

Ká Rìn Ká Pò:
A Novelist's Perspective on Security

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Abstract

Literary criticism, especially on novels, is not a new thing among scholars, but they criticize it from different perspectives. Nigeria's security situation at this present time and the perception of Yorùbá novelist on it is our main focus in this paper. The paper highlights and examines how the state of security in Nigeria manifests in *Ká Rìn Ká Pò*, a novel written by Ọládẹ̀jọ Ọ̀kédìjí. The Mirror Image Approach of the Sociology of Literature and Marxist theory are used in analysing the novel. The paper reveals that the issue of security is a collective responsibility which should not be left in the hands of security agencies alone. Security begins from each home.

Keywords: *Novel, Security, Mirror image approach, Marxist theory*

1.0 Introduction

The need for security and protection of life and property predates the modern way of policing and protecting life and property. The desire for security of life and property prompted some Yorùbá scholars to write detective novels, especially by tracing the trends of development in their catchment areas. Literary artists are the voice of the people. Their major function is to depict the society as it is and if there is any problem in the society, they should try to find solutions. (Adéjùmò, 1999:230).

Oxford Advanced Learner's Dictionary (2000) defines security as protection against something that might happen in the future or as the activities involved in protecting a country, a building or persons against threats, danger, and so on. According to Olágbéndé (1997:9), some security operatives have defined security as “the method adopted to protect all property and lives of a given target”. He defines it as an act of prevention and the neutralisation of threats round a given target. The need for security is borne out of the everyday reports of losses through theft, fraud, examination malpractice, embezzlement, kidnapping, rape, violence of all kinds, threat to life and property. Laxity in security may result to the loss of lives and property or lead to permanent disability.



Today, in developed nations of the world, the responsibility for the security of lives and property rests on human agencies, in participatory administration and social engineering. Atólágbé (2011) says in Nigeria, especially among the Yorùbá of the southwest region, everybody contributes his quota to the security of self and all. Thus, security is achieved through the combined efforts of designated security agents (police and other law enforcement agencies) and an alert, forthcoming and conscious citizenry, with respect for individual and corporate rights, and concern for orderly nation states. But in Nigeria, the security-oriented contraption that thrives in the civilized nations has not met the security needs of the citizens (Atólágbé 2011). The advancement of people and the crime of this time have motivated some individuals to take this business seriously. The spate of burglaries, assassination for political power, kidnapping, blackmailing and other violent crimes has been unsettling in recent times. Security is said to be the backbone of any society because it is tied to its social, political, economic and cultural growth and its negligence could lead to the above-mentioned crimes in society.

The Yorùbá are peace-loving people. This manifest in their relationship with other tribes. They do not handle the issue of security with levity at all. This is why some Yorùbá novelists

love writing crime novels which mirror the happenings in the society in order to reveal new tactics of criminals and proffer solutions to them. The crime situation in Nigeria during the third Republic motivated Òkédìjì to write *Ká rìn ká pò*.

This mirrors the Nigerian society in terms of security of life and property. He uses the novel to reveal the modern and sophisticated way that criminals are using to terrorize members of society and to also point out some of the negative impacts of technological advancement on Nigerian society. His major aim is to expose crime and criminals' tactics. *Ká rìn ká pò* is the third part of the crime novels that feature a detective called Lápàdé. The first two are *Àjà ló lẹ̀rù* and *Àgbàlagbà Akàn*.

There are Yorùbá researchers, such as Ògúnsínà (1976, 1987), Olúfàjọ (1988), Adébòwálé and Adéjùmó (1992), Adébòwálé (1994) and Isola (1998), whose works have been on the causes of crimes, the role of the security agencies and the part played by women. Most of the works have not been done on crime in relation to the state of security. This work will therefore, focuses on the analysis of a detective novel in relation to the state of security. Literature, as a social fact, has link with various aspects of the society that produces it. As Goldmann (1977) rightly observes, literature is holistic. It is a social reality that should be seen as a totality; this is because a work of art is



composed of parts in a particular relationship to one another. In examining a work of art, therefore, it should be borne in mind that the artist's cultural background, his social and the ideology of his society, all influence his art in various ways. In view of this, we can say that Òkédijí was influenced by the happenings in his society to write *Ká rìn ká pò*.

2.0 Theoretical Framework

There are many theories which can be applied to the study of literature, but we shall focus on the Mirror Image Approach of Sociology of Literature and Marxist Theory of Sociology of Literature. Goldmann (1977) says:

It is the task of the Sociologist of Literature to relate the experience of the imaginary characters to the specific historical climate from which they stem and thus, to make literary hermeneutics a part of the sociology of knowledge.

He also emphasizes that sociologists have to transform the private equation of themes and stylistic means into social equations. Sociology of literature sees the relation between a work of art and the society as one of the constant inter-relationship and that each one affects, and is affected by the other. The main preoccupation of sociology of literature is the understanding of the relationship between literature and society.

The prevalent socio-political, religious and economic factors of the novelist's time determine largely the content of his work. His novel and the influence of the society on him have to be considered together for a critical analysis of his work.

Ògúnṣínà (1987:22) puts this view thus:

The sociology of the novel sees the novel, the novelist and the society as inextricably bound together, such that neither the novel, nor the novelist, nor the influence of society on both can be considered in isolation. Rather, to understand one fully; there is need for constant reference to the other two components of the triangle.

This is true because the novelist, being part of the society, has no alternative but to draw his materials from his immediate society if he expects his art to have direct social bearing. The mirror image approach under sociology of literature, as popularised by Louis de Bonald (1754-1840), emphasizes that a critic of literature must research deeply to know whether what the literature is talking about has a resemblance with what is happening in society. Critic must view literary works as reflections of the social institution from which they originate. Bonald, cited in Bámidélé (2000:16) says:



“Through a careful reading of any nation’s literature, one could tell what his people had been”

The mirror image approach views literature as a direct reflection of various facets of social structure, family relationship, class conflicts and divorce trends and population composition. It conceives a literary work as an attempt to depict events and happenings in a particular society. The approach aims at transforming the fictional world of literature to specific social meanings. The state of security in Nigeria is an example. From this point of view of the mirror image approach, a literary work has to be interpreted in relation to definite facts of the society where it takes its root.

Conversely, Marxist critics direct their attention to the historical conditions of literary production. Literature is expected to reveal the happenings in the society and to show how it is used for corrective purposes. Marxist theory, as introduced by Marx and Engel, and developed by their followers, sees literature as an expression of class interest. It argues that literature is primarily conditioned by socio- political factors and it gives prominence to the exploited in the society. Marxist Sociology of Literature theory says literature has a lot to say about the society. It is not saying that literature is all about mirroring the society alone, it is more than that. The most

important thing to Karl Marx is the relationship between literature and society (Adéyemí (2006:39).

Karl Marx's followers, such as Fisher (1963), Duvignaud (1972), and Caudwell (1977), as cited in Adéyemí (2006:38), literature can criticize the ideology of a particular society and can also support it. It can also suggest the possible way of transforming the society or make it irrelevant. It also stresses that literature unveils a lot of things on the politics, economy, religion, history and philosophy of a particular society. Therefore, a literary critic must criticise a particular literary text very well and find out whether the literary artiste is supporting, criticising or suggesting a transformation of the ideology of a particular society.

These theories provide the tools for analysing *Ká rìn ká pò* because the text is all about the Nigerian society.

3.0 About *Ká Rìn Ká Pò*

The evil methods or ways of committing crimes after the advent of Global System for Mobile Communication (GSM) phones is the focus of Òkédijí in *Ká rìn ká pò*. He observes that criminals are now advanced in kidnapping, cybercrime, bank robbery and other crimes due to technological advancement in the country. He condemns the using of the new mode of



civilization, that is mobile phone and other gadgets, in a negative way. In the novel, a newly established society *Egbé Ìgbàlódé* threatens the peace of the society through the use of GSM and camera. The *Egbé Ìgbàlódé* is so powerful and influential that the police force finds it difficult to bring them to justice.

The private detective used by Òkédijí –Lápàdé - with the help of his associates, Tàfá and Súle the driver, rescue a bank manager, two actresses and others from the shackles of this evil group. The novel depicts the Nigerian state where there are lots of kidnapping, blackmailing, advance fee fraud and other crimes. The novelist also uses the text to satirize the Nigeria Police Force that could not control criminal activities in Nigeria. The novel was written in the year 2007.

4.0 The State of Security and Technological Advancement

It is a fact that having a mobile phone in Nigeria today is a sort of necessity and it is an inevitable truth that the mobile industry took everyone by surprise then. Some of the features of the mobile phone include the very basic thing of making call to texting, and how to access the Internet for just a touch of your fingertip, constant contact with people you consider important; seeking help immediately during emergency cases; removing

boredom through listening to music and taking photos and downloading.

Technological advancement really has strong influence on the state of crime in society. The other side of mobile phone is that it discourages people from bonding with their families and friends; it encourages laziness, and disturbances during work and study due to phone calls. It also affects the body because of radiation. The worst of all is that it makes it easier to invade another person's privacy¹. Cunning criminals have always taken advantage of new technologies often as the result of learning how to do so from other people including fellow criminals. Periodically, they experiment with existing tools or techniques in order to develop a satisfactory *modus operandi* with which they are comfortable and believe gives them reasonable advantages over the security technology of intended targets as well as the police who may be prowling about physical and cyber environments for signs of crime (Mc Quade, 2011). In *Ká rìn ká pò* the novelist brings to the fore the evil that men use technology to do.

Kidnapping is one of these societal evils. Kidnapping refers to abduction of human beings with the intention to hold

¹ These are advantages and disadvantages of GSM
See [advantages-disadvantages-gsm.html](#)



them for ransom, or take them away for the motive of harassment (physically or mentally or sexually), taking them hostage and various other motives. It is done by taking the person to a place where he is unlikely to be found and is unlikely to be released till abductor's demands are satisfied (*Nigerian Pilot* 2/1/2013).

The main theme of the novel *Ká rìn ká pò* is the issue of kidnapping and fraud and the negative impact technological advancement has had on society. The syndicate tagged *Egbé Ìgbàlódé* employs the modern techniques of criminals' operation. The Nigerian society is getting more and more insecure, more people are getting into crimes and they are getting more ruthless, desperate and sophisticated. According to Otto and Ukpere (2012), in Nigeria of today, especially since the advent of the present democratic dispensation, new forms of violent crimes have become common, inclusive kidnapping.

In *Ká rìn ká pò*, the novelist is calling for the freedom of the exploited in society. He reveals and condemns the different tactics used by the criminal syndicate. He calls on all and sundry to reclaim their freedom from the criminals. The novel shows the disadvantages of the mobile phone, as fraudsters and criminal now use it to perpetrate evil and dupe Nigerians. They also make use of digital camera to unleash mayhem on the

society. A scene where the syndicate uses the camera to take a shot of the bank manager while naked with a corpse and attempts to use the picture to blackmail and dupe him is a pertinent example. In spite of the fact that the bank manager seeks for a transfer which takes him to Abeokuta, the syndicate still trail him to his new office.

‘Áà, mánéjà, ó n fìtìjú sá kúrò níhùú ni.... Ibo lò ñlò? Ibo lówójà igbàlódé ò dé?’ Òkédìjì, (2007:37)

Ah!, manager, are you running away from town in shame?... Where are you running to? There is no where we cannot reach.

This is a direct reflection of what is happening in Nigeria, according to the mirror image approach of sociology of literature. There is nowhere the criminal cannot trace their victim to if they are bent on pulling him down or capturing him.

Òkédìjì’s exposition in *Ká rìn ká pò* makes us to understand that there are usually an insider in every kidnapping, fraud and other crimes. This is evident in Nigeria, as every kidnap case is always linked to an insider in the family or neighbourhood of the victim, for example the case of the Nigerian midfielder Christian Obodo who was kidnapped in June 2012. He said “They said it was somebody close to me who



set everything up. Someone I have been helping. They said the person told them I would be in that church by 8am that morning”. Òkédìjì reveals this through Jọláadé who realizes that Bánjì, her former boyfriend is a member of the syndicate troubling her.

*“Bánjì, Bánjì, ojú rẹ rẹè! Àsé ìwọ̀ lò n se mí!
Olódùmarè, Tí èmi sì pè ọ̀ lénìyàn! Èmi wáa di
omoge ráuràu tó n tira rẹ̀ mọ̀ ọ̀, O sì ti fọgbón
létà mi, Bánjì”. (Òkédìjì, 2007: 194)*

“So, this is you Bánjì!
You are the one behind my ordeal! Almighty
God and I was thinking you are good! So have,
I turned to somebody forcing myself on you,
and you have stylishly jilted me, *Bánjì*”.

In a similar fashion, the bank manager also discovers that his gatekeeper is behind the entire ordeal he has passed through. The novelist talks about the new modus operandi of the criminals which is brought to the fore through the naming of the syndicate used in the novel as *Egbé Ìgbàlódé*, that is to say introducing the modernisation or civilisation, technological advancement has brought into the country with the use of GSM. Website and Internet facilities are being used for all sorts of cybercrimes by advance fee fraudsters.

Òkédìjì also reveals another way of criminal operation through the use of GSM phones. The frausters monitor their preys and intimidate them. To buttress this point, he reveals how they use the same number to do their evil act when Lápàdé asks some of their victims the GSM number they used in calling them, Akínwùmí answers him thus:

“Mo se lè gbàgbé, Bàbá? Lákòókò wón lo 182019292035. Lékèjè, wón lo 18205367428 òun náà ni wón lò lèkèta. Nòm̀bà méjì yẹ̀n dá mi lójú, ó tó àdà...Jóláadé náà ri 182019292035, 182071817475, 1820253674528 ati 182011127844, nínú àwọn tó fi jésèmù pè é.” (Òkédìjì, 2007:159).

Daddy, how can I forget? Firstly, they used 182019292035. The second time, they used 1805367428, the same number was used the third time...*Jóláadé* too saw the numbers 182019292035, 182071817475, 180253674528 and 182011127844 among those who called her.

The novelist unveils the peck in the eyes of the police force in Nigeria who could not control the security situations of the country. This is confirmed by Láidé’s neighbour when she is telling *Jóláadé* about what happened to Láidé after the members of the syndicate attacked her.



Onítòhùn dáhùn pé, wón ní wón sọ pé kó mówó kan wá fún àwọn , sùgbón ilàjì owó òhun ló fún wón. Kàkà kó fún wón ní iyókù, àgọ ọlópàá ló gbà ọ, to lẹ́ọ rojọ́ lóhùn ún. Àwọn ọlópàá ní kó máa nìsọ nílẹ́, àwọn náà ñbọ. A ò rí ọlópàá kan kan ò!’ Òkédìjì, (2007:57)

The person responded that, ‘she was asked to bring some amount of money but she paid half of the amount and went to report at the police station .The police sent her back home, saying they are on their way .We did not see any policeman.

Still talking about corruption and the moral decadence in the police force, the novelist exposes their act of corruption through a character called Tàfá, who asks Lápàdé, his boss, to bribe the police.

Tàfá dá sọrò, ó ní ‘owó àwọn dánàdánà ọlópàá, sé ẹ ti mú un lówó?...bo sèmi ni mò ñ wakò, kí ọlópàá kan kan má mà dá mi lónà pé kí n mówó kan kan wá o...(Òkédìjì, (2007:79).

Tafa interrupts, he said “have you taken some amount of money with you for the armed robber police?... If i am the driver, no policeman dare stop me...

It is a common occurrence among the police to mount road blocks at checkpoints and collect bribe. Despite warnings from

government to desist from the bad act, some policemen are still adamant. There are many stories in the newspapers about policemen who killed commercial drivers because of twenty-naira bribe.

Lápàdé's comment in the scene when he meets Audu, the police boss, on his way corroborates this;

'Hówù, Áúdù, iwọ náà tún n yíde lònà oko fúnra rẹ ni? Àwọn agbowóopá tó o dà sígboro ò jábò tó jọjú fún ọ ni? Àwọn ndawó sá pò ara wọn àbí?... (Òkédijí, (2007:87)

How come, Audu, you are parading the street by yourself? Or the tax collector you sent to the street did not deliver as expected? Or are they just putting everything into their own pocket?

Lack of trust of the public in the police is shown through the refusal of the victims of the syndicate to follow the police boss when Áúdù meets them at Lápàdé's house; They prefer to staying under the shadow of a private detective to staying with the security agent.

Akinwùmi ló sọrọ, ó ní, 'E jòp sà, ògá ọlọpàá. Ní tẹmi o, èmi ò lọ sí tẹsàn kan,...E yọ tẹmi sílẹ o, èmi ò lọ sí tẹsàn kan. Mo ti kúrò lómọ àgbékórùn roko' (Òkédijí, 2007:156)

'Akinwumi spoke and said, 'please, police boss. As for me, I am not going to any



station...Please exempt me, I am not going to any station. I am no more a kid’

Òkédìjì also makes use of the mass media under the narrative technique to report the criminals activities and the incapability of the police to apprehend them through a newspaper report.

‘Ó sí Ìròyìn Àsìkò, ó si bèrè si í kà á. Ó rí i pé wón kọ ǹnkan nípa Egbé Ìgbàlódé sí iwájú iwe náà, wón ní ó wà ní ojù ewé 5. Tààrà ló ló sí ojù ewé náà. Ohun tó rí kà nìbè nìyí, lábé àkólé tó kà pé EGBÉ ÌGBÀLÓDÉ NÌ ŞUŞÉ “A kò lè sèsè máa té pepẹ iwà ibàjé Egbé Ìgbàlódé tó forí mùlè, sùgbón tó ǹ pitú lókè ilè...Èbè là ǹ fàsìkò bẹ àwọn agbófinró pé kí wón ó fojú àánú wo àwọn ará ilú nípa gbígbà wón lówó àwọn apanilékún-jayé náà. Awọn òbilèjé náà ti fèrè lágbara ju ijoba lọ. Òkédìjì, (2007:140)

He opened *Iroyin Asiko*. He started reading it. He discovered that they wrote something on the front page about Egbé Ìgbàlódé. They said the full story is on page five. He went straight to the page... He saw the full story under the title **EGBÉ ÌGBÀLÓDÉ HAS TAKEN OVER**. We cannot just be writing on the corrupt practices of Egbé Ìgbàlódé which has been terrorising people...We are using this medium to implore our security agencies to have mercy and deliver the citizenry from this evil people. The corrupt group has almost overpowered the government.

This is evident in Nigeria, as we read crime stories and the incompetence of the Nigerian police on daily basis. The government of the day is just paying lip service to the issue. The novelist also summarise some events in the text through the use of radio news and advertisement to allow the reader to participate in some of the deeds going on in the novel.

Karl Marx and his colleagues argue that the issue of class interest and differences can be brought to an end if some set of people with the same ideology can come together, thereby causing a transformation. What the novelist presents shows that collective responsibility is necessary when talking about insecurity. If there is cooperation and agreement, there will be freedom from insecurity. He discloses how all the victims who are in Lápàdé's custody refuse to go and decide to work together with him and Lápàdé is trying to explain how tedious it is to them. He says:

'Iṣé ẹ̀pẹ̀tẹ̀ ló ñ bẹ̀ níwájú wa lónìí; ara ñ ro mí, ẹ̀dò ñ dùn mí, kò lè se irú iṣé tá a ní in se lónìí. Íwọ̀ gan-an, ipa tìrẹ̀ tí o óò kó kì í se kèrémí, pàtàkì gidigidi ni '(Òkédìjì; 2007:167)

We are having great task before us today.
There should be no complaint of body pains.
You have a very important role to play.



Despite the inability and incapability of the police force in the novel, the novelist still makes the reader to understand and acknowledge the fact that it is the duty of the security agencies in the country such as the Nigeria Police Force, to arrest criminals and to rescue their preys according to the law of the country. This is seen when Lápàdé rescues the kidnap victims of the Egbé Ìgbàlódé. He says:

*Ohun tí mò ñ se yìì, ǹ̀kan ẹ̀lẹ̀gẹ̀ ni ,òfin ò gbà mí láyè láti tú yín silẹ̀. Ó yẹ kí n lẹ̀ọ sọ fún àwọn ọ̀lọpàá pé mo rí yín ni, kí wọn ó wáá tú yín silẹ̀.
(Okediji; 2007: 185)*

What I am doing is quite dangerous, the law does not permit me to release you, I am expected to inform the police so as to come and release you

This means the novelist does not support Nigerians who take the law into their own hands by killing or maiming suspected criminals, instead of handling them over to security agencies. This is quite common in Nigeria. For instance, four students of the University of Port Harcourt, Nigeria suspected to be armed robbers were recently mobbed and killed in Aluu village. Commenting on the incident, Dr. Nina Mezu-Nwaba, said “ENOUGH IS ENOUGH- ²the problem of insecurity,

² Dr. Nwaba, a feature writer on the internet condemned the killings
See sahararepoters.tumblr.com

kidnapping, raping, the killing and maiming, stealing, drugs, cultism, alcohol etc” The Nigerian state and government need to find a lasting solution to insecurity.

The novelist believes cybercrime and other criminal offences can be eradicated through the use of private detectives and collective responsibility on the part of the citizenry. Lápàdé acknowledges the fact that he cannot do the investigation alone and praises Jọláádé for a job well done by using her God-given talent to unveil the secret of Ègbé Ìgbàlódé. She uses the mobile phone to carry out her investigation on some members of the syndicate.

Èdá ni ó, Jọláádé. Bí mo pilè kọ ọ ní ǹ̀kan tí o òò wí, o ò le se jù báyìí náà lọ. O kúusé, o seun...

A mọ báyìí pé owó kan wà nílẹ̀ Àláàjà, ní Mọ́nìyà sì ni owó òhún wa....A mọ pé wọn kọkọ fẹ́ se ipàdé kan ní Mọ́nìyà ní aago máàrùn-ún, sùgbón nígbà tí wọn ò mọ bí Kádírì ti rìn, wọn sùn ipàdé náà sí aago méje, Bèyèrúnkà ni wọn sì yí i sí, ilé ẹnì kan to pé ní Bánjì ni wọn ó ti sèpàdé aago méje òhún.” (Okédìjì, 2007:171)

You are good indeed, Jọláádé. Even, if I teach you what to say, you cannot do more than what you have done. Well done....We have known that some amount of money is in Alhaja’s house in Mọ́nìyà.....We now know that they formerly



wanted to hold a meeting in Mòníyà by 5pm but have postponed it to Bèyẹrúnkà by 7pm because they did not know the whereabouts of Kádírì and the meeting is holds at Bánjí's house by 7pm as you have said.

On the issue of collective responsibility, it is now important for Nigerians to become highly vigilant about happenings in their immediate environment. There is the need to take interest in characters, movements as well as conduct in our area and swiftly report same to the appropriate quarters for necessary action. The Nigerian president, Goodluck Jonathan even said if the nation must rise above diseases, insecurity and other ills, Nigerians must earnestly play their roles and intercede for the land. He further said “God will use various Nehemiahs to rebuild this country. I can say again that Nigeria will succeed, with our cooperation we shall succeed”. (*The Punch* October 1st, 2012)

It is true that government has the onerous responsibility of ensuring security across the country; it is equally not far from the truth that security is a collective responsibility; this is why Òkédijí titled the novel *Ká rìn ká pò*, a Yorùbá proverb whose full form is (Ká rìn ká pò, yíyẹ ní í yẹni” meaning “there is something graceful in the fellowship of a group on an outing) .It is a proverb to show that there is joy, happiness and honour in

moving with people and doing things together. Òkédìjì is showing that security should be a collective effort and not be left in the hands of security agencies and government alone. This is corroborated with the case of Lapade asking Táfá to call Jọláadé who has been working along with them.

Lápàdé ní , 'Kókó pe Jọláadé fún mi kó o tóo máa dárà yókù...,ká lè pé męta. Ká rìn ká pọ, yíyẹ ní in yẹni.' (Òkédìjì, 2007:193)

Lápàdé said, ' call Jọláadé for me before you start to deal with them....so that we can be three in number.' There is something graceful in the fellowship of a group on an outing'

Òkédìjì also acknowledges the importance of women in a literary work. Women's role cannot be underestimated, this is why they play important role in a creative work. According to Adébòwálé and Adéjùmó (1992:66), the role of women in Yorùbá crime novel can be divided into six categories, namely; women as causes of crime, women as criminal's victim, women as detective's partner or helper, women acting as stumbling block on detective's investigation, women as criminal, and women playing general role. Out of these six roles played by women, the novelist deploys three by displaying women as criminal, women as criminal's victim and women as detective's partner in progress.



Òkédìjì exposes Alhaja Mùnrátù as the chairperson of the syndicate ‘*Egbé Igbàlódé*’, representing a woman criminal. Her personality and role are described by the novelist when she is captured with her other members by Lápàdé, the private detective.

Alààjà Mùnrátù ni alága ní tòótó. Ènìyàn gíga fíofí, Ó rí lẹ́gẹ́lẹ́gẹ́....Ó jókòó sípò alága. Ó hàn lójú rẹ̀ pé èrù n bà á...jìnnìjìnnì ti bò ó, Gbájúè ló mò ọ́n se, kò láyà rárá....(Òkédìjì, 2007:192)

Truly, Alhaja Munirat is the chairperson. She’s tall and slim....she sat on the chairperson’s chair. Her countenance shows her fearfulnessShe was shivering all over. She is not bold but knows fraudulent activities.

There are two other female criminals who are not given prominence like Alhaja but are also members of the syndicate. Most times, women participate in criminal activities. It regularly appears on the pages of the newspaper. A headline of a newspaper goes thus: ‘Female kidnapper nabbed over kidnapping two year old boy’ (*The Punch*, 8/7/2013).

Jọláadé and Láídé, both actresses, fall under the second categories as victims of criminal attack. They are both attacked by *Egbé igbàlódé*, the syndicate that searched for their secret and later uses it to blackmail them. A relevant example is shown

when Jọláádé goes to Láídé's house to relay her experience of blackmailing with the syndicate and discovers that the syndicate members have just attacked Láídé. A neighbour reports what has just happened to her:

À ní kò tó ogún ìṣéjú. Àwọn ọkùnrin àdúgbò sáré wọlé Láídé, wọn bá Láídé nilẹ̀lẹ̀ tí wọn ti rà á lókùn kínníkínní. Àwọn ọkùnrin àdúgbò fì lílù pá àwọn olè náà lóri.....Wọn sá lọ tán náà lo dé yì. (Òkédìjì, 2007:56)

It is not up to twenty minutes when some men in our street rushed into Laide's house and met her bond on the floor. They beat a hell out of the thieves. You came immediately after they left.

Women are also used as detective's helper. They make Lápàdé's investigation easy and faster, especially Jọláádé, who pretends as Kádírì a younger sister of (a member of the syndicate in Lapade's custody) when calling one of the members of the group to unravel some of their secret. Lápàdé, the main character mentioned and emphasizes on the type of investigation they are embarking on to Jọláádé.

Ìwọ wo nọmbà wònyí, Jọláádé; nọmbà èlóló àwọn ẹni a wí nìyí.Ìṣẹ́ tí o ó se wáá nìyí. O ó fira rẹ se àbúrò Kádírì,Bí nọmbà yì kì í bá ẹ se ti abẹnugan kan nínú ẹgbé náà, òun ni yóò



fọ̀nà ọ̀dò ọ̀gá hàn wá. Sá à lo gbogbo ọ̀gbón tí o bá ní, n ò lè máa kọ ọ. (Òkédijí, 2007:167-168).

Jọláadé, this is the number of the culprit. This is what you will do. You will pretend as Kádírí's younger sister. If the number does not belong to their spoke person, he will lead us to their boss. Just use your discretion. I cannot be teaching you what to do.

5.0 Conclusion

It is quite clear that literary artistes play a vital role on the issue of security in a country. At times, literary artistes use their works to satirize the situation of the country, even in newspapers and journals. They also give various pieces of advice to government on how to tackle insecurity.

It is advisable for government to hire private security personnel to provide access control, installation of security technology, including Closed Circuit Television, surveillance systems and intruder alarm systems, including installation of vehicle tracking and personal tracking equipment to all nooks and crannies of this country. Also, the security agencies should be adequately equipped to tackle the menace of kidnapping and other criminal activities. Information or cases reported to security agencies by individual or group should be treated with sincere and genuine confidentiality.

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