfá uses it boastfully to throw a new light on his character. He reiterates his interest in trouble making in the last sentence. This shows that wherever he is present there will be trouble. He therefore sees himself as bringing mishap wherever he goes. Tàfá's cognomen above suggests that he could be unpredictable.

The cognomen makes readers appreciate his worth and courage. Despite his wickedness, Tàfá confirms that he could be humorous as the cognomen cited below shows:

... emi ẹlẹrìnòmẹhin, ẹmi af'awàdà-tẹ-wọn-lọrùn-af'ẹrín-tán-wọn-nídùn. Emi ti nwọn mbẹ lórí, ti mo n fi wọn ẹ yẹyẹ ... (Àgbàlagbà Akàn pp 149-150)

(... I am he that doesn't know when to stop joking, I am he that satisfies them with jokes, he that makes laughter end their sorrow. I am he that is being beheaded yet I have time to ridicule them ...)

Okédijí's use of Tàfá's cognomen the way he does affords him the opportunity of depicting Tafá's character in a most precise manner. He succeeds in giving an exhaustive information about the energetic but heartless ex-criminal who makes success in crime detection easier for Lápàdé in Okédijí's novels. Tafá's cognomens reveal more than required for the reader to imagine the circumstances surrounding how he comes about them. They also justify Tàfá's feat and actions in the novels.

Another way in which cognomens are used to depict character in Okédijí's novels conforms with normal usage in Yorùbá society. In such cases, it is others that employ the *oriki* to describe the character whose cognomen is being cited. For instance, when Tàfá recognises Sàlámì Kémberu who breaks into Lápàdé's apartment in Àjà l'ó lerù, Tàfá cites Sàlámì Kémberú's cognomen quoted below to explain the type of person he is to Lápàdé. Tàfá says:

Atari Aparo, Kookooláwo, ... Ijeṣa ọmọ
 kàríṣrán! ... A-pé-l'ẹwòn-bí-òbọ!
 ọkunrin-jéẹ́jéẹ́-ab'ijà-kunkun ... (p 49)

(Atari Aparo, Kookooláwo ... Ijeṣa the
 kàríṣrán! ... One who kept long term in
 prison like the monkey! A simple but
 delicate man ...)

Likewise, Tiámíyù Aríṣémáṣe cites Jàkùnmọ̀ Gbékútà's cogno-
 men to make Lápàdé have information about the leader of the
 hemp-peddler's syndicate. Tiámíyù cites the cognomen thus:

... Jàkùnmọ̀ Gbekuta, baba mugbómugbó,
 a-b'ojú-í-pón-bí-ẹjẹ, ab'ètè bí ètè
 àtíòro, a-bínú-orí-fi-filà dé'bàdí (p 88).

(... Jàkùnmọ̀ Gbekuta, father of the hemp
 smokers, one with blood-shot eye, lips
 as thick as that of allied hornbill, he
 grudges the head and puts the cap on the
 buttocks.)

In the former excerpt, Sàlámi Kémberú is depicted as an
 ex-convict. This fact is reiterated by Sàlámi's explanation
 on why he resorts to burglary in Ajà l'ó lerù (pp 50-52).
 In the latter, Jàkùnmọ̀ Gbékútà is presented as the leader
 of the hemp-peddlers. In Ajà l'ó lerù (pp 128-130),
 Gbékútà's lead role in the discussion of how to thwart

police arrest confirms his leadership position.

We need to add that both the traditional Yorùbá name and the cognomen may be symbolic. Such symbolic names may give a hint about the behaviour and the activities of the character. Sometimes, however, the symbolic name may have antithetical implication.

In Òkédìjì's crime-fiction, the symbolic name is usually given to the criminal characters. The criminal characters whose names are symbolic include Tiámíyù Aríṣémáṣe and Jàkùmò Gbékútà in Àjà l'ó lẹrù, Kúrúnà, Paramólẹ and Lámídì Olójoro in Àgbàlagbà Akàn. With the exception of Kúrúnà and Paramólẹ, the other symbolic names are employed as the surname of the characters. Whether it is used as the personal name or as the surname, the symbolic name throws light on the actions and personalities of the characters involved. Such is the case of Kúrúnà in Àgbàlagbà Akàn p 101. We need to add that it is only Aríṣémáṣe and Gbékútà in Àjà l'ó lẹrù who come to life more distinctly than their counterparts in Àgbàlagbà Akàn.

Tiámíyù's character is better exposed by the name Aríṣémáṣe < A + rí + iṣé + má + ṣe (One who finds a job but

would not do it). Tiámíyù gives the impression in Àjà l'ó lerù p 81) that he is not employed. Although he owns a hide-out which fetches him money, his name gives the impression that he is perhaps not interested in doing a legitimate work. This may be due to laziness which Táfá says may not be due to physical weakness in the explanation below:

Tiámíyù ... ọkùnrin męta, alápamasíşé,
 ọmọ ọlédàrùn. Kò n'íşé, kò l'ábò ọmọ
 Ajíşafé, ọmọ Ajíşefiní (Àjà l'ó lerù p 82)

(Tiámíyù ... the strong man given to laziness, the inveterate slacker. He is neither employed nor does he have something to do, the one who awakes to look spruce, the one who awakes to be scrupulously clean.)

In the case of Jàkùmọ Gbékútà, both names are symbolic. The first name is really Ijàkùmọ but the author prefers to drop the nominalising prefix ì to foreground the meaning of jà (wrestle/fight). Jàkùmọ refers to a type of wild cat and by their nature cats are not easily defeated. Gbékútà < Gbé+ikú+tà (dares death), hence Jàkùmọ Gbékútà suggests that bearer would fight doggedly and he would not be easily defeated. When other criminals flee from his hemp-plantation

which they are weeding to avert police arrest, Jàkùmò Gbékútà waits behind to face whatever may happen. When Lápàdé and Tàfá later emerge to attack him, Jàkùmò Gbékútà fights them tenaciously. As it is difficult to throw a cat, so do Lápàdé and Tàfá find it tough to defeat him. The narrator explains their difficulty in overpowering Jàkùmò Gbékútà in Àjà l'ó lerú p 147 thus:

Ọwọ awọn mejeeji kò má ká Gbékútà o.
 Bí o ti nle ọkan mọlẹ l'ó nso ọkan
 sókè. Bí o ba lu ọkan lábàrà, a gba
 èkejì lẹsẹ ... Oun nikan soṣo njà
 bí enia mefa.

(Both of them are unable to overpower Gbékútà. As he throws one down, he throws the other up. If he slaps one, he will punch the other ... He is fighting as six men will.)

The detective's name can also be symbolic when analysed in terms of his interest in, and attitude towards money in Àjà l'ó lerú and Àgbàlagbà Akàn. The name Lápàdé is actually Ọlápàdé < Ọlá + pàdé (honour/wealth meets). The first vowel ọ is elided, hence we have Lápàdé. It is in the light of "wealth meets" that critics are better privileged

to analyse the character of the detective who comes across "wealth/money" during investigation. Since his name already suggests that he stumbles on wealth (money), it is no surprise that he takes possession of all the money he finds with the criminals during investigations. He does not disclose this to the police even when he is challenged. Lápàdé's name becomes more meaningful in his attitude towards the money he finds with criminals. Since he does not solicit for the money which he just comes across, he values it, counts it as a blessing and he does everything to ensure that the money is kept safely.

In Akínlàdé's crime-fiction, symbolic names are used for the detective, criminal characters and some nominal characters. Akínlàdé employs the symbolic name in two ways. First he employs it to throw light on the role the characters are to play or to signify what happens to the characters in the novels.

It is in the sense of his role as detective that Olúşínà's name is symbolic. In the sociological interpretation Olúşínà is actually Olúwaşínà < Olúwa + şí + ònà (God opens the way). People bearing this name are usually those that open the womb, that is the first child who is born after

the parents have waited for years.⁸ The syllable wá is deleted from Olúwa hence we have Olú + şí + ònà > Olúşínà. The symbolism in the name in all the novels where Olúşínà serves as detective shows that it is the detective that opens up the path that leads to the eventual arrest of the criminal. Akin Olúşínà himself throws light on the symbolism in his name when he explains in Tal'ó Pa Omooba (p 41) that:

Nigbati Dínà pàdé Şínà ní ijéta,
okùnkùn tí ó şíji bo ikú Omooba
ká kúrò; ònà sì ti şí sílẹ lati mu
òşiká nàà ...

(When Dínà met Şína the day before
yesterday, the darkness covering
Omooba's death is removed; and the way
is now clear to name the criminal ...)

The second part of Oyadínà's < Oya + dí + ònà (Oya blocks the way) and Şàngódínà's < Şàngó + dí + ònà (Şàngó blocks

8. The belief is that the child's arrival will open the path for subsequent children. In Akinládé's novels, before the detective's arrival, not much progress is made about the investigation. It is then the detective's arrival that is the beginning of the investigation which leads to the subsequent arrest of the criminal.

the way) name, that is *dínà* (block the way) can be used to explain the difficulty encountered by the detective in unravelling the mysteries in Tal'ó Pa Ọmọba? *Şàngóđínà* throws light on the symbolism in his name when he writes to *Èkéolerè* on page 90. He writes:

... Mo mò pé bí mo bá dí ọ̀nà kan, ko sí enia ti o lè sí ọ̀nà nàà kíakíá ... sùgbón ẹnìkan tí ñjẹ Şínà ti da mi lágbo nù ...

(... I know that if I block a way, it will take time before anybody can find a clue to it ... But someone called *Şínà* has circumvented me ...)

Although *Şàngóđínà* succeeds in killing *Ademuyiwa* and he neatly covers up his crime, the crime is uncovered by *Olúşínà* who exposes the criminal. *Ọyáđínà* on his own part comes in midway to make the investigation of *Ọmọba Ademuyiwa's* death more difficult. All these stumbling blocks are however removed by *Akin Olúşínà*. Other symbolic names in Tal'ó Pa Ọmọba? include *Èkéolerè* < *Èké* + *kò* + *ní* + *erè* (falsehood has no reward/gain), *Ewúlọ* < *Ewu* + *lọ* (danger is gone) and *Bínúkonú* < *Bí* + *inú* + *kò* + *inú* (If people are in agreement).

In Agbákò Nílẹ̀ Tétẹ̀, the name *Abániwákú* < *A* + *bá* + *eni*

+ wa + ikú (Someone who finds death for another) is symbolic. This symbolism makes Pópó suspect that Àkàngbé Abániwákú could have been responsible for his own death. Pópó asks Sájéntì Ori'owó this question.

"... Ó da ọ lójú pé Abániwákú kò wá ikú fun ara rẹ?" (p 37).

("... Are you sure that Abániwákú has not caused his own death?")

The symbolism becomes more explicit when Şafé Abániwákú successfully makes his father, Àkàngbé to take a poisoned drink which eventually leads to his death. In Aşenibánidárò, Mátànmí < Má + tàn + èmi (Do not deceive me) suggests that the bearer does not tell lies. Although Akin Olúşínà doubts the sincerity of Àkànbí Mátànmí in Aşenibánidárò, (p 19), he later discovers that Àkànbí Mátànmí is not deceiving him. Other symbolic names which give information about the character include Arígbábuşílè < A + rí + igbá + bù + şílè (One who has calabash to take money) in Alòsì Ológo, Fáàrípò < Fáàrí + pò (There is much ostentation) and Ijòngbònkòşéé-nikanfà < Ijòngbòn + kò + şe + i + nikan + fà (One can not cause trouble all by himself) in Qwó Te Amòòkùnsikà.

Akinlàdé sometimes employs the symbolic names with antithetical implication. In Qwó Te Amòòkùnsikà, the name

Kògbòdòkú < kò + gbòdò + kú (He must not die) suggests that the bearer must live but the opposite is what befalls him. Akin Olúṣínà later explains on page 17 of the novel that all men are born to die, hence Kògbòdòkú must not be an exception. Another symbolic name with antithetical implication is that of Májiyàgbé < Má + jẹ + iyà + gbé (Do not suffer in vain). However, Májiyàgbé is beaten up after being insulted by Ọpẹ. Although it is Ọpẹ that the police arrested, it is Májiyàgbé that is later prosecuted. He spends ₦16.80K for his lawyer before he wins the case and in any case Ọpẹ is not fined. So Májiyàgbé's name does not reflect the fate that befalls him in Qwó Tẹ Amòòkùnsìkà.

4.1.3 Use of Interior Monologue

Interior monologue is a literary device in which a character's thoughts, feelings and memories are presented.⁹

9 Though the interior monologue is mainly used to depict character, the way it is consistently employed by Okéjìfí's narrator shows that it could be used to present some aspects of the stories. The narrator uses the hero's interior monologue to give a hint about what the whole stories will be about. It is through this technique that readers get to know about the alarming rate of crime in contemporary society when compared with the crime rate of the past. There is also the suggestion that the police is ineffective, hence we are informed of

There are two ways in which this device is used in Yorùbá crime-fiction. A character may reflect on his own person while one character may reflect on another character. Okédìjì uses both methods while Akinládé uses only the latter. In Okédìjì's works, the interior monologue is used to throw light on Lápàdé, the leading character in Ajà l'ó lẹrù and Àgbàlagbà Akàn. In both novels, Lápàdé is always busy thinking about one thing or the other. It is through Okédìjì's use of the interior monologue that readers get to know that Lápàdé has served in the police force before his father's death. Through his consciousness we are informed that he is about to be promoted to the post of a corporal when he leaves service. It is after he quits the police force that he inherits and starts managing his late father's farm in Ajà l'ó lẹrù (p. 2). We are also intimated with the fact that he used to be an effective detective during his days in the police force, and that, he performed better than Aúù, the present inspector of police. We are privileged to know that Lápàdé would have

what to expect of police performance in the novels. This technique is not used to reflect on the past in Akinládé's novels neither does it provide information about the character whose thought is reflected.

arrested all the hemp-peddlers in town if he is still in active service:

... Bí o ba se pe oun ko tí ì kúrò nibi iṣṣẹ̀ ọ̀lọpa ni, bí ẹni nfi ẹran jẹkọ ni ìbá ri. Nibo ni nwọn ibi ti maa kó igbó naa wọ'lú ki oun ma ri wọn? Níbo ni nwọn iba ti maa gbin igbó naa ki oun ma ti dé'bẹ? Oun ibá ti fimufínlẹ rídí okodoro nít'òun. Ọwọ oun iba ti tẹ wọn. Níbo ni nwọn ìbá ri sá si? Ko le gba oun ni ọjọ meji bí oun bá fẹ mu wọn ...

(Ajà l'ó lerù, p. 3)

(... If he has not left the police force, it would have been very easy for him. Where would they have smuggled the hems from that he would not see them? Where would they have planted the hemp that he would not have got there? He would have investigated to know the truth. He would have arrested them. Where would they have hidden? It could not take him two days if he wants to arrest them ...)

The use of the interior monologue gives a good picture and background information about the type of police man Lápàdé used to be. It is revealed that Lápàdé was an efficient police-man who carried out successful investigations. It did not take him time to fish out criminals from their various hide-outs. The monologue also depicts Lápàdé's disapproval of the state of the present police force. A lot more is revealed

about Lápàdé in the way Okédìjì uses interior monologue for depicting his character. Lápàdé is involved in an accident shortly after making away with the money buried in the bush. He is scared at the approach of a driver who parks his car near the scene of the accident. He thinks the driver is the one who has earlier pursued him:

Abi ẹni ti nle oun ninu igbẹ leẹkan ni?
 Nibo ni oun ó wá wọ bayi? Nibo ni kí
 oun sá sí? ... kò ní ẹsẹ, kò láisẹ
 oun ó duró kò o loju ni. Okunrin kì í
 kú leẹmeji. Ija yio si pọ nibẹ ki o
 tó ó le gba owó ọwọ oun yìi lẹwọ oun.
 (Ajà l'ó lẹrù p 7)

(Can this be the person pursuing him in the bush earlier on? Where will he go now? Where can he run to? ... There is no going back as he will have to face him. Man dies only once. But there will be much fight before he can retrieve this money on him.)

Lápàdé is here depicted as someone who loves to hold on tenaciously to another man's property. His desire for that money makes him vow to protect and fight for it since there is no means he can escape from the man coming towards

him. However, when he discovers that the approaching person is Aúù, the Inspector of Police, he expresses surprise and feels guilty as he wonders whether Aúù has been keeping watch over the money he digs up in the bush:

... Audu kọyi? Audu Karimu Olori Ọlọpa!
 Agbako irú èwo niyi? ... Èèṣì l'ó ṣe ni,
 abi Audu ti ńṣọ owó ti oun wá hú yí
 tẹlẹtẹlẹ? ... A wa jẹ pe awọn ọlọpa kò
 rí bí gbogbo enia ti ńrò pé nwọn rí kọ'yẹn?
 ... Agbákò kíni yí! (Ajà l'ó lẹrù pp 7-8)

(... Is this not Audu? Audu Karimu, the
 Inspector of Police! What misfortune is
 this? ... Is it accidental, or has Audu
 been keeping watch over the money which he
 digs up? ... Is that to say the police
 are not irresponsible as people think of
 them? ... What ill-luck is this!)

It is evident from the excerpt above that Lápàdé thinks he has been seen and that he is going to be arrested. This makes him overreact to Aúù's insinuation that he is one of the criminals. After this initial encounter with Aúù Kàrímù, Lápàdé thinks that he should return to his farm with the stolen money rather than proceed to Ibàdàn. It is shown through the use of the interior monologue that he sees

the money as a blessing from God:

... Kini ki Ọlọrun tún ẹ fun oun ju bi
o ti bá oun bọ̀táa búrédi oun dunradunra
yi? Owo tùùlù-tuulu ni ọ̀wọ oun ti bà yi,
ki nkankan sá má gbà a l'ọ̀wọ oun ...

(Ajà l'ó lerù p. 13)

(... What else can God do but bless him
the way he has done. He has got hold of
plenty of money, let nothing take it from
him ...)

He thinks that it is safer to proceed to Ìbàdàn and bank the money. He therefore changes his mind of returning to the farm where there is no bank to keep the said money. It is shown in Ajà l'ó leru (pp 16-17) that Lápàdé later thinks the money is an unlawful one when Táíwò Dùgbẹ who buries it in the bush crashes his car into a tree while attempting to crush him. Despite Lápàdé's awareness of the owner and his realisation that the money is likely to be a stolen one, he makes no attempt to report his finding to the police. Rather, he keeps the money and takes the accident victim (owner of the money) captive. This action of his makes readers to be suspicious about the reasons he gives for engaging in detective work in Ajà l'ó lerù (p 13). The reasons he

advances for his participation in detective work depict Lápàdé as a man who has determination to challenge the criminals. In order to do this, he seeks for the assistance of Tàfá. His justification of his involvement in the chase of criminals in Agbàlagbà Akàn is also revealed through the use of interior monologue. The reasons are stated in the excerpt below:

Lónà kinní, awọn kan l'ó sá pa Délé ati kúnlé. Nwọn kò gbọdọ mu un jẹ; oun nilati wá wọn rí ni. Lóna kejì, oun nilati gba apo mefa t'o kù sí Egbèda. Lóna kẹta, ibi tí owo ọwọ Délé wà, oun nilati rí i. Lóna kẹrin, oun ó ẹ ẹ àánú; oun ó kó gbogbo owó tí oun bá rí gbà ninu owo yi fun awọn ọmọ òkú, kí iyà má jẹ wọn gbé.

(Agbàlagbà Akàn pp 17-18)

(In the first place, it is some people who killed Délé and Kúnlé. They must not make away with it; he must find them. In the second place, he must recover the the remaining six hundred pounds left in Egbèda. In the third place, he must find where the money on Dele is. In the fourth place he will do a philanthropic work, he will give all the money recovered to the children of the deceased, so that they will

not loose everything.)

It is evident from the reasons advanced in the above excerpt that Lápàdé has a major concern for matters relating to money. After Salámi Kémbérú and Kàrímù Alákobá, two notorious criminals break into his apartment to recover Táíwò Dùgbè's money which Lápàdé makes away with on Akánrán road, Lápàdé cannot sleep as he starts thinking about the implication of his earlier action:

Ọrọ igrbó ni oun fi bẹrẹ, ọrọ olè si
tún wọ ọ ... awọn arufin naa si ti
wá bẹrẹsi i dọdọ oun ti oun ní oun
ńwá wọn kiri ... Ọ mọ pe bi oun kò
bá dọdọ wọn mó, awọn ó maa dọdọ oun.

(Ajà l'ó lerù p 57)

(He starts with the problem of hemp, now it has involved stealing ... the criminals have started hunting him whereas he says he is looking for them ... He knows that if he no longer hunts for them, they will be looking for him.)

It is also shown that Lápàdé realises that his life is not safe, hence he has to act fast:

Igi ganganran má gun mi loju, òkèèrè
 l'a ti i sọ ọ. Èni ti o yáwọ sù ni
 Ògún i gbè. Ki awọn oniṣẹ-ìbi yi tó
 ó bẹrẹ si i wa oún, oun gan an ni yò
 yìo kọkọ máa wa wọn kiri ... Nitori
 pe bi o ba ṣe awọn l'ó kọ rí oun, nwọn
 kò ní í rowọ ati-pa òun ...

(Agbàlagbà Akàn p 16)

(To be forewarned is to be forearmed.
 Ògún assists the person that is faster.
 Before the criminals start looking for
 him, he himself will be the first to
 hunt for them Because if they are
 the first to get hold of him, they will
 not hesitate to kill him ...)

This shows that Lápàdé is very sensitive to events around him.
 Besides, he does not take chances. He believes that attack
 is his best means of defence. Hence he resolves to start
 chasing the criminals, but in carrying out the detective
 work he has no intention of seeking police help:

.... Oun kò si ní í beere iranlọwọ kankan
 lọwọ awọn ọlọpa. Oun funra oun ni oun ó
 ṣe iwadi yi, oun nikan ni oun ó jábọ fun
 ara oun. Kò si èni ti o ran oun niṣẹ,
 nitori naa ko si èni ti oun o jábọ fun.
 Èni ti oun ba mú, oun ó faa le awọn ọlọpa
 lọwọ ... (Ajà l'ó lẹrù p 15).

(... He will not ask for any assistance from the police. He will solely investigate the case, and will report only to himself. Nobody sends him to investigate, so he will not report back to anybody. He will hand over the person caught to the police ...).

The explanation given in the first three sentences of the extract above suggests that Lápàdé has no intention of reporting his findings to anybody. We may then say that the last sentence is an afterthought.¹⁰ In fact, throughout the stories in Ajà l'ó lerù and Agbàlagbà Akan, there is no single instance where Lápàdé voluntarily hands over or reports any criminal to the police. He even denies having anything to do with them when questioned by the police.¹¹ Yet in Ajà l'ó lerù, Lápàdé is in conflict with a gang of hemp-peddlers and kidnapers. He is in conflict with a robbery syndicate in Agbàlagbà Akàn. It is through the use of the interior monologue that readers have an insight into what Lápàdé is likely to do with the criminals. He

10 The thought may however be relevant because it is the police that have the power to arrest and prosecute criminals.

11 Lápàdé probably adopts this attitude in a bid to prove his innocence about Aúdù's allegation that he is sponsoring the criminals.

thinks that the criminals are heartless and so he resolves in Agbalagbà Akàn (p 23) not to pity them but to deal ruthlessly with them. This explains why he humiliates them and why he uses force to elicit information from Tiámíyù in Ajà l'ó lẹrù (pp 93-94). However, Lápàdé is depicted through the interior monologue to be someone who takes care to review his activities. On one of such occasions, Lápàdé realises that he is outstepping his bounds:

... Njẹ ko yẹ ki oun sọra bayi? Iṣẹ agbẹ ni oun wá nṣe yi ni, abí iṣẹ ọlọpa-inu? Abi oun si rọra ndi arufin lọ diẹdiẹ? Iṣẹ jaguda ni oun nṣe abi iṣẹ dánadanà? Iṣẹ ipanle ni oun nṣe abi a-jí-nià gbé? (Ajà l'ó lẹrù p 44)

(... Should he not take care now? Is he a farmer, or is he engaged in detective work? Or is he gradually becoming a criminal? Is he a thief or a high-way robber? Is he a thug or a kidnapper?)

He resolves to steer clear of having anything to do with the criminals if they will no longer come near him. This thought tends to guide the reader to share the view that Lápàdé has a conscience that keeps him on the right path

whereas in the course of the story, he gets hold of the criminals' money illegally. It is through the use of interior monologue that readers come to know about how calculative Lápàdé is. This character-depiction style shows that Lápàdé is someone who will not embark on anything without first subjecting it to serious thought to know the consequences of such an action. There also lies the fact that Lápàdé's reaction to events and people around him are depicted through the use of the interior monologue. Through Lápàdé's inner thought, readers come to know that Tàfá is shallow-minded and can do no serious thinking:

Tàfá kì í ronú jinlẹ. Oùn gan an
ni ìbá mǎa jẹ alágbáramámèrò ...
(Agbàlagbà Akàn p 79)

(Tàfá does not think deeply. He ought
to be called strong but not prudent ...)

Another fact which is revealed by Lápàdé's reflection on Tàfá's past in Àjà l'ó lerù (p 21) is the fact that Tàfá is an ex-convict formerly engaged in burglary and stealing.

In all the places where the interior monologue is used as a character depiction style in Òkédìjì's crime-fiction, Lápàdé's thoughts are usually focused on. Whereas the interior monologue is a dominant character depiction

style in Okédijí's crime-fiction, it is seldom used in Akinládé's works. A character may occasionally reflect on another character in Akinládé's crime-fiction. There is the example of Bísí's thought, about the reliability of Akin Olúṣínà's detective ability after a drinking spree in Owó Èjè (pp 29-30).

O rò ninu ọkàn rẹ pe, "Èyí ni ọkùnrin náà ti nwọn sọ pe ó lè wádií ọràn t'ó díjù? ... Njé ẹni ti ó nikan kó igò bíà méjọ sọdọ yíí, ha le ronú jinlẹ lẹhin tí o ba mu iwọnyí tán? ... Ọrẹ rẹ yíí (iye ni Tunde) jọ ọjọgbọn ẹniyàn. Sítáòtù kékeré méji l'òun kó tira ní tirẹ. Ó jọ pe, eléyíí le wádií ọràn dárádára, ojú rẹ yio dilẹ nitori kò mu nkan pupọ ...

(She thinks that, "Is this the man people say can investigate complicated cases? ... Will he be able to think deeply after drinking the eight bottles of beer before him? ... His friend (that is Tunde) looks more intelligent. He has only two bottles of small stout before him. It seems as if he will be able to make a thorough investigation as he does not drink too much ...)

Bísí's reflection on Akin Olúşínà in the excerpt above shows that he drinks beer while Túndé takes stout. Although Bísí feels Túndé will be a better detective because he drinks less, it is shown in Owó Te Amòòkùnsikà (p 20) that the beer Akin Olúşínà drinks enhances his detective work. Later events in Owó Èjè also prove Bísí's fears about Akin Olúşínà wrong. Bísí's thought is therefore an unreliable character depicting style as far as Akin Olúşínà's detective ability is concerned. But her observation about Túndé Atopinpin is valid. Jóséfù's perception of Akin Olúşínà in his inner mind gives readers a hint about the detective's appearance in Owó Èjè (p 42). Joséfù's reflection suggests that Akin Olúşínà with the bulging eyes and well trimmed-moustache must be a detective.

Unlike Akínlàdé who puts the thought of his characters in quote as if it is speech, Òkédìjí does not demarcate the inner thoughts of the character from the rest of the narrative, rather it is reported in the third-person. As earlier noted, it is the major character's thought that is focused on to reveal facts about his own character and to comment on other characters in Òkédìjí's works. However, in Akínlàdé's works, the thought of a functional character is employed to give an impression about the protagonist.

It is only in Qwó Tẹ Amòókùnsìkà (p 13) that Akin Olúṣínà reflects on Fẹ́mi's death.

4.1.4 Direct Characterization

Invention is art's main business, hence the writer's business is to make up convincing human beings. In the attempt to do this, there is the explicit description of character traits, physical appearance and intellectual or moral attributes. Unlike previous assumptions Ogúnṣínà (1976) and Iṣòlá (1978) that Yorùbá novelists seldom describe a character, the Yorùbá crime-fiction writer may describe some peculiarity about the character. He may give information about the character's action and perhaps comment on such actions. Such description gives even the minutest detail that will make the character come to life. The facts are described and readers can then interpret the character's qualities and actions.

Usually, Okédijí and Akínlàdé resort to a combination of the description of the dressing and the physique to present a character. Okédijí resorts to this description to present the functional characters in his novels. From

Lápàdé's perception of Adénrelé, Adénrelé is described in Àgbàlagbà Akàn (p 78) thus:

Ọ̀dọ̀mọ̀kunrin jọ̀gbọ̀dọ̀ ni, ọ̀ sígbọ̀nlẹ̀
Dúdú ni, kò kọ̀là. Ẹ̀kòtò kàkí
kukuru l'ó wà n'ídí rẹ̀, àti ẹ̀ẹ̀tì
kàmpàlà aládirẹ̀.

(He is a young man, he is tall and huge. He is dark complexioned and he has no facial mark. He wears a kampala shirt and a khaki knicker.)

Having recognised Adénrelé, Lápàdé remembers how he falls unconscious when he hits him at Egbédá. With his corpse in his house at Ibàdàn, Lápàdé concludes that Adénrelé does not recover from that terrible blow. The corpse therefore signifies that the other criminals are bent to retaliate, hence Lápàdé has to get himself prepared for the attack. Tiámíyù's description below is merely to acquaint us with his physical form:

Tiámíyù tó gèlètègelete, ọ̀ bà'nià
lẹ̀ru lati wò. Ọ̀ rí gọ̀lọ̀tọ̀gọ̀lọ̀tọ̀. Ọ̀
kún fọ̀fọ̀fọ̀fọ̀. Pọ̀nmọ̀ ẹ̀hìn-ọ̀rùn rẹ̀ tó ọ̀
jẹ̀ iyán koto kan tán.

(Àjà l'ó lẹ̀rù p 79)

(Tiámíyù is stout, his appearance is

terrifying. He is colossus. He is obese. The flesh at the back of his neck is enough to eat a bowl of pounded-yam.)

Despite his outlook, he has enough strength to engage the muscular Tàfá in a fight. He however gets tired easily and this gives Tàfá the advantage of winning the fight. The first time we come across Olórí-Ayé in Agbàlagbà Akàn (p 100), we are presented with a description of his physique:

... Ó ga fiófio, ori rẹ̀ si fẹ̀rẹ̀ maa
kan ọ̀pá-àjà yàrá nàà ... Ọ̀kùnrin yi
sì tún wá tẹ̀ẹ̀rẹ̀ mọ̀ ọ̀n, ó dàbí pàṣán.
O ẹ̀ tinnigin wálẹ̀ bẹ̀ẹ̀ ni, ó rí ọ̀ṣàṣara
bí i fọ̀nrán ọ̀wọ̀ ...

(... he is imposingly tall, his head nearly reaches the ceiling ... The man is also very slim, he looks like a whip. He is thin, he looks like a broomstick ...)

The impression given about Olórí-Ayé in this excerpt is that he may not be that strong. However, the effect of his slap on Lápàdé proves that his physique is not a good indicator of his strength. The narrator explains that:

... Gẹgẹbi igba tí nwọn fi irin
wọnganwọngan lu ú látàrí ni ìka àtí
àtẹlẹwọ Dóógó rí létí rẹ ...

(Àgbàlagbà Akàn p 100)

(Doogo's slap dazed him, it is as
as if his head (Lápàdé's head) is
hit with a metal ...)

The beggar's description in Àgbàlagbà Akàn (p 36) is aimed
at giving the impression that he is not a fake. Hence it
is easy for Lápàdé to deceive the police and his disguise
helps him to proceed on his mission to Egbédá without the
police suspecting him. Occasionally, Okédìjì takes time to
describe women in his novels. In Ajà l'ó lerù, Angẹlínà
Odédairo is described in the following words:

Omọge ni, ó pupa fòò, ó dára bí ojọ.
Àtíkè fẹfẹré wa lójú rẹ ... arẹwà ní i
ṣe. (pp 65-66)

(She is a lady and she is light complexioned,
she is as beautiful as the day. The powder
on her face is light ... she is a beauty.)

It is probably this beauty that captivates Lápàdé to the
extent that he promises to do whatever she requests for.
In a bid to fulfil his promise of finding her missing sister,

suspicion, he finds it easier to depend on the information given by the young, attractive lady. Such presentation is probably aimed at giving the impression that old mothers aid their children in their criminal activities.

Akínladé uses description mainly to typify Akin Olúṣínà and some important functional characters in his novels. Despite the fact that Akin Olúṣínà is presented as an educated elite as his dressing in Owó Èjè (p 42) and his approach to detective work in all the novels suggest, he is always dressed in a Yorùbá outfit whenever he goes for any social outings or investigation. In Aṣenibánidárò (p 5), Akin Olúṣínà is dressed in complete agbádá with traditional cap to match during the funeral ceremony of Adégún's mother. When Akin Olúṣínà is to carry out some investigation in Ọmọ Jayé-Jayé hotel in Ọwọ Tẹ Amòòkùnsiká (p 21), he puts on a Yorùbá outfit. Even when relaxing at home with his friends in Ta ló gbin'gi Oró (p 37), Akin Olúṣínà is described as being dressed in the traditional way. His neat and gentlemanly appearance in the descriptions given of him suggest Akin Olúṣínà's inward character as a man who does things orderly. Besides typifying Akin Olúṣínà, Akínladé sometimes describes the

physical outlook of some of his characters. Such characters usually have an important role to play in the narrative. Their description thus leaves an indellible mark on the reader's mind. In Alòsì Ológo (p 3), Èbùn's description makes one suspicious of his real identity. It is therefore not surprising to note at the end that he is rounded up as an impersonator and murderer. The narrator describes him thus:

Èbùn kò ju ọmọ ọdún mọkàndínlógún lọ.
 Ó ga tó ẹsẹ bàtà mẹfà. Ó wọ aṣọ bí
 ọmọ-ọba, sùgbọn àwọ ara rẹ kò dǎn.
 Ojú rẹ sáku-saku fihàn pé tálákà ni
 (p 3)

(Èbùn cannot be more than 19 years old. He is about 6ft tall. He is dressed like a prince, but his complexion is not smooth. His rough face shows that he is poor.)

The description of Ayànwándé Àdió in Ajá T'ó N Lépa Èkùn (p 9) is significant in the sense that it makes the birth certificate and the newspaper report found in his apartment more dependable. Hence, his outlook and the report in Iràwò Odúúwa help to establish Adéwọlé's guilt in Ajá T'ó N Lépa Èkùn (pp 133-136) Doctor Jayéọlá who performs the

post-mortem examination on Ayànwándé Adió describes him thus:

.... ó tó ẹni ọdún méjidíláàádóta. Ó ga, ó tẹ́ẹ́rẹ́, ila àbaja mẹrin wà ní ẹrẹkẹ kan, sùgbọ́n ẹrẹkẹ keji ti bàjẹ. Ara baba náà jòlò dárádára, ara rẹ sì le ... Ọmọ-ika mẹfà-mẹfà l'ó wà ní ọwọ ati ẹsẹ rẹ. Apá palaba kan tí ó ba apákan ojú rẹ jẹ gbilẹ láti ẹrẹkẹ ọtún titi lọ dé etí ... (p 9)

(... he is about 48 years old. He is tall and slim, he has four facial marks on one cheek but the second cheek has a scar. The man's skin is very smooth, and he looks healthy ... He has six fingers and six toes each. The big scar that disfigures one side of his face covers his right cheek up to the ear ...)

Sometimes, women who are close associates of the suspect or the victim may be described when the need for such description arises. Kíkẹ, Şótúndé's relation is described thus in Ta ló gbin'gi Oró (p 4).

... Imura rẹ ju ti ayaba lọ. Góólú tó fi kọ ọrùn rékojá idodo, ó rí rùbùtù, ó sǐ ń dán yinrin ... Ohun tí kíkẹ fi ẹ gèlè lásán, ó tó aya ẹlòmíran fi dá aṣọ ọdún ... Kíkẹ kò ga púpọ, sùgbọ́n ó sanra

níwònbà, ẹsẹ rẹ sì dúró sangbandan nílẹ bí ọpa ibọn. Ọmọ ọdún mètálélógún ni, sùgbọn ọmú rẹ nàró şansán. Imú rẹ tó-bi, ń rí pẹrẹbu; şugbọn ehín ẹnu rẹ ... funfun gbòò bí híhó ọşẹ ...

(... Her dressing surpasses that of a queen. The gold on her neck drops pass her navel, it looks roundish, and it shines ... Her headtie is enough for a housewife to sew a festive dress ... Kíkẹ is not that tall, but she is moderately fat, when standing her legs are like the gun's stick. She is 23 years old but her breasts are still pointed. Her nose is big, it looks flat; but her teeth ... are as white as soap's foam ...)

The above description depicts Kíkẹ as a well-to-do woman. With such dressing, she is able to attract important personalities who invite her to the dance floor during Jọbí Ọládunjoyè's house warming ceremony. She wants to use her captivating appearance to lure Dr Dàpọ Adígún into helping her absolve Şótúndé who is suspected for stealing drugs from the pharmacy of a government hospital. The trick does not work on Dr Dàpọ Adígún. Bísí is described as a beautiful girl in Owó Ẹjẹ (p 34). Túndé explains that her beauty may have caused the death of one of her suitors

if another man is interested in her. Besides the impact the description of women have on the immediate environment where they appear, such appearances add nothing to the development of the story in which they occur.

Another character depiction style is the description of a character's behaviour. This character depiction style is characteristic of both writer's works. Usually, short descriptive sentences are employed by some characters to describe the behavioural traits of victims. Such descriptions are always presented with the past tense. In Owo Te Amòòkùnsikà, Jídé explains the type of person Olúfẹ́mi Kògbòdòkú used to be:

"Fẹ́mi kì í jà, kì í ta, kì í fa
 ijongbon. Jẹ́jẹ́ rẹ̀ ni ó n lọ.
 Isẹ̀ rẹ̀ lo kojúmọ ... Kò lu enia ní
 jìbiti ... (pp 13-14).

("Fẹ́mi was not quarrelsome, he did not cause trouble. He went his way gently and quietly. He faced his work ... He did not swindle anyone ...")

Súlẹ̀, the Igbirà man poisoned in Owó Ejẹ̀ is described as a gentleman. Jòsẹ́fù confirms that Súlẹ̀ could not hurt a fly while Jímọ̀ describes Súlẹ̀ thus:

"... ki í ɕe onínúfufu, ki í ɕe ɛni tí
o le binu lojiji nitori ọràn tí kò
t'ọràn. Ẹni pèlẹ ni. Orí rẹ pé, ó si
ɕe ẹniyàn rere ... Súlẹ fẹràn sigá,
... o nj'obi pẹlú ... Alágbára ni ..."
Owó Ẹjẹ (pp 75-76).

("... He was not quick-tempered, he didn't
get infuriated over trivial issues. He
was gentle. He was sensible and good
mannered ... Súlẹ loved cigarette, ...
He also ate kola-nut ... He was
hardworking ...")

In Ta ló gbin'gi Oró (p 96), Bòsẹ throws more light on the
person of Dàpọ Adigún when she says:

"... Olododo ẹniyan ni Dàpọ. Kò fẹ ẹrú,
kò fẹ màkàrúù, kò fẹ màgómágo, kò fẹ
gbékanbòkan. Ohun mimó, tí kò ní
kòlòkòlò ni Dàpọ fẹ".

("... Dapọ was a righteous person. He did
not like deceit, he detested dishonesty
and double dealing. What Dapọ loved was
transparent honesty".

Sometimes, the actions of the victims while alive conform
with the description given about them. In Ta l'ó gbin'gi
Oró (pp 7-8), Dàpọ's refusal to cover Ọtúndé who steals

drugs from the pharmacy attests to the fact that he detested dishonesty. The short descriptive sentences may also give more information about the victims whom readers see briefly in action before their deaths. Such is the case of Súle in Owó Eje and Fẹmi in Owó Te Amòókùnsikà.

In Okédijí's Agbàlagbà Akàn, Lápàdé describes Tàfá as being muscular, fearless, courageous and violent:

... ọkàn rẹ le ju ọkúta akọ lo,
 aiya ki í fò ó, ẹrù ki í bà á
 ... (p 149)

(... he (Tàfá) is hard-hearted, he is fearless, he is never afraid ...)

Lápàdé goes further in his description by showing that Tàfá has an uncaring attitude towards everything. In Àjà l'ó lẹrù (p 35), Jàmpàkò describes Tàfá as a talkative who has a lively tongue:

Ènu rẹ kò lè dúró nigbàkan ni?
 Àwàdà rẹ ti pọ ju. O ẹ fẹran
 asọdun bayi? Aláròyé lásán kan ni ọ
 ..."

(Can you not just keep quiet for sometime? You joke too much. Why do you like much talking? You are a talkative ...)

Lápàdé confirms that Tàfá has a lively tongue in Agbàlagbà Akàn (p 150) while the medical doctor who attends to Lápàdé reiterates Tàfá's verbosity when he warns him to be quiet:

... Ma si pariwo o, nitori àwoko ki í şaroye ju o lẹ ... (Agbàlagbà Akàn p 71)

(... Don't make noise because the mocking-bird doesn't make more incessant noise than you ...)

A lot of information is revealed about the detectives in Yorubá crime-fiction by the description and explanation given by the narrators and the characters in the novels.

In Okédijí's Aja l'ó lẹru (p 43), the narrator describes Lápàdé to be a chain smoker who also loves to chew kola-nut. The narrator explains that whether or not Lápàdé eats, he smokes and chews kola-nut. According to the narrator, Lápàdé is always at alert as he is ever watchful:

Epo oyinbo ki í sùn. Lápade a maá sùn nítirẹ, ki í sun asùnpiyè ni. Bí abèrẹ bọ sílẹ, ó lè jí Lápàdé l'oju oorun. Asùngbàgbé ki í şe e. Ó şora

ju aja lq, o fura ju adahunse ...
 (Agbàlagbà Akàn p 76).

(Kerosene is never coagulated. Lapade sleeps, but he does not sleep soundly. If a needle drops on the ground, it can wake up Lapade. He does not sleep deeply. He is more on his guard than the dog, he is more suspicious than the herbalist ...)

Lápàdé's favourite food is described to be àmala with gbègiri soup. It is shown in Ajà l'ó lẹrù (p 76) and Agbàlagbà Akàn (p 9) that Lápàdé loves wearing Yorùbá clothes. He does not discountenance advice, hence he changes his dress when Táfá advises him to do so in Aja l'ó lẹrù (p 77).

The narrator describes Lápàdé as a man of the people in Aja l'ó lẹrù (p 19). He is depicted as a great pretender whenever the police comes around to interrogate him. Such is the case when Aúdù comes to discuss with him in Agbàlagbà Akàn (p 190). He is however prone to own up to facts when it becomes evident that the police have not come to antagonise him as is the case in Aja l'ó lẹrù (pp 155-156).

Although the narrator explains that Lápàdé is more

humane than Tàfá, it is shown in the excerpt below that he can go to any extent to achieve his selfish motive. An example is the description of how he takes Táíwò, the accident victim captive:

Lapade wa gbe kèkè rẹ pamọ sinu igbé, o si pada si ibi ti ọkunrin naa sùn silẹ gbalaja si ... Ó gbé e wọ inú igbé lẹ. Ó já okùn ọgbọ kan, o fi dè e l'ọwọ dè e l'ẹsẹ, ó si ra á mọ'gi kinníkiní ... Gbogbo bi o ti n dè e mọ igi yi ni o nwọtun-wosi pẹlu ifura pé boya ẹnìkẹni le wa nitosi ki o maa wo oun ...

(Ajà l'ó lẹrù p 17)

(Lapade then hides his bicycle in the bush, and returns to where the man is stretched out ... He carries him into the bush. He gets a periploca fibre which he uses to tie his hands and legs, and he wounds the man round the tree, he looks around suspiciously to know whether there is anyone watching him ...)

Such is the personality of the detective who aims at investigating criminals in Ajà l'ó lẹrù and Àgbàlagbà Akan.

In Akínlàdé's crime-fiction, Akin Olúşínà is presented as a successful trader in Qwọ Tẹ Amòòkùnsìkà (p 76). The

narrator explains in Ajá T'ó N Lépa Ekùn (p 20) that Akin Olúṣínà has a car and owns a house in Àròṣò. It is further shown in Ta ló gbin'gi Oró (p 37) that the house is well-furnished. Hence, it is reiterated in Aṣenibáni-dárò (p 46) that the selfless detective does not have to depend on the economic reward of his services before he could perform. Akinladé also gives us more information about Akin Olúṣínà's detective ability when Sqjí describes him in Aṣenibánidárò (p 9) as a gifted and talented detective. In Alòsì Qlógq (p 124) Aṣiyanbí, the reporter also observes that Akin Olúṣínà is highly intelligent. Túndé Atqpinpin confirms this in Alòsì Qlógq (p 136). In Ta ló gbin'gi Oró (p 114), Sájéntì Qdétúndé describes the outstanding ability of Akin Olúṣínà. Kòbùru Ogúntádé also reiterates the same point in Ajá T'ó N Lépa Ekùn (p 84).

All Akin Olúṣínà's actions in the novels confirm that he is a painstaking, committed gentleman who has a high sense of devotion to duty. The success he achieves in all the investigative work in the novels justifies that he could be described as one in a million detective whose tolerance, cool headedness and brilliance aid in achieving success.

In all the ways in which description is used for

character depiction in Yoruba crime-fiction, it is only in Akínládé's works that the description gives the age of the characters presented. Behavioural trait is depicted in both author's works to acquaint us with the characters conduct while physical description in the works of both authors is merely for personal identification.

4.1.5 Indirect Characterization

The author can use dramatic means and place a character in situations to show what he is, not only by his action and reaction but also by what others say about him. In the discussion that follow, we shall examine how Yorùbá crime-fiction writers present character through the use of the character's speech. Through this method of presentation, the reader can infer the existence of certain character traits. This shows that presentation here is indirect as readers will have to draw inferences from whatever the characters say.

There is no gainsay in the fact that speech shows reaction while reaction indicates character within given situations in the novel. There are two ways in which the character's speech is used to depict character in Yorùbá crime-fiction. First, the character may throw light on his personality. Second, the character's speech may shed light

on another character. The former is more evident in Okédijí's works while the latter is a common feature of both writer's works. Ògúndèjì (1988: 306) and Olúkòjù (1991: 7) have rightly observed that what a character says about himself or about another character may not be reliable, an examination of such facts within the situation in which it is uttered and the overall plotal function of the character may help us to establish that the character has a certain behaviour.

In Okédijí's crime-fiction, each time Lápàdé, Tàfá, Jákùnmò Gbékútà and Olórí-Ayé are engaged in conversation with other characters, each one of them reveals more about his own character.

Lápàdé does not feel comfortable to see Aúdù Kàrímù because of the illegal money on him in Àjà l'ó lẹ̀rù (p 8), yet his reaction to Aúdù's speculation suggests that he could not be intimidated. One other fact that is revealed about Lápàdé is that he does not fear the police. He claims in Àgbàlagbà Akàn (pp 39-40) that he is more experienced and courageous than the police. Lápàdé is confident in succeeding in whatever he embarks on, hence his re-assuring promise to Angẹlínà Ọdẹdairo in Àjà l'ó lẹ̀rù (p 70). This confidence is translated into reality

when he finds Tólání, Angélinà's ward in Ajà l'ó lerù (pp 135-138).

Lápàdé testifies that he is very observant when he explains the movement of a black car to Táfá in Ajà l'ó lerù (p 103) The fact that he is always at alert and observant is also reiterated in Ajà l'ó lerù (pp 11-12) when he notices and knows the registration number of a car which Aúdù Karímù does not notice when the car zooms past them along Akánrán-Ibadan road.

Lápàdé's character is further revealed by the way he expresses himself on matters relating to money. Though he does not accept Tiámíyù's offer of ₦1,000.00 to woo him into the criminal's fold in Ajà l'ó lerù (p 88), Lápàdé takes the money from Tiámíyù after the latter has been overpowered. After ensuring that the money is not fake, Lápàdé feels contented and bursts into laughter while he says:

"Iwoyi àná ni mo ri owó tùlù-tuulu
 kan tí ó tó bayi náà he nínú igbé
 ... Ó tún d'oni mo tún pàdé orfire mi!
 Ki o tó ó to ọsẹ kan, bí nkan ba nlọ
 bayi, ng ó ma ti d'olówó!"

(Ajà l'ó lerù pp 89-90)

("This time yesterday I picked a huge amount of money as plenty as this in the bush ... Today I've also met with my goodluck! If things continue like this, before one week, I would have become rich!")

Lápàdé's interest in acquiring money is emphasized when he removes N800.00 from Kúnlé's corpse in Agbàlagbà Akàn (p 15). He vows to go and recover the remaining N2,200.00 from the armed gangsters at Egbédá as he feels that:

Iṣẹ Egbédá di dandan niyẹn, nitorí owó ti o wà lohun yẹn ki i ṣe eyi ti enia le fisilẹ sibẹ. Gbigba ni owo naa, láíṣẹ kọbọ kankan kù sọwọ àwọn ọlọsà naa ... (Agbàlagbà Akàn p 17)

(Egbéda's work is then compulsory, because the money there is not one which one should leave. The money must be taken without leaving one kọbọ to the robbers ...)

His words at the scene of operation in Séríkí Oyèniyi's house at Egbédá further shows that he cherishes the money he illegally takes possession of from the criminals:

"Mo wá ká nyin mọle, mo wọ yàrá nyin wá bá nyin. Ọwọ mi ti tẹ nyin ná;

gbogbo owó tí ẹ gbe kalẹ̀ sí tí di temi
 ..."Agbàlagbá Akàn (p 49).

("I have come to meet you at home, I have entered your room to meet you. I have now caught you; all the money you put down has now become mine ...")

It is interesting to note that Lápàdé does not regard such money as being stolen. The money he steals from the bush in Àjà l'ó lẹ̀rù (p 6) is in fact referred to as his own possession in Àjà l'ó lẹ̀rù (p 63).

Lápàdé speaks of the ill-gotten money as his personal property and emphasizes in Àjà l'ó lẹ̀rù (p 91) that he is interested in acquiring more of it:

"... Mo nífẹ̀ irú owó yẹn sí i o,
 ... B'ó ẹ kọ̀bọ̀, emi kò kọ̀ o ...

("... I need more of that money,
 ... Even if it is only one kọ̀bọ̀, I will not reject it ...")

Lápàdé's love of such money accounts for why he tells Tàfá in Àjà l'ó lẹ̀rù (p 98) that they must come to search for more money in Tiámíyù's house. Lápàdé's various reactions on matters related to money suggests that the central feature that holds him on to detective work in Àjà l'ó lẹ̀rù

and Agbàlagbà Akan is his quest for more money. Although he admits in an excerpt earlier quoted from Àjà l'ó lẹrù (p 15) that he is not bound to report his findings to anybody, he insists in Agbàlagbà Akàn (p 57) that he has not forgotten the deceased Délé and Kúnlé. Lápàdé makes us believe that whatever money he and Tàfá are able to get belongs to the deceased. Lápàdé explains:

"... Awọn gan an l'ó ni gbogbo ohun tí
 ọwọ wa bá bà nínú ọrọ yì, a fi eyi tí a
 ba dá pada fun ẹnì tí olé jí i lówọ rẹ,
 bí a bá mọ ọ̀n. Gbogbo iyókù ni a ó fun
 àwọn ọmọ oku ..."

("... Whatever we are able to recover
 during this detection belongs to them
 except those we return to the rightful
 owner if we know him. The remaining will
 be given to the deceased's children ...)

The conditional clause bí a bá mọ ọ̀n (if we know him) in the first sentence above lends credence to the fact that the rightful owners of the money are not known. This suggests that all the money recovered will automatically be given to the deceased's children who are not known by Lápàdé. It is difficult to believe that Lápàdé who does

not recognise who Kúnlé is when he comes to deliver Délé's message in Àgbàlagbà Akàn (p 7) would know Kúnlé's children. If it could be true that Lápàdé aims at giving the whole sum recovered to the deceased's children, we need to inquire about how he will get to know their children and how he will account for the N100.00 given out to Tàfá in Àjà l'ó lèrù (p 90) and the others given to Tàfá on other occasions. There is the question of whether he starts chasing the criminals so that he could recover their money for the deceased's children or their rightful owners. Besides, we need to explain Lápàdé's emphatical statement below to know how sincere his earlier claim is:

"Owó tí o kó wá lati abà rẹ niyí, Doogo, ó ti di tẹmi bayi. Èyí tí o gbà lọwọ Adegun niyí, tẹmi naa ni ... Nwọn a ní kíni nwọn ti í pín itan ẹlẹdẹ tí i fi kan lẹmọmù. Atijọ niyẹn. Eleyi sá kàn mí nítẹmi ..." (Àgbàlagbà Akàn p 170)

("This is the money you brought from your farm-shack, Doogo, it is now mine. This is the one you took from Adégún, it is also mine ... There is a saying that how is the pig's thigh shared that the Imam has a share. That is in the past. This has become my own ...")

Though he claims in Agbalagbà Akàn (pp 57-58) that the money recovered in Àjà l'ó lẹrù is used to pay Sẹ́lì's father indebtedness to Táíwò, he actually promises to give Tàfá and Sẹ́lì their own share in Àjà l'ó lẹrù (p 140). This promise contradicts the picture given in Agbalagbà Akàn (pp 57-58). There is also the possibility that Táíwò could have been rounded up by the police in Àjà l'ó lẹrù (p 152), hence he could not have been paid. If Lápàdé's claim about the debt repayment is actually true, we are confronted with the problem of explaining Lápàdé's goodluck which is continually hammered by the narrator. In actual fact, nothing is heard about what happens to all the money got by luck in Agbalagbà Akàn. Besides, Lápàdé would have found it difficult to part with just a paltry sum out of the money. Hence, when part of the money is to be stolen by Sàlámi Kẹ́bérú in Àjà l'ó lẹrù (pp 46-55), Lápàdé has a sleepless night brooding over it. Money is so valuable to Lápàdé because he is willing to fight and die for it in certain exigencies. His inordinate ambition for money is unparalleled, hence to suggest that he distributes his loot would be nothing but a ruse.¹²

¹² We have explained that Lápàdé cherishes all the illegal money which he regards as his own. In Àjà l'ó lẹrù (p 63), Lápàdé hides the money under his bed for safe-

Readers also get to know more about Tàfá through what he says about himself.¹³ The first impression he gives about himself is that he could be respectful. Tàfá equally shows that he could be inconsiderate as he does not mind to hurt others. When responding to Lápádé about the likelihood of his hurting a passer-by with the remnant of the cigarette he throws out into the street, Tàfá says:

"Àgunlá, àguntètè ... ẹni le jóná k'ó
jóná, ó kàn nfi ọrun àpáadi kọra ni
... Ewo l'ó kàn emi Tàfá ...!

(Àjà l'ó lẹrù p 23)

keeping. This and other actions taken by him on matters related to money show that he would not part with one kọbọ out of the money he counts as blessing.

- 13 Tàfá's use of his own oríkì throws more light on his personality. We have discussed this extensively under the use of names.

("I don't care, go to hell ... anyone who gets burnt is burnt, he is only learning how to cope well with hell fire ... What concerns Tàfá ...!)

Besides, Tàfá is depicted as someone who has no pity for anyone. He is highly inconsiderate and inhuman. He does not show any sign of remorse when he sees Kúnlé in a pool of blood in Agbàlagbà Akàn (p. 8) Instead of sympathising with Kúnlé, he creates humour about Kúnlé's hopeless condition. He even hits Kúnlé at the back when carrying him into a waiting taxi-cab. Tàfá explains in Agbàlagbà Akàn (p 8) that he has lost his compassionate eye and is left with that of cruelty. Tàfá then does not hesitate to pull out two of Tiámíyù's teeth with a stone in Àjà l'ó lerù (p 94). He even regrets missing the opportunity to pull out two more teeth from Tiámíyù's lower jaw in Àjà l'ó lerù (p 97). Tàfá's callousness is reiterated in the way he responds to what Lápàdé says about Fèmi's pitiable condition in Agbàlagbà Akàn (p 139).

The way Tàfá uses language to express himself also intimates readers with the fact that he cannot do menial

jobs except trouble making. He explains:

... Ng kò m'oko-ò-ro, ng kò m'ònà-án yè.
 Ng kò m'omi-ín pọn, ng kò m'ẹrù-ú rù.
 Ijòngbọ̀n nikan n'isẹ ọmọ Lawale ...
 (Ajà 1'ó lẹrù p 23)

(... I don't know how to hoe the farm,
 I don't know how to clean the road. I
 don't know how to fetch water, I don't
 know how to carry loads. Trouble making
 is the only thing Láválé's son can do ...)

This is reiterated in Agbàlagbà Akàn (p 5), when he says that he can only perform different types of troublesome works. He co-operates with Lápádé in challenging the criminals in Ajà 1'ó lẹrù and Agbalagbà Akàn. His love for challenging works which involve violence perhaps explains why he would not heed the Aláròyẹ̀ Ibàdán newspaper's comment in Ajà 1'ó lẹrù (pp 61-62). The newspaper enjoins the people to be law-abiding and to report all matters to the police. Tàfá's stand is to disregard this appeal and deal ruthlessly with whoever crosses his path. Although Tàfá continually reiterates the fact that he is 'a-r'íjòngbọ̀n-yọ̀' (one who takes delight in making trouble), he further

shows that there are times when tricks could serve the purpose which force achieves. His words also depict that he is ready to learn from people who are more intelligent:

"Ọgá, ẹnyin naa l'ẹ ti kọ mi pé ọgbọn ju agbára. B'o ba ẹ'átijọ ni, ijà ni ng bá gbé kò wọn loju, ti ng bá fi agidi wọle. Ẹugbọn ọgbọn ni mo wa lò nisinyi ... (Agbalagbà Akan p 62)

("Ọgá, it is you who have taught me that intelligence exceeds strength. If it was in the past, I would have fought with them and entered forcibly. But now I use trick ...")

His readiness to learn is revealed in the way he obeys Lápàdé and takes to his instructions. Besides, it is shown in his speech that he does not fail to keep promises and heed instructions. When Lápàdé wonders how he knows about his whereabouts in Agbàlagba Akàn, Tàfá responds:

"... Emi ki i sé adéhùn, mo fẹràn àlùkáwaní. Ki ẹ tóó wọ Ẹgbẹda lẹkan, ẹ ni ki ng maa tẹle nyin lọọkan, kí ng ma sunmọ nyin. Bẹẹ si ni mo ti nse lati igba naa ...

(Agbalagbà Akan p 55)

("... I do not fail promise, I love keeping promises. Before you entered Egbèda the other time, you said I should not move near you. Since then, that is what I have been doing ...)

This depicts the fact that Tàfá could be a very reliable character who will not desert someone even when such a person gets into trouble. He also does not seem to hide any fact about himself. He confirms the fact that he is an ex-convict. He does not feel ashamed to identify with Salámi Kémbérú who breaks into Lápàdé's apartment in Ajà l'ó lẹ̀rù (pp 47-55). He even confesses that they were once inmates at Agodi prison in Ajà l'ó lẹ̀rù (p 49). He reiterates the fact that he has been in and out of Agodi prison with Súlè, the taxi driver in Agbàlagbà Akan (p 83). He also does not deny the fact that he has been one of the men of the underworld before being recruited by Lápàdé. Hence he does not hesitate to reveal some facts about such criminals as is the case in Ajà l'ó lẹ̀rù (p 35). Despite the fact that Tàfá is involved in Lápàdé's search of the criminals, he reiterates the fact that he is a known thief in Agbàlagbà Akan (p 86) and Ajà l'ó lẹ̀rù (p 79). Tàfá reveals the fact that he too loves money. Without

knowing the nature of the work which Lápàdé invites him to do, he accepts it after being given money. He explains that he can do anything for someone who gives him money. After collecting two currency notes from Lápàdé, Tàfá says:

"Ọga mi o, mo ẹru nyin lat'oni lo
pooo. Ibi ti ẹ bá fẹ ni ki ẹ máa
bẹ mí. Mo le wọ'nu iná, mo le wọ'nú
omi bi o ba ẹ enyin ni ẹ ni kí ng
wò ọ. Olówó l'emi mọ nitemi ..."

(Ajà l'ó lerù p 33)

(My master, I am your slave from today onwards. Send me wherever you like. Give me any work you like to do. I can enter fire, I can enter water, if it is you who ask me to do so. I recognise whoever has money ...)

Although he does not like the way Lápàdé's plan is altered by Angelinà's visit, he readily accepts to co-operate with Lápàdé in his search for Tólání who has been kidnapped. Initially, he does not suggest to Lápàdé where they should start looking for the kidnapped girl in Ajà l'ó lerù (p 73), when Lápàdé objects to this, Tàfá requests for more money before he could co-operate fully in the search.

After Lápàdé gives him two naira, he feels happy and gives a good hint of where to start the search. The way he reacts when he is given money and his speech when he requests for more emphasizes the fact that money can be used to spur him into action. His continued interest about money is reiterated in Agbalagbà Akàn (p 74) when he suggests that there is no need to pursue the criminals once their money have been taken away from them.

Although not much is revealed by the criminal characters, Olórí-Aye's characteristic way of speaking make him distinct from the others. Whenever he talks or gives an order, he punctuates the end of his speech with "Mo pa á láse ni o" (I decree it). His supremacy over the other armed robbers in Agbalagbà Akàn is emphasized when he confirms that he is the supreme head of the robbery syndicate. He explains further that the name is a title bestowed on him:

"... Emi l'Olori-Aiye. Orúkọ mi kọ;
oyè tí ẹ pawópò fi mi jẹ ni ... kif
sí i ẹ owó ni mo fi ra ipò tàbí oyè
mi, bíkòşe ẹtọ mi nipa akitiyan ati
làálàá tí mo n ẹ ...

(Agbalagbà Akàn pp 164-165)

("... I am Olori-Aiye. That is not my name; it is the title you all gave me ... It is not that I bought the post or the title, but it is what I deserve for my efforts and activities ...")

Other things which he claims qualify him for the post include his experience, charms and money. In Agbàlagbà Akàn (p 159), he emphasizes that it is the charms and money that give him confidence. He succeeds in using charms to trick Lápàdé in Agbàlagbà Akàn (p 120). He uses his power to coerce Adégún to submission while he removes the money in the former's house in Agbàlagbà Akàn (p 166). Olórfí Aiyé sees criminal activity as a dangerous enterprise which he plans to desist from. According to him:

"Bí enia wá fi orí baba mi ọrun bẹ mí
níbẹ, ng kò ní í jọba àwọn ọlọsa wọnyí
mọ ..." (Agbàlagbà Akàn p 119)

("Even if my late father is invoked to
beg me there, I will not reign over
these robbers again ...")

The explanation he later gives in Agbàlagbà Akàn p 166 shows that the impression he gives in the above excerpt is not reliable.

In Akínládé's crime-fiction, a character is not usually depicted by his speech. The only character who throws light about himself is Akin Olúṣínà. Although he does not say much, the little he says show the type of person he is. While interrogating Adígún in Alòsì Ológo (p 71), he explains that he is a private detective:

"... Emi kí í ṣe ọlọpá, Ọlọfintoto tí ndá ṣiṣẹ funrarẹ ni mi. Sùgbón mo mọ gbogbo ọ̀nà iṣẹ ọ̀tẹ̀lẹ̀múyẹ. Kí í ṣe ọ̀rọ̀ Igbéraga, kò sí ọ̀tẹ̀lẹ̀múyẹ kan tí ó gba iwájú mi ní orílẹ̀-èdè yíí ..." (p 71)

("... I am not a policeman. I am a private detective who works on my own. But I know all the techniques of detection. I am not boasting, there is no detective that can rival me in this country ...")

In Alòsì Ológo (p 76), Akin Olúṣínà explains that he engages in detective work because of the pleasure and the satisfaction he gets when he helps people in an area where he has some expertise. One can infer through his speech that Akin Olúṣínà is someone who believes that something must be done to put an end to the staggering wave of criminality. Hence,

he is of the opinion that a culprit must not go scot free. He explains this in Qwó Tẹ Amòókùnsikà when he says:

"... nigbati ọlọjọ ko tí i dé, tí ẹnìkan bá rán ẹnìkejì rẹ sí ọrun àpapàndodo, ọ yẹ kí oluwarẹ pàápàá fi ojú gbína" (p 68)

("... when it is not time for someone to die, if someone kills him untimely, the criminal must be apprehended and punished".)

Akin Olúṣínà who says that he is not after making money in Alòsì Qlógq (p 64) for the services he renders to humanity is further presented as someone who feels compelled to fight the criminals. According to him:

'Ki í ẹe owó l'awa n wá nínú iṣẹ yíí.
 Ọdodo àti l'a n wá ... ohun tí awa n
 jà fún niyẹn. Láti ẹgun àwon ọdaràn,
 láti mú ifọkànbalẹ wá fún ará ilú'
 (Ajá T'ó N Lépa Èkùn p. 23)

('We are not after money in this detective work. We want truth and justice ... - that is what we are striving for. We want to defeat criminals and bring peace of mind for the citizens'.)

It is shown that Akin Olúṣínà is a selfless detective who devotes precious time and risks his life to ensure that criminal behaviour does not have adverse effect on any member of society. His words and action confirm that he puts the interest of society at heart and feels committed even in the face of threats to continue with the investigation. Despite the fact that Akin Olúṣínà's life is threatened in Ajá T'ó N Lépa Èkùn (p 45) the selfless and undaunted Akin Olúṣínà would not take to Arówó's advise to stop the investigation. Rather, he becomes more alive to detective work in the face of odds, and particularly when he takes some beer. Akin Olúṣínà shows that he does not have to run away from the police in Qwó Tẹ Amòòkunsìkà (p 35). His realization of the fact that the police is the only legitimate body which can arrest criminals makes him enjoy their co-operation. This also accounts for why he is able to record resounding success in his detective work. Using this indirect method of depicting character, the Yorùbá crime-fiction writer allows each character to say something about himself in order to make the reader more familiar with his person. Their action in the novels also helps the reader to assess whether or not what the character says about

himself is true. We discover in the crime-fiction of Okédijí that more characters reveal vital information about themselves than in Akínlàdé's novels. It is only the detective in Akínlàdé's novels that gives the readers some hint about himself and his attitude to work.

The way in which one character's speech acquaints us about another character is also significant in the novels under study. In Okédijí's crime-fiction, readers have more information about Lápàdé from what others say about him. Táiwò Dùgbè regards Lápàdé as a thief when he says in Ajà l'ó lẹrù (p 37).

"Olè olole, o lẹ hú owó tí mo rimólẹ ..."

("A thief through and through, he has gone to dig out the money I buried...")

Táiwò's speech in the above excerpt only serves to confirm that Lápàdé's sincerity in ridding society of crime is to be doubted. Aúdù Kàrímu confirms that Lápàdé steals when he says:

"... Èsùn melo kan ni mo wá fi kàn ọ. O já owó gbà lówó Tiamiyu nijeta. Owó naa jẹ egbẹfa naira. O tún jí owó kan gbé l'ábà kan lẹba Ikereku, egbẹjo naira l'oun. O jí owó-olówó hú l'ona Akanran

nijerin, oun je egberun naira. Gbogbo
 re fere to ogoji apo". Aja l'ó leru
 ~ (p 157)

("... I have some charges against you.
 You stole some money from Tiamiyu the
 day before yesterday. The money amounts
 to N1,200.00. You stole another sum of
 money from a village near Ikereku which
 amounts to N1,600.00. You stole the
 money you dug up on Akanran road four
 days ago, that one is some N1,000.00.
 All the money is about N4,000.00".)

Aúdù is more emphatic about Lápàdé's habit of stealing
 when he says of him in Agbàlagbá Akan:

"Bi mo ti nso nijosi, kini kan l'ó ba
 ajào je o, apa re gun ju itan lo...
 ewo ni ki o ma ji owó olówo bí ó bá
 ti nle awon ole naa lo?... A ko sa le
 fi ibaje kan tun ibaje miran se ..."
 (pp 188-189)

("Like I was saying the other day, the
 night jar has a defect, the arm is longer
 than the thigh ... why must you steal
 other people's money in your pursuit of
 the thieves? ... At least one wrong can
 not be used to put another wrong right ...")

Two of the robbers who attack Lápàdé at midnight while on his way to dispose Adérelé's corpse express the fact that Lápàdé is tough and that he is always at alert:

"Lapade kò ma túrasilẹ lójòkòjò rí!
... Ànjànnú mà ni ewèlè tí òjẹ
Lapade yi o!"

"Kíni iwọ rò tẹlẹ? Bí kò bá le, ọwọ
awọn ọlọpa íbá ti tẹ ẹ ti pé ..."

(Agbàlagba Akan pp 90-91)

("Lapade has always been at alert! This monster called Lapade is a spirit!")

"What do you think before? If he is not tough, he would have been arrested by the police a long time ago ...")

Adégún and Olórí-ayé's speech below also gives a picture of the type of person Lápàdé is. They believe that he can outwit the police whom he has a high disregard for. Lápàdé is also depicted as a clever schemer who loves singing Awòdi Okè song while investigating:

"Nwọn ní kí í bikita fun awọn ọlọpa, nwọn
ni kò ka wọn sí."

"Pàápàá, o korira wọn ju ọ̀nponná lọ".

"Nwọn sì ní ọ̀ gbọn pupọ, ọ̀gbọn rẹ tayo
t'awọn ọlọpa".

"Ó lẹ kó gbogbo wọn tà, k'ó tún fi owó rẹ
pamọ sọwọ wọn".

"Nwọn si tún ni ko sí ọ̀ràn tí kò le wadi re
láwári"

"Wò mí, o ti gbà á".

"Nwọn ní b'ó bá nṣe iwadi lọwọ, ifé ni yio maa
sú, yio maa fi ifé kọ orin Awòdi Òkè, yio sí
rídí ọ̀ràn naa"

"Kò s'író nibe. Ajé ni, oju re fòtòrò fotoro ...
(Agbalagbà Akan p 157)

("They say he doesn't care about the police,
they say he has no regard for them".

"Particularly, he hates them more than the disease -
Sọ̀npònná"

"They also say he is very wise, his
cleverness surpasses that of the police"

"He is so wise that he could outwit and
implicate all of them while they would not
be able to object to his scheme".

"They also say there is no case he could
not uncover if he investigates it"

"That is exactly how he is"

"They say when he is investigating, he
will be whistling, he will be using
whistle to sing Awòdi Òkè song, and he
would find out the sēcret of the matter".

"There is no doubt about that. He is a
wizard, with deep set eyes ..."

All the facts presented about Lápàdé in the examples cited
above are confirmed by Lápàdé's words and actions in Ajà 1'ó

lerù and Agbàlagbà Akàn. The only point which needs to be further expounded is the fact that he is a wizard. The use of àjé (wizard) in the last excerpt above is metaphoric. It only depicts that he seems to be intelligent, all knowing and powerful in dealing with different situations.

Lápàdé's neighbours also have a comment or the other to pass on his person. Although Angèlinà testifies in Ajà l'ó lerù (p 68) to the reputation Lápàdé enjoys as an efficient ex-policeman, those living in his house distrust him. When inhabitants of Lápàdé's house come to inquire about the noise and struggle in his room at night, rather than confess that a burglar breaks into his apartment, Lápàdé explains that he is only re-arranging his room. The people are not fooled as one of them explains that:

... irò l'ó npa, pe o nilati jé pe o
gbé aṣéwó kan wa'le wá sùn ni, tabí
pé òré rẹ kan tí nwọn jọ mutiyó wà
lọdọ rẹ ... (Ajà l'ó lerù p 48)

(... he is lying, it may be that he has brought a prostitute home, or it may be that one of his friends who is equally drunk like him is with him ...)

Such insinuation as contained in the above example suggests

that Lápàdé is a liar that cannot be trusted. Although it is not explicitly stated in Ajà l'ó lerù and Agbàlagbà Akàn that he moves with drunkards and prostitutes, it may be that his tenants regard the women he rescues while on his mission to expose the criminal's hideout to the police as prostitutes. In Yorùbá crime-fiction, the character comes to life out of all the character depiction styles discussed above. It should however be noted that in his character depiction, Akínlàdé gives brief but plain and categorical analysis of his characters. He is unlike Okédijí who presents almost every conceivable thing to be known about his characters. In his character depiction, Akínlàdé sees human beings as been divided from each other by unnecessary selfishness and cruelty. Okédijí on his part sees men deluding themselves while challenging the state of things within the confines of his linguistic and sociological awareness. Both writers however succeed in exposing their characters in the most crisp manner.

CHAPTER FIVE

USE OF LANGUAGE

5.0 Introduction

Language is an indispensable aspect of the style of a literary artist, moreso, because his story is given form through it. The importance of the use of language in a literary work cannot be underplayed, hence previous researchers have made one comment or the other on it. While writing on the development of the Yorùbá novel, Oǵúnṣinà (1976: 202-205) explains that the use of language in the modern Yorùbá novel is in conformity with modern usage. According to him, proverbs and idioms are used accurately and meaningfully to reveal the richness and beauty of the language. A few examples of dialectal variation and loan words which he says are used for humorous effect are cited.

Iṣòlá (1978) also discusses the use of language in the modern Yorùbá novel. Iṣòlá (1978: 217-218) explains the problems that can confront a critic who wants to examine the writer's use of language when he writes:

The language of any novel is not easy to discuss mainly because there are usually too many little aspects to notice and too many examples to choose from. The best a

critic can do, therefore, is to look for those patterns of language use that are peculiar to the work and discuss these. Even then one's approach necessarily has to be selective ...

In an attempt to discuss what is peculiar to the language of modern Yorùbá writers, Iṣòlá (1978: 195) classifies Akínlàdé in the category of writers whose language seems simple and casual.¹ He cites some Yorùbá sentences which have the influence of the structure of English sentences from Akínlàdé's works. He concludes that occasionally, some brilliance of language shines through the narration of writers in this category. Okédijí on his part is placed in the class of writers who are careful users of language. According to Iṣòlá (1978: 211), the characteristics of writer's language in this class is the lack of

1 Iṣòlá (1978: 200) probably notices the subjectivity of this statement, so he adds that his discussion:

... must not give the impression that language in novels in the second category is bad. It only shows that occasionally one may find examples of inattention to the strict demands of literary elegance.

attempt to simplify language unnecessarily. Coupled with this is the fact that language is used to suit the story and the school audience. However, it need be noted that such use of language is not restricted to, nor is it exclusive concern of writers whom he labels as careful users of language. In fact, the language a writer employs is adjusted to the writer's conception of his subject matter. A writer's language is also determined in part by his purpose of writing and the audience he aims at. Whatever the language a writer employs, it should adequately suit the purpose of the writing. Therefore, in a sense, all writers use language appropriate to the story they tell. What we need to observe is that all writers can stir our interest in their special subject matter in different ways. The essential thing is the vividness and continuity of the fictional dream the words set off in the reader's mind.

In his explanation on Okédijí's language, Işòlá (1978: 218) admits that there are very many aspects of language use in Okedijí's work. He explains further:

... we will focus attention only on those literary devices that he seems to love. He loves proverbs. He also loves to make

striking and copious association of ideas that have cognitive significance ...

He goes on to discuss the features identified in the excerpt above in Òkédìjì's works. Iṣòlá (1978: 260) then explains that:

Òkédìjì's language ... is the traditional idiomatic language of the illiterate but also highly patterned.

He concludes that Òkédìjì is a great language artist who seems to be a class by himself. We observe that Iṣòlá (1976) gives so much attention to Òkédìjì's language at the expense of other writers who write modern Yorùbá novel. Besides, there is the question of determining literary devices he loves. If we then focus on literary devices that run through his works, we ought to do the same for Akínlàdé before judging how effective such literary devices are. There is also the need to examine features of their language which have stylistic value. Iṣòlá (1978: 349) seems to notice the limitations of his discussion of Òkédìjì's and Akínlàdé's language, so he has called out on other scholars to:

... take up certain loose ends, like the question of language use, the

inadequate focus on certain writers for example, and pursue them to more logical conclusions.

In this chapter, emphasis is going to be placed on both the general features and the distinct features of language use in crime-fiction. We believe that such an examination will help the critic in assessing who among the writers can be described as the best language artist.

5.1.0 General Features of Language Use

Under this section, we shall discuss the writers' choice of words and the connotation of such words. The type of sentence structure employed, stylistic devices like parallelism and imagery will be examined. Proverbs will also be examined as an integral aspect of the writer's use of language.

5.1.1 Language and Context

In order to assess the writer's competence in the way he handles language, it is our contention that clarity should be his watchword. A lucid language will aid a better understanding of his message.

What is said and how it is said depends upon the

situation in which the utterance is made. The context of speech situations also determines the selection writers make from the available options before them.

Although Òkédìjì and Akínlàdé write their crime-fiction in Yorùbá, both writers code-mix to reflect the level of exposition of the characters and their communicative competence. This code-mixing is at the language level and the dialect level. Òkédìjì employs both while Akínlàdé employs only the former in his works. At the language level is the use of Yorùbá and Hausa in Òkédìjì's works. Besides making his characters speak good Yorùbá, he incorporates the Hausa language when occasion demands for it. In order to successfully carry out his assignment at Séríkí's house in Agbàlagbà Akàn (pp 43-44), Lápàdé does not only disguise as a beggar, he also speaks some Hausa.² Such language use makes readers believe that he may be a genuine beggar. If he has spoken Yorùbá to the shoe-maker who directs him to Séríkí's house,

2 Òkédìjì might have allowed Lápàdé to speak some Hausa because more often than not, beggars are usually people from the northern part of the country. Hence, one may want to hold the opinion that a beggar (either real or fake) will speak Hausa.

he may not have been assisted.

Unlike Okédijí, Akínládé code-mixes Yorùbá and English in his writings. However, he does not allow the characters to speak pure English, rather some English words are loaned into the Yorùbá language. An example is found in Owó Tẹ Amookùnsìkà (p 4) when Jídé says:

'Gúdù-mọ̀ni, Fẹ̀mi. Rédíò mi òkó?'
 ('Good-morning, Fẹ̀mi. Where is my radio?')

In instances where telephone calls are made in his crime-fiction, the telephone number is called in English.³ There is another example of code-mixing in Aṣeníbanídárò (p 23) when the cloth seller explains:

... Aṣọ wúlínì tí mo gbé sí aàrín ẹ̀rù,
 tí mo fi bebà wé ... ba mi wá aṣọ yíí."

("... The woolen material which I wrapped with paper and which I kept among the luggage ... you must find the cloth for me".)

-
3. In Alòsì Ológo (p 99) Olúṣínà responds to the phone call thus: 'A-lo-o, a-lo-o! (Hello, hello). Each time the phone call is answered in Tal'ò Pa Omooba (pp 2, 4 and 5), the receiver usually says 'Nọmbà 662622 ni eyi'. 'This is number 662622". Other examples of the use of some English words while about to telephone or while making a call is found in Ajá T'ó N Lépa Ekùn (p 36) and Agbákò Nílẹ̀ Tété (pp 24 and 42).

The way both writers code-mixes show their level of awareness and contact with other languages. It also depicts that Yorùbá is not stagnant as it can easily accommodate words from other languages. More often than not, such words are made to conform with the syllable structure of the Yorùbá language.

In Òkédìjì's crime-fiction, characters are made to speak a dialect of Yorùbá when occasion demands for it. Sàlámi Kémbérú resorts to the use of Ìjèsà dialect when rounded up at Lápàdé's apartment in Ajà l'ó lerù (p 49). The use of Ìjèsà dialect may be an attempt on the part of the writer to show that it is the migrant, usually the unidentified man in the big city that takes to crime. The Ibadan dialect spoken by the old woman at Táíwò's hut in Ajà l'ó lerù (pp 105-109 and pp 125-126) is a way of increasing reader's confidence in her as an old woman. As a traditional woman, we are not surprised to see her give Lápàdé and Tàfá a warm reception. Such dialects suit the occasions where they are used and their incorporation in the works show the author's innovation and originality. The use of standard Yorùbá would not have brought out the humorous effect which the dialects added to the entire work.

Language is used to suit other different social contexts in Yorùbá crime-fiction. For instance in Òkédìjì's Ajà l'ó lerù and Agbàlagbà Akàn, whenever Lápàdé and Tàfá are discuss-

ing, the latter always recognises Lápàdé's seniority. Tàfá thus employs the honorific pronoun to address him so as to bestow on him the honour and respect he deserves. Lápàdé on his part displays qualities of leadership and this is reflected in his language. He either calls Tàfá by name or he addresses him with the second-person pronoun, singular number. For instance, in Ajà l'ó lerù (p 32), Lápàdé requests that Tàfá should help to carry a load. After discovering what he is to carry, Tàfá says:

"Un-ún, àsé enia l'è di lókùn
l'è ni kí ọmọ Láwálé lọ tú wa
fun nyin!"

Lápàdé ni, "Ng kò mò pé ẹrù ẹni ti
nwọn di l'okùn lè bà ọ ni ..."

("So, it is the person you tied that
you sent me, Láwálé's son to go and
bring for you!")

Lápàdé says, "I do not know that the
person who is tied can scare you ...")

In the example above, Tàfá registers his protest politely by using the honorific pronouns E and Nyin to refer to Lápàdé. Lápàdé simply uses ọ to address Tàfá. Even when Tàfá gets disappointed over Lápàdé's decision not to engage in a fight with the criminals in Agbàlagbà Akàn, he does not get rude, he still uses the honorific pronoun to address

him.

However, Lápadé and Aúdù Kàrímù, the inspector of police operate on the same level. Both are contemporaries when Lápadé is still in the police force. Although Lápadé fears that Aúdù may want to get him arrested after insinuating that he is somehow connected with criminals, yet Lápadé would not allow the fear to affect the way he relates with him. Lápadé addresses Aúdù as he would address Tàfá. Sometimes he goes to the extent of insulting Aúdù. Aúdù, on his part, is more cautious in his choice of words as he refrains from annoying Lápadé. Despite Aúdù's conscious use of language, Lápadé still frowns at his choice of words.

After his encounter with Aúdù along Akánrán-Ibàdàn road, Aúdù visits him at his Idí-aro residence in Ibadan. Immediately Aúdù enters Lápadé's parlour, rather than exchange greetings, he says:

'Lápadé, ọwọ mi wá tẹ ọ bayi abi
kò tẹ ọ?' (Ajà l'ó lẹrù p 26)

('Lápadé, I now catch you or have
I not?')

Lápadé has not forgotten what has earlier happened between

them. He also knows the cultural implication of not exchanging greetings among the Yorùbá. He then capitalises on the meaning of the verb tè (catch) in Aúù's statement as he asks:

'Ọwọ́ títè bawo? Kini mo ẹ? ...'

('Catching, as how? What have I done? ...')

This reply makes Aúù realise the connotation of his statement. He explains what he means thus:

'Họwù, Lápàdé, ẹbí eré ni mo mba ọ ẹ! Ohun tí mo ni ki ng wí ni pé mo ká ọ mólé loni, lati ọjó tí o ti ẹ ti òkú awon baba ẹ. Abi'ọ ra bià kankan fun mi nigbanaa bí o? Ohun tí mo wi niyen, o si wá gbà á s'íjà! ...'

(Àjà 1'ó lẹrù p 26)

('Lápàdé, but I am playing with you! What I wanted to say is that I meet you at home today since you celebrated your father's funeral. Or did you buy me any beer then? That is what I said, and you have taken offence! ...')

The identity of the participants in the above extract accounts for the interpretation given. If Aúù, a police inspector has not earlier threatened to get Lápàdé arrested, Lápàdé might

have interpreted his speech differently. The verb tè (catch) is pregnant with meaning given the circumstance in which the speech is uttered. What the verb connotes among the police is known to Lápàdé who is an ex-police man. Lápàdé sees it as police register when addressing suspects or criminals. But Aúdù explains that his use of the verb tè (catch) here has nothing to do with arrest as the one on page 41 of the book does. Aúdù goes on to ask Lápàdé:

'... Njé ọna oko nyin náà kọ ni mo
gbe pade rẹ lẹẹkan yẹn?' (Àjà 1'ó lẹrù p 27)

('... Isn't it on the way to your farm I
happened to meet you previously?')

Lápàdé reacts to Aúdù's use of pàdé (meet) as he explains:

'Bíbá ni o bá mi lónà, ki i ẹ pé o
pàdé mi ...'

('You found me on the way, you did not
meet me ...')

Lápàdé wants issues clarified as he fears that Aúdù may twist what he says later. But Aúdù adds that:

'Mo ti sọ fun ọ pé kí i ẹ iwadi ni
ni mo wá ẹ, mo kàn wá kí ọ.'

('I have told you that I am not here

for investigation, I have only come to pay you a visit ...)

Police-civilian relationship affects the meaning attached to Aúdù's questions in the excerpts cited. The way Lápàdé queries Aúdù's choice of words suggests that the use of some lexical items may give room for different interpretations in certain contexts. In another instance, while on his way to Ipetumodù, Lápàdé wonders whether Aúdù has visited his residence at Ibadan-Lápàdé asks Tàfá this question:

... Şe ó dá q lójú pé Aúdù kò tí i de ile mi lati igbà tí a ti kuro-nile lat'oru àná? Ohun tí kò bá fi pada sọdọ mi lálé àná, b'ó bá ti jí l'ákùkọ loni ni yio forilé ọnà ilé mi ... (Agbàlagbà Akan p 136).

(... Are you sure that Aúdù has not gone to my house since we left yesterday night? If he didn't return to my place yesterday night, he would go there when he wakes up at dawn...)

The meaning of the verb jí (awake) in this excerpt is straightforward but Tàfá gives it another connotation to mean steal. He says:

'Şé àkùkọ ni Aúù í jí?'

('Is it cockrel that Aúù steals?')

Tàfá ignores the verb ní (at) in Lápàdé's speech

... jí 1'ákùkọ

-

jí ní àkùkọ

(... awakes at dawn when
the cock crows)

(awakes at dawn when the
cock crows)

and interprets it to mean jí àkùkọ (steal cockrel) by dropping ní (at). This drop necessarily causes a change in meaning. Lápàdé realises the humorous effect which Tàfá's interpretation connotes, notwithstanding, he concerns himself with the more serious denotative interpretation:

Ibàà maa jí agutan. Mo ní Aúù á ti jí
wa mi délé ná láàárọ yí. Kò sí ní í bá
mi nílẹ ... (Agbalagbà Akàn p 136)

(He may even be stealing sheep. I said
Audu would have gone to my house this
morning, and he would not find me
at home ...)

We observe that lexical items which may necessarily be ambiguous are employed by Òkédíjì in a manner that make other meanings plausible in given contexts. Such lexical

items are usually the verbal element or the verbal phrase. The ambiguity brought about by the verbal element or the verbal phrase is sometimes aimed at emphasising the importance of clarity of expression. In other instances, it is used for comic purposes.

Although Akínládé employs language that can be easily understood, there are instances when a misinterpretation can set in, particularly when the context in which a word is uttered is not properly understood.

For instance, during the funeral ceremony of Adégún's mother in Aṣenibánidárò (p 3), Jóséfù Adéléyé leads the Iràwò Owírò group in prayer before they start to eat. He says:

'Egbé ni fún Èṣù, Ògó ni fún Olúwa'

('Woe unto Satan, glory unto the Lord')

Daniel Èṣùgbemí, a new convert to Christianity feels slighted by Jóséfù's prayer. At the end of the meal, he volunteers to pray. His prayer goes thus:

'Ògó ni fún Olúwa, Ibùkún ni fún Èṣù,
ègbé ni fún Adéléyé'

'Glory be unto the Lord, blessing unto
Èṣù, woe to Adéléyé')

Èṣùgbèmí's misinterpretation of Jóséfù's prayer is a result of the knowledge he has about Èṣù⁴ in the traditional religion and his ignorance and shallow knowledge of christian doctrine. A similar misinterpretation occurs when Péjú fails to see the word-play in what Ajíké says. Péjú misinterprets 'na imú sá (looks on as a spectator lost in watching a spectacle) to mean Músá (her son's name) in Aṣenibánidárò (p 5). The misinterpretation shows that Péjú's state of mind about her son's condition has affected her reasoning as a mother:

"... Ajíké sọ pé 'ó gbé àgbòn kalè,
ó na imú sa', sùgbòn Péjú rò pé Músá
omọ òun ni wón sọ pé ó nà".

("... Ajíké says that 'he puts down the basket and looks on as a spectator lost in watching a spectacle, but Péjú thought she said it is Músá, her son who is beaten".

4. In Yoruba traditional religion, Èṣù is a god who acts like a policeman monitoring the activities of other gods. This Èṣù has the ability to do good, hence his worshippers bear names that are related to him. This is very much unlike Èṣù (Satan) in Christian religion who is regarded as the fallen angel. All evils and atrocities are attributed to him. It is in the light of the different connotations of Èṣù that we are able to appreciate Èṣùgbèmí's reaction to Adéléyẹ's prayer.

Ambiguity is also evident in the question which the driver of the vehicle conveying Akin Olúṣínà to Dágbólu market asks a fellow driver in Asenibánidàrò (p 21). The use of ònà dára in the excerpt is sarcastic:

"Ṣe ònà dára?"

("Is the way clear?")

The other driver responds thus:

"Ònà dára, wón ti ṣíwọ"

("The way is clear, they have closed".)

Akin Olúṣínà who thinks that the drivers are discussing about the state of the road remarks:

"Ònà tó dára náà ni èyí? Tí a wà nínú páká-ńleke, kòtò rè é, gegele re é?"

(Asenibánidàrò p 21)

("Is this the good road? Where we are in anxiety of pit here, hillock there?").

Akín Olúşínà takes ònà dára (clear way) to mean good road. The driver, however, explains to him that he is not referring to the good condition of the road, rather he is investigating about the presence of policemen on the highway. In Ta ló Gbin'gi Oró (p 8), Dàpò reacts to the use of sonù⁵ (lost) in Kíké's speech. He wants a distinction to be made between something that is lost and something that is stolen. He concludes that my child is pilfering is a euphemism of theft. Akínlàdé employs these examples and others of their like to suggest that it is important to exercise patience while interpreting what others say so that such an interpretation would not be out of context. Although the choice of some lexical items give room for ambiguity, its effect is such that will make readers understand that there are two sides to life. Such use of language calls the reader to be sensitive to, and critical about the use of words. There are also instances where such lexical items refer to something specific. An example will suffice in the works of each author. During Sergeant Oríowó's investigation in Agbákò Nílé Tété, Bèlò calls on his wife who is at the backyard thus:

5 Kíké uses sonù (lost) to refer to the drugs that are stolen from the pharmacy. Though Dàpò admits that the theft of the drugs is a loss on the part of the hospital, there should be a distinction between sonu (lost) and ji (steal). Hence the case being discussed, he argues should be treated as a case of theft.

"... Awáwù-ù-ù... Awọn aláyé fẹ
wádíí ọrò lẹnu rẹ nípa ohun tó şelè
ní ilé kẹjì ...

(Agbákò Nílé Tété p 26)

("... Awáwù-ù-ù... The police wants to
question you about what happened in the
next house ...)

Aláyé in this excerpt may be taken to mean:

oní	+	ayé	-	onáyé	-	aláyé
owner/ controller		world		controller/owner of the world		

After contracting both words we have aláyé (owner/controller of the world). Aláyé is used to refer to the police in the excerpt. The fact that the police are regarded as aláyé (those who own/control the world) is symbolic as it exalts the position of the police. The use of aláyé is also hyperbolic. It shows that the police control the activities of the people. They have the power to investigate anybody whenever the need arises. The freedom and authority with which the police are endowed may be responsible for why Bèlò equates them with the owner/controller of the world.

In Òkédíjì's Agbàlagbà Akàn (p 109), when all efforts to make Lápàdé reveal where he keeps the money recovered at Egbédá proves abortive, Olórí-ayé orders two members of his

gang to burgle Ládàdé's house at Ibàdàn and search for it. Olórí-ayé orders Baba Ègbá and Jambala thus:

... È fa gbogbo ile naa ya pépèpèrè ni,
owó òhún wà níbè. È farabalè wá a, ẹ ọ
rí i. Bí ẹnìkẹ̀ni bá fẹ̀ di nyín lówó, ẹ
fíníìṣì rẹ̀ síbè ... (Àgbàlagbà Akàn p 109)

(... You should tear the house into pieces,
the money is there. Take time to search
for it, you will find it. If anybody
attempts to disturb you, kill (finish)
him there ...)

In this extract, the verb fa...ya (tear) is employed to connote tú (search) while fíníìṣì⁶ (finish) is used to mean

6 It may mean lu lálùbolẹ̀, that is, beat mercilessly, probably to a state of unconsciousness. Although fíníìṣì may not be ambiguous to the addresser and the addressee in the passage, it may however connote another thing in other contexts. For instance, in:

ó fíníìṣì mótò nàà

(He has wrecked the vehicle)

fíníìṣì connotes wreck while it means destroy in:

ó fíníìṣì Olú lódò Táyé

(He has destroyed Olú before Táyé)

fíníìṣì may also mean to end/complete as evident in the sentence below:

Adé ti fíníìṣì iṣẹ̀ rẹ̀

(Adé has completed his work)

pa (kill). The choice of fà...ya (tear) as it relates to house-searching creates a picture in the mind of the reader the extent to which the two men should go in the search. Fa...ya pérepère (tear...into pieces) then depicts that the house must be searched high and low to find the money while not minding how things become muddled up during the search. Olorí-ayé's choice of fínííṣì (finish) to connote pa (kill) gives us another insight into his person to show that he is cruel and heartless. The choice of such lexical item as fínííṣì is common among touts, thugs and their like in society. It is therefore not surprising to find Olórí-ayé, leader of the robber's syndicate employ such a word. The above discussion shows that the context in which a lexical item is employed may make it ambiguous, hence the mis-interpretations that set in. The authors however strive to focus on the meanings of words which may connote another thing so that they would be understood by their readers. Generally, they succeed in making their lexical choice to be appropriate to the given context in which it is used.

5.1.2 Sentence Structure

Millar and Currie (1972: 58) have rightly observed that it is difficult to say precisely what contribution the sentence structure of a passage makes to the whole text from which it is extracted for analysis. Furthermore, it is not easy to describe all the sentences employed in a novel. Style is our subject, not grammar. Consequently, we shall make only a few observations about the sentences employed by Okédìjì and Akínlàdé in their crime-fiction.

Iṣòlá (1978: 199) has noted that some Yorùbá writers are influenced by the English language in their writings. They employ sentences which are either a direct translation from English or those that are influenced by the structure of the English language. Suffice to say that Yorùbá crime-fiction writers are influenced by the English language in their writings.

Though Okédìjì has good knowledge of the English language, he does not allow it to permeate his construction. This is to say that his sentences conform with the Yorùbá sentence structure. The only exception where the influence of the English sentence structure is found is in Agbàlagbà Akàn (p 90). One of the robbers who attack Lápàdé and his entourage calls out to his partners in crime to search them

well. He says:

... Owó ara wọn l'a nílò fún,
kí í ẹ̀ ẹ̀mí wọn ...

(... It is the money on them that
we have need of, not their lives ...)

l'a nílò fún (have need of) makes the sentence structure close to that of English. A closer look at this sentence reveals that preposition fún is redundant, hence the sentence is faulty. In Yorùbá grammar, this preposition is followed by a noun and not a verbal phrase as in the example above. In order to make the sentence sound like a Yorùbá sentence, the preposition is deleted, hence we have:

... Owó ara wọn l'a nílò, kí í ẹ̀ ẹ̀mí wọn...

(... It is the money on them that we need,
not their lives ...)

There is a considerable influence of English structure on Akínládé's sentences. An example is found in the confessional letter written by Şàngódínà in Tal'ó Pa Omooba? (p 94). In his explanation on how he plans to kill Adémúyííwá who will be returning from Bámgbóşé's farm, Şàngódínà writes:

Peḷu ipinnu lati lo ànfàní yi rere,
mo toju ibon mi girí.

(With determination to utilize this opportunity well, I fixed my gun at once)

The choice of rere (good/well) in the first segment of the sentence makes the structure questionable. The Yorùbá man is likely to use dáadáa in that context. Hence, the sentence will be:

Peḷu ipinnu láti lo ànfàní yíí daadaa,
mo tójú ibon mi girí.

(With determination to utilize this opportunity well, I fixed my gun at once.)

We need to add that two sentences are embedded in the sentence above.

S₁ Mo tójú ibon mi girí
(I fixed my gun at once)

S₂ Mo pinnu lati lo ànfàní yíí dáadáa
(I determined to utilize this opportunity well)

There is equi-NP deletion to derive

Mo toju ibon mi girí pinnu lati lo anfaní yíí dáadáa

The verb pinnu is now nominalized to preserve well-formedness while a conjunction is inserted to derive:

Mo tójú ibon mi girí pèlú ipinnu lati lo ànfàní
yíí daadaa

(I fixed my gun at once with the determination to
utilize this opportunity well).

The second sentence is then shifted to the first position
to derive the surface structure form:

Pèlú ipinnu láti lo ànfàní yíí dáadáa, mo
tójú ibon mi girí

(With determination to utilize this
opportunity well, I fixed my gun at once.)

The influence of English structure on his writings is
also evident in the excerpt below:

... È şakiyesi pe ojqó ogún, oşu kinni
odun ti mbó, ni a fi tita oko naa si ...
(Tal'ó Pa Qmqqoba? p 12)

(... Note that the sale of the farm has
been fixed for day twenty, January next
year ...)

ojó ogún (day twenty) is also repeated on page 13. Such an
expression gives the impression that he is counting in
English. For instance, we can have day one, day two and so
on in English. Although we can say ojó kinní, ojó keji in

Yorùbá, we cannot say ọjọ ogún (day twenty).⁷ Instead of this we ought to have ogún ọjọ (twentieth day) in the sentence. When contraction occurs between the two, the initial o is elided from ọjọ, hence we have ogúnjọ

ogún ọjọ - ogún jọ --> ogúnjọ

The excerpt should then have read:

... Ẹ şakiyesi pé ogúnjọ, oşu kinni
 ọdun ti mbo, ni a fi tita oko náà sí ...

(... Note that the sale of the farm has
 been fixed for the twentieth day of
 January next year ...)

7 Bámgbóşé (1967: 14) has explained that numerals 2-10 belong to four different sets. There are only two sets for multiples of ten from 20 upwards. When these numerals are used as qualifiers, the four sets of numerals from 2-10 occur after the noun they qualify as shown below:

Set 1	ọjọ méjọ	(eight days)
Set 2	ọjọ méjèèjọ	(all eight days)
Set 3	ọjọ méjọméjọ	(every eighth day)
Set 4	ọjọ kẹjọ	(eighth day)

Akínlàdé probably assumes that all numeral qualifiers, ogún (20) inclusive, come after the noun they qualify. He fails to realise that numerals which are multiples of ten usually occur before the noun they qualify

e.g. ogún ọdún (twenty years)
 ọgọrin ọjọ (eighty days)
 igba adé (two hundred crowns).

Other instances where the effect of bilingualism is reflected in Akínlàdé's writings may be found in some of the noun phrases Tal'ó Pa Omooba? pages 12 and 17. Another example of faulty use of noun phrase is found in Owó Te Amòòkùnsìkà (p 2) where he talks of Kóòtù Gíga (High Court) instead of ilé-èjò gíga (High Court) and kóòtù kékeré (magistrate court) as opposed to ilé-èjò kékeré (magistrate court). In Owó Èjẹ (p 29) he also talks of otí gbígbóna (hot drink) instead of otí líle (hot drink) and otí dídùn (minerals) instead of otí ẹlérìndòdò (minerals). Although the influence of English is predominant in his earlier works, this influence is reduced in his subsequent novels.

One other observation that can be made about Yorùbá crime-fiction is the way the writers conjoin their sentences. Although the manner of conjoining sentences is not necessarily restricted to crime-fiction, we need to examine it because their use of the conjunction àti brings about ambiguity in the sentences where it occurs. In Okédìjì's Ajà l'ó lérù (p 78), Adéńrelé's dressing is described thus:

Şòkòtò kakí kukuru l'ó wà nídi
rẹ, àti şẹẹtí kàmpàlà aládíre

(He has a short khaki knicker on his buttocks, and a kampala shirt.)

The conjunction àti makes the sense in the excerpt above ambiguous. If transliterated, it pre-supposes that it is after wearing the short khaki knicker that Adénrelé ties the kampala shirt round his buttocks. It also suggests that the shirt is worn in the manner that a knicker would be worn. In fact, àti cannot be used to conjoin a sentence and a noun phrase the way it is done in the example cited above. What the writer ought to have done is to conjoin the two noun phrases in the sentence. If this is to be done l'ó wa nídí rẹ (is on his buttocks) would not be appropriate. Rather than say sòkòtò kùkùrú, the Yorùbá would say sòkòtò pénpé. Hence, the sentence could have been something like

Şòkòtò kàkí pénpé àti şẹẹtí
kàmpàlà aládirẹ ló wọ

(He wears/puts on a short khaki
knicker and a kampala shirt.)

The way Akínlàdé employs conjunctions is also to be noted. After the vehicle in which Akin Olúşínà is travelling back to Àròşọ breaks down, the narrator says:

... Laipe, ikuuku bo awon irawo mofe,
manamana si bere si ko yeri-yeri ati
aara to fere di enyan leri ...

(Aṣenibanidaro p 22)

(... Soon, clouds cover up the stars,
lightning starts flashing, and thunder
that almost deafens the people ...)

The way manamana ko (lightning flashed) and aara (thunder)
are conjoined presupposes that the verb ko (flash) is
predicated to aara (thunder). If this is so, the underlying
structure of the sentences will be :

- 1) manamana bere si ko yeryeri
(lightning started flashing)
- *2) aara to fere di enyan leri bere si ko
(thunder that almost deafens the people
started flashing)

In actual fact, the two nouns manamana (lightning) and
aara (thunder) co-occur with separate verbs. Manamana
(lightning) co-occurs with the verb ko (flash) such that
we have :

manamana ko (lightning flashed)

but not *aara ko (thunder flashed). Aara (thunder) on its
part can be predicated to the verb saa (to thunder) such that

we have

ààrá sán (it thundered)

but not *manamana sán (lightning thundered)

Another example of faulty conjoining of sentences is found in the excerpt below. When Ajíkẹ notices a change in her husband's countenance, the narrator explains

Ajíkẹ ẹi ńronú ohun t'ó le fà á tí
ojú Aşámú fi súnkì lójijì bí igbà
tí enia rí, tàbí ronú nípa nkan
ijaiya kan ... (Alòsì ọlọgọ p 12)

(Ajíkẹ is still thinking about what could be responsible for why Aşamu's face shrunk suddenly as if someone sees or thinks about something terrifying ...)

In Yorùbá, tàbí cannot conjoin verbs, so we cannot have

*rí tàbí ronú
(sees or thinks)

as found in the example above. Rather, the conjunction tàbí conjoins noun phrases and sentences in Yorùbá. The extract could have read:

Ajíkẹ ẹi ńronú ohun t'ó le fà á
tí ojú Aşámú fi yípadà lójijì bí
igbà tí eniyàn rí tàbí tí ó ronú
nípa nkan ijaiya kan ...

(Àjíké is still thinking about what could be responsible for the sudden change in Aṣamú's countenance, like if he sees or thinks about something terrifying ...)

It need be added that the examples of faulty conjoining of sentences are not predominant in Yorùbá crime-fiction. Hence, we assume that such faulty conjoining of sentences is an oversight on the part of the writers.

5.1.3 Parallelism

There is a conscious attempt on the part of Yorùbá crime-fiction writers (like any other Yorùbá writer) to employ parallel sentences to express their ideas. The parallel structures so employed have stylistic values in their works. Such parallelism comprises the repetition of grammatical structures of the same type. This grammatical repetition may consist of the use of lexically related words. There is also a matching of at least two or more lexical items in each structure.

Parallelism, a prominent feature of Yorùbá poetry abounds in Yorùbá crime-fiction. When it occurs in the prose of Òkédìjì, such lines sound poetic. Notwithstanding,

the parallel structures are not marked off from the prose. However, the parallel structures in Akínlàdé's crime-fiction are usually found in the poetry which are incorporated into the stories. Akínlàdé marks off the poetry from the prose by arranging them in verse.

In Okédijí's Ajà l'ó lẹ̀rù (p 7), Lápàdé notices a vehicle as it stops a few metres away from where he falls. Lápàdé who is still in possession of the unlawful money he removes from the bush thinks that the driver must be the one who has earlier pursued him. His thought about the next line of action is expressed with the parallel sentences below:

Níbo ni òun ó wá wọ̀ bayi? Níbo ni kí
òun sá sí? Níbo ni kí òun salọ̀? Níbo
ni kí òun sá pamọ̀ sí? ...

(Where will he go to now? Where will
he run to? To where can he escape?
Where will he hide himself? ...)

In this excerpt, wọ̀ (to go), sá sí (run to), sálo (escape to) and sá pamọ̀ (hide) are lexically related words. The sentences are also similar in structure. They emphasize the dilemma in which Lápàdé finds himself in the presence

of the approaching driver whom he regards as an enemy. When Lápàdé refuses to answer precisely where the money he recovered from Egbédá is kept in Agbàlagbà Akàn (p 108), the narrator describes his state of silence thus:

Lápàdé... kò fòhùn, kò mí, kò gbin ...

(Lápàdé... does not speak, (Lápàdé) is silent, (Lápàdé) does not answer ...)

fòhùn (speak), mí (silent), and gbin (answer) belong to the same semantic range. They convey the same idea that Lápàdé keeps mute and would not answer Olórí-ayé's question. Semantically therefore, the words emphasize the same idea.

Some sentences may however not consist of lexical connection between the repeated structures. This type of parallelism involves sense comparison between the juxtaposed sentences. In Ajà l'ó lẹrù (p 94), Lápàdé gets annoyed with Tiámíyù on his refusal to disclose the whereabouts of the kidnapped Tólání. Hence, he orders Tàfá to pull out two teeth from Tiámíyù's upper jaw. Tàfá's response to the order is expressed with the following parallel sentences:

Kíní àáké nṣe tí kò le la'gi kí'ábíkú
nṣe ti kò lè pà'yá è lẹkún, kí'àgbàrá-
òjò nṣe tí ò lè gb'omọ'diẹ.

(What does the axe do if it cannot split wood, what does a-born-to-die-child do if he cannot make his mother weep, what does the torrent do if it cannot sweep away chicks.)

Aáké (axe), àbíkú (born-to-die-child), and àgbàrá-òjò (torrent) are not semantically related. Similarly, igi (wood), iyá (mother) and omodię (chick) do not belong to the same semantic range. However, the sense in the structurally related sentences depict Tàfá's readiness to pull out Tiámíyù's teeth. All the examples cited exhibit syntactic repetition. Such repetition is only a partio-lexico-structural one, which contains examples of lexical matching.

As earlier mentioned, parallel structures evident in Akínlàdé's works are embedded in the poetry incorporated in his crime-fiction. For instance, the following lines fashioned after the language of Ọfọ (incantation), a genre in traditional Yorùbá poetry, contain parallel structures:

Afín ni mí, ng kí í s'ẹni à á gbá lójú
 Arọ ni mí, ng kí í s'ẹni à á nà
 Abuké òriṣà ni mí, ng kí í s'ẹni à á di ní kànyin
 ...
 Múnimúni kan kò ní mu mi - èèwọ!

(Ta ló Gbin'gi Oró p 118)

(I am an albino, I am not someone to be slapped
 I am a cripple, I am not someone to be flogged
 I am a hunchback, I am not someone to be tied

...

No one can arrest me - it is impossible)

The first three lines of the excerpt are parallel sentences which have similar structures. They exhibit syntactical and partio-lexico-structural repetition. Afin (albino), Arọ (cripple) and Abuké òrìṣà (hunchback) on the one hand, and gbá lójú (slap), nà (flog) and dí ní kànyìn (tie) on the other hand are semantically related words in the same paradigm. The sentences also display the feature of tonal counterpoint. The sense in the sentences is that the three categories of people mentioned there cannot be dealt with, hence the last line brings out Àmọ́'s conviction that no one can arrest him. The example cited from Òpómúléró lineage praise poetry below also contains the features highlighted above:

Opẹ̀ yówù t'ó sọ̀ràn ègà
 Nwọ̀n kò ní í r'éwé borí
 Nwọ̀n kò ní í r'ímọ̀ bora
 Eniyan t'ó bá r'ònà igbònsẹ̀
 K'ó ma f ewé òwú nù'dí

...

Kẹ̀kẹ̀ ta dídùn, aṣọ̀ lèdídí èniyàn (Owó Èjé p 57)

(Any palmtree that is attacked by the weaver bird
 It will have no leaves to cover its head
 It will have no palmfronds to cover itself
 Anyone who has the opportunity to excrete
 Do not use cotton leaves to clean up
 ...)

The skindle spins well, cloth covers people up...)

Lines two and three in the excerpt above are parallel lines which have the same structure. They are examples of partio-lexico-structural repetition which also contain total counterpoint. Examples of lexical matching found in both lines comprise ewé (leaves), and imò (palmfronds), orí (head) and ara (body). The six lines depict that as the palmtree which is attacked by the weaver bird lays bare so also the man who uses cotton leaves to clean up after excreting will have no clothes to cover his body.

Okédìjì's and Akínlàdé's use of parallel structures in their novels is to emphasize what they say. Although these parallel lines may be borrowed in Akinlade's work they are usually created in Okediji's works from other sources. The lines fit perfectly well into the structure of the ideas they are used to reiterate in the works of both authors. Whether borrowed or created, the parallel lines

add to the aesthetics of the novels and the ideas reiterated become mnemonic.

5.1.4 Imagery

One of the ways by which Yorùbá crime-fiction writers make actions more vivid is their use of imagery. Although imagery frequently occurs in similes and metaphors, we employ the term to include any abstract and concrete appeal to the senses. Imagery makes the readers to visualize, so writers strive not only to make readers see but also to make all things vivid. Imagery is then one of the ways of achieving clarity. Besides the use of simile and metaphor, the writer's descriptive ability can make readers to visualize what is being described. The described scene which we have discussed in chapter three makes for the type of vividness we are discussing. More captivating is the way things are described. In Àjà l'ó lẹ̀rù (p 78), Tíámíyù's house is described thus:

... Ogiri rẹ̀ là pẹ̀rẹ̀gẹ̀dẹ̀ lat'oke dé'lẹ̀
ni. Igi ẹ̀múlàgà̀ kan bayi ni nwọn fi gbé
apakan ògiri náà rọ̀, íbá ti yẹ̀ lulè
tipẹ̀tipè. Awọn aalàngbá sín sí i lára,
nwọn nyọ̀jú sóde lẹ̀kọ̀ọ̀kan. Awọn mírán yọ̀
írù sóde, awọn mírán yọ̀ ọ̀wọ̀ lásan ...
Ọ̀pọ̀lọ̀pọ̀ nínú ìsọ̀ tí nwọn fi kan páànù
náà mọ̀lẹ̀ yọ̀ sọ̀nsòsọ̀nsò sókè ...

(... The wall has cracked from the top to the bottom. One section of the wall is supported by a pincer-like wood, but for this it would have collapsed long ago. Lizards line up on it, peeping out one by one. The tails of some appear from the cracks while it is only the hands of others that are visible ... Most of the nails on the roofing sheets have almost come off as they are now exposed ...)

Readers are able to visualize the dilapidating outlook of the building. Lizards lining the cracks give the picture of beads that are strung together. The appearance of the nails gives the picture of the roofing sheets falling off, hence Lápàdé doubts that people live inside the building. The house is so presented not only to deceive the populace but also to repel the police from moving near the criminal's hideout. Okédijí's description of the beggar in Agbàlagbà Akàn (p 36) equally gives a concrete picture to the reader.

Akínlàdé occasionally resorts to the description of things. He describes a vehicle returning from Dagbolu market in Aṣenibánidárò (p 21) thus:

Mọtò akérò kan n padà bọ lati ojà
 Dágbólu, ... Ọdà tí wọn fi kun ara
 rẹ ti bó tán, pákó tí wọn fi ẹ ọrùlé
 rẹ ti ya ní ọnà mẹta ... Ilà tí n bẹ lára
 táyà ẹsẹ ti parẹ, gbogbo rẹ wá n dán bí
 orí apárí ti wọn ẹsẹ fi àdí pa. Ilẹ̀kùn
 ọdọ dírẹ̀bà ti jà, ... Ilẹ̀kùn ẹhin nbi tí
 èrò n gbà wọlé, eléyiini wà bí ẹni pé kò
 sí, nitorí irin tí wọn fi n gbé e kọ ti yọ
 sọ̀nù ... Ẹ́fín tí n yọ lẹhin pọ̀ ju ti ọkọ
 ojú irin lọ, ó bo ojúu-títí bí ẹni pé wọn
 n dá iná sun pápá ...

(One passenger's lorry is returning from Dágbólu market, ... The paint on the lorry has nearly peeled off, the planks used for the roofing is torn in three places ... The lines on the tyres have faded, they are shinning like a bald man's head who has just robbed in àdí. The door on the driver's side has snapped off, ... The back door through which passengers enter is more or less missing, because the rod which holds it in place is lost ... The smoke coming from behind it is more than that of a train, it covers the road like the smoke from a burning bush.)

The concrete appeal to the senses is more evident in their use of simile and metaphor.

Okédijí and Akínlàdé use simile to reinforce the ideas they seek to communicate to readers. They use simile in two ways: illustrative and explanatory.

Illustrative simile is used for illustration. A noun phrase which consists of only one noun or a noun with qualifiers usually occurs after bí in the illustrative simile. Such word or words make readers visualize the object chosen for elucidation. Okédijí frequently makes use of illustrative simile to substantiate and throw more light on the thing he is describing. When Lápàdé assesses Aúdù's personality in Ajà l'ó lerù, his moustache is likened to that of a cat while his shining chin is compared with a beggar's calabash:

... Túbònu ẹnu rẹ niyí yàwùyawu bi ti
ti ologbo yi, ti àgbòn rẹ si ńdán sà-án
bí igbá báàrà ... (p 8).

(... His moustache is like that of a cat,
and his chin shines brightly like the
calabash used for begging ...)

While bearing in mind what a cat and a beggar's calabash look like, the reader is able to visualize Aúdù's facial appearance. By likening Kúnlé's eyes to that of a chameleon, the reader is also able to have a picture of what he looks

at the time he is being described in Agbàlagbà Akàn:

... o sa ùmí lokeloke ni, tí ojù
rẹ̀ sì nyi rigbirigbi bí ojù ọ̀gà ...

(p 7)

(... He is breathing pantingly, his eyes are revolving like that of a chameleon ...)

The protusion on Jayéqlá's head is illustrated with a boil that is big as a fist. This gives the picture of the size of the protusion thereby convincing even the most sceptical person that Jayéqlá is really sick.

... kokó iwaju rẹ̀ si ẹ̀
gbandùgbañdu bí o ti sunlọ
nilẹ̀ yi, o dabi akọ ọ́wo, ọ́ tó
ẹ̀şẹ̀. (Agbàlagbà Akàn p 32)

(... the protusion on his head is very big as he lies down, it is like a big boil, it is like a fist.)

Simile is not a common feature in Akinládé's novels. There is however an instance in Ta ló gbin'gi Oró (p 37), where the illustrative simile is employed to depict the extent of the softness and the cushioning effect of the rug in Akin Olúşfnà's sitting-room:

... rọ̀gì àtàtá tó wà nínú pálọ̀
 Akin mu eeyàn dé kókósẹ̀, ó rí
 múlómúlọ̀ bí aṣọ àrán, bí irun
 àgùntàn ...

(... the rug in Akin's parlour sinks
 to people's ankle when one steps on it,
 it is soft like velvet, like sheep's
 fur ...)

In all the places where Òkédijí uses illustrative simile and the one employed by Akínlàdé in the excerpt above, such illustrative simile helps to describe the similarity between the thing talked about and what it is compared with. In such examples, the thing used to illustrate it makes the thing described more vivid to the reader.

Sometimes, Òkédijí resorts to the use of explanatory simile when he wants to explicate further on the point he is making. In such instances, he employs this explanatory simile to throw more light on the point being made. For instance, in Àgbàlagbà Akàn, Lápàdé explains that Dàda cannot prevent Aúdù from entering his apartment. He piles up explanatory simile to express how furious Aúdù would be and the futility of Dàda's effort to stop him from gaining entrance to Lápàdé's apartment:

"... Bí Dàda ba fẹ́ da a duro, a fi bi igba ti alantakun bá tàwú dínà fun enia ki o ma le koja ni. Melo owu alantakun l'o le da enia duro! ... Audu ti yoo maa ru bàlà bọ́ bí ẹmu ogidi ni ẹni kan á ní oun nda duro!"

Tàfá ni "Ẹ ẹ pé tí yio ma hó bí omi ori iña!"

Lápàdé ni, "... Yio maa ho bi ọṣẹ, yio maa ru bí omi okun, yio maa binú bí omi amala ... (Agbàlagbà Akàn, p 137)

("... If Dàda wants to stop him, it will be be like when the spider makes a web for people not to be able to walk pass it. How many spider's web can hinder people! ... Is it Audu who will be foaming like undiluted palm-wine that someone will attempt to stop!")

Tàfá says "Why not say he will be boiling over like water on the fire!"

Lápàdé says "... He will be foaming like soap, he will be bubbling like the sea, he will be boiling with rage like àmàlà's which is bubbling away ...)

Simile is also employed to give the picture of the sick Jayéqlá as he is being led to the out-patient department in Adéòyó hospital. Such explanatory simile depicts how

fragile he is, hence people around the hospital premises cannot but sympathise with him. The narrator writes:

Tafa fa Jaiyeḡla ní ọwọ ọtún, Lapade
 si fa a l'ọwọ osi, nwọn rọra nkẹ ẹ gègè
 lọ bi ẹni ti ẹmí rẹ ti fẹrẹ bọ. Jaiyeḡla
 naa nkase-iyawo lọ laarin wọn, o nṣe
 tágetàgẹ bi ọmọ agutan t'o sẹsẹ daiye, ó
 ntẹsọbọsẹ bi ọmùtí ti oju rẹ nlọ danrin
 ... o ní bí ẹni ti ọ̀yí nkọ loju.

(Agbàlagbà Akàn (p 25))

(Tafa holds Jaiyeḡla on the right hand, while Lápàdé holds his left hand, they are leading him with care as if he is about to give up the ghost. Jaiyeḡla dawdles in their midst, he reels along like a newly born lamb, he walks like a drunkard in stupor ... he dangles like someone feeling dizzy.)

While describing Táfwò's accident in Àjà l'ó lẹru, explanatory simile is resorted to, to make the description more vivid:

... Şíşí ti ilẹkun naa yio sí, ó sọ
 awakọ rẹ síta bi ọkò rọbà tí awọn
 ọmọde fi i pa ẹiye, o fi i jade bí i
 kànnàkànnà. Rangbọndan ni awakọ naa
 sí kú sílẹ nibẹ. Ó dojú délẹ níbẹ bí

eni pé ó dọbálẹ (p 16)

(... As the door flings open, the driver is swung out like a catapult's pelt which children use to kill birds, it throws him out like sling. The driver lay flat. He faces the ground as if prostrating.)

The explanatory noun phrase after bí in the excerpt below fulfills the function of illuminating the hunter's state of easiness and calmness in Agbàlagbà Akán (p 18)

... O nyan bọ bi eni kan tí ọkàn rẹ balẹ patapata, tí nkankan kò fò laiya ...

(... He is moving with measured steps like someone who is completely contented, who is not frightened by anything ...)

This simile is seldom used in Akinládé's novels. An example is however found in Ta ló gbin'gi Oró (p 88), where the sudden change in the police countenance is explained.

Lojiji ni ojú awọn ọlópáá méjèèji
yípadà, tó rẹwèsí, ó dàbí igbà tí
ẹtú n ẹ igbádùn nínú igbó, tó n já
ewéko tútù jẹ mẹwu, mẹwu, tó n fò béjé béjé,
tí ńró ibọn wá dún kí i lójiji lati abẹ
bàlùmọ ní igi imú rẹ ...

(Suddenly the countenance of the two policemen changed, their faces are dejected. It is like when the antelope is playing in the forest, when it is eating fresh plant, when it is jumping, and when a gun-shot sounded suddenly from under the bálùmò very close to where it is ...)

The effect of the similes employed by Okédijí and the few employed by Akínlàdé is pictorial; it also augments meaning in their novels. As earlier noted, simile is sparingly employed by Akínlàdé but it pervades Okédijí's Ajà l'ó lẹ̀rù and Agbàlagbà Akàn.

However, metaphorical expression is employed by Akínlàdé to give the pictorial flash which makes for imagery. In Agbákò Nílé Tété, Apálará, the manager of Agricultural Development Bank explains to Şajènti Oríowó how he goes to work on Sundays while other members of his staff are having a nice time in their respective homes. The reader inevitably sees the intimate relationship between the head (that is, the manager on whom the brunt of the job falls) and the head-pad (that is, workers who are to assist the manager) in Oríowó's response below:

... Bẹ̀ẹ̀ layé rí, Alàgbà Apálará. Awọn
òṣiṣẹ́ abẹ̀ yín wọnni, oṣuka ni wọn.
Eyin ni orí tí a gbe ẹ̀rù lé ...

(Àgbáko Nílẹ̀ Tété, p 57)

(... That is how life is Mr Apálará.
Those workers under you are head-pads.
You are the head on which the load is
put ...)

In Qwó Tẹ Amòòkùnsìkà, Tundé Atopinpin offers Akin Olúṣínà two bottles of beer after the latter has consented to start the investigation in Qmó Jayé-jayé hotel. Akin Olúṣínà appreciates this gesture and he says:

... Bí mo ba rọ̀ epo sinu ẹ̀njini mi bayi,
ara á yá, iwadi yio si rọ̀rùn ní ọ̀ṣiṣe ...

(Qwó Tẹ Amòòkùnsìkà p 20)

(... If I fill my engine with fuel now,
I will be well, and detection will be
easier ...)

Beer is called epo (fuel) while engine is equated with stomach in the above excerpt. Without fuel, the engine cannot start nor function. It follows therefore that without taking some bottles of beer, Akin Olúṣínà will not be able to perform or function as a detective. In essence,

what fuel does to the engine, beer does for Akin Olúṣínà. It is in the light of this comparison that we understand the drinking habit of Akin Olúṣínà in all the novels where he acts as the detective. The metaphors in the examples cited also have a humorous effect.⁸ Metaphors employed by Akinládé in the examples cited above represent imagery which can convey as much in a word as several sentences of non-figurative language. The importance of the imagery conveyed in Yorùbá crime-fiction is that it can suggest meanings without the author being explicit.

The explanatory and illustrative similes, and the metaphors used by Okéḍijí and Akinládé perform the function of making the thing described more real. That is, to say, they have a clarifying function as they make for explicitness. Akinládé resorts to the use of these figures of speech only when he wants to call the attention of the reader to the point being emphasized. However, it has become part and parcel of Okéḍijí to ensure that whatever

8 The writers' use of wordplay could also have a humorous effect. Such is the case in *Ajà l'ó lẹrù* p 80 where Tiámíyú's play on *aró* (dye) informs his choice of related items. Also in Akinládé's *Agbáko Nílé Tété* p 19, the wordplay on *Édiwoḍòdù Oduúwo* has a humorous effect on the tense atmosphere at the coroner's inquest.

he writes is well illuminated and explicated. Hence, Òkédìjì is fond of making the reader to see the relationship between two things, either on the basis of similarity or contiguity. He does this to ensure that every sentence leaves an indelible mark on the reader's mind.

5.2.0 Use of Proverbs

Previous researchers have seen the use of proverbs as an integral aspect of a writer's language. Bámgbóṣé (1974: 120-121) and Iṣọlá (1978: 219-228) see the use of proverbs as a literary device which adds to the elegance of a writer's language. In fact, this Yorùbá saying below shows that proverbs enlivens and adorns a speech or artistic work:

Òwe lẹṣin ọ̀rọ̀, bí ọ̀rọ̀ bá sọ̀nù ọ̀we la fi í wá a.

(A proverb is often the clearest way of elucidating the application of a word.)

Iṣọlá (1978: 219-228) discusses five ways in which Òkédìjì uses proverbs⁹ while nothing is mentioned about how Akínlàdé

9 The five ways by which Okedijí is said to manipulate proverbs are:

- 1) using proverbs ordinarily
- 2) modifying some well known proverbs
- 3) piling up of related proverbs
- 4) explaining proverbs

and 5) using newly created proverbs.

employs proverbs. This oversight may be based on the assumption that as a casual user of language, Akínlàdé's language will be quite distinct from Òkédìjì who is a careful user of language. As earlier noted, both writers are well integrated into the Yorùbá society, hence they cannot be insensitive to the use of proverbs in that society. This is to say that both writers have good ears for the way elders use proverbs to polish their language and to present facts.

5.2.1 Presentation of Proverbs

In their use of proverbs, Yorùbá crime-fiction writers display a mastery that amounts to ingenuity. There are three main ways of presenting proverbs in Yorùbá crime-fiction. All the proverbs employed work together to make for lucidity.

In Yorùbá crime-fiction, proverbs are used in the ordinary, everyday use. The meaning of such proverbs are usually well known and they are employed to substantiate a point, introduce a topic or to conclude a discussion.

In Okédijí's Àjà l'ó lerù (p 1), Lápàdé is riding his bicycle home. He realises that he should not get to town in his drenched dress. Hence he plans to bathe and change his dress. The narrator explains:

Bí a sá ti rin l'à á ko'ni.

(The respect in which you are held depends on your appearance.)

Likewise, as Tàfá and Lápàdé flee from the police at Ládèjí's hut, the state of uneasiness and anxiety in which they are wane. Rather than run, they now walk leisurely when the police is no longer in sight. Lápàdé even has time to light a cigarette. The narrator reiterates the change in their situation with this proverb:

Kò sí ohun tí o le ti ki i dẹ
b'ó bá yá. (Agbàlagbà Akan p 21)

(No condition is permanent.)

Sometimes proverbs employed to substantiate facts are introduced by sé in Okédijí's crime-fiction. For instance in Agbàlagbà Akan, Lápàdé denies visiting Ládèjí's hut and he warns Aúdù to desist from accusing him if he does not want to expose himself to ridicule. When Aúdù does not seem

to want to heed the warning, Lápàdé says:

Şé a kî í şipè-ẹ nàro fún
abuké ... (p 27)

(Indeed nobody appeals to the hunchback
to stand straight ...)

While preparing to go in search of Tólání in Ikèrèkú, Lápàdé cannot exercise the patience to listen to the record played on radio. The narrator emphasizes the urgency of his journey when he writes:

Şé ẹnì tí ó gbé ọmọ-odó mì ni;
iduro kò sí, ìbèrè kò sí.
(Àjà l'ó-lerú p 100)

(He's like a cat on hot bricks.)

In Akínlàdé's crime-fiction, a known proverb may be used to introduce a topic. In such cases the proverb may precede the explanation given on the topic. Usually, the proverb is preceded by phrases like "Àwọn àgbà sọ pé" (The elders say that) or "Àwọn baba wa sọ pé" (Our elders say that). An example is when Pópó, the police officer in Àgbákò Nílè Tété is discussing with Sergeant Oríowó. Pópó introduces the topic of his discussion, that is, Oríowó's intelligence and vivaciousness will match the sophistication

of criminals in contemporary society because:

... Awon agbà sọ pé, 'Ajá iwòyí ló mọ ehoro iwòyí lé' ... (p 1)

(... The elders say that, 'it is the contemporary dog that can track down a contemporary rabbit' ...)

At other times, Akinládé employs a proverb before the detective questions a suspect or the deceased's acquaintance. Such proverbs are meant to prepare the suspect's or acquaintance's mind for the question that is to be put to him. For instance, in Owó Tẹ Amòókùnsikà, Akin Olúṣínà inquires about Fẹ́mí's death from Jídé when he says:

Awon baba wa sọ pé, "Olè kí í ja agba, kí ó má ṣe e lójú firi" Oye wo ni enyin náà rí nipa ọràn yí? (p 13)

(Our elders say that, "There is no smoke without fire". What have you noticed about this case?)

When a proverb precedes an explanation or a question in a character's speech, it is usually marked off in quotes from the character's words as found in the examples above.

Akinládé also uses proverbs to conclude or reiterate a point without wasting words. In Ajá T'ó N Lépa Èkùn, Abimbólá Ogúndípẹ explains the chieftaincy dispute between

Ọdẹwálẹ and Adẹjọbí. He explains that since Adẹjọbí is from the chieftaincy lineage, the popular Ọdẹwálẹ who is not born with a silver spoon cannot be installed as chief. Abimbólá concludes the explanation thus:

"... a kò gbọdò bo òtító mólẹ, ika
tò bá sǐ tọ sǐ imú la fi ń rin ń"

(p 22)

("... we must not shy away from the truth, the appropriate finger is used to clean the nostril.)

At other times, Akínlàdẹ just employs a segment of a known proverb to support his argument. In such cases, he either drops the first half of the proverb only to use the second segment. The second segment of the proverb is then used to conclude a point. For example, Kíkẹ who is aware of the implication of the theft in which Şótúndẹ is involved still pleads that Dápọ should help to get him out of the case in Ta ló gbin'gi Oró (p 7). She concludes the argument she proffers thus:

"... Şùgbọn bí o ti wù kí ó rí, wọn ní
ọmọ burúkú kò yá lù pa".

("... but no matter how bad it may be, they say what cannot be cured must be endured".

The first half is ògèdè dúdú kò yábùsán (an unripe plantain is not palatable if eaten without salt). Akinládé may also use the first segment of the proverb while he drops the second part. In Ajá T'ó Ñ Lépa Èkùn, Akin Olúṣínà advises Fadérera to reveal what she knows about Wándé's murderer. When she fails to co-operate, she is urged not to attempt blackmailing the criminal because of the danger inherent in such a step. Akin Olúṣínà concludes the discussion with the first segment of the proverb below:

Ààbò ọrọ la n sọ fún ọmọlúábí (p 74)

(A word is sufficient for the wise)

The second half is bó bá dẹnú rẹ a dodindi (When he hears, it becomes sufficient). In cases where a segment of the proverb is used in the title of their books or when it is employed to support an argument, Okédìjì and Akinládé expect the Yorùbá reader who has the proverbial competence to supply the missing segment. Usually, such proverbs are meaningful to the competent reader with or without the other segment.

Secondly, Yorùbá crime-fiction writers sometimes pile up proverbs to augment meaning. This is more evident in the writings of Okédìjì where related proverbs are piled

up to emphasize the point being discussed. In Agbalagbà Akàn (p 34), Aúdù's attempt to arrest Lápàdé is thwarted, so he becomes powerless. Aúdù is furious but at the same time helpless. The extent of his helplessness is expressed by the following proverbs which contain parallel sentences:

... àwòmọ́jú l'ẹ̀kùn í wo ẹ̀iyẹ̀ òkè. A kí í pa igún bọ́rí, a kí í fi Àkàlà̀màgbò bọ́ oşè. Erin ti kúrò ní ẹ̀ran àmúpa léyá.

(... the leopard looks at the bird scornfully. Nobody worships Ori with a vulture, nobody worships the baobab with the grand hornbill. The elephant is beyond what can be sacrificed during the id-el-fitri.)

These proverbs help to emphasize that Lápàdé is now beyond arrest. Sometimes, however, a sentence or more may be employed in-between such related proverbs to break its continuity. Usually such sentences reiterate the point under discussion. An example is when Aúdù Kàrímù feels disgraced over the Jayéqlá episode in Agbalagbà Akàn (p 34). He sees himself as the architect of the disgrace. This is illustrated with the following proverbs:

... Agbalagba t'ó so àgbàdo mọ́dǐ l'ó sọ ara rẹ̀ di aláwàdà adię. Obinrin t'ó lọ bímọ́ saarin ojà lọsan gangan l'ó ni kí

gbogbo aiye maa wòran òun. Ará iyà
 iṣẹ nàa ni gbogbo rẹ sá. Iṣu ẹnì ní
 í t'ọwó ẹnì bọpo. Ọtẹ àgbàdò kò sì le
 tán nínú ọmọ àparò láfláí (p 34)

(... An elder who has gone beyond his bounds is the one who exposes himself to ridicule. A woman who delivers a baby at the market in the afternoon is the one who calls attention to herself. That disgrace is part of the displeasure of police work. Familiarity breeds contempt. Prejudice will continue to be the source of rebellion.)

The first two proverbs in the excerpt above reaffirms that Aúdù is at fault over what befalls him. The next sentence then confirms that such disgrace and disappointment are part of what a police can be faced with while discharging his duties. The last two examples in the chain of proverbs buttress the fact that people will continue to look down on the police. Although Lápàdé initially feels reluctant to allow Sẹlí accompany him to Gbékútà's hemp-plantation in Ajà I'ó lerù, he later realises that argument over such trivial issues will not augur well. Hence he approves of Sẹlí's company as she may later prove helpful during the operation. The fact that Sẹlí may be indispensable at the

hemp-plantation they are heading for is emphasized by the first two proverbs in the excerpt below. Lápàdé then goes on by way of explanation to throw light on Sẹ́lì's indispensability. He piles up two more proverbs to reiterate this.

Lapade ní, "Ò bá wi pe, b'òkunrin r'ẹ̀jò, t'óbinrin pa a, k'ẹ̀jò sá má ti lọ. Tabi pe, ọwọ́ èwe kò tó pẹpẹ, t'àgbàlagbà kò wọ kèrègbè. Nítoripe boya ñkan miran lè wà lọhùn ti yio rọrun fun Sẹ́lì lati ẹ, ti o si le nira fun àwà. Bẹẹ si ni òsì wẹ̀tún, ọ̀tún wẹ̀' sí l'ọwọ́ fi i mó. Nwọn a si tun maa wí pé àjẹjẹ, ọwọ́ kan kò gbé'gbá d'órfi ..."

(Lapade says, "You ought to have said that, if a man identifies a problem and a woman solves it, the important thing is that the problem is solved. To put it in another way, united we stand, divided we fall. There may be things that will be easier for Sẹ́lì to accomplish whereas we may find such things though. The fact is that one hand washes the other. They also say that unity is strength ...")

All the four proverbs in the example above are used to

emphasize the essence of co-operation. Usually the inserted explanation in the chain of proverbs comes after the first two proverbs. More often than not two or more proverbs which may be related or unrelated also occur after the inserted explanation. After Kúnlé's and Délé's death in Agbàlagbà Akàn, Lápàdé feels threatened that their murderers may be after him. So he realises that he has to be careful and also he has to act swiftly to get the criminals arrested. This is succinctly put in the following words:

Igi ganganran má gún mi loju, òkèèrè
 l'a ti i sọ ọ. Eni ti o yáwọ sí ni
 Ọgún i gbè ... isẹ́ tí o kàn ni lati
 fín awọn arufin wọnyi jade ninu isà
 wọn, ibikibi yowu ti nwọn le sapamọ
 si. Ọmọ t'ọ ba ní iyá oun ko ní sùn,
 oun naa ko ní fojuba oorun. Ááyá bẹ
 sílẹ, o bẹ sí aré ni ọrọ naa sí nilati
 jẹ, nitoripe afọwọfọnná ki i duro rojọ.
 Enia ko sa le dé aarin ijàlọ ki o joko
 kalẹ (p 16).

(To be forewarned is to be forearmed.
 Heavens help those who help themselves
 ... The next line of action is to fish
 out the criminals from wherever they are
 hiding. An evildoer becomes hoist with
 his own petard. The case will be handled

instantly in the manner a Red Colobus monkey jumps down and picks a race, because its like a cat on hot bricks. At least no one can feel comfortable in the midst of brown ant.)

The stringing together of proverbs is not predominant in Akinládé's crime-fiction though occasionally there is the occurrence of proverbs in a sequence. In cases where there is the stringing together of proverbs, they usually occur intermittently and may not be related. For instance, in Ta ló gbin'gi Oró, the following discussion ensue between Akin Olúṣínà and Ṣótúndé who claims there is nothing spectacular about his having four wives:

Akin... ní ... Adiyẹ n jẹ ọkà, ó n mu omi, ó n he kòkòrò kèékèèkèé jẹ, síbẹ ó l'oun ò l'èhin, ikérègbè ẹgbẹ rẹ tó l'èhin ha n jẹ irin bi?' ~

Ṣótúndé ní, '... ẹni tó bá dan an wò ló lè mò b'ó ti rí. Alágbède kò r'òjú ṣiṣẹ ní ilé arọ, wọn ló mu irin awon jẹ, jẹ kí ọgbèrì jẹ ọjé wò, yòò mò pé ehin alágbède kò ran irin. Mo lè ba yín wá àwon wundia tó dára, kí ẹyin nàà fẹ mètà tàbí merin wò, ẹ ó mò wi pe 'a ki í pé é lẹru k'á pé é ní ọsọ' (p 72) ~

(Akin ... says '... The chicken eats guinea-corn, it drinks water and picks up small insects, yet it claims it has no teeth, does the goat who has teeth eat iron?'

Şótúndé says, '... it is the one who marries more than one wife that can explain how it is. The blacksmith had no time to forge in the smithy, people say he had eaten their iron, let the unskilled in smithery eat lead, then he will know that the blacksmith cannot eat iron. I can find pretty ladies for you if you marry about three or four of them, it is then you will know that 'not all that glitters is gold'

The metaphor in the first proverb above emphasizes that despite Şótúndé's denial, he enjoys amidst his wives. It is then pointed out that his enjoyment cannot be compared with that of a monogamist. The metaphor in the other proverbs reiterate Şótúndé's stand on the false impression people have about polygynists. The proverbs are then used to argue that if monogamists take to polygyny, then they will appreciate the fact that the enjoyment in it is deceptive.

In Qwó Tẹ Amòòkùnsìkà, Akin Olúṣínà reports his experience at Qmọ Jayé-Jayé's hotel to Túndé Atopinpin. Túndé advises him to pay another visit to the hotel and Akin readily accepts to do so irrespective of all problems. The willingness is succinctly put thus:

... Àyè kí í há ki adie ma de ibi àba rẹ. Otitọ ni pe, nwọn fi aga bó mi l'ẹsẹ nìbẹ, ẹ̀gbọ́n bí ẹ̀şin ba dá'ni, ẹ ni a ńtún un gùn ... Ng ó tun dé ile-otí QMỌ JAYE-JAIYE' (p 33)

('... Nothing prevents the hen from getting to her eggs. It is a fact that I was wounded there in the leg, but if a horse unseats someone, what he does is to mount it again. ... I will still go to QMỌ JAIYE-JAIYE hotel'.)

The proverbs in the excerpt above are employed to ascertain that nothing can discourage Akin Olúṣínà from paying another visit to the hotel. In all the instances where there is a string of proverbs in Yorùbá crime-fiction, such proverbs are used to substantiate a particular point under discussion. Usually, the series of proverbs are embedded in character's speech in Akinládé's works but it is not always so in Òkédìjì's works.

Thirdly, Yorùbá crime-fiction writers take time to explain proverbs. Such explanations either precede the proverb or it may come after it. For instance, in Okédijí's work, Lápàdé recounts his activities at Ládeji's hut, the Jayéqlá's episode at Adéòyó hospital and his encounter with the robbery syndicate at Ègbédá all of which he experienced in a day. It is explained in Agbàlagbà Akan that it is only few people who can bear such experience. This fact is buttressed with this proverb.

Ohun tí agutan rí t'ó fi nse iran wò,
b'ó se ewure ni gbogbo aiye ni íbá gbò
igbe (p 74)

(What the sheep sees and keeps mute is
what will make the goat bleat.)

Although Lápàdé thinks that Aúdù Kàrímù is stupid about the way he handles the case of the accident victim, Lápàdé does not utter a word to betray his thoughts in Ajà 1'ó lerù.

The narrator then concludes:

Orò gbé'nú eni rà bí iti ògèdè (p 29)

(The word rots away like a log of banana)

There are times when a lengthy explanation which is usually in the form of a story follows a proverb in Okédijí's work.

An example is when Tafá inquire about Lápàdé's disguise and the significance of the bag he packed. Lápàdé's response is introduced by this proverb:

"Èni t'ó bá ñjẹ aáyán nilati ni oògùn
rindòrindò ..." (Agbàlagbà Akàn p 41)

("Someone who embarks on a dangerous
endeavour must have a way of getting
out of trouble ...")

He explicates on the need for precaution when he says:

"... Èni ti o ba nṣe ñkan t'ó kanpá
nilati maa wa ni imurasilẹ ni gbogbo
igba, nitori ijafara lewu ..."
(Agbàlagbà Akàn p 41)

("... Someone who wants to engage in
something serious must always be at
alert, because carelessness is dangerous
...")

Lápàdé goes further to explain why one has to be vigilant by relating the story of the mad-man

"Wèrè kan òké-òhún ni, nwọn ni nwọn ñpè
e l'ókè-odò, o lọ fọn ọmọ-odó lọwọ.
Nigbati nwọn bi i pé kil'o fẹ fi ọmọ-
odó ẹ, o ni oun kò kúkú mọ ohun tí nwọn
pe oun sí l'ókè-odò. Ó ní bí oun ba
dé'bẹ, tí oun ba wọn níbiti nwọn ti

ngúnýán, oun ò rí ònkan maa fi ba wọn gúnýán; bí oun ba sí bá wọn nibiti nwọn ti ñjà, oun ó maa fi ọmọ-odó kán wọn lóri ..." (Agbàlagbà Akàn p 41)

("There is the case of a mad-man whom they say is being called at the river bank, who carries a pestle with him. When questioned about what he wants to do with the pestle, he says he does not know why he is needed at the river bank. He says if he gets there and he finds them pounding, he will have something to pound with, and if he meets them where they are fighting, he will be breaking their heads with the pestle ...")

Such explanation in Okédirí's novels makes the point more explicit and the story more interesting.

Akínlàdé also takes time to explain a known proverb to make for greater clarity. Sometimes the explanation given about a proverb may be brief. For instance in Ajá T'ó N Lépa Ekun, when discussing safety precautions with Ọjèlabí, Akin Olúsinà employs the proverb below:

"Ojú ni alákan fi i sọ orí" (p 124

(Prevention is better than cure)

Thereafter he proceeds to shed more light on the proverb by warning Ọjẹlabí to be mindful of taking food from just anybody so that he will not get poisoned. In Àgbákò Nílẹ̀ Tété, Tẹjúoṣó appeals to the police to be lenient with Iyábò, his wife so that the child she is expecting will benefit from the money he is dying for. Iyá Yomi quickly adds that:

"... ifà onifà lòfò olófò ..." (p 101)

("... One man's luck is another man's loss ...").

She goes further to explain this proverb by saying:

"...Eni mēta ṣofò ẹmí wọn, ẹni kẹrin wà létí bèbè ikú, kí ẹnikan ṣoṣo ba lè jifà. Iyábò ti bó sáyé!" (p 101)

("... Three people have lost their lives and the fourth person is on the verge of losing his life, so that one person may have a stroke of luck. Iyábò is quite lucky!")

When Tundé Atopinpin expresses concern and surprise on the death of Fẹmi Kògbòdòkú in Owó Tẹ Amòòkùnṣikà, Akin Olúṣínà explains that death is inescapable. He goes further to say:

Awón agba sọ pe, "Má f'òrun yò mi,
gbogbo wa l'a jọ nlọ!" (p 17)

(The elders say that, "Do not frighten
me with death, we are all going to die!")

He throws more light on this when he says in the next sentence that we shall all die. He reiterates this by the explanation given on the proverb below:

"Gúnnugún kí í kú l'ewe, dandan ng kà
sàì darugbo" nígbati ó bá yá oun
fúnrarẹ̀ ni yio máa tọ̀ọ̀ ikú. Nígbati
o ba di pé gbígbé ni a ngbé e sá sínú
oòrùn bí ẹ̀ni n̄sá asọ... Níwọ̀n igbà tí
aiye isisiyí bá ẹ̀ wà, dandan ni ikú' (p 17)

("The vulture does not die young, may I
live to old age", with time, he will be
the one praying for death. When he is
old and he has to be brought out into the
sunshine as if one is spreading clothes
in the sun... As long as this generation
remains, death is inevitable'.)

There are instances when Akinládé gives a detailed explanation on the proverb employed to substantiate a point. An example is when the police are looking for evidence to prosecute Ójó in Ta ló gbin'gi Oró. The police believe that

others will desist from crime if Ọjó is punished. The narrator employs the proverb below to support the police opinion on the case:

Ẹni tó jín sí kòtò ní í kọ ará yòókù
lọgbọ̀n (p 21)

(A person who falls into a deep pit
teaches the others a lesson.)

The narrator takes time to explicate on the proverb:

Ti èniyàn bá kó sí kòtò tí kò jín, tó
sì jáde fódá, tí kò fi ori lu òkúta,
tí kò fi ọ̀rùn ẹ̀sẹ̀ rọ̀, tí egungun ẹ̀hin
rẹ̀ kò sẹ̀, tí ọ̀rúnkún rẹ̀ kò yẹ̀ ní oríkẹ́,
irú jíjín sí kòtò bẹ̀ẹ̀ kò lẹ̀ kọ ará yòókù
lọgbọ̀n (p 21).

(If someone falls into a shallow pit, and
gets out unhurt, if his head is not wounded,
if his ankle is not sprained, if his spinal
cord is not broken, if his knee is not
dislocated, such a fall cannot teach others
a lesson.)

The parallel lines in the explanation are used to emphasize the fact that if Ọjó gets away free when prosecuted, others will learn nothing from his case. Another proverb is

employed to explain Òjó's preparation for the case to be brought against him. The proverb is introduced by sùgbón (but):

Sùgbón, 'bí olóko ti n tọ ẹfón, bẹẹ ni àparò ń tọ iyé' (p 21)

(But, 'as the farmer is getting his ẹfón (used for making arrows) ready, so is the sparrow getting its feathers set')

The narrator explains the metaphor in this proverb by reiterating that as the police are setting their facts right to entrap Òjó, so is Òjó making efforts to get out of that trap:

Òjó ni àparò tó bà lórí igi oko awọn amófinṣẹ, ó ti mò pé awọn olóko ń tọ ẹfón tí wọn ó fi ta ọfà pa òun, òun náà kò sí jafara rárá, kíákíá lo ...
mọ olùgbàlà tó lè yọ òun kúrò nínú okùn ikú náà, Fẹmi Adéjàre ni, ògbontagí lọyà ... (p 21)

(Òjó is the sparrow that has fallen into the trap of the law enforcement agents, he knows that they are preparing to send him to the grave, but he too is

alert, he immediately ... looks for a saviour to rescue him from the trap of death, that saviour is Fẹmi Adẹjàre, a renowned lawyer ...)

At times, Akínlàdẹ may explain a proverb with a story. In Qwó Tẹ Amòòkùnsìkà, Akin Olúşínà discusses Qpẹ's drinking habit with Ajibawo. Olúşínà resorts to this proverb to describe Qpẹ's habit.

Ohun ti o n̄ dunni ni a n̄ jagun mu (p 11)

(It is what one yearns for that he covets.)

He goes further to explicate the proverb by telling the story of a leprous man who demands for shoes when his people are collecting booty after winning a war:

Onídànpàrá tí o ba wọn lọ sogun.
Nígbatí nwọn fọ ilú awọn ọtá, tí
oníkáluku sí bèrẹ sí kó ẹrù àti alumọni,
oní dànpàrá kígbẹ, "Ẹ ba mi ko gbogbo
bàtà wọn! "O ọ rí, i? Ko beere owó, kò
bèèrẹ aṣọ tàbí nnkan míràn, bata lo m
beere, ọran bata ni n̄ dùn ún! (p 11).

(There is the case of Onídànpàrá who accompanied them to the warfront. After his people defeated the enemy, each person started collecting goods and valuable

things, Onídànpárá called out, "Help me to collect all their shoes!" Can you see? He did not ask for money. He did not request for clothes, or any other thing, he wanted shoes, he was craving for shoes!)

The proverb:

Ohun tí o n dunni ni a n jagun mú.

(It is what one yearns for that he covets.)

is then related to Qpẹ and Jídé when Akin Olúşínà explains:

Géḡé bí ọ̀ràn redio náà ti ka Jídé lára.

Ó lè jẹ pé ọ̀tí ka Qpẹ lára ju iyáwó lọ.

(That is how Jídé is fond of his radio. It could be that Qpẹ desires beer more than his wife.)

Qpẹ's indifferent attitude to his wife may then explain why she has to look for a lover, that love, she found in Fẹmi Kògbòdòkú. In all the places where proverbs are explained in Yorùbá crime-fiction, such explanation makes the proverb more explicit and the reader has a better understanding of the points which such proverbs substantiate.

5.2.2 Modification of Proverbs

Known proverbs are modified by Yorùbá crime-fiction writers. Such modification may have to do with the substitu-

tion of a lexical item in the proverb or the incorporation of a phrase. In most cases, the modified proverb is explained. The modification of proverbs is apparent in the writings of Okédijí but it cannot be said to be a paramount feature of his works. An example is found in Agbàlagbà Akàn where Lápàdé and Tàfá escape through the bush, the narrator comments that:

Kò sí ohun ti o le ti ki i dẹ b'ó
bá yá. (p 21)

(There is no difficulty without a solution
at a later stage.)

There is the incorporation of the phrase bó bá yá (at a later stage) in the example cited above. Modification of proverbs is on the other hand more evident in the works of Akínlàdé. A lexical item is usually altered in the middle or at the end of a familiar proverb. In Ta ló gbin'gi Oró (p 98), Bọsẹ discusses her conception of an ideal partner with Akin Olúşínà. She concludes with the proverb "hope deferred makes the heart grow weak".

"... ẹni tó ba maa rí àtişẹjú akàn
á pẹ létídò ..."

("... he who waits to see a crab
blink will keep long on the river
bank...").

Here àtisùn (sleep) is substituted with àtiṣẹ́jú (wink).

Both words are still within the same paradigm, hence their meanings have not changed. In Àgbákò Nílẹ̀ Tété (p 12), Iyábò's mother impresses it upon her son-in-law that she is careful and at the same time she is prepared to execute their plan. She concludes by saying:

"Ma kojá mi, Olùgbàlà kí í ẹ orin
àdùbúlẹ̀ kọ."

("Pass me not, O Saviour is not a
song one can sing while lying down.")

The author probably uses Adùbúlẹ̀-kọ instead of àkúnlẹ̀kọ to reiterate the fact that one will be too relaxed and inactive to move fast while lying down Adùbúlẹ̀kọ suggests sluggishness whereas Iyábò's mother is expressing her state of preparedness for action. This same proverb is modified differently in Owó Tẹ̀ Amòòkùnsìkà. Bòdé believes that he need not waste time in seeking Fẹ̀mi's favour, hence he seeks Ewégbèmí's assistance on the matter. He explains the necessity to take a prompt action by the use of the modified proverb below:

"... Ma kojá mi Olùgbàlà", olúwarẹ nàà
gbòdò múra gírí, kí o sì tètè sáré dé
ibẹ̀, kí Olùgbàlà tó dé" (p 84)

("... Pass me not Oh Saviour", the person must be well prepared, and he must be there on time before the Saviour's arrival.")

The modified versions of this proverb still lay emphasis on someone's state of readiness while in anticipation of something. The use of àdùbùlè-ko in the first version and the explanatory sentence in the second show the author's ingenuity in achieving the same purpose in diverse ways. It need be noted that the poetic quality in the second version is watered down.

In Qwó Tẹ Amòokùnṣikà, detectives question Orímóògùnjé about a missing goat. Although he cleverly evades the question, the goat's bleating lets the cat out of the bag. Ajàní, a member of the investigative team then employs this modified proverb below to make Orímóògùnjé confess of his misdeed rather than prolonging the matter.

"Baba, ẹ má fi ọpá pòlò pọlọ pa
ọpòlọ ..." (p 83)

("Old man, do not kill the frog with
a long stick ...")

It is probably the intent to play on words that inform the author's choice of ọpòlọ (frog) to replace the conventional

ejò (snake) in the proverb. Such creativeness adds to the beauty of his language.

There are times when Akinládé modifies a proverb by incorporating a phrase or a sentence in the middle or at the end of such proverbs. Akin Olúṣínà explains the futility of seeking someone's favour by the use of charms when he concludes in Qwó Tẹ Amòòkùnsikà that:

"... Ilé tí a ba fi itọ mọ, kí í duro pẹ, iri ní í wó o." (p 84)

(A house built with saliva does not last long, it is pulled down by the dew.)

Sometimes the modification may have to do with giving explanation on the second segment of the proverb employed. In Ta ló gbin'gi oró, Jọbí feels that the criminal's identity must be revealed so that he will be punished. This opinion is substantiated with the proverb: "the sins of fathers are visited on their children". This proverb is rendered thus:

"ẹni tó bá gbin èèbù ikà, ó yẹ k'ó jẹ ẹta rẹ ... ó yẹ kí ọmọ rẹ jẹ nìbẹ pẹlú." (p 178)

("someone who sins ought to bear the repercussion ... the children should also share in the punishment.")

There is the argument about the existence of detectives in Ajá T'ó N Lépa Ekùn (p 24). Although Adéwólé is opposed to detective's activities, Akin Olúṣfà who supports their existence employs this modified proverb which is also explicated to reiterate that people's opinions differ on certain issues.

"Ohun tó wu mi kò wù ọ́ l'ó n mú kí àwọn èniyàn jẹun wọn lóṣòṣò. Emi jẹ iyán, Túndé sí jẹ ọka ... Nípa bẹẹ kò lè sí kó má sí iyatò láàrin awa ọmọ èniyàn, ohun tí ọ́ wu ẹnìkan lè jẹ ìrírà f'ẹnìkejì ..."

("One man's meat is another man's poison, so our tastes differ. I ate pounded yam, Túndé took ọka ... As a result, there is bound to be differences among us, what one man likes may be detested by another ...")

In another instance, Akàndé is displeased with the progress made about finding Wándé's murderer. Hence, he employs the proverb which is fashioned against this existing proverb, 'bí iwájú ò ṣe é lọ, ẹyin a ṣe é padà sí' (If one cannot make progress, he should be able to retrace his steps) to express his opinion. The modified version in Ajá T'ó N Lépa

Ekùn (p 98) goes thus:

Bí ọmọdé kò bá sù mọ ibití ó n lẹ, ó
yẹ k'ó mọ ibiti oun ti wá

(If a child does not know where he is
going, he ought to know where he is
coming from)

Akínlàdé also modifies the proverb:

Okùn tí ewúré n rí sá ni ọlọpàá n rí yọ

(The rope that scares the goat is what the
police delight in.)

Okùn tí ewúré rí tó n sá, òun lómọ oyínbó
rí tó n yọ (Ta ló gbingi Oró p 61)

(The rope that scares the goat is what
fascinates the European.)

In the original proverb, okùn (rope) refers to the rank of
policemen whereas in the modified version, okùn (refers to
tie. Akínlàdé himself explicates on what okùn (rope)
represents in the proverb thus:

táyí ọrùn rẹ gun gbọ̀ọ̀rọ̀
bí ọjá àlùfáà.

(his tie is as long as the priest's loins.)

Modification of proverbs is a mark of originality in the works of Yorùbá crime-fiction writers. Such proverbs throw more light on the argument being advanced. The modification also depicts that proverbs are not like stagnant water. All the different ways in which proverbs are used in Yorùbá crime-fiction show the creativity of the writer and the elegance such proverbs can add to the language and the presentation of the materials. The use of proverbs make the stories interesting and create humour in the context in which they are used.

5.3.0 Characteristic Feature of Language

There is no gainsay in the fact that the language employed by a writer must adequately reflect the theme of his stories. Hence, there is a peculiar way in which language is used to reflect the writer's subject matter. Registers appropriate to given contexts are employed in the novels. Usually such registers are peculiar to crime-fiction where we hear about criminals and how they are prosecuted. In the discussion that follow, we shall consider the criminal's language, the detective's use of language and the language employed in the law courts.

These registers which are predominant in Yorùbá crime-fiction make it distinct from other novels.

5.3.1 Criminal's Language

The criminals that constitute themselves into a nuisance in the world of the novel have a peculiar way of using language. Such language use distinguishes them from other characters in the Yorùbá crime-fiction.

We have reiterated that criminals in Okédíjí's novels belong to a cult. Once initiated, they are forbidden to reveal the cult's secret. Whenever they are out for operation, they speak a language that is understood by everybody, but they take care to address themselves by their cognomens. This is evident during the robbery which takes place in Agbalagbà Akàn (pp 87-95). The criminals in Àjà l'ó lery employ language that is easily understood by others when discussing issues related to their business. However, these criminals have a language which is not understood by the un-initiated. Accompanied by this secret language is the use of signs to gain entrance to their hideouts. One of such signs is clapping thrice before revealing their identity. This sign is made by Tàfá before

he could gain entrance to Tiámíyù's house in Àjà l'ó lerù (p 79). Another sign is to employ whistle to say the following four times:

Kitàkità tán mbè jẹẹjẹẹ l'o kù kù ...

(No more disquietude, calm is restored,
restored ...)

The door is thrown widely open for the criminals after whistling the sign four times in Àjà l'ó lerù (p 122). After the criminals have taken their leave, Lápàdé who now understands the significance of this sign employs it in Àjà l'ó lerù (pp 134-135). The old woman throws the door open after the fourth whistle. She tries to shut the door when she discovers that the signal is employed by an infiltrator. Òkédíjì seems to use this as proof to suggest that men of the underworld have a secret way of communicating. He seems to suggest that an understanding of the criminal's code would help in explaining the criminal's operation. This may perhaps lead to the understanding of how to get them rounded up.

There is no such restricted code among the culprits in Akínlàdé's crime-fiction. This is perhaps so because theirs is not an organized crime. They walk about freely

like any other character in the novel after the commission of crime, hence their language is just like that of any other character in the novel. It is emphasized in Owó Èjè (p 86), that their atrocities are kept secret:

... Awon ti nse iru nkan beè kí í fi imò
 enikeji sí i. Lati fi awo rẹ han elomiran
 dabi kí eniyan gbe emí rẹ lé eni naa lówó
 ... (p 86).

(... Those who engage in such activities do not involve a second party. To reveal the secret to another person is like risking one's life ...)

Consequently, they do not need a special language in order to survive. However, a coded message may be employed when the cat is let out of the bag. For instance, in Àgbákò Nílé Tété, Tẹjúoşó's mother in-law sends a coded message to warn Tẹjúoşó to be on his guard. The message reads:

È maa kíyèsí bí awọ ara ati ojú àlàbí
 pàápàá yòò ti tètè lè mò ìgbádùn
 àjídèwe.

Olórí ẹgbé awodélé (p 93)

(Be careful about the skin and the

eyes àlàbí particularly has known
the enjoyment of life elixir.

Head of awodele group.)

This coded message, which contains some redundant words, is aimed at distracting the attention of any other person from the important message it contains. However, the detective uses his expertise to decode the message. The essential thing emphasised in the telegram-like message is:

Kíyèsí ara àlàbí ti mọ
awódélé

(Be careful Àlàbí has known
Awódélé)

Criminals may also resort to the use of emotive language when their activities are uncovered. For instance, in Àjà l'ó lẹrù (pp 48-52), Sàlámi Kémbérú's use of Ijẹ̀sà dialect to explain his actions is highly emotive. Though the tone of Gbékútà's explanation in Àjà l'ó lẹrù (pp 128-129) is harsh, the language he employs

to express his reaction is emotive. Such a use of language is also true of the criminals whose activities are exposed in Akínlàdé's crime-fiction. Although the exposure of their crimes reveal their calousness, criminals in Akínlàdé's novels resort to the use of emotive language to justify their crimes. Such is the case of Ekúndayò in Alòsì Ológo (pp 169-171), Tolú in Ta ló gbin'gi Oró (pp 176-177) and Adéògún in Aṣenibánidárò (pp 56-59). While the criminals do not dispute their involvement in the crimes, they employ emotive language to arouse the sympathy of their audience. This is perhaps done with a view to make the law enforcement agents relax the sanctions to be made against them.

5.3.2 Detective's Use of Language

The detective uses language in a way that set it apart from that of the other characters in the novels. The detective resorts to the use of interrogative sentences to request for information from the addressee. The addressee include suspects, the victim's acquaintance

and sometimes the criminals or the medical doctors who perform the post-mortem examination in novels where murder is committed. Such questions are introduced by *Ta ni/Ta ló, ki ni, Irú èniyàn wo*. Although there are no interview sessions in *Okédìjì*'s crime-fiction, some of the question tags above are employed to find out some facts. For instance, in *Ajà l'ó leru* (p 80), the detective's assistant asks *Tiámíyù* about *Tólání*'s whereabouts. He says:

"... Tani gbé e?"

("... Who kidnapped her?")

Such questions are however predominant in *Akínlàdé*'s crime-fiction during the interview sessions. For example, in *Owó Tẹ Amòòkùnsikà* (p 13), *Akin Olúṣínà* asks *Jídé*.

"... Kini pa Fẹmi? Tani fun un ni
nnkan jẹ? ..."

("... What killed Fẹmi? Who poisoned him ...?")

This type of question is also asked in *Ta ló gbin'gi Oró* (p 45). In *Alòsì Ọlọgọ* (p 79), the detective asks Doctor *Abímbọla* this question:

"... Kini èrò rẹ nípa irú enia ti ọdaran
naa jẹ? Enia kukuru ni, tabi gígún?"

("... What do you think about who the criminal is? Is he short, or tall?")

Such question is also asked in Ajá T'ó N Lépa Ekùn (p 39).

"... irú èniyàn wo lẹ ro pe o lu baba nàà ni orí fọ?... Èniyàn tiétíé ni tàbí igiripa?"

("... what type of person do you think broke the man's head? ... Is he thin or strongly built?")

The way detectives elicit information from the criminals is unmistakable as no other character use language for such a purpose.

The everyday language used during the investigations is peculiar to the nature of their detective's job. What is evident is their choice of words which are related to crime. Such words include olè (thief), apàniyàn (murderer), ẹhànnà (hooligan), òdaràn (criminal), arúfin (criminal), fura sí (suspect), iwádií (investigation), mú (arrest) and a host of others.

Although their use of the restricted code is slightly different from that of the criminals, it is used for secrecy. There is an example of a coded message in Alosi Ológo (p 114). Tundé Atopinpin writes to inform Akin Olúṣínà

about his findings at Ifẹ́lódun. Nobody understands the content of the letter except Akin Olúṣínà. The letter goes thus:

lk4nxt2m4

m5xt4xr4x6k7nr4nxklnxt4x

5xg7nxn4x3s3xb1t1xm3flxt4x5xs4xj3x115s4

5r7k6xr3xn4xlkln gb3x

lgb6mlb4w6nx3gb6nx1slm7

4j6ngb6nxm4rlnxt7nxt4xs3l3

3n4klnxl7x1ly4xt4x5xw1xl t14xt2m4d4r2xpl.

2m4x111rlxj3x6klnxn4n7xlw6nx3n4xt4xlw6nx6l6plx

f7rlxs4

m11xb5xk4lk4l.

t7nd2

The key to this coded letter is found in the vowels as exemplified below

a	e	ẹ	i	o	ọ	u
1	2	3	4	5	6	7

The alphabets are supplied in the letter, the vowels are represented by numbers while x indicates the space between two words. Using this key to decode the letter, it will read thus:

Akin temi,
 Mo ti ri ọkunrin kan ti
 ó gùn ni ẹsẹ bàtà mẹfà ti o si jẹ alòsì
 Orúkọ rẹ ni Àkàngbé
 Agbòmabiwọn, ẹgbọn Àşàmú.
 ijongbọn miran tún ti sẹlẹ
 Enikan lu Layi tí o wá láti Temidire pa.
 E mi alara jẹ ọkan ninu awọn ẹnì tí awọn ọlọpa
 fura si
 Maa bọ kiakia.

Túndé

(My dear Akin,
 I have seen a man who is
 6 feet tall and who uses the left hand
 His name is Àkàngbé
 Agbòmabiwọn, Àşàmú's elder brother
 There is another problem
 Someone has killed Láyí who comes from Temidire
 I am one of those whom the police
 suspect.
 Come over immediately

Tunde.)

This coded message is used to limit the readership to a level. It brings about innovation and shows the author's ingenuity. Apart from the example above there is no other instance where this type of coded message is employed by the detective or his assistant in Yorùbá crime-fiction. This is perhaps due to the fact that the detective do not always need such a restricted code before he can carry out

a successful investigation.

One of the characteristic features of the Yorùbá crime-fiction is the language employed during court sessions. It need be noted that no such court sessions are evident in Òkédìjì's crime-fiction, hence the use of language discussed below is a peculiarity of Akinládé's crime-fiction. Èkúndayò is imprisoned in Alòsì Ológgò (p 163) while the proceedings of Súàrá Owóyemí's case is narrated in Owó Èjè (pp 109-110). It is only in Ta ló Gbin'gi Oró, Aṣenibánidárò and Owó Te Amòòkùnṣikà that the court scene is presented. The register employed is the one employed only within the court.

Usually, the prosecutor charges the accused by using the following set phrases:

Iwọ... láàrin oṣù/ní ọjọ... a fi
 èsùn kàn ọ pé... O jẹbi àb'òò jẹbi?

(You... between the months of/on such
 a day... we charge you that... Are you
 guilty or not?)

An example is found in Ta ló gbin'gi Oró (p 25), where Akàngbé is charged for armed robbery. The prosecutor says:

"Iwọ Ọjọ Akangbe, a fi èsùn kàn ọ
 pé ní ọjọ kẹtálá oṣu yí, o digun
 jale... O jẹbi, àb'òò jẹbí?"

("You Òjọ Akangbe, we charge you that on the thirteenth of this month, you were involved in armed robbery... Are you guilty, or are you not?")

The counsel arguing for the defendant usually begins his defence with the phrase "olúwa mi" as exemplified in the excerpt below:

... "Olúwa mi, kò sí ọ̀ràn ìdímọ̀lù nínú rẹ̀ rara... Mo dàmọ̀ràn pé kí ilé-ẹ̀jọ̀ fi èyí fà á létií"

Asenibánidárò (p 55)

(... "My Lord, there is no conspiracy in it ... I submit that this court should use this case to warn him.")

Other examples are found in Ta ló gbin'gi Oró (pages 31 and 33). The judge who gives his final verdict on the case before him either says:

Májiyàgbé kò jẹ̀bi... Mo paṣẹ̀ kí a tu u sílẹ̀
Owó Tẹ Amòòkùnṣìkà (p 55)

(Májiyàgbé is not guilty... My judgement is that he be acquitted.)

or he may say:

... Onde ti a n pe ni Ojo kò jẹbi.
 A tú u sílẹ̀, ki o máa lọ si ile rẹ
 ní alaafia. Ta ló gbin'gi Oró (p 36)

(... the accused named Òjó is not
 guilty. We acquit and discharge him.)

We need to add that the choice of words and the set phrases discussed are relevant to the context in which they are used. Such words and set phrases are not employed outside the courts depicted, hence the language employed during the court cases are characteristic of Akinládé's crime-novels where the culprits are prosecuted.

CHAPTER SIX

CONCLUSION

There is no doubt that whatever an author writes has style. In this connection, a vast field of research in stylistics awaits investigation in literature. In this study, it has been revealed that Akínlàdé's major emphasis of crime is murder which is well suited to being shrouded in mystery. Such crime is the most grievous one can commit against a person. Its seriousness is in the fact that it is irreversible. It seems therefore that criminals portrayed in his novels must be so embittered, desperate and, or greedy to resort to no other crime but murder to achieve their ends. The intensity of murder has been well expounded in Rockwell (1974: 54) when Nicholas Freeling explains that:

... murder or any other crime, is not a part of entertainment but an integral part of life. We are all murderers, we are all spies, we are all criminals and to choose a crime as the mainspring of a book's action is only to find one of the simplest ways of focusing eyes on our life and our world.

Akínlàdé then uses his art to actualize the commission of

crimes that are real in society. He carries to an extreme what we dare not touch halfway, and he gives us a view of things usually from the unnoticed perspective. Mention is made briefly about crime against property, that is theft in Aṣenibánidárò and Agbákò Nílé Tété. However, the presentation and its investigation are markedly different from that of Okédìjì. The exposition of the robbery syndicate in Agbàlagbà Akàn exemplifies the different nature of crime against property in Okédìjì's novels.

While Akínládé emphasises that order can be restored through the channel of a private detective with clean records, Okédìjì suggests that such detective need have some criminal contacts. Consequently, Lápàdé capitalises on his popularity among his people and police's ineptitude to establish himself as a force in the war against criminals. In actual fact, his is the case of the pot calling the kettle black. What the author tries to emphasise by Lápàdé's activity is that someone need to spur the police into action to awaken them and make them act swiftly to expose errant members of the society. Both writers have shown in their writings that the police as agent of social control have proven ineffective in combating crime.

They believe that the individual charged with the responsibility of operating these institutions are at best passive and at the worst doing the opposite of what they are employed to do. Okéḍíjì and Akínlàdé seem to suggest that the situation is due to the facelessness of government, and this makes it seemingly non-existent. Even when the police are brought in to make arrests in Akínlàdé's novels, or to seek for explanations in Okéḍíjì's novels, these writers do not see them as heroic figures but as the legitimate bureaucratic organisation to act as the means to control crime. It is clear in their writings that they do not accept police method as the only unquestionable method to investigate crime. Hence, Akínlàdé's suggestion about combating crime has to do with the establishment of an autonomous unit to supplement police work. He proves that for such group to succeed, they need the co-operation of members of the society. Akin Olúṣínà who belongs to the category of such autonomous detective acts as Akínlàdé's mouthpiece when he emphasizes that:

... Nínú igbétáásì láti sẹgun àwọn
 ọ̀dàrà̀n, ìfọ̀wọ̀sowọ̀pọ̀ àwọn ìlú ẹ̀ pàtàkì,
 nítorí àgbájọ̀ ọ̀wọ̀ l'a fi í sọ̀ àyà.

(Ajá T'ó N Lépa Ekùn p 69)

(... In the onerous task of defeating criminals, co-operation of the citizens is important, because unity is strength.)

He reiterates the necessity of this co-operation when he explains the factors responsible for the continued increase in crime:

... Awon èniyàn tí wọ́n ń wá ijẹ́kújẹ́, tí wọ́n ń radọ́ bo ọ̀dàrà̀n, àwọ́n l'ó ń mu kí iwà ọ̀dàrà̀n maa gbilẹ́. Bi gbogbo èniyàn ilú bá fọ̀wọ̀sowọ̀pọ̀ pẹ̀lú awọ́n ọ̀tẹ̀lẹ̀múyẹ́, kò ní í pẹ́ tí iwà ọ̀dàrà̀n yio fi kásẹ̀nílẹ̀
... (Ajá T'ó Ẹ̀lépa Ẹ̀kun p 77)

(... People who are after unwholesome food, who cover up criminals, are those who make criminality to thrive. If every member of society can co-operate with detectives, no sooner will criminal behaviour disappear...)

Akínlàdẹ́ also demands that the proletariat should achieve moral and intellectual power while Okédìjì adds that they should have material power before they can combat crime. While Okédìjì tries in his characteristic manner to create a sense of urgency needed for successful detective work, Akínlàdẹ́ makes dedication and legality the necessary tools for successful detection. We discover that people go

criminal in Akínlàdé's novels in an attempt to achieve a particular end related to wealth and property. The trend in Okédíjí's novels seems to suggest that some people go criminal in an attempt to forestall, reward or avenge a crime. He tries to further show that a timid, uninformed police officer cannot be expected to perform creditably in modern society where the abilities, capabilities as well as disabilities and incapacities of the police are an open secret which people such as Lápádé capitalise on. Okédíjí therefore seems to suggest that it is the citizens who would curb crime. He does not seem to share the view that total prevention of crime is an attainable goal, but he believes that citizens can curb crime by being able to manage it to a reasonable extent.

Akínlàdé characteristically depicts that all categories of crimes should be avenged. His belief is that the victim's class and, or position of the culprit should not in anyway determine the case worth investigating. He seems to argue that since human life is the same, the life of a member of the ruling minority should not be rated higher than that of the less-privileged member of society. Unlike Okédíjí who suggests that some men may be more equal than others

(this is the case with Lápàdé who is presented as a superman who cannot be caught), Akínlàdé does not believe that one offender should be punished while others are left undetected. It becomes evident in his writings that punishment is of little value in deterring others if all category of offenders are not caught. He therefore suggests that offences committed by the rich and poor alike should make both end up behind bars. This suggests that Akínlàdé has faith in the judicial system in which sympathisers of victims find themselves in his novels. Okédijí however suggests that an overhaul of the judiciary and law enforcement system would reduce crimes and criminality. He also suggests that there is the element of luck by which a criminal character like Lápàdé does not only get away with his crime but is also regarded as the opposite of what he actually is.

Akínlàdé's works emphasise that in the last instance, it is the judiciary - an arm of the state that has the final say on the fate of criminals who are apprehended. Hence, with the ultimate discovery of the criminal, Akínlàdé reveals that he is handed over to law enforcement agents for subsequent prosecution and judgement in the courts. Despite the fact that his stories constantly claim that the laws of the land fall on all who commit crime

regardless of their status and position, none of Akínlàdé's novels present in detail the court proceedings. There are few court-room scenes in which there are dramatic trials. In most of his novels, the judgement delivered is either reported in the newspaper or summarised in a few sentences to inform readers that the criminal is punished.

Although Lápàdé is an indispensable aid to police in Òkédìjì's works, his activities pose a threat to the stability of the state law. There is the question of how much power a detective can be entrusted with particularly when he has himself assumed authority illegally. Hence, Aúdù continually impresses it upon readers that Lápàdé is outstepping his bounds. Viewing Lápàdé's interference in the arrest of criminals from the perspective of the law of the state, Aúdù concludes that he is not qualified to pursue criminals the way he does. According to Aúdù:

... Ofin kò fun ẹnikẹni láyè lati má
a dá ọrọ awọn arúfin parí afi kòotù
nikan ... (Àjà 1'ó lẹrù p 186)

(... The law does not permit anyone to
decide criminal cases, only the courts
can ...)

Consequently, Lápàdé's activities are seen as a threat to

the security of the state - in terms of violating the laws promulgated by government. Hence, Aúdù informs him that he would be prosecuted on this in Agbàlagbà Akàn (p 189).

Despite the fact that Lápàdé wages wars on criminals, he is actually oppressing members of his own class. Òkédìjì is probably trying to suggest that if some people within a class could be set against other members of the class, such a class would be divided and would not be able to muster its forces to rise against the ruling class. Akínlàdé's presentation, however, shows that sometimes, the less privileged strive to emancipate themselves from the oppressing class. This attempt at emancipation is not really a fight against the owner of property, rather it involves skillful planning on the part of some people to change their status by inheriting some of the wealth of the rich through impersonation as is the case in Alòsì Ológo and Agbákò Nílé Tété. It is only in Tal'ó Pa Omoooba that someone nurses the idea to fight the oppressor but he is not privileged to execute his plan before the oppressor is killed by someone else. There is therefore no conscious effort on the part of both authors

to make the oppressed masses fight to free themselves from the yoke of the oppressive few. Their major concern as expressed in their presentation is to highlight the different facets of crime and suggest necessary steps to be taken for combating it. Since readers crave explanations on the hidden aspects of their lives, Okéjì and Akínlàdé provide such explanations by enlarging experience, giving meaning and significance where none was before. Hence, in their crime-fiction, a detective comes in like an avenging deity to solve the central mystery which puzzles readers.

In their presentation of character, Lápàdé is revealed as a heavy smoker in Okéjì's novels while in Akínlàdé's novels, Akin Olúṣínà is depicted as a heavy drinker. Both hold a poor opinion about the police. But while Lápàdé loves to humiliate and keep the police in suspense, Akin Olúṣínà tolerates and works in collaboration with them by inviting them to make arrests when the need arises. To Lápàdé, society is infinitely valuable because he finds himself in a position to fight for it against criminals. Unlike Akin Olúṣínà, Lápàdé is a traitor to the social values he is trying to protect as he willingly

cheats the criminals out of their illegitimate wealth. But with elusive and skilled criminals impervious to guilt in Akínlàdé's novels, the special skills, dedication and honesty of Akin Olúṣínà make crime control convincing in the stories. Whereas Túndé Atòpinpin reveals nothing about his own individuality in Akínlàdé's works, Tàfá Láwálé whom Barber (1979: 33) describes as the 'great word-spinner' and the 'tireless verbal artist', in Òkédìjì's works conveys his own character in the most explicit terms. While Túndé Atòpinpin helps Akin Olúṣínà with his deep thoughts, Tàfá Láwálé offers no intelligent assistance but his psycho-physical propensity nonetheless makes him very useful for Lápàdé in the pursuit of the dreadful criminals. Almost every character in Òkédìjì's crime-fiction has one thing or the other to say about his behaviour but this is not so in Akínlàdé's works. Akínlàdé however characteristically describes his character's behaviours whereas readers are privileged to watch characters in action in Òkédìjì's works. The use of titles deriving from sex and marital status is also characteristic of the character depiction style in Akínlàdé's novels. Both writers employ the Islamic name in their works but the use of such a name is more predominant in Òkédìjì's works

while the use of christian names is peculiar to Akínlàdé's works. Another major difference in the works of both authors is the characteristic use of cognomens and the interior monologue in Okédìjí's works.

The most striking aspect of their style is structure. The structure of their stories as a whole is organic, closely linked and moving to a climax of plot and meaning. Both writers' works have the introductory aspect which gives a background to the crime and crime investigation. The structuring of the aspects that deal with crime and its investigation coupled with the subsequent resolution are markedly different in the works of both authors. The crime cannot be separated from its investigation in Okédìjí's works since both of them occur simultaneously. However, in Akínlàdé's works, it is after the commission of crime that the detective is brought in. There is an unchanging basic structure in the novels but each story has something different (the nature of the crime, the diverse set of victims and the different investigative techniques) in its structure. The whole structure blends together in Yorùbá crime-fiction.

Although Okédìjí's narrator does not have the complete

omniscience which Akínlàdé's narrator has, both narrators present the narrative in a mixture of dramatized scene, described scene and narrated scene. The identity of the characters in the dramatized scene in Akínlàdé's crime-fiction is always indicated while this is not necessarily so in Òkédìjí's crime-fiction. In the presentation of the described scene (this is more predominant in Òkédìjí's works), it is discovered that Akínlàdé's descriptive ability cannot match that of Òkédìjí, their use of the narrated scene is also markedly different. In Òkédìjí's novels, characters relate previous events which had been briefly mentioned while in Akínlàdé's novels, criminals who have been rounded up now narrate how they plan and execute the criminal act which has up till then remained a mystery. Òkédìjí's use of the mass media is only educative, it adds nothing to the development of the plot as it does in Akínlàdé's works. It is only in Akínlàdé's crime-fiction that the epistolatory technique is employed to present part of the stories. The comments incorporated into the crime-fiction of Òkédìjí is non-didactic whereas there is the incorporation of didactic comments in Akínlàdé's crime fiction.

We also discover in this study that in all uses of

language, a world view is being more or less consistently elaborated. Akínlàdé's use of language has revealed that his attempt at writing the type of crime-fiction he writes is an attempt to transcend and perhaps translate personal experience, to try to give a universal and comprehensive significance of things. He has then striven to translate ideas and observation into character and narrative. His language is simple and straight forward, so it is not difficult for the reader to follow his line of argument. Akínlàdé seems to follow Lucas's (1955: 65) injunction that:

... the writer of pure literature hopes to be read by men whom he does not know - even by men unborn... He must therefore write more to please himself, trusting so to please others ... He may show this unknown audience the courtesy due to any audience, of communicating as clearly as he can what he thinks and feels.

The suggestion in Akínlàdé's prose is that we look straight at our world and know it. No matter how ordinary his sentences may be, they are unique. The vitality of Akínlàdé's novels can be attributed to a number of factors ranging from his choice of intricate plots to simplicity of

theme and language use. These elements achieve their effects of total vitality cumulatively. What complexity his works have is largely due to the intricate manipulation of the complicated plots. He is a master in so far that he sees deep into human motives and shows them in action. His treatment of issues are so realistically brought to the reader in circumstances similar to those he often meets in real life. Akínlàḍẹ demonstrates a sound grasp of complex subjects people shy away from. His knowledge of police work and judicial procedure coupled with his familiarity with social life in hotels and parties, the presentation of the trend of events and explanation of the mysterious crimes make his writing a success.

Okédìjì on his part has demonstrated in his use of language and presentation of facts that a deeper understanding of the way criminals operate is needed before any positive step is taken to combat crime. His cultural knowledge and insistence on action has made him accomplish a fine technical feat. The images, choice of a detective with sufficient charisma and concentration on crimes committed by the less affluent members of society and their presentation by Okédìjì make his writings distinct. Just

as Okédijí uses the form that suits his stories, Akínlàdé employs a form which allows him the best opportunity to express his conception of society's moral crises. Although Isòlá (1978: 211) sees Okédijí's language as more artistically gratifying than Akínlàdé's language which he classifies as casual, this does not necessarily mean that Akínlàdé is less competent as a novelist. Both writers know the potency of proverbs, hence their manipulation of proverbs to adorn their works. Their characteristic use of imagery, their sentence structure and the attempt to make clarity their watchword have made their works a success. The mere fact that some of these devices are more predominant in Okédijí's crime-fiction do not justify placing him in a separate class. We discover in the study that regardless of the slight differences in both author's writings, Okédijí's and Akínlàdé's use of language serve ultimately the same purpose: to impose order upon chaos, to give structure and meaning to the secret travail which ordinary life conceals.

We have demonstrated in the study that style is not ornamental or something separate from, or subordinate to the action, presentation and ideas expressed in the novels.

Each element, we discover, is dependent on others to contribute something to the development of the stories. The Yorùbá crime-fiction writers presentation of 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. The writer's peculiar way of presentation heightens the reader's anxiety and the urge to read it all over is created. Murch (1958: 257) explained that

... we can feel confident that so sturdy a genre has not yet exhausted its vitality or its capacity to surprise, and as long as readers seek in their fiction for entertainment that exercises their wits, so long will new writers of talent, perhaps brilliance, come forward to take up the challenge.

Consequently, we hope that prospective writers will look into the white-collar crimes, that is, crimes perpetrated in government establishments and the '419' crimes (the recent vogue in town) to ascertain whether or not its investigation can be as exciting as the crimes exposed by earlier Yorùbá crime-fiction writers. Would-be crime-fiction writers should also strive to add an extensive

knowledge of prison-life and a familiarity with the psychology of the criminals.

We also believe that the contribution of all aspects of formal description to stylistic effect would add another dimension to the analysis of texts. In the face of lack of scholarship on this aspect of style, we wish to suggest that researchers should work on it to provide further insights about the analysis of a writer's style. Future researchers can also study Okéđíjǐ's style in Atótó Arére as this will provide deep knowledge about Okéđíjǐ's other novel. Other areas that may interest future researchers include: the stylistic study of Yorùbá Political Novels, the style of Ọmọyajowó's novels and that of individual novelists, readers' response to individual novelist's works, and a linguistic study of the Yorùbá novel. Research into these areas and other aspects of stylistics will provide more knowledge about the Yorùbá novel and contribute immensely to our appreciation of its stylistic value.

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