

THEMATIZATION AND PERSPECTIVIZATION OF CONFLICT IN NIGERIA: THE EXAMPLE OF SELECTED YORÙBÁ LITERARY GENRES

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INTRODUCTION

Conflict, a phenomenon as old as man's consciousness, has been conceptualized from different perspectives. It is described as a disagreement within an individual, a negative interaction between two or more people, community, or nation.¹ It is also defined as an opposition among social entities directed against one another. Nwolise's view aptly describes the term conflict:

a clash, confrontation, battle or struggle; it is a situation in which two or more human beings desire goals which they perceive as being obtainable by one or the other, but not both...Conflict emanates from the tugs and pulls of different identities, definitions of what is right, fair and just.²

On the whole, conflict is an in-born and a universal phenomenon which occurs between individuals, groups, and nations. It occurs in both the developed and underdeveloped nations and its occurrence threatens the social stability of even the most developed of societies.³ However in Best's view, conflict is more prevalent in Africa. He asserts that, "the conditions for conflict and insecurity appear to have found fertile ground in post-cold war Africa, and particularly in West Africa."⁴

The gross underdevelopment in most parts of Africa has been traced to incessant ethnic conflicts.⁵ Instances of such ethnic conflicts that have resulted in human and material destruction have been recorded in Somalia, Ethiopia, Rwanda, Burundi, the Democratic Republic of the Congo, Liberia, and Cote D'Ivoire. Nigeria, being a multi-ethnic society, has also witnessed various ethnic and socio-religious conflicts since 1967 till date. Hence, the management and resolution of conflicts have been a paramount concern to the Nigerian government and some international organizations such as the United Nations, the United States Agency for International Development, and the West African Network for Peace -Building.⁶

Conflict is a form of social process and the bane of contemporary Nigerian society and it is one of the indirect means of promoting societal integration. The various forms of conflict—political, social, ethnic, religious, and domestic—have been exposed in literary arts, through plays, poems and novels. Therefore, the thematization and perspectivization of conflict in Nigeria, as represented in some selected Yorùbá satirical genres is the focus of this chapter. It

seeks to critique the theme of conflict and its management and resolution from the point of view of literary artists. In conclusion, the strengths and weaknesses of conflict management in the selected satirical genres are highlighted, and lessons that could be drawn for a better management of conflict in the larger Nigerian society are also analyzed. Satire and conflict are universal phenomena. Satire aims at ridiculing the wickedness and follies of men. Highet's definition encapsulates the purpose of satire: "The central problem of satire wishes to expose and criticize and shame human life, but it pretends to tell the whole truth . . ." ⁷ He notes that satire "pictures real men and women often in lurid colors but always with unforgettable clarity." ⁸ Laughter is a major component of satire. As a matter of fact, it aims at making people laugh at its victims. Contrary to the above, this author postulates that satire is not always a laughing matter: "Satire is an art of literature that speaks the truth in a bid to criticize the human society in a laughable or un-laughable manner but it eats deep into its victim, and the vices and folly in the society are thereby exposed." ⁹ Satire as a genre in Yoruba society occurs in different artistic presentations—in verbal and non-verbal communication—and may appear as a novel, a short story, a folktale, a play, painting, art work, or a poem. Literary satire, in line with Wood's view, refers to written satire in contrast with visual or oral satire. ¹⁰ However, oral satire in Yoruba culture has these "literary" qualities as well.

In traditional Yorùbá society of south-western Nigeria, satire is one of the powerful weapons used to sanction erring members with a bid to forestall the springing up of conflicts, and at times to manage and resolve them. ¹¹ Therefore, data for discussion and analysis in this chapter are specifically drawn from the literary satires of Afolabi Olabimtan, *Ọlàdọ̀ré Afòtẹ̀joyè* [*Olaore He-who-ascends-the-throne-amidst-animosity*], a play ¹²; Debo Awẹ's *Ọlúnlúgọ* [*God Secretly Watches All*], a novel ¹³; and Duro Adeleke's poem "Oníkàn Yíí Rọra" [*The Garden-egg owner-should trek gently*]. ¹⁴ The selection of the texts for analysis in this paper covers Druckman's structure of conflict; that is, conflict of understanding, conflict of interest, and conflict of ideology. ¹⁵ It is worthy of note that the selected texts reflect a nexus between conflict of interest and conflict of ideology because the former leads to the latter.

Conflict may be violent or non-violent, and a violent conflict often results in war or bloody clashes. The two types of conflict are represented in the texts under study. The different roots of conflict mirrored in the genres are ethnicity, religion, and politics. For instance, *Ọlàdọ̀ré Afòtẹ̀joyè* [*Olaore He-who-ascends-the-throne-amidst-animosity*], a historico-satirical play, and "Oníkàn Yíí Rọra" ["The Garden-egg-owner-should-trek gently"] dwell on political conflict that emanates from differences in ideology, interest, and ethnicity. However, *Ọlúnlúgọ* [*God Secretly Watches All*], a religious satirical novel, focuses on an intra-denominational conflict within a religious sect.

Ethnocentrism and Conflicts

Ọlàdọ̀ré Afòtẹ̀joyè dwells on inter-personal conflict and dissonance over the control of political power. Ọlàdọ̀ré, the protagonist and eponymous hero of the text is the Otunba (a high chief) of Jontolo, while Ọbalọwọ is the Ọba (king). Bọtẹ is a vassal town under Jontolo. The conflict over the control of political power between Bote and Jontolo results in an outbreak of war between the two towns. ¹⁶ Jontolo usually emerges as the conqueror. Out of excitement, the town folks sing the praises of Ọbalọwọ, the king. Ọlàdọ̀ré, his deputy, is displeased with the glory

given to Qbalowò, which results in an inter-personal conflict between the two. In order to have the control of power, Qlâòré collaborates with Olotẹ, the king of Bote and fights against his town, Jontolo. With Qlâòré's help, Bote defeats Jontolo. After the war, Olotẹ makes Qlâòré the new king of Jontolo, and he takes Qbalowò as a slave to Bôtẹ, Jontolo thus becomes a vassal town under Bôtẹ.

An understanding of the political history of Nigeria will help to decipher the images in the play. It is clearly revealed through the characters' portraits that the play mirrors the conflict among the leaders of the Action Group in the First Republic.¹⁷ Some major events in the Action Group between 1959 and 1963 also revealed that the contrasting ideologies of Awolowo and Akintola on the merging of Action Group (AG) and Northern People's Congress (NPC) in the First Republic aggravated the conflict of interest that emerged between the two prominent leaders. Awolowo had gone to represent the Western Region in the House of Representatives in Lagos after the 1959 Federal Election, but at the same time he was not ready to relinquish his power as the leader of the Action Group. Akintola, his deputy, who had assumed the position of the Premier of the Western Region, on the other hand, had tasted power, and was not ready to be less powerful than his counterparts in the Northern and Southern Regions.¹⁸ The conflicting interests resulted into crisis within the Action Group. The above difference in ideology provides the enabling pretext for *Qlâòré Afotejoye*:

Qlâòré: Ohun témi rò pé ó dára ni
Ki a pa ilú mejeeji pò

Qbalowò: A ò gbodò ẹ èyín ni¹⁹

Qlâòré: In my own opinion the two
towns should be merged

Qbalowò: No, we must never do that

Qlâòré advances the merging of Bôtẹ and Jontolo against the interest of his leader, the Oba. It could be inferred that his interest of getting hold of power draws him to take the decision. He eventually allies with Olotẹ of Bôtẹ.²⁰ The above image is similar to the cordial relationship and alliance between Akintola of Action Group and Sardauna of Sokoto, the leader of the Northern People's Congress. According to Arifalo, Akintola's action was in conflict with his party and its leader, and he was sanctioned and suspended from the Action Group at the party's meeting that was held on February 2, 1962. Attempts were made to resolve the conflict that arose as a result of Akintola's actions, and Awolowo refused to forgive him.²¹ This action is creatively mirrored in *Qlâòré Afotejoye* when the chiefs of Jontolo play the role of the third-party mediators between Qlâòré and Qbalowò. Despite the fact that Qlâòré prostrates before Qbalowò pleading for forgiveness, Qbalowò does not forgive him.

An understanding of the political trends in Nigeria shows that Awolowo's refusal to merge AG with the NPC is grounded in the ethnic conflict between the Yorùbá and the Hausa/Fulani, and the ideological differences between the two parties. The problem of ethnocentrism in Nigeria can be traced back to the amalgamation of the Northern and Southern protectorates by Lord Lugard in 1914. In the opinion of many Nigerians, Nigeria as a nation is an

artificial creation of British Imperialism.²² The artificial creation is captured in “Oníkàn Yìí Rọ́ra” as the poet says:

N bẹ̀rẹ̀ pẹ̀pẹ̀
Sebí kónkó-ja-bele ni
Kaluku ló n ẹ̀ tirẹ̀ lọtòtò
Atọhunrínwá ló fi jàgùdà páálí bọ̀rò
Láì wòtàn ìşèdálẹ̀ kóó wọ̀n
Omọ afòkunsòrò so wọ̀n pọ̀²³

In the beginning
Everybody was independent
Everybody did things in his own way
The stranger because of greed
Without considering the cultural background of each
The offspring-of-one-that-travels-through-
The-sea amalgamated them

The major ethnic groups in Nigeria are the Hausa/Fulani, Igbo, and Yorùbá. The three groups in the poem are referred to as Sannu (Hausa/Fulani), Aku (Yorùbá), and Kedu (Igbo). These names symbolize their greeting forms.²⁴ According to Oyeshile, the three ethnic groups have some beliefs that encourage the eruption of ethnic conflict. He asserts that:

The Hausa/Fulani, believe not only that they are more in population but also that they are lagging behind the Igbo and Yorùbá in terms of educational development and commerce. So they do everything possible to control the political machinery and determine who rules the nation.²⁵

The determination of who rules the nation has always been in favor of the Hausa/Fulani²⁶ Thus, Adeleke in “Oníkàn Yìí Rọ́ra” bellows other ethnic groups’ opinions as he says:

Oníkàn yìí rọ̀ra
E ba ni sọ fonikan yìí
Kó rọ̀ra
E kilò fún un
Kó má şàsejù
Pájọ̀ni wa ni
Baba gbogbo wa ló parapọ pajùba²⁷

The owner of the garden egg be careful
Help us warn the owner of the garden egg
He should be careful
Warn him
He should not go to the extreme
We all own the garden egg

Our forefathers nursed the garden egg together

“Ikàn”([Garden egg] in the poem symbolizes political power and all other resources in the nation and the tone of the poem suggests marginalization and unequal distribution of resources. The unfair distribution of power and resources is decried in the above excerpt. This corroborates Oyeshile’s observation on the Igbo and Yorùbá ethnic groups’ disposition to power sharing, as he claims that:

The Igbos, on their part, believe that the Nigeria-Biafra civil war brought untold hardship to their kinsmen and that most parts of the eastern region are underdeveloped. Added to this is the inability of the Igbos to rise to the position of head of state or president of the country. . . . In the case of the Yorùbá they believe that the federation has not been fair to them in the allocation of federal resources and that the Federal Character Principle works against their interest as many of their qualified hands are either not appointed or in some cases admitted into higher institutions.²⁸

The grievances of the Igbo and Yorùbá show that the power-sharing principle embarked on in the states favors the majority, and this is not working well in Nigerian society. The aim of the 1914 amalgamation was to facilitate easier administration and to foster development in every state of the nation , but instead we have tension.²⁹ Thus, from the poet’s perspective, there should be a state of sovereignty in each region. Hear him:

Aku o ni fẹ
Kedu ko ni gba
Aku àti Kedu ò joye abésin-káwò mọ
Sannu ko fẹ kedù loba
Sannu ko fẹ kedu lóyé
Òfọn-ọn ti tọ sí gbẹgiri
Kelekọ kẹkọ è lówó
Kí kóówá gba sarèebaba è lọ
Òràn-an-yan-kọ làsepò³⁰

The Yorùbá will not concur
The Igbo will not agree
No dog is ready to clear the way for the leopard
The Yorùbá and Igbo can no longer be enslaved
The mouse has pissed into the bean soup
Let everybody hold on to his pap
Each ethnic group should go back to his father’s land
It is not compulsory to be an entity

The poet’s position in the above excerpt attests to Burton’s claim that serfdom may be a root of conflict.³¹ Incessant conflict among the Niger Delta people of Nigeria affirms this fact. The bulk of the nation wealth is derived from the NigerDelta area of Nigeria yet the area remains undeveloped. Even, the federal allocation given to the states that fall within this area are not judiciously used hence poverty looms among the people.

The Niger Delta people have the belief that their communities are underdeveloped, and they are not ready to come to terms with Montville's "victimhood and healing" approach to the resolution of conflict.³² The "victimhood and healing" approach is a process of conflict management and resolution that depends on joint analysis of the history of the conflict, recognition of injustices, and the readiness to let go of the past humiliation and injustice for the sake of peace.³³ Thus, the effort made by the Federal Government of Nigeria to put up the Ministry of Niger Delta Development in the year 2008—the ministry that sees to the implementation of projects tending towards the development of the area—has not been able to resolve the conflict up till this present time.³⁴ Likewise, the attitude of the poet in "Oníkàn Yí Rórá" is contrary to the above approach as he also calls for a total segregation of the ethnic groups that constitute Nigeria as a nation. It is also revealed that the third-party mediation by the poet is geared toward promoting conflict. This is because his poem reveals the pent-up feelings of the ethnic groups of being cheated. From the foregoing, it could be stated that a poet cannot be an effective mediator unless he is ready to forget about ethnocentrism. However, the poet is able to check the excesses of the ethnic group that instigates actions which could lead to violent in society.

Social and Religious Conflicts

Socio-religious conflict is the focus of *Ọlúnjúgo (God Secretly Watches All)*. Apáńpá, the protagonist of the novel, and his wife Monisọla, as a result of poverty and childlessness, join the Ijọ Ológo Mímọ (The Glorious Holy Church). The couple are very committed to the church until the husband feels the way to get out of penury is to start a church himself. He and his wife become the foundation members of Ijọ Eje Jeesu Mímọ (The Holy Blood of Jesus Church). Apáńpá automatically becomes the General Overseer, while his wife is the Mother in Jerusalem. In order to pull crowds, Apáńpá makes a ritualistic pact with Ewébíntan, an Ifá priest who empowers him with the traditional medicine that attracts crowds. Thereafter, the church flourishes and the selfish attitude of Apáńpá toward the disbursement of money collected during church services, causes the conflict within the church. The aberrant attitude of Apáńpá to the Yorùbá norm of sexual chastity also prompts him to abuse Sade, a female member of his church, sexually. In the process, he impregnates Sade and asks her to abort the pregnancy, which leads to her death. Apáńpá is arrested, and the evil he perpetrated, is brought out into the open.

Although the aim of the novelist in *Ọlúnjúgo* is to satirize the fake and hypocritical prophets that hide under religion to abuse members of their congregation, in the process of doing so, the root of many interdenominational conflicts that occur in churches are exposed. The church is an organization, and in any organization conflict is bound to happen. The conflict that is apparent in *Ọlúnjúgo* has a direct bearing on power, bearing in mind that inter-religious conflicts between Muslims and Christians are prevalent in Nigerian society.

The Nigerian nation consists of the Northern Muslims and the Southern Christians, with a handful of traditional religions' adherents. However, there is now an intermingling among the adherents of the three religions due to marriage and urbanization.³⁵ Although the Christian religion does not give room to its followers to combine their religion with traditional religion, we still have some prophets who are hypocrites. The hypocritical prophets discourage members of

their congregation from following other deities. There are situations when some prophets have encouraged their members to go and destroy the images of traditional religion. Paradoxically, some of these prophets seek diabolical powers from priests of traditional deities in order to secure power to either manipulate or exploit their followers.³⁶

Rollo May sees power as the ability to influence, change, or affect behaviors of others.³⁷ Power may be exploitative or manipulative. Exploitative power is based on subjecting persons to the ones that have power, while manipulative power is a state of taking authority over somebody because of his state of hopelessness and anxiety about the future.³⁸ Images of hypocritical prophets that combine both manipulative and exploitative power in order to deceive their followers are found in the likes of Prophets Apáńpá and Jémíísí in *Olóunlúgò*. In the novel, the metaphysical power behind the success of Apáńpá's church depends on the traditional medicine made for him by Ewébíntan, a traditional herbalist. Ewébíntan gives him a medicine called "aworo [crowd -puller]." The essence of the medicine is to pull crowds to the church. Apáńpá, after doing all the associated rituals, chants thus:

Igba èyàn ní wọjà lóòjọ
Igba èyàn ní wọlé lojúmọ
Ìgbà eja nii wẹ nínú ibú
Igba ẹyẹ ní rá bàbà lójú òrun
Èrò wẹrẹwẹrẹ yùn ùnbí oyin kun
Ni ko máa wòjo yî wa.³⁹

Two hundred people enter the market daily
Two hundred people enter the house daily
Two hundred fishes swim in the deep
Two hundred birds flies in the cloud
Many people like honeybees
Should enter this church.

The conflicting issue in the above is that a prophet who condemns the potency of traditional medicine now depends solely on it, and it works for him as many people join the church.⁴⁰ The moment Apáńpá gets hold of manipulative power, he resorts to exploitative power as he exploits his followers at will. In the novel, Apáńpá makes sure that all the church financial and material resources are under his control.

Lẹyin ìpàdẹ ojọ náà, Wòlî pé akápo,
Ó sì sọ fún un pè ilé oun ni owó ijọ yòd máa gbé.⁴¹

Immediately after the meeting, the prophet calls the treasurer and tells him that the church money will be kept in his house.

Attempts by leaders of the church to convince him of the need to keep the money in the bank, prove abortive, and this sparks up an inter-personal conflict between him and the church deacon's forum. This is also the remote cause of the intra-group conflict within the deacon's

forum. However, the conflict of understanding that emanates among the deacons is later resolved.

Apánpá's attitude to the acquisition of wealth and power reveals the novelist's perception of the cause of intra-denominational conflict in many churches in Nigerian society. Nigeria is a capitalist country. Capitalism, according to Burton provides incentives for personal gain, and it has led to exploitation of resources and development.⁴² The exploitation of resources is not limited to the state and secular world, even the church which is supposed to be heavenly oriented is equally guilty; church leaders, especially the so-called pastor-founders are always ready to exploit their congregation. This could be a root of conflict in many churches. An example of such scenic presentation is found in the novel when Apánpá determines the amount to be paid as offerings by members of his congregation. He says:

Şe oníbaara ni Olórun yín in?
Rárá o o o! ó dáa látóní lọ
Kò sèni tó gbòdò dá naira mēwàá
ninú ìjọ yíi mọ. Iya agbalagba
Kan béèrè iye tí naira mēwàá jẹ
Lówó ènìyàn tó jókòó ségbèé rẹ
Pónòn márùn-ún ní. Wọn ni kí
a má dá pónun márùn mọ
‘Ha! Èyí tí mo dá lóní gan-an
agbára ni mo fi rí . . . kí Wòlú
wá şáánú irú àwà yíi o . . . ’
Iyá yẹn panu mọ, mò ní sòrò
Lówó. Àifẹperu nìyẹn, o o bòwò
fún Olórun àti iranşẹ rẹ. Èni tí mó bá
tún mù tó ní sòrò nígbà tí mo bá ní sòrò
tàbí tí mo bá n↔ wàásù, yòò kùnlè tíí
mo fi máa s e tòn. Tí ò bá sè lè fara mó o n
kí o fi ijo yíi sèlè↔. Ìjo mi ò nígbà ré de re de
rárá ni.⁴³

Is your God a beggar? No ! Alright as from today nobody should give ten naira as an offering in this church An elderly woman asked the lady sitting beside her what is ten naira worth in pounds. The person replies that it's worth five pounds. He says, we are forbidden to give five pounds as an offering. ‘Ha! I struggled to bring today’s offering . . . the prophet should have mercy on people like us ‘. . . This woman keeps quiet.. I am talking, you are also talking. What an insult? You do not have respect for God and his servant. Whosoever speaks as I am speaking will kneel down throughout the service. If you want to contest that order, you may decide to leave this church. My church will not take nonsense.

The old woman's statement in the above excerpt shows that she lives in penury, and the pastor, instead of caring for the old woman according to the injunction of his Christian tenet, is adding to her burden. In another instance in the novel, prophet Apán↔pá single-handedly keeps the church money and asks members of his congregation to be paying their tithe directly to his wife, who keeps the records of the church.

The abuse of power and misuse of the pulpit as a root of inter-denominational conflict is crystallized in the graphic presentation of Apán↔pá's action in the novel:

Kí wòlî àti ìrǎnsé O ló run Apanpa tóó parí ètò iwáású
 rè ló jó náà orísìí ò nà me fà ló là kalè pé ìjò yòò
 máa gbà dá owó. Lára wo n ni owó ihinrere, owó ìto re
 àánú, owó o re o so o se lé yìn náà ni ìdámé wàá. Tí
 e bá nǎwó fún Olúwa, tí e bá bá Olúwa gbé e rù rè tó
 n↔ wó lè , Olúwa náà yòò bá è yìn náà gbé e rù tiyín o
 o!⁴⁴

He highlights six different types of offerings to be paid by members of his congregation. Parts of the offerings are missions offering, offering for the needy, weekly offering, and the tithe. If you give to the Lord, if you carry his burden, the Lord will also carry your burden.

In another instance, bush meats that were captured when members of his congregation hunted in the farm belonging to the church, are taken away under the guise of exploitative power in religion. Apán↔pá says:

Àbí e rì e ran pa nibi yìí ni
 Bé è ni sààà . . . Háà! E kàre, òun dà.
 Olúwa nínú oko Olúwa
 Ó yá bá mi kó wo n sínú mótò
 mi kí wòlî àti irans e O ló run bá yìn bójú to o, kí n↔ fi s e àjesára.⁴⁵

Were you able to capture some animals here?
 "Yes sir" . . . Háà!
 You have done well. Where is it?
 God's animal is? in God's farm.
 Take them into my car so that God's servants
 And prophet will take care of them. I will use them as immunity.

The abuse of power by the pastor is noticed by the deacons in the church, and this leads to a conflict of power between the deacon's forum and the prophet, who eventually becomes angry, insisting that nobody could challenge his authority because the church belongs to him.⁴⁶

The representation of conflict in *O ló unlúgo* reveals that many churches are divided families because of intra- denominational conflicts. Members do come to church, but their mind is far away. The aphorism that drives them is “ìjà ò sí ní só ò s̀, se àdùrà kí rí sàmú ni, s̀ e oore- ò fé ḱemi náà s̀ kó iwé mi [There is no cause for quarreling in the church, as you pray, I will respond with amen; after saying the benediction, I will take my bible and leave].”⁴⁷. This clearly reveals that although conflict of interest happens in the church, many members of the congregation always opt for a “positive-sum” outcome by foregoing their interest for that of the pastor. On the other hand, the novel shows that pastors are always in pursuit of a “zero-sum” outcome for the resolution of conflict. The cause of conflict could also be deduced from the abuse of power and authority by many pastors. In the same vein, many pastors misuse the pulpit because they may not be able to control their emotion. This may result in conflict as in the case of Apán↔pá and his deacon’s forum. Another root of conflict as shown in the novel is that some pastors are not ready to compromise their authority. As far as these pastors are concerned, pastors should be the final authority in the issue of church business since they are the ones to whom God reveals things. Intolerance of other people’s view is also one of the causes of conflict in the church. Apán↔pá could not tolerate the views of the Deacon’s forum; instead, there is always an insinuating altercation between him and anyone that challenges him.⁴⁸

CONCLUSION

From the representation of conflict in *Oláḍrè Afo tẹ jójè*, it is clear that the castigation of *Oláḍrè*, whose ideology is to integrate *Bo tẹ* and *Jontolo*, is a reflection of some Nigerians who believe that segregation will bring an end to the incessant ethnic conflicts in Nigeria. Whereas if the Nigerian citizens could borrow a leaf from *Oláḍrè*’s deology of national integration, the whole nation will benefit..Rather than segregating the different states and ethnic groups in the nation, efforts should be made to tolerate one another because no matter what, there are some minority ethnic groups that will still feel marginalized. What could therefore be emphasized is *Owolabi*’s view that the distribution of wealth, power, and all other resources should be done without any group having an aggrieved feeling.⁴⁹

One other thing that is clearly revealed from the conflict in the play is the attitude of *Oláḍrè* and *O báló wò*. None of them wants his interest to be tampered with. As a matter of fact, *O báló wò*’s case is that of extreme conflict where one person’s gains are directly to *Olaore*. The zero-sum outcomes of conflict in the play bring *Jontolo*’s town to a state of servitude under *Bo tẹ*. *Adeleke*’s position in the poem also supports the view that segregation is the solution to conflict management whereas members of congregation of *Apanpa*’s church are a good representation of the best way to resolve conflicts. Instead of prolonging the conflict they tolerate their leader until the conflict between them is resolved without brewing bitterness. The lesson to be drawn from the above is that leaders and parties in conflicts must be ready to make sacrifices in order to share gains equally, which will lead to a positive sum outcome for conflict resolution.

The Yoruba literary artists’ attempts to narrate the issue of conflict management and resolution have been explored in this chapter. It also revealed that the artists have identified some roots of conflicts. However, the representations of conflict and its management in the satirical genres examined, show that artists are not able to present an effective way of managing conflict

because their presentations lean towards their personal bias based on either their political or ethnic leanings. The communicative skill embarked on by the artists also shows that their choice of words rather than mediating and arbitrating conflict, may end up aggravating it.

Endnotes

¹ A. S. Gbade, “Psychological Approach to Prevention and Management of Conflict,” in *A Guide to Peace Education and Peace-Promotion Strategies in Africa*, ed. Hakeem B. Harunah et al. (Lagos: African Refugee Foundation, 2003), 98-99.

² D.B.C. Nwolise, “War-Making, Peace-Making and Conflict Resolution in Africa”, in *A Guide to Peace Education and Peace-Promotion Strategies in Africa*, eds. Hakeem B. Harunah et al. (Lagos: African Refugee Foundation, 2003), 31.

³ John Burton, “Conflict Resolution as a Political Philosophy”, in *Conflict Resolution, Theory and Practice: Integration and Application*, ed. Dennis J. D. Sandole and Hugo van der Merwe (Manchester: Manchester University Press, 1993), 55–64.

⁴ Shedrack Gaya Best, *Introduction to Peace and Conflict Studies in West Africa* (Ibadan: Spectrum Books Limited 2007), x.

⁵ Oyetunji Oyeshile, *Reconciling the Self with the Other: An Existentialist Perspective on the Management of Ethnic Conflict in Africa* (Ibadan: Hope Publishers, 2005), 10.

⁶ .Jefferies Ikioda, “The Role of WANEP-Nigeria in Conflict Prevention” (M A diss., University of Ibadan 2005), 108–111.

⁷ Gilbert Highet. *The Anatomy of Satire*. (New Jersey: Princeton University Press, 1962), 158–9.

⁸ *Ibid.*, 3.

⁹ Arinpe Adejumo, *Ìs èfè Nínú Àwo n Eré Onítàn Yorùbá*. (Satire in Yoruba Written Plays) (Cape Town: The Centre for Advanced Studies of African Society. Book Series 11, 2001), 52.

¹⁰ Allen Wood, *Literary Satire and Theory. A Study of Horace, Boileau, and Pope* (New York: Garland Publishing. 1985), 2.

¹¹ Arinpe Adejumo, “Conflict Resolution in Oral Literature: A Review of Some Yoruba Satirical Songs,” *Journal of African Poetry* 5 (2008), 95–116.

¹² Afolabi Olabimtan, *Olaore Afò tè jòyè [Olaore He-who-ascends-the-throne-amidst-animosity]* (Ibadan: Macmillan Publishers, 1970).

¹³ Debo Awe, *O ló unlúgo [God Secretly Watches All]* (Ibadan: Straight-Gate Publishers, 2005).

¹⁴ Duro Adeleke. *Aṣọ Ìgbà (Contemporary Issues)* (Abeokuta: Visual Resources Publishers, 1997).

¹⁵ Daniel Druckman, “An Analytical Research Agenda for Conflict and Conflict Resolution” in *Conflict Resolution, Theory and Practice: Integration and Application*, ed. Dennis J. D. Sandole and Hugo van der Merwe (Manchester: Manchester University Press, 1993), 25.

¹⁶ Jontolo and Bote are fictional towns symbolizing the Northern Nigeria and Southern Nigeria respectively.

¹⁷ Oladipo Arifalo, *The E gbe Ō mo Ōduduwa: A Study in Ethnic and Cultural Nationalism (1945–1965)* (Akure : Stebak Books, 2001), 249.

¹⁸ Arifalo, *The E gbe* , 249–52.

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- ¹⁹ Olabimtan, *Olaore Afò t̄è j̄oyè*, 13.
- ²⁰ *Ibid.*, 36–38.
- ²¹ *Ibid.*, 249.
- ²² Oyeshile. *Reconciling the Self with the Other*, 14.
- ²³ Adeleke, *Aṣọ Ìgbà*, 47.
- ²⁴ “Sannu” in the Hausa language means “How are you,” “Kedu” in Igbo has the same meaning, while “Aku” is derived from the Yorùbá greeting form “E ku owuro, e ku osan,” or “e ku ale”, meaning “good morning,” “good evening” or “good afternoon.” So the prefix “e ku” is now used to derive the name “aku” for Yorùbá people. should there be tone marks or dots?
- ²⁵ Oyeshile, *Reconciling the Self with the Other*.
- ²⁶ Arinpe Adejumo, “The Sweet and Sour Aspect of Integration as Exemplified in Yorùbá Poetry,” *Journal of Social Sciences* 14, no. 2 (2007): 169–173.
- ²⁷ Adeleke, *Aṣọ Ìgbà*, 46.
- ²⁸ Oyeshile, *Reconciling the Self with the Other*, 15.
- ²⁹ Arinpe Adejumo, “The Sweet and Sour Aspect of Integration as Exemplified in Yorùbá Poetry,” *Journal of Social Sciences* 14, no. 2 (2007): 169–173.
- ³⁰ Adeleke. *Aṣọ Ìgbà*, 52.
- ³¹ John W. Burton, “Conflict Resolution as a Political Philosophy,” in Sandole and Van der Merwe *Conflict Resolution, Theory and Practice*, 55–64.
- ³² Joseph Montville, “The Healing Function in Political Conflict Resolution”, in Sandole and Van der Merwe, *Conflict Resolution, Theory and Practice*, 112.
- ³³ *Ibid.*, 112.
- ³⁴ Anayochukwu Agbo, “Niger Delta Betrayed Again,” *Tell Magazine*, no 51 (December 22, 2008), 19–25.
- ³⁵ Oyeshile, *Reconciling the Self with the Other*, 14.
- ³⁶ Such hypocritical acts of have been exposed through the print and electronic media and in some poems and films.
- ³⁷ Rollo May, *Power and Innocence: A Search for the Source of Violence*. (New York. W.W. Norton 1972), 99.
- ³⁸ *Ibid.*, 99.
- ³⁹ Awe, *O ló unlúgo* , 31–32.
- ⁴⁰ *Ibid.*, 34.
- ⁴¹ *Ibid.*
- ⁴² Burton, “Conflict Resolution as a Political Philosophy”, 62.
- ⁴³ Awe. *O ló unlúgo* , 60.
- ⁴⁴ *Ibid.*, 65–66.
- ⁴⁵ *Ibid.*, 102.
- ⁴⁶ *Ibid.*, 104–107.
- ⁴⁷ *Ibid.*, 48.
- ⁴⁸ *Ibid.*, 47–48; 96–99.
- ⁴⁹ Kola Owolabi. *Fictional Tribes and Tribal Fictions: Ethnicity, Ethnocentrism and the Problem of the Other in Africa*. (Ibadan: John Archer, 2003), 22.

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