

# The Nigerian Police Modus Operandi in Yorùbá Detective Novels

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## Abstract

*Series of academic write-ups expound on the Yorùbá detective novels. However, observations reveal that there is paucity of works on the modus operandi of the Nigerian police as reflected in these novels and this lacuna is what this paper seeks to fill, with a detailed look at the various techniques employed by the police during the course of discharging their official duties as reflected in the selected novels. The theoretical framework adopted for this study is the sociological theory of literature. The novels are: Ọládẹ̀jọ̀ Ọ̀kédìjì's Àjà Ló Lẹ̀rù, Oyin Inú Àpáta by Şegun Şóètán, Kọ́lá Akínládé's Ta Lolè Ajómogbè?, Itan Adégbèsan by Akin Ọmóyájowó, and Oorun Orí Kèkè by Tèmitópé Olúmúyíwá. The novels were so selected because they are replete with police operational techniques that this paper focused on. The main techniques detected therein and analyzed include: arrest and detention, criminal investigation and redeployment. To make our analyses robust, logical and compact, some "subtechniques" are subsumed and analyzed under some of these main ones. In some instances, incidents and excerpts are also drawn from various works and some government official documents to corroborate these findings.*

*Keywords:* Nigeria police, Yorùbá detective novels, techniques

## Introduction

The publication of the Yorùbá novels started around the 20th century in the third decade, Ọ̀gúnşínà (1992:6). The first officially recognized Yorùbá novel is Ọ̀gbójú Ọ̀dẹ̀ Nínú Igbó Irúnmalẹ̀ by D.O. Fágúnwa, published in 1938, while the first Yorùbá detective novel is Akin Ọmóyájowó's *Itan Adégbèsan* in 1961. Since then, series of detective novels continue to be churned out. Although Ọmóyájowó is the precursor of the Yorùbá detective novel, Ọládẹ̀jọ̀ Ọ̀kédìjì, too, is a force to reckon with. He has to his credit thrillers such as: *Àjà Ló Lẹ̀rù* (1969), *Àgbàlagbà Akàn* (1971); *Ká Rìnká Pọ̀* (2007); and *Atótó Arére*, in addition to other non-detective books in Yorùbá. The detective novel as a genre continues to engender myriads of academic research, among whom are: Ọládélé (2015), Lásísi (2011), Adétutù (2005), Fáyomí (2005), Ọ̀jọ̀ (2005). However, only few focus on the operational techniques of the Nigeria Police Force. This work discusses the modus operandi of the police as obtained in Yorùbá detective novels. In this context, modus operandi means the various operational techniques employed by the police in the course of discharging their official duties. The texts selected are: *Àjà Ló Lẹ̀rù* by Ọládẹ̀jọ̀ Ọ̀kédìjì, *Oyin Inú Àpáta* by Şegun Şóètán, *Ta Lolè*

*Ajòmogbé?* By Kòlá Akínlàdé, *Adégbèsan* by Akin Òmóyájowó, and *Oorun Orí Kèké* by Tèmitópe Olúmúyíwá. They are so selected because they are replete with police operational techniques. The main operational techniques so reflected and intended to be discussed include: arrest and detention tactics, criminal investigation, regular meetings (feedback mechanism), redeployment, and courtesy. However, to make our analyses robust and well-detailed, we intend to discuss some “subtechniques” under some of these main ones. They are subsumed to allow for a logical, compact but detailed discussion. In some instances, incidents and excerpts are also drawn from various academic works and some government official documents to corroborate our findings. The theoretical framework adopted is the sociological theory of literature.

### **Theoretical Framework: Sociology of Literature**

Sociology of literature concerns the social commitment of art, the position of the writer in the society and his relationship to that society. A nexus exists between sociology and literature. For instance, sociology seeks to answer the question of how society is possible, how it works and why it persists. Literature, too, concerns itself with man’s social world, his adaptation to it and his desire to change it. They are both interested in the study of society, thus the area of study called sociology of literature (Bólàrínwá, 2013:36).

Approaching literature from a sociological point of view sprung from the pragmatic school of art (Bámgbóṣé, 2012:24), which views literature as an art of learning. Furthermore, Berger (Bámgbóṣé, 2012) asserts that sociology of literature “studies the growth process of society and makes an attempt at recording the pace of the changing process, the spontaneity of the change, the change progression and, its eventual effect on the social structure.” Balógun also reiterates that all literary works are reflections of societies where they are set (Bámgbóṣe, 2012:24).

Literature written in a certain period of time is directly connected with the norms, customs and traditions of the day. Thus, the theory maintains that art should be an uncompromising and a reliable chronicle of human experience within the society. It is a specialized area of literary study which explains the relationship between a literary work and the social structure in which it is created. Going further, Bámgbóṣé opines that sociology of literature is an attempt via which the interrelationship between literature and society is understood. The theory also affirms that a work of art must not exist in isolation and must not be studied as such. This is because works of art are dependent on society. Lastly, a literary artist depends on the society; happenings, changes and the history of the society greatly influence them. Consequently, the artists thoughts cannot be in isolation from the society in which he lives (Bámgbóṣé, 2012:25; Fólórúnṣó 1998: 39).

There are several approaches to the study of sociology of literature. Such include: the mirror-image approach, the Marxist approach, and the publisher-author-audience (Escarpit's) approach (Fólórúnṣọ, 1998:46; Ògúnṣinà, 1987:25-28). The approach that is most relevant to this present study is the mirror-image approach. The French philosopher Louis de Bonald (1754-1840) was one of the first writers to point it out. This approach conceives literature to be a reflection of the society (Fólórúnṣọ 1998:42). It asserts that literature depicts (sometimes, very vividly), the happenings in society.

## **Police Operational Techniques in the Novels**

The police's modus operandi as employed in the selected texts are:

### **Arrest and detention**

These two techniques are synonymous mostly with the police, hence the mention of the word "police" in almost all definitions. The *English Oxford Living Dictionary* (online) describes arrest as "a situation whereby someone is seized by legal authority and taken into custody." It is:

. . . the taking or restraining of a person from his or her liberty in order that he or she shall be forth coming to answer an alleged or suspected crime or offence . . . it is made on warrant issued by a court of competent jurisdiction or on the responsibility of the person making the arrest i.e. without warrant (*Police Training Manual*, 1976:19)

These definitions all indicate that arrest has to do with a forceful capture of an individual by law-enforcement agent[s]. This is usually occasioned by the occurrence of a crime (for which there is power to arrest), which is believed the individual must have committed, or is about to commit. To "detain" is perceived by the *Merriam-Webster Dictionary* (online) as "to officially prevent someone from leaving a place." Similarly, the *Oxford Advanced Learners' Dictionary of Current English* (2005) opines that to "detain" is to keep somebody in an official place such as police station, a prison or a hospital and prevent them from leaving. The definitions given to "detain," simply imply that it happens after arrest and that the concerned individual does not have the freedom of movement until after his/her release.

*Free Legal Advice* (online) tries to differentiate between detention and arrest. According to it, a person may be detained if the police has some reasonable suspicion to stop him. "Reasonable suspicion" implies there must have been some criminal activity in which the suspect was involved in or is about to be involved. The duration of most detentions is usually short. Accordingly, for a detention to lead to an arrest it means that the law-enforcement agents believe there is a high probability (sometimes backed with substantiated actionable fact) that the suspect involved has been or will likely be involved in criminal activity. During an arrest, the law enforcement agents have more liberty to

search the individual or his immediate environment than they do during detention. However, if the search is to go beyond his immediate environment, the police have to obtain a search warrant from a court of competent jurisdiction. All these arrest processes, search and seizure of exhibits and evidences, detention and granting of bail are what Àfònjá (2007:185) describes as part of the pre-trial exercise by the police.

Almost all the literary texts selected have cases of arrest and detention. In *Oorun Orí Kèkè*, for instance, a woman with two goats is accosted during a “stop-and-search” exercise engaged in by the Commissioner of Police and her team. Initially, the police did not suspect any foul play but for the intervention and insistence of Sergeant Ọlátúnjí who is well fortified and quite versed in native medicine. He is the one who transfigured the goats into human beings hence, the prompt arrest of the woman (47). In this context, the woman is arrested because she is believed to be guilty of a crime. Thus, her arrest comes after she has committed the crime. Another instance is the arrest of a “fake” traditional ruler caught with cars loaded with cannabis on one of the major roads. To lend credence to his action, Sergeant Ọlátúnjí arrests the culprits with “legal authority”: *Mo fi àṣẹ̀ ìjọba mú ọ, kábìèsí* (5) (“Your highness, I arrest you with the legal authority of this country”), followed by the arrest of Sẹ̀lẹ̀dò and his accomplices by Officer Şeun for kidnapping and fraudulent practices (5).

In *Adégbẹ̀san*, Ọ̀gìdán, after being trailed for several weeks is eventually arrested as he tries to flee (54-57). The same goes for the time of arrest of all the culprits (Àbẹ̀kẹ̀, Làsísí, Adífáṣẹ̀ and Dáre) in Akínlàdẹ̀’s novel *Ta Lolè Ajómọgbé?* (131-136). At the time of most of these arrests, the police does not bother to inform these suspects of the reasons for their various arrests. This is in line with the directive in the *Police Training Manual*, which requests that whoever is arrested must be informed of the reasons for the arrest, except the person is caught committing the offence, has erstwhile escaped from lawful custody, attempts to bolt after committing the offence or where the police fear violence or escape at time of the arrest (*Police Training Manual*, 1976: 37). The first and last exceptions are applicable to most of the arrest cases cited above hence, the police decision not to inform the suspects of the reason[s] for their arrests.

However, detention is the technique used by Commissioner Ìdòwú in the case of Olóyè Fálànà in *Oorun Orí Kèkè*. The latter goes to the station and connives with the DPO duty to bribe Commissioner Ìdòwú so she can release their “boys” from police custody. Idowu plays along and even requests the bribe be increased from three million to six million naira. The unsuspecting Fálànà agrees and immediately instructs one of his accomplices to bring the additional three million naira. Immediately he finishes the telephone conversation, Commissioner orders his immediate detention and that of whoever brings the additional money (74). This incident corroborates the definition of “detain” by

the *Merriam-Webster* above, as Fálàrà and his accomplices are prevented from leaving the station. In Òkédìjì's *Àjà Ló Lẹ̀rù*, it is reported in the newspaper and confirmed by the police boss, Áúùdù Kàrímù, that four suspects, Táíwò, Gbékútà, Tìámíyù and Kòlá, are arrested for various offences (141).

It is significantly noticed that almost all these arrest cases involve the usage of handcuffs by the police, another technique in itself. As they apprehend, the suspect is immediately put in restraints. Handcuffs are restraints to secure an individual's wrists closely to ensure that such individual does not resist arrest or plays a costly prank on the police. In some instances, clubs are also used, thrown at the legs of a fleeing suspect such that he loses balance, falls and is caught subsequently. This happens to Ògìdán while trying to escape arrest in *Adégbèsan* (57). Furthermore, it can be used to numb the joints of a suspect to render him immobile, thus preventing him at least momentarily, from resisting arrest. It is also Ògìdán who suffers this same fate. The author captures the incident thus: *Adédèjì bá fi pónípó sọ gbogbooríkèéríkèè ara rẹ̀, ó pa gbogbo rẹ̀ kú lẹ̀bẹ̀lẹ̀bẹ̀ láìkuagbàrákóbò sí lárámọ̀* (57) ["Adédèjì thereafter numbs all his entire body joints with the cub, he renders them numb completely thereby making him utterly devoid of energy."]

### Investigation

Just like the previous techniques, investigation is an indispensable police technique. It may precede an arrest, or come after it. "Investigation" is defined as "the act or process of examining a crime, problem statement etc carefully especially to detect the truth" (*Cambridge Advanced Learner's Dictionary; Roget's Thesaurus*, 2016: online). It is also seen as "the process of trying to find out all the details or facts about something in order to discover who or what caused it or how it happened" (*Macmillan English Dictionary*, online).

The last definition seems most relevant in this context. The mention of the word "crime" in the first definition makes it also a bit relevant to our discourse. From the two definitions, we may safely posit that investigation is a study of a crime with the sole aim of fathoming out the *how*, the *when*, the *what* and the *who* of a crime. The Nigeria Police Training Manual forbids an investigator to already have a preconceived theory before his investigation. He is to visit the scene of the crime, record and report all things seen and heard, look for exhibits and make local enquiries. He is to study the case carefully and constantly, he is to avoid mistakes or correct them when made, seek advice and guidance when necessary (1976:55-56).

In our selected texts, the police have several cases to investigate as there are myriads of crimes committed therein. They employ some subtechniques to support this investigation technique. Such include: working undercover, interrogation (which also entails physical torture, force), house search, surveillance

mounting, stop-and-search, collaboration with the public and with other relevant agencies or agents, orthodox fortification, usage of diplomacy etc.

Working undercover is one of the major tactics employed by the police in the course of investigation. To work undercover means to secretly investigate or spy. This tactic allows an officer carry out their assignments without having to reveal their real identities (which might pose a huge hindrance to their investigating efforts). Working undercover might simply involve an officer going to a field operation or investigatory journey in mufti so he is not easily spotted. Such is the case in *Àjà Ló Lẹrù*, when Inspector Áúdù asks his officers to mount surveillance at Lápàdé's house in plainclothes. He reasons that if the officers were in their uniforms, Lápàdé will easily spot them and so cover his tracks. In a similar vein, Inspector Kólá in *Ṣòṣètán's Oyin Inú Àpáta*, while in mufti, is able to hear unhindered, leading information from a major witness, Alàgbà Ajere, on an incident. Ajere ignorantly tells Kólá, all he knows about an incident while oblivious of the fact that he is speaking to a police officer whom he (Ajere) had vowed to steer clear of (32). This is the exact reason for Inspector Kólá's explanation to Corporal Mokómorò below when the latter asks if he would be going in mufti for the field operation. He says:

*Iṣẹ́ iwàdítí ni elèyítí, a kò lè wọ aṣọ iṣẹ́ lọ nítorí àwọn ènìyàn yòò fí ojú sí wa lára bí wọn bá rí wa nínú aṣọ ọlọpàá àtípé wọn kò ní fẹ́ láti ràn wá lówọ. . . “Kò ṣojú mí” ni wọn yòò máa sọ (17)*

[This is an investigatory mission, we cannot wear our uniforms down to the place because people will immediately single us out as police officers when they see us in our police uniforms and so, will be unwilling to help. They will all chorus “We were not there when it happened.”]

Similarly, in *Oorun Orí Kẹ̀Kẹ̀*, Commissioner Ìdòwú, obviously aware of the series of disadvantages of going to field operations in uniform, enjoins her officers to use their discretion as to when their uniforms can be worn such that their identities as police officers are not revealed unnecessarily (43). In addition, there are some instances whereby they go some steps further by changing their identities totally. These include a change in name, residence, status, job and so on depending on the nature of the crimes or criminals under investigation. Also, working undercover may span several months or even, years. In *Oorun Orí Kẹ̀Kẹ̀*, Officer Pónmilé disguises as a naïve passenger when she meets with some individuals she suspects to be swindlers. She plays along with them and the unsuspecting criminals really play into her hands. With this method, she successfully nabs a gang later discovered to be 419-cum-kidnaping gang (68). In another instance, Pónmilé and Corporal Bóláńlé disguise as hardened criminals in a bid to nab Dr. Kólá Àlào and members of his armed-robbery gang. They even join his gang as members. With this tactic, they are able to investigate and arrest

the criminals successfully without any iota of suspicion from any of the criminals (111).

Aside from working undercover, the police also interrogate. During the investigation of a particular case, the suspect[s] is/are interrogated by being asked series of questions which answers the police believe would lead to the unraveling of the mystery surrounding the case at hand. This tactic is found in almost all the texts. However, it is worthy of note that sometimes during investigation, the psychological approach is explored by the police when mere physical torture fails. This involves playing on the emotions of such a criminal to achieve the desired effect. Such is the case in *Oyin Inú Àpáta*. Inspector Kólá has to work on the psyche of Ègbón, a hardened criminal, after all the torture meted on him yields no positive impact. He is made to watch the shooting of the leg of a fellow criminal and the excruciating pain that the latter experiences. This breaks him and he eventually confesses. The author narrates:

*Ègbón kò dàhùn gbogbo ohun tí wọn ní bí í . . . Kólá mú òkan lára àwọn òdarannáa . . . o ní kí Ègbón woohuntí yóò şelẹ sí . . . ó fi ojú bá Mokómorò sọrò kí ó yinbọnmọ òdarannáa lẹşẹ, kíá ó tişe bẹẹ. Eşẹ òdarannáa fónká bí èérúnigò, èjẹ ní rubàlà. Àyà Ègbón já nígba tí ó rí ohuntí ó şelẹ . . . , ó fi igbebonu . . . Kólá súnmọ ọn, ó ní kí ó jéwọ. Ègbón bèrẹ sí í ní kà bọròrò bí àjẹ. (67-68)*

[Ègbón refuses to answer all the questions posed to him . . . Kólá takes one of the criminals, . . . asks Ègbón to watch what would happen to him. He signals to Mokómorò to shoot the criminal in the leg and immediately the leg shatters, with blood gushing profusely. Ègbón became scared when he sees what happened . . . he gives out a shrill cry . . . Kólá moves closer to him, asks him to confess. Ègbón begins to confess immediately.]

In the excerpt above, it could be seen that the likes of Ègbón would not have confessed if he had not been tortured during the interrogation session. Although, the NPF opposes the usage of force or violence; however, it gives a little room for it, apparently because of the likes of Ègbón as presented above. Thus, in its Code of Conduct, it is written:

Use of force: a police officer will never employ *unnecessary* force or violence and will use only such force in discharge of duty as is reasonable in all circumstances. The use of force should be used only after discussion, negotiation and persuasion have been found to be inappropriate or ineffective. (Emphasis added) (*Nigeria Police Code of Conduct: 2*).

However, this present study still feels that the type of “force” used on the criminal above is in some way to the extreme. It would even have been better if it had been done to Ègbón himself.

Furthermore, the police do survey on a regular basis. The mode of surveillance depends on the motive behind the surveillance itself. For instance in Òkédìjì’s *Àjà Ló Lẹrù*, when Áúdù, the Inspector General of Police, has a hunch that Làpàdé is into some shrouded matter, he decides to have him investigated.

Consequently, he orders some of his officers to mount surveillance at the former's home so his activities are easily monitored. Through this tactic, he is able to catch Lápàdé unguarded on two separate incidents when the latter is on his personal (although illegal) investigatory escapade. In *t Oorun orí kèkè*, too, the Commissioner Ìdòwú, instructs the DPO in Oyè zonal command to order their officers to mount surveillance on all the major roads in the Oyè metropolis. This is occasioned by the increasing spate of crimes and criminals in the town, which the commissioner wants investigated. At another instance in the same novel, Ìdòwú orders checkpoints at the border area of Ajénígba and Iṣélowó's states for the same reason as above. The aftermath is a resounding success, for the police are able to intercept and arrest the convoy of a fake pastor who has all the vehicles in his convoy loaded with cannabis. Likewise, a fake paramount ruler is also arrested while trying to ferry away some stolen vehicles (52-53, 53-55).

Furthermore, in *Àjà Ló Lẹ̀rù*, Áúdù probably knows that Lápàdé, as an ex-police officer and a clever man at that, would easily spot a policeman in uniform, and so instructs the officers who are to mount the surveillance at his home, to go there in mufti and also at a safe distance from the house. In *Oorun Orí Kèkè*, however, during surveillance at the designated areas, the officers have to stop, search and possibly arrest offenders. Therefore, they have on their uniforms so they can be easily identified and obeyed by the public. In addition, it is noted that it is not in all cases that the surveillance method yields hundred percent successes. The success of the tactic depends primarily on the intelligence level or foresight of the officers involved. In *Àjà Ló Lẹ̀rù*, Áúdù and his officers are not intelligent enough and so, the tactic does not really pay off. For instance, when the policeman mounting surveillance at Lápàdé's residence sees an intending burglar scaling the fence, all he does is run down stupidly to the police station to inform his boss. By the time they manage to get across to the boss (Áúdù) and he in turn rushes down, the burglar had already gained access into the house and his mission would have been successful but for the alertness and prompt action of Lápàdé himself. The second exercise is not totally successful either because Áúdù fails to know his onions and marshal his points logically. Hence, he is floored by both Lápàdé and Táíwò. The reverse is the case in *Oorun Orí Kèkè*. The officers are vigilant, alert, suspicious, highly articulated, well grounded, very much meticulous, intelligent and, take spontaneous decision at critical moments. Therefore, they are able to foil even the most intelligent, well-planned robbery and drug-trafficking cases.

Going further in *Oorun Orí Kèkè*, the search technique is severally adopted. For example, when the Commissioner notices a high rate of criminality in Ayénígba State and wants it investigated and checked, she mandates checkpoints in all the nooks and crannies of the state. In fact, the technique used



therein is the full “Stop, Search and Detain” as enumerated in the Police Training Manual (1976:63) and which is partially captured in Section 29 of the Police Act, “Power to Detain and Search Suspected Persons.” It stipulates that a police officer has the power to “Detain and Search” any person whom he suspects of having (an) unlawful object[s] in his possession or have unlawfully obtained such. The commissioner, obviously aware of the great dividend this technique would yield, adopts it. Therefore, few days after the commencement of this exercise, a whole lot of discoveries are made. Worthy of note are the case[s] of a man who they find in his possession a human head, that of a woman in possession of two goats (which are later turned to their human form), the fake pastor and fake traditional ruler who have in their cars artillery of weapons and cannabis respectively (46–48, 51–55). These incidents attest to the indispensability of the search technique.

The police are not disillusioned that their job can be easy or successful without the help and support of civilians. They believe a tree does not make a forest hence their popular dictum “Police is your friend.” This statement obviously implies that the police are approachable, always there to protect the interest of the public, and so the public is encouraged to walk up to them and share whatever vital information they have and most importantly, work collaboratively with them to ensure effective policing. Alemika (2013:31) further establishes that the willingness to report crimes and criminals, give vital information to the police are strong indicators of the public’s confidence in the police. The motivations behind such reports are the desire to have the suspect[s] arrested, tried or even, recover stolen property and the like. Consequently, it is not surprising to discover situations whereby the public work cooperatively with the police (and vice versa) giving them some very vital information or even taking some actions which eventually help in making the police job a whole lot easier and successful. Such are the cases discovered in *Adégbèsan* and *Ta Lolè Ajómogbé?* In *Adégbèsan*, the titular Adégbèsan is given a police officer (Adédèjì) from his hometown (Ayétòrò) and another from Bàró to assist in the search for Ògìdán, the culprit behind his (Adégbèsan) mother’s death. With their assistance (especially Adédèjì’s), he is able to track down and get Ògìdán arrested eventually. The police in *Ta Lolè Ajómogbé?* do not just work with civilians but also in concert with private investigators in the persons of Akin Olúşínà and Túndé Atòpinpin. It is with their indispensable help that the kidnap case is eventually resolved (136).

Strange but true is the startling discovery that some policemen are well-versed in or fortified with the Yorùbá traditional native medicine. They explore this to provide additional protection while on duty and also to help in their investigatory quests. An incident related to this is got from *Oorun Orí Kèkè* when Sergeant Ọlátúnjì, during a stop-and-search exercise, helps to transform two

goats held by a woman into their original human form through some traditional rites (47). Similar to this, in the same text but in separate incident, is the scenario whereby Sergeants Bùnmi and Ọwọyọjorí (who are undercover) are able to defend themselves bravely from some notorious armed robbers who shoot at them and attempt to rob them. While the robbers are still wondering how this could have happened, Kẹmi retorts:

*È ò títì pọ̀ tó! È gbìyànjú láti yin ibọ̀n ọ̀wọ̀ yín bóyá á ọ̀ṣiṣẹ̀... ó yá, ẹ̀ gbé ibọ̀n ọ̀wọ̀ yín sílẹ̀... Lásán lẹ̀ rò pé ewú jáde ọ̀sánmi?... (45)*

You dare not! Try to shoot your gun first and see whether it would go off . . . Now, drop your guns. Do you honestly believe that we would have the confidence to come out by this time of the day if we are not well-fortified? . . .

The essence of the fortification is twofold in this context. Since the duo are acting undercover (trying to investigate and bring these criminals to book), the fortification is needed to showcase their prowess so as to “convince” the robbers that they are indeed, men of the underworld too and so should be trusted since they are birds of the same feather. And as the story unfolds, this gimmick really works as the robbers, indeed convinced that they have found new brave recruits, absorb them into their fold. As expected, this singular act leads to their ultimate ruin. The other reason for this fortification is obviously to protect them from any unforeseen firefight against these daredevils.

Diplomacy is another indispensable tactic of the police during investigative exercises. Diplomacy, in itself, is a way of relating with people in a sensitive and tactical way. *Merriam-Webster Online Dictionary* perceives it as a “skill in handling bad feelings.” The police are not oblivious of the fact that the public is usually wary of them and so, prefers not to have dealings with them at all. When such a situation is encountered by the police, the diplomatic tactic is mostly adopted. The tactic is usually most helpful when the police need to elicit some vital information from victims, criminal suspects and the general public. Instances abound in these narratives to corroborate this claim. In *Ta Lolè Ajómọgbé?* to start with, Officer Àyìndé leads a team to search the home of a kidnap suspect, Kólédọyẹ. Unfortunately, they meet with stiff opposition from his wife, Àlákẹ. She claims her husband is not home and that moreover, he is not a criminal. However, Àyìndé diplomatically replies:

*Àyìnde ló fèsì, ó ní àyẹ̀wò tí àwọnfẹ́ ẹ̀kò lọ̀ títì, kí àṣẹ̀ ọ̀baṣẹ̀ ní. Ó lóunpàápàá kò gbàgbọ̀ pé èrù ọ̀fìnwà nínú ilé yẹn. Bí wọn bá sì tiyọ́jú wóilẹ̀ pá, pá, pá, ó titán; àṣẹ̀ ọ̀batìṣẹ̀ niyẹn... “Èní bá tirí yínbáyí timọ̀ pé èniyànpatàkì niyín. Irú yínkọ̀ ló yẹ̀ kí èniyàn máa yọ̀ lẹ̀nu.” (25)*

[Àyìndé responds that the search will be short as it is just a mere formality. He says he believes there is no illegal property in their home. As soon as they just poke their head in, look here and there briefly, it would all be over, it is just a mere formality to

obey the order given them . . . “Whoever sees you knows that you are a very important personality. People of your caliber should not be bothered at all.”]

This is a gimmick. The police are well aware that Kólédọyẹ is a renowned kidnap kingpin and since they are investigating a kidnapping incident, he is the first major suspect hence, their visit to his home. So, the “sweet” talk by Àyíndé is just a ploy to make the police search the house unhindered. The tactic really works as the author reports that Àlàkẹ, feeling highly honored with Àyíndé’s words, eventually allows them into the house. Àyíndé later on boasts about this tactic and the resultant positive reward. The author reports:

*Àyíndé fọnnu díẹ, ó ní: A tiwà lẹnu iṣẹ ọlọpàá yìí tó ojó mọta. Kò sí ohun tó ọrojuń fún wa nínu iṣẹ yíí. Kí í ẹ ọrọ tipítípá, ọrọ ogbọn orí ní. (27)*

[Àyíndé boasts somewhat: I have been on this police job now for a long while; there is no longer anything that can pose a threat to me in my line of duty. This does not require force but just the application of diplomacy.]

### Regular meetings

This tactic is mostly explored in the novel *Oorun Orí Kẹkẹ*. Commissioner Ìdòwú, upon resumption at her duty post in Ayénígba state, calls regular meetings with the police officers in her command. There, she creates an informal setting which allows the officers bare their minds freely. Also, at meetings, she instructs, orders, gets feedback, admonishes or commends as the occasion demands (43, 49, 112). This technique really helps in the accomplishment of their mission to a great extent. In one such meeting, Ìdòwú advises and admonishes her officers to shun all forms of corruption, to be smart and proactive. Most importantly, she enjoins all to shy away from the “I’m-the-boss-here” syndrome while on field operation as this may hinder progress (43). Indeed, this particular meeting and most especially, her last words of admonishment on “I am the boss’ syndrome are most instructive. It happens that shortly after the meeting Sergeant Dọlápọ, Corporals Ẹyí, Tóyìn and Bọláńlé are at their duty post (mounting a checkpoint) when a “pastor” who unknown to them is a hardened criminal, drives towards them in a car marked “EVANGELISM” loaded with arms and ammunitions. Bọláńlé demands to search the car as usual, while Dọlápọ, the senior officer, who is falling for the wiles of the “Pastor,” orders that he should be allowed to go, as she claims to lead the team. But in a swift reaction, Corporal Bọláńlé is quick to remind her that though she is the leader, the commissioner had instructed that while out on field operation the “I’m-the-boss-here” syndrome should not come into play (52). That is the magic word that saves the day. If not, the “pastor” would have gone uncaught for, it is after they searched through his car that the arms and ammunitions are discovered. This technique is also identified in Ẹdẹtán’s *Oyin Inú Àpáta*. The new-

ly-posted Inspector Kólá calls a meeting to familiarize himself with the officers met on ground, to keep everybody abreast of the happenings around, and to inform them of their various assignments (*Oyininú àpáta:14-16*)ss. At another time, he calls a meeting of his squad to further update them on happenings around and, to give them inspirational talks (48). All these talks in the meetings yield results as it gives the officers a sense of belonging and further spurs them on to greater exploits.

### Redeployment

Lastly, officers are oftentimes redeployed from one duty post to another depending on the needs of a particular station. In Ayénígba state for instance in *Oorun Orí Kèkè*, there is a high rate of redeployment prior to Commissioner Ìdòwu's redeployment there, occasioned by the fact that the state was once a highly volatile area caused by incessant robbery cases which the previous commissioners could not tackle (25). This is the situation before Commissioner Ìdòwú's posting there. As soon as she completes her mission, she is again redeployed to another state. Inspector Kólá too is also redeployed from his former place of primary assignment to Àtèpà town.

### Conclusion

This paper dwells extensively on the modus operandi of the Nigeria Police Force as depicted in some Yorùbá detective novels. Such techniques include: arrest and detention tactics, criminal investigation, regular meetings (feedback mechanism) and, redeployment. To allow for robust, well-detailed but compact analyses, some "subtechniques" are subsumed under some of these main ones. It is hoped that, the findings in this paper will enhance the public knowledge of and predisposition to the police thereby helping the public have a better understanding of the Force and appreciate them better.

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