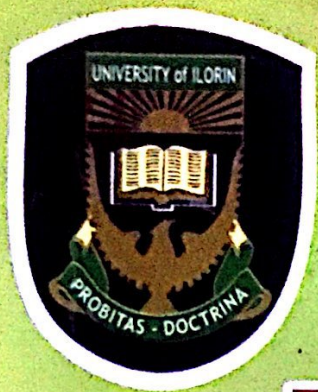




I Lorin: **HISTORY, CULTURE** **AND** **LESSONS OF PEACEFUL** **CO-EXISTENCE**

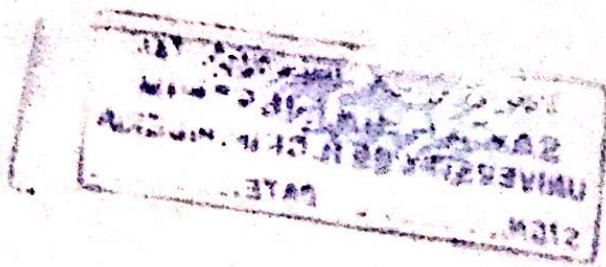
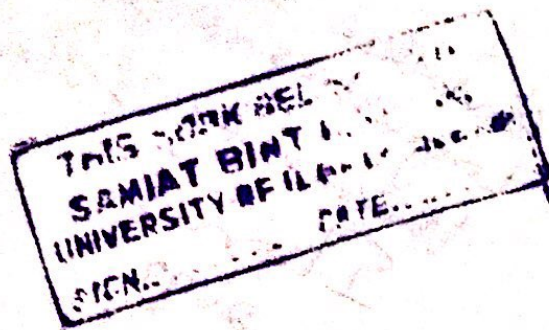
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ILORIN: HISTORY, CULTURE & LESSONS OF PEACEFUL CO-EXISTENCE

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INTRODUCTION

Despite the multifarious challenges confronting Africa, Nigeria especially, in the rising cases of corruption, poverty, anarchy, insecurity and man's inhumanity to man, all threatening peaceful and co-existence, it is still gratifying that we are not totally hopeless. The ray of hope Africa has, especially on the problems of insecurity, inter-religious tension and social crises, lies in cases of harmonious communities which have often converted plurality and diversity to remarkable beauty such as that which is identified with a garden of various flowers.

Towering among those beacons of hope for Africa at large and Nigeria in particular is Ilorin, the geographical and cultural confluence of the Northern and Southern parts of Nigeria. Ilorin offers a veritable paradigm for the analysis of beauty in diversity and harmonious co-existence. Though many parts of Nigeria have been viciously seized by the ugly claws of ethno-religious strife and violence in recent years, Ilorin, the capital city of Kwara State, has always maintained its status as the true symbol of the State of Harmony. Like a rainbow resplendent in its diverse colours, Ilorin is strikingly spectacular in its cultural and linguistic efflorescence.

As far as many people are concerned, therefore, for Nigeria and the rest of Africa to attain the much-needed peace, Ilorin offers a marvellous model as the quintessence of peaceful co-existence. It was in this connection that the Centre for Ilorin Studies (CILS), University of Ilorin, convened its first National Conference on the theme, "Ilorin: History, Culture and Lessons of Peaceful Co-existence", between May 26 and 29, 2013 in order to inter-disciplinarily explore critical areas that are pertinent to cultural renewal, national renaissance and peaceful co-existence.

This book in your hands is the outcome of that successful conference, which attracted intellectuals, scholars and researchers from various parts of the country and beyond. Of about fifty papers presented at the conference, approximately fifty per cent here presented passed the whole review process. There are of course other papers that would have been included in this volume if contributors had satisfied the critical conditions of addressing the issues raised by the assessors and re-submitting their works within the

stipulated time since time and tide wait for no man. For the other publishable papers that cannot make this volume, the CILS is committed to taking "further necessary action" on them in due course.

This volume comprises twenty-four chapters in four sections, A, B, C, and D or History and Religion, Peace and Interfaith, Science and Media as well as Language and Culture respectively. Section A contains three papers while Section B comprises eight. Both Sections C and D consist of four and nine papers respectively, making a total of twenty four papers, which we believe are sufficient just as twenty four hours is sufficient for a day.

In his opening paper, "Sufi versus Anti-sufi in Ilorin: A Struggle for Supremacy", Dr. Abdul razaq M. Balogun Solagberu uses the historical method to trace the origin of Sufism in Ilorin and analyses the supremacy battle between its advocates and opponents. In a similar vein, Dr. Eliasu Yahaya, in his "The Involvement of Anisarul Islam Society in Western Education in Ilorin 1942-2002", undertakes a historical study, covering a fifty-year period, of a foremost Islamic organisation in Nigeria especially its role in providing Western education and helping Muslims to acquire knowledge without losing their faith. Dr Sulaiman Sheu Adua on his part takes a scholarly excursion to Ghana and diachronically investigates "The Role of Ilorin Muslim Scholars in the Spread of Islam in Ghana", revealing that Ilorin is not only a rallying point of Islamic scholarship throughout the South of the Niger, it is also a lighthouse of knowledge for Muslims beyond the shores of Nigeria, with Ghana being a case study.

The fourth paper that begins Section B is written by Prof. A.G.A.S. Oladosu and his focus is "Sustaining Peaceful Co-existence in Ilorin: The Role of Private Arabic Schools' Curricula", where he emphasises the crucial role of appropriate curriculum design in the sustenance of the acclaimed peacefulness of Ilorin. On his part, Dr Lateef F. Oladimeji draws from his experience and reports "Islam and Inter-faith Relation in Ilorin: A Case Study of the Kwara State Committee on Religious Matters" drawing important lessons for continued Muslim-Christian peaceful relations in Ilorin.

In their paper, the sixth in the book, "Managing Qur'anic Schools for Peaceful Co-existence in Ilorin," Messrs A. I. Murtala, A. A. Lawal and L. A. Mukhtar Isalekoto address the crucial roles of management in ensuring that the Quranic schools in Ilorin continue to complement peaceful co-existence in the city. While Prof. Rotimi Omotoye analyses the "Emerging Pentecostal Churches and Ministry to Youth in Ilorin" and finds that such churches derive

their membership from students of tertiary institutions and other categories of youth, Dr Ibrahim Adebayo examines "The Islamic Theory and Practice of Peace and Peaceful Co-existence in a Pluralistic Society" and notes that it is the divine law that guarantees peace and harmony in the society.

Meanwhile, Prof. Oyeronke Olademo combines phenomenological, sociological and historical approaches to examine and project the peaceful inter-faith relations of Muslims and Christians in Ilorin, represented by two groups, in the ninth paper, "Swimming against the Tide: An Analysis of Religious Understanding in Ilorin." This theme is taken further by Dr Gbemisola Abdul-Jelil Animashawun in his analysis of "Inter-faith Relations in Nigeria's Fourth Republic: Clashing Cymbals of Discordant and Harmonious Tunes" in which he gives important recommendations to the country. In the last paper in the section, Mrs. Samiat Abubakre uses a classical Yoruba literary work to address the subject-matter of peace in her "Viewing Peaceful Co-existence in Ilorin through the Setting and Thematic Preoccupation of Fagunwa's *Igbo Olodumare*: Lessons for Nigeria".

The third section of the book opens with Prof. Abdulraheem Mahmoud's "Ethno-religious Eye Care Practice in Ilorin and their Modern Day Equivalents" in which he observes that the gains of the traditional eye health system cannot be totally discountenanced in modern day practice. On their own part, Drs. A. S. Aremu, A. W. Salami and A. M. Ayansola report their investigation of meteorological and hydrological data in projecting increase in water availability in Ilorin in the thirteenth chapter of the book, "Climate Variability and Water Supply in Ilorin: Perceptions and Predictions."

Moreover, the attention of Drs Mahfouz A. Adedimeji and Adesina Lukuman Azeez is on "Language Use and the Imperative of Repositioning Print Journalism for Peaceful Co-existence" in which they offer theoretical and practical insights into the dynamics of print journalism in Nigeria. To balance the equation, it seems, Dr Saudat Salah Abdulbaqi and Mr Abdulgaffar Arikewuyo focus on the electronic journalism in their "The Broadcast Media and Sustainability of Peace in Ilorin: An Assessment of the Impact of Radio and Television", where they report the positive impact of the media on the Ilorin society.

The fourth and the last section of the book, which is on "Language

and Culture", starts with Prof. Z. I. Oseni's appraisal and documentation of doctoral dissertations in Arabic over a twenty-five year period in his paper,

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Viewing Peaceful Co-existence in Ilorin through the Setting and Thematic Preoccupations of Fágúnwà's Igbó Olódùmarè: Lessons for Nigeria

Abubakre, Samiat Olúbùnmi

Introduction

Peace is a universal concept and is most sought-after in the world since the beginning of creation. The Macmillan English Dictionary, International Student Edition, (2007, P.1099) describes peace as "a situation in which there is no war between countries or groups". Hanks (2000) cited in Kwasau (2006, p.74), sees peace as...lawfulness, order, harmony, amicableness, goodwill, friendship, cordiality, non-aggression, non-violence, ceasefire, respite, hull, suspension of hostilities, alliance, appeasement, and reconciliation. Also, adding to this all encompassing description of peace, Nwodo, (2010, p.117) opines that peace is alluring. The alluring nature of peace in this sense is that investors are attracted to establish businesses in peaceful environment the consequence of which is development. Therefore, the need for a country to ensure peaceful co-existence among individual, groups and across borders cannot be overstressed.

The whole world, is faced with serious challenges of peace and security. It is not that the Government and many stakeholders have not come up with suggestions on the way forward, but the solutions are yet to provide a far-reaching effect. This is why the present paper seeks for an alternative solution in the literary heritage- literature and its language, with which the messages are conveyed.

Literature is a mirror of the society and also a resource for the society. In addition to its functions of educating and entertaining, it goes a long way to inculcate the praxis of peace in the people.

Literature, whether poetry, play or prose fiction, is regarded as the representation of the realities in the society. It is an important means of

understanding and interpreting aspects of human society such as culture, politics, and religions among others. Oláòsun and Awólàjà (2009), comment on the long-term relevance of literature as follows:

The authentic African literature is that which is written in Africa and about Africans. It is the literature that is not separable from the history of the region and her people. [That literature is a potential source of African historical and anthropological documentation. It tells the socio-political history of Africa in the past, reacts to contemporary happenings and predicts or projects into her future. It is therefore very rewarding for literary as well as other critics of the literature of this region to interpret them in relation to African socio-political circumstance (p.28).]

The above view motivates the present study. [In the text under study, Fágúnwà was quite open about his mission to impart virtues to humanity and in fact his relevance continues in a manner in which, he had never directly intended.] Further to this, the importance of language in the relationship between literature and society cannot be underestimated. As can be observed in the text under study, the display of linguistic competence by the author adds more values to the text. This also underscores the role of language in the attainment of most of the developmental agendas. The issue of language and culture arose out of an attempt to explain the relationship between language and the interpretation of social reality in socio-linguistic study. [Many facts have emerged through the study of the language and literature of Old generation like Egypt, Greek, and Asia and the African Community, the result has been intriguing and useful to the present generation.]

community - - - generation - - - So to translate it
more useful.

A close reading of *Igbó Olódùmarè* reveals that many passages were as if Fágúnwà had been looking into the future, cautioning against the dangers to society through political carelessness that results in malevolent occupation of leadership positions. Indeed, there are correlations with Fágúnwà's world fantasy and the society to such an extent that one is moved to ask: which is the jungle, and which is the human habitation? Soyinka (2010, p.iii) also lends his voice to this observation in the following words:

...As one who roams the forests quite a bit myself, cocooned therapeutically in the tranquility and order of Nature, its intrinsic laws and logic of renewal, I am often moved to ask: which one signifies progress and which the state of raw primitivism of the most dispiriting retrogression?

✓ Thus, given that predatoriness is a law of the jungle, it is a predatory pattern that is organic to the principle of sustenance and replacement, decay and renewal, not material lust that today expresses itself in kidnapping innocents, including school children and octogenarians, for ransom. From what is presented in the text, animals kill only for food. But in Nigeria today, contentment is not even found in 'making a killing' but literally, kidnapping and butchering of the victims for their 'vital organs' as essential for money making rituals and pursuit of political power is the prevalent practice. ✓

✓ The jungle law of demand and supply has become so diversified that mini markets exist that specialize in the sale of human spare parts. To worsen the case the clientele include supposedly educated men and women, who are "so mentally regressed that they believe that a spoonful of powdered human liver or thumb, mixed with their *àkàmù*, is certain to make them millionaires between one market day and the next or guarantee their party nomination for governorship or a senate seat" (Soyinka, 2010, p.iv). ✓
Bothered still by this; we ask again as Soyinka did "do Fágúnwà's

markets of sinister commodities located in forests of primordial evil appear out of this world"? (p.iv). Yes, but at least they do not pretend to be churches, mosques or shrines or places of spiritual gathering into which our adventurers can be lured in a false sense of security. In today's real life, there appears to be no space left that is honoured as a place of universal sanctuary. Should we fold our arms and wait for when "Thy kingdom come"? The answer is No!

The aim of this study is therefore to demonstrate that the solutions to the insurgence of insecurity, lack of peace and all the attendant problems in the contemporary society can be found in the creative works of the Nigerian writers. Through an established relationship between the setting and the theme of peaceful co-existence in the selected text and the realities of happenings in the society, we have highlighted some of the lessons that we can learn and imbibe to change the existing situation in Nigeria.

The writer suggests among others, that there is the need to tap these valuable resources in our cultural heritage to proffer solution to the societal problems in order to achieve meaningful development. Also, the government and other stakeholders should give more impetus to creative writers and encourage the youths to read the texts through motivational competitions. This will help the readers imbibe the right thinking and world-view.

1. Literature Review

Since ancient times, creative writers have been the agents of the advocacy and correction of many societal ills. They were not silent on the need for peaceful co-existence as well. This is because literature, in its oral or written forms has consistently been used in every society as one of the representations of reality. It is an important means of understanding and interpreting aspects of human society such as culture, politics, and religions among others.

Nigeria has a resourceful cultural heritage that has provided astonishing data for its literature. Cultural heritage in this paper is conceived as tangible and intangible aspects of people's ways of life. According to

Akandé, (2010, p.19), Culture as a phenomenon "embraces people's learned and shared ways of life, their activities, behavioural patterns and the environment they live in. It portrays knowledge of the past and as it is used to develop people's psyche, their society and general aspirations".

Therefore, the contributory roles of the Nigerian creative writers in the promotion and transfer of the cultural heritage through literature in addition to educating and entertaining the reader cannot be underestimated. However, the education involves not mere moral or ethical lessons, but a widening of consciousness, an awakening of awareness, to broaden the human perspective and to understand life. The creative writer has been viewed as the voice of the society's conscience. He is regarded as the custodian of customs and values. The creative writer is largely influenced by his society as a member of the society and thus, source materials for the creative endeavour from the society. He is also an influence on his society and as such, the realities of the society are largely mirrored in his works. So, there is the need to turn attention to literature in order to proffer solutions to the contemporary societal problems. It will also not be out of place to mention it here that, Ilorin also offers a paradigm that will benefit Nigeria as will be discussed later in this paper. see als
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There are many studies on the relevance of literature to the exigencies in the society. For instance, Epochi-Olise (2010) in an appraisal of Olu Obafemi's *"Naira Has No Gender,"* demonstrates how drama is an instrument of social intervention. Also, Momoh (2010) identifies leadership and collectivism in African drama using Ola Rotimi's *Hopes of the Living Dead*. In another related study, Usman (2010) points out how two Hausa popular fictions; Balikisu Ahmad's *Mata Rahama Ne* and Saliha Abubakar's *"Yarda da Kaddara"* deployed language to preserve social values. Whilst Abubakre (2010) also exploits the use of language in literature-prose such as Qbáfèmi's *Wheel* as tool for the reconstruction of African images; and Abubakre, 2011) appraises the vital role that music, an aspect of Yorùbá oral literature, plays in teaching Yorùbá and in the development of the society. Studies that are based on Fágúnwà's works are Bámgbósé, (1978 / 2007); Irele (1975); George (1997), Rettová's (1999); Adéòṣun, (2005);

1982

Adéyemi, (2011) (and Odegbode (2012) among others. George (1997) is a critique of the novel, *The Forest of a Thousand Daemons*, a translation of the Yorùbá text, *Ògbójú Ode Nínú Igbó Irúnmalẹ* by Wólé Soyinka. It explores the logic of voluntarism of Nigerian author Daniel Olorunfemi Fágúnwà's conception of language and culture, scheme of Fágúnwà's rejection of European languages and valorization of the higher potential of indigenous ones; centrality of colonial languages; and orality-literacy dialectics.

Rettová's (1999) study is on symbolism in Fágúnwà's works. In the paper she proposes an interpretation of the symbolism employed in Fágúnwà's *The Forest of a Thousand Daemons: a Hunter Saga*, translated by Wólé Soyinka, (1968). This interpretation she adopts, takes its parting point in a model of understanding a system of knowledge put forward by Willard Van Orman Quine, the model she applies to the symbolic realm which Fágúnwà develops in *The Forest of a Thousand Daemons*. The application shows how the narration of *The Forest of a Thousand Daemons* can carry a symbolic meaning. Being a symbolic representation has, certain presuppositions. The results of the study provide a key to interpret and to understand the message communicated in *The Forest of a Thousand Daemons*.

From the foregoing discussion, it is obvious that the works of Fágúnwà have much to offer for the society that forms the background of his writings. The added advantage of the translations is that, the readership and scholarship of his works would be extended to non-Yorùbá scholars.)

Conceptual Framework

Language is a vital tool that is used to understand the past, present and probably the future of a particular group of people or nation. "It is used to measure socio-cultural, historical and political affinities or background of any society" (Yakub, 2012, p.1). There exist a symbiotic relationship between language and the society on the one hand, and language and literature on the other. This relationship is very useful in linguistic analysis and this is the starting point for the present study.

A literary text is a piece of writing that is aimed at educating and

entertaining the readers. To make meaning of the text, a reader is expected to read it intensively. Intensive reading according to Alàbî, (2009, p.54), "is an activity of 'surfing' and 'combing' to the last every aspect of a passage in an attempt to unravel information which is not necessarily displayed in the grammatical structures of the discourse". Through intensive reading, the reader would arrive at both explicit and embellished meanings engendered in the text. This is the aim of the present study and as such the 'Inferential' method of reading for comprehension (Ọlájídé's, 2009) is adopted for the analysis of the text and the relationship it has with the Ilorin community.

The 'Inferential' method is one of the four hierarchical levels of comprehension of written passages. Others are: literal, critical and creative methods. The 'Inferential' method is adopted for the analysis in this paper because it empowers us to suggest relevant additional information on the embellished meanings in the text under study. After all, Babátúndé (1998) cited in Adédíméjì (2009, p.137) emphasizes that the interactive nature of writing is for it to serve the purpose for which it is meant to serve and that writing is useless if it is not contextualized. Fágúnwà's writing meets this condition because he has firm grasp of the context of his writing and manipulates all the variables for effective communication. So it is our duty to appreciate the text as is intended in the present paper.

2. Biographical Sketch of the Author

Daniel Ọlórúnfẹ́mì Fágúnwà MBE (1903-December 9, 1963), popularly known as **D.O. Fágúnwà**, was a Nigerian author who pioneered the Yorùbá language novel. He was born in Okè-Igbó, Ondo State. Fágúnwà studied at St. Luke's School, Okè-Igbó and St. Andrew's College, Oyo before becoming a teacher himself. In 1938, Fágúnwà wrote his Ọgbójú Ọdẹ nínú Igbó Irúnmalẹ̀, which, Wólé Şoyinka translated into English in 1968 as *The Forest of a Thousand Demons: a Hunter Saga*. After entering a literary contest of the Nigerian education ministry, the novel was widely considered the first novel written in the Yorùbá language and one of the first to be written in any African language.

Fagunwa's later works include Igbó Olódùmarè (*The Forest of God*,

1949), *Ìrèké Onìbùdó* (1949), *Ìrìnkèrindò nînú Igbó Elégbèje* (1954) (translated as *Expedition to the Mount of Thought*, 1954 by Dàpò Adénìyì, in 1994), and *Adĩtú Olódùmarè* (1961) translated by Olú Qbáfèmi, 2012) as *The Mysteries of God*. It is interesting to note that all the novels have been translated into English, French and Arabic.

D. O. Fágúnwà was the first Nigerian writer to employ folk philosophy in telling his stories. He was a great magic realist whose picturesque, metaphysical imaginations always catapult his readers to a unique cosmos of symbolic surprises where aesthetics of contradictions reigned supreme (Wiki, 2013). Fágúnwà was awarded the Margaret Wong Prize in 1955 and was made a Member of the Order of the British Empire in 1959. He died in a motor accident in 1963. Fágúnwà Memorial High School and Fágúnwà Grammar School in Okè-Igbó, Nigeria are named after Fágúnwà. Fágúnwà remains the most widely-read Yorùbá language author, and a major influence on such contemporary writers as Amos Tutuola (Lindfors, 1979, p.6).

Fágúnwà was a great moralist, the extoller of virtues and chastiser of vanities. Greed avarice, lust for material things, all come under his stern, often repetitious disapprobation, yet time and time again, it is evident that the stressing of the human spirit takes second place, and indeed serves as mere prelude to prosperity. And for this reason, he extols the power of prayers in difficult situations in his writings.

Structure of Fágúnwà's narratives

Fágúnwà's literature may be heavy on moralizations, but the creations with which he has 'peopled' his forested universe provoke some human and social paradigms that question the entire theory of the upward evolution of the human race or specifically of its local representatives, and of present time. Fagunwa's narratives draw heavily on folktale traditions and idioms, including many supernatural elements (Káyòdé, 2003). His heroes are usually Yorùbá hunters, who interact with kings, sages, and even gods in their quests. Thematically, his novels also explore the divide between the Christian beliefs of Africa's colonizers and the continent's

traditional religions.

Fágúnwà's narratives are essentially adventure stories in which a hero or group of heroes set(s) out on a mission that is eventually accomplished with great daring cleverness, luck, plus a little bit of help from God. The adventures usually take place in a forest or "bush" infested with spirits and remarkable creatures who threaten any traveler bold enough to trespass on their territory. Occasionally, the heroes pass through clearings in the bush or islands of urban civilization in which strange customs and ceremonies prevail. Sometimes they stumble into spiritual realms never before visited by living beings, but in the end they invariably are returned to the point at which they began. Their journey has been a test of their abilities and faith, and they re-enter ordinary human life strengthened by their experience of the abnormal and supernatural. For instance, Olúbùnmo summarized Fágúnwà's first four narratives in more graphic term that they all follow the same general pattern like this:

One fine day, a brave hunter finds his way into a thick jungle in search of big game. He encounters the most fearful monsters, fights with a giant snake with a human head and wrestles with a ghost with one eye in front and one eye at the back of his head. Armed with his gun, the charms of his forefathers and an unshakable belief in an Omnipotent God, he comes out successfully in all these encounters. On returning home, he is appointed by the chief of his town to lead a group of men to a far-off land in search of wisdom. They miss their way into the outskirts of hell and wander through curious places like the city of dirt where nobody has ever thought of the idea of having a bath and the city

where all the inhabitants eat, drink, laugh or weep simultaneously. After more trouble and hair-breadth escapes, they reach their goal and return home richer and wiser.

As presented in this synopsis, Fágúnwà employs motifs from traditional Yorùbá folktales but weaves them together into a longer narrative structure that approaches epic proportions (Bámgbóṣe, 1978; Káyòdé, 2003; Àjàdí, 2005). As it is known, writers like Fágúnwà employed this technique to make the readers to relate the created world with the 'real' world situations. A look at the setting and theme of peaceful co-existence in Igbó Olódùmarè will confirm our claims on the relevance of Fágúnwà's writings to the exigencies of the contemporary Nigeria and particularly in Ilorin. This will be followed by the historical and socio-cultural backgrounds of Ilorin to justify the relationship.

Setting and theme of peaceful co-existence in Igbó Olódùmarè

D. O. Fágúnwà's Igbó Olódùmarè (The Forest of Olódùmarè / God), 'is a novel about the story of Olówó-ayé's adventure in the Forest of God'. Olówó-ayé's sets out to Igbó Olódùmarè (The Forest of God) out of sheer love for an adventure and a quest for an opportunity to prove himself as a powerful hunter who cannot be daunted by the awe of the unknown - a basic characteristic of the traditional Yorùbá hunter also found in the historical origin of Ilorin. Language was the veritable tool in the hand of Fágúnwà that assist in achieving his objectives. Thus, according to Àjàdí (2005, p. vi), Fágúnwà, in his characteristic vividness of imagination, artistic prowess, "dazzling language", and a compelling descriptive skill, projects events and episodes around Olówó-ayé as he moves along on his journey to, in, and from Igbó Olódùmarè.

The events and the episodes are those of Olówó-ayé's struggle with the trolls, gnomes, weird creatures: and his visits to the sage, (Mr.) Death, and Miss Disease. After this experience-packed sojourn in the Forest of God, he finally returns home to join his family, and to rejoice at the sight of his

son, Àkàrà-Ògùn, who is now grown. The question of the relationship between the foregoing discussion and the present situation in Nigeria and specifically in relation to peaceful co-existence in Ilorin arises.

As pointed out earlier, writers create illusion of realities in their works and this is found in Fágúnwà's Igbó Olódùmarè. The relationship will be evident from the historical and socio-cultural backgrounds of Ilorin to be presented in the next section followed by the lessons for Nigeria.

Historical and Socio-cultural backgrounds of Ilorin

Ilorin is one of the largest cities in Nigeria and is the capital of Kwara state. As in the census of 2007, it had a population of 847,582. It is centrally located between the forest zones of the southwest and the savannah region of the north. The demographic distribution concerning the size of linguistic groups cannot be traced because of historical composition and evolution of Ilorin as an ethno-cultural melting pot. Ilorin is a cultural melting pot where people from different parts of Nigeria live to fashion a new culture that is unique among Yorùbá speakers in Nigeria. The city is a confluence of culture.

The political status of the kings called "Oba" in Yoruba historiography was large. The Yoruba describe their kings as "Aláṣẹ̀ lkejì Orīṣà" meaning "the one with authority, second only to the gods". There were traditional provisions for checks and balances within Yoruba social structure. For example, the king ruled in constancy within a council of male and female chiefs. The Emir in Ilorin is from Shehu Alimi's decendant who is a Fulani, making the Fulanis in Ilorin to have a prominent place in the political administration of the town.

In addition, the king makers among the Ilorin emirate councils include the Baloguns and the Daudus. The Daudus are the royal families who are qualified to be king and they include Sulkarnani family, Abdullahi family, Suleimon family. During the annual festival tagged "Emirate" high ranked people among the Fulani like Emir, Balógun, Daudu, Alangua, Wakili and Seriki Fulani who is the leader of nomadic Fulani remained under the authority of Balogun Fulani in Ilorin. Also, the indigenous people's religion is predominantly Islam but there are also some appreciable numbers of Christians (Tijani, 2013).

In sum, the amicable settlement of issues of supremacy of the founder of Ilorin and ascendancy to 'Emirship' as reflected in the socio-cultural and political setting of Ilorin could be regarded as the foundation for the subsequent peaceful co-existence among the people. In addition to this, literary tradition in the form of poetry is a very significant aspect of Ilorin history and practice and many indigenes of Ilorin have harnessed the tradition to advantage. Common among this heritage in use is the lyrics below in the musical composition of the Muslim singers, mainly indigenes of Ilorin who usually sound notes of caution on why there must be peace always. A notable lyric reads:

Ìlú Ilorin kii se'lu jàgídíjàgan
Ìlú Ilorin kii se'lu fitínà fa
Ìlú tó jìnà síná tó sùnmó aljana
Ilorin ni.

Meaning:

Ilorin is not a town known for upheaval

Ilorin is not a town known for

trouble

A town that is farther from hell and closer to paradise
That is Ilorin.

This popular lyric about Ilorin's essence and love for peace and several relevant others are akin to the setting that Fagunwa presented in Igbó Olódùmarè where men, ghomids and supermen relate peacefully except for instances where one of them overstep the boundary. Examples can be found in the wedding ceremony organized by the Olú-Igbó for Olówó-aiyé and Ajédíran where all sorts of creatures in the forest were in attendance. As presented, all the activities went well until one of the animals got drunk and disrupted the peace. This is created by Fágúnwà for a purpose of passing a particular message.

Correlation between Fágúnwà's Igbó Olódùmarè and Ilorin

The relevance of D.O. Fágúnwà writings, especially Igbó Olódùmarè, to contemporary issues in the society are so numerous and this has been

responsible for his popularity among many readers till date. Although his writings are fictional, D.O. Fágúnwà reflects the culture and beliefs of the Yorùbá people in several ways including the values they cherish and the vices they condemn. He achieves this sometimes through direct instruction or through his riveting tales of encounters with the iwin, ẹbọra, ànjónnú-ìbẹ̀rù, and other forms of abàmì ẹ̀dá, for whom Wólé Soyinka invented the generic word "ghommid" in his translation of Ògbójú Qdẹ, a neologism that he has also carried into Igbo Olódùmarè. For instance in Igbo Olódùmarè, to extol the virtue of being accommodating he says:

... It is only God who teaches wisdom to the king of Igbo Olódùmarè, not letting him act like one who lacks good judgment and places obstacles in the path of a stranger. He understood that a town which hates strangers merely does itself a disservice that it is much more promising for a child of three years to preside over the affairs of a town, than that a town which hates strangers enjoys a particle of progress. I can never forget the palace of that king, for the king of Igbo Olódùmarè took exceeding care of me.

In the passage above and many others, it is obvious that at the base of Fágúnwà's purpose was the impulse to re-interpret, augment, and hopefully reconcile the antecedent world of traditional values of his Yorùbá world with Christian teachings- traditional values such as respect of wives for their husbands, of children for their parents, pupils for their teachers, and the individual for the community. He also stresses that there are rewards in the acquisition of knowledge and wisdom and that there is the need to cope with stressing situations in order to bring out such virtues as

patience, stoicism, and magnanimity of spirit.

To relate his messages to the realities in the society, his protagonists or the characters encountered in their adventures always have a constant 'message' for the black race. That message was invariably bound in ethical precepts, which accounts for the compulsive evangelism in D.O. Fágúnwà as demonstrated in *Igbo Olódùmarè*. Thus, nearly every encounter, every episode in his protagonists' adventures is tuned to the cadences of such value extraction, if not in the action itself, then in the depiction of one character or another, sometimes simply through the strategy of character contrasts (Şoyinka, 2010, p.x). There is a correlation therefore in the setting and the theme of peaceful co-existence that Fágúnwà presented in his text and the socio-cultural and political settings of Ilorin that should serve as paradigm for other states in Nigeria and elsewhere where peace is lacking. In order to sharpen the focus of this paper, we highlight below, lessons that can be drawn from the discussions in the preceding sections:

1. In the prose fiction, Fágúnwà demonstrates that the universe, represented by the "Igbo" is spacious enough for all sorts of creatures, regardless of their differences to live in 'harmony', 'peace' and unity that is demonstrated in Ilorin from its inception till date.
2. In the same way as the characters in Fágúnwà's novel live together in peace and the people of Ilorin have actualized same through being at peace with all the people from different ethnic and religious backgrounds, all other states in Nigeria should learn great lessons from these paradigms.
3. The establishment and consciousness about Islamic tenets, couple with constant reflections on the accolades that Ilorin is a town of religiousness is part of the cautions that control many conflicts that were likely to have erupted in Ilorin over the years and are still in place. In line with the Yoruba adage that 'orúkọ ẹni ní ìjánu ẹni' which means that one should always strive to protect one's name', Ilorin as Yoruba settlement is always on the guard of this fact.
4. Congregational prayers in all forms and efforts of so many clergy

men to guide and guard the people are major antidotes of Ilorin's peaceful co-existence and this is manifested in the themes of Fágúnwà's prose fiction where he made all his protagonists to resort to prayers and communal cooperation.

Conclusion

In this paper, we have demonstrated that the solutions to the insurgence of lack of peace, insecurity and all the attendant problems in contemporary Nigeria can be found in the literature, the creation of the literary artists. Through an established relationship between the setting and the theme of peaceful co-existence in the selected text and the reality of the 'State of Harmony' that Ilorin represents and actualizes, we have highlighted some of the lessons that could serve as paradigm for other states in Nigeria and elsewhere.

There is therefore the need to tap these valuable resources in the literary heritage to proffer solutions to the problems in the society to achieve meaningful development. The paper suggests among other things, that the government should encourage prospective literary writers through sponsorship of works that will address contemporary issues and which should also be circulated to the youths and the people at affordable prices so that the readers imbibe right thinking and world-view. It is hoped that the results of the findings of this study will be beneficial to Nigeria and other stakeholders in the advocacy for peace, national security and sustainable development.

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