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Yorùbá language and its literature in identity reconstruction among Yorùbá youth: Implications for interfaith relations

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Abstract

Yorùbá society has long been a privileged site for examining the entanglement of religion, language and modernity in Africa. Christianity, Islam, and indigenous religious practices have coexisted within shared social spaces for more than a century; yet, this apparent continuity of pluralism obscures profound transformations in how contemporary Yorùbá youth rework what it means to be simultaneously “Yorùbá,” “modern”, and religious under conditions of globalisation, digital media and intensified Christian–Muslim competition. In this context, the Yorùbá language and literature operate not simply as neutral heritage markers but as symbolic resources and arenas of struggle through which identity is reconstructed, and interfaith relations are negotiated. Drawing on theories of identity as articulation and language as symbolic capital, this article argues that specific uses of Yorùbá oral, written, performative and digital texts either sustain a historically inclusive Yorùbá civic–religious imagination or contribute to new forms of confessional exclusivism. The discussion analyses three dominant youth strategies: rejection, selective appropriation and reclamation of indigenous repertoires, and shows how they reshape Christian-Muslim-Òrìṣà relations. It concludes by suggesting ways in which Yorùbá expressive culture can be intentionally mobilised in education, religious practice and popular media to deepen peaceful interfaith coexistence.

Keywords: Yorùbá Language; Yorùbá Literature; Identity Reconstruction; Yorùbá Youth; Interfaith Relations

1. Introduction

Yorùbá public life is often celebrated as an exemplar of African religious pluralism in which churches, mosques, and shrines share urban and rural landscapes, and where religious difference is woven into kinship, neighbourhood, and occupational ties rather than fully mapping onto separate communal blocs (Peel 2000; Peel 2016). This image remains broadly accurate but risks romanticising continuity and underestimating contemporary shifts, especially among youth. The last five decades have witnessed the dramatic rise of Pentecostal Christianity and reformist Islam, the decline, but not disappearance, of publicly visible Òrìṣà practices, the massification of higher education, and the explosion of digital media and global pop culture (Marshall 2009; Obadare 2018). No doubt, Yorùbá youth have come of age in a world where religious identity is more heavily policed by global doctrinal discourses, where “tradition” is often pathologised, and where ethnic identity is reimagined transnationally via music, film and social media (Falola 2024). In this landscape, Yorùbá language and literature are neither passive nor simply conservative; they are among the primary means through which youth articulate who they are, how they relate to multiple religious traditions, and what boundaries they draw around the category “Yorùbá.” The central question, therefore, is not whether Yorùbá expressive culture influences interfaith relations, but how, in which directions, and under what conditions. This present study aims to highlight how both the Yorùbá language and literature serve not only as a backdrop to religious change but also as an important means by which Yorùbá youth can adequately reconstruct their identity and negotiate interfaith boundaries.

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2. Theoretical and Methodological Framework

A theoretically productive way to approach Yorùbá youth identity is through Stuart Hall's (1996) concept of articulation, which understands identities not as fixed essences but as contingent linkages between discourses, practices and positions. "Yorùbá," "Christian," "Muslim" or "Òrìṣà devotee" name not natural states but historically shifting configurations of language use, ritual practice, institutional belonging and embodied style. Yorùbá youth incessantly rearticulate these positions in everyday life and mediated self-representation in the sense that a Lagos university student may be at once a Pentecostal worship leader, a fan of Òrìṣà-themed Afrobeats, a participant in campus Islamic debates and a producer of Yorùbá comedy skits that satirise all sides. Bourdieu's (1991) notion of language as symbolic capital helps to specify the stakes of these articulations. Mastery of certain varieties of Yorùbá-classical proverbial registers, Ifá verses, *oríkì* (praise poetry) performance, and urban slang confers prestige and authenticity in particular fields (literature, theatre, music scenes, religious movements). In contrast, English or Arabic/Islamic literacy dominates others (formal education, bureaucratic institutions, orthodox *tafsīr*, and so on). The distribution and valuation of these linguistic resources shape which identity configurations are socially viable or attractive for youth.

Methodologically, an adequate account of language and Yorùbá literature in youth identity reconstruction and interfaith relations must move beyond an exclusive focus on "high" texts to include popular and digital forms often dismissed as trivial. Canonical novels such as D.O. Fagunwa's *Ògbójú Ọdẹ nínú Igbó Irúnmọlẹ* [The Brave Hunter in the Forest of Spirits] (1938) or Akinwumi Isola's *Ó Le Kú* (1974) remain crucial, but so do Yorùbá video films, travelling theatre scripts, gospel and Islamic music lyrics, and social media posts in mixed Yorùbá-English codes (Barber 2000; Barber 2012). These genres function as powerful informal pedagogies through which youth learn to imagine religious difference, narrate conversion and demonisation, and negotiate loyalties. The analysis below thus treats "Yorùbá literature" expansively, encompassing both oral and written traditions, print and screen media, elite and popular forms, with particular attention to the messages they encode about pluralism, conflict, and coexistence.

2.1. Historical Role of Yorùbá Language and Literature in Religious Pluralism

Historically, the very category "Yorùbá" was consolidated through a complex interplay of language, literature and religious encounter. Peel (2000) demonstrates how mission Christianity and Islam, by producing Yorùbá-language Bibles, sermons, pamphlets and Islamic tracts, inadvertently helped standardise the language and imagine Yorùbá speakers across precolonial political divides as part of one ethnolinguistic community. Simultaneously, pre-existing oral forms such as Ifá verses, *oríkì*, and proverbs continued to provide shared narratives of origin, moral values, and cosmology that cut across emerging Christian-Muslim distinctions (Barber 1991; Olúpònà 1991; Aluko & Oladosu 2020). In many 19th- and early 20th-century contexts, conversion to Christianity or Islam did not entail a sharp repudiation of these oral repertoires; rather, their meanings were reinterpreted. The trope of the *omolúàbí*, the well-socialised person of good character, remained a cross-cutting ideal, even as different religions claimed to offer the truest route to such character (Falola 1999). Thus, the Yorùbá language and literature historically mediated a civic culture in which plural religious belonging was thinkable and negotiable.

At the same time, Yorùbá written literature emerged early as a site for thematising religious change. Fagunwa's mid-20th-century Yorùbá novels, steeped in Ifá imagery and Òrìṣà cosmology but published in a Christianising colonial context, offer complex allegories of moral choice, supernatural power and social order in which Christian and indigenous motifs coexist and interact (Fagunwa 1938; Fagunwa 1949). Later authors such as Akinwumi Isola and Adebayo Faleti dramatised conflicts and accommodations between "traditional" and "modern" religions in plays and novels that became staples of school curricula, thereby shaping generations of youth readers' intuitive sense that Yorùbá-ness and religious diversity are intertwined (Faleti 1970; Isola 1974). The important point is that the Yorùbá language and literature did not simply mirror religious pluralism; they actively constituted and stabilised a pluralistic Yorùbá public sphere by offering narrative templates and moral vocabularies for living with religious difference.

2.2. Contemporary Transformations in Youth Culture

The late 20th and early 21st centuries have transformed the conditions under which the Yorùbá language and literature operate. Post-independence educational policy and the prestige of English as a global language and the lingua franca of the country produced a well-documented shift in which many middle-class Yorùbá families discouraged using Yorùbá at home, fearing it would impede children's school success (Bamgbose 1991; Daniel-Kalio 2018). At the same time, Yorùbá-language media proliferated through radio, regional television, newspapers, and, crucially, the video film industry. The resulting situation for youth is contradictory: many are less proficient in formal written Yorùbá than their grandparents, yet are immersed in a vibrant Yorùbá popular culture mining proverbs, *oríkì* and archaic expressions for stylistic effect (Barber 2000). Globalisation further complicates this picture as Afrobeats, hip-hop and Nollywood circulate Yorùbá phrases and aesthetics across Africa and the diaspora, where they become emblems of cool Africanness

(Kelley 2006; Krings & Simmert 2020). For some youth, therefore, reclaiming the Yorùbá language has become a way of participating in global Black cultural flows rather than retreating into parochialism (Oladosu, Aluko & Idowu 2024).

Religiously, Yorùbá youth inhabit a field marked by the rise of Pentecostal and charismatic Christianity, the expansion of reformist Islam and the stigmatisation, yet partial commodification, of Òrìṣà traditions (Marshall 2009; Loimeier 2013). Pentecostal preaching and Islamic *da'wah* now saturate Yorùbá-language radio and television, and increasingly social media, offering competing grand narratives of spiritual warfare, moral decay and national destiny. While both Christianity and Islam have been indigenised in Yorùbá for over a century (to the extent that many do not even know that they are foreign religions domiciled in the country), contemporary movements often import more rigid global discourses that press youth to make “clean breaks” with “pagan” or “innovative” practices (Obadare 2018). Under these pressures, Yorùbá language and literature become contested terrain: are they to be pruned of “idolatrous” elements and harnessed to Christian or Islamic nation-building projects, or can they sustain a more open, pluralistic understanding of Yorùbá identity that legitimates multiple religious itineraries?

3. Identity Reconstruction Through Yorùbá Expressive Forms

The identity work Yorùbá youth perform through language and literature can be analytically grouped into three overlapping strategies: rejection, selective appropriation and reclamation of indigenous repertoires, each with distinct implications for interfaith relations.

3.1. Rejection: Demonising “Tradition” in Vernacular

In the first strategy, significant strands of Pentecostal and reformist Islamic discourse invite youth to treat large swathes of Yorùbá oral and ritual literature as spiritually dangerous. Christian deliverance films and tracts in Yorùbá, such as those popularised by Mount Zion Faith Ministries (a Christian-based Drama Ministry) and allied producers, repeatedly depict masquerades, divination verses, ancestral altars and certain festivals as gateways to demonic oppression, from which protagonists must be rescued by the superior power of Jesus, often mediated by a born-again pastor (Marshall 2009). These films usually draw heavily on Yorùbá narrative conventions, extended flashbacks, proverbs, *oríkì*-like naming, to create affective identification, but the plot logic tends to render Òrìṣà-linked practices morally unambiguous, as if they are in the realm of darkness, regardless of their previous social functions. Reformist Islamic preachers, broadcasting in eloquent Yorùbá, similarly condemn “folk” practices such as seeking protection from traditional healers, participating in masquerades or invoking Òrìṣà names, framing them as *shirk* incompatible with pure *tawhīd* (Loimeier 2013; Arikewuyo 2022).

From an identity perspective, this strategy asks youth to redefine Yorùbá-ness in almost purely linguistic or aesthetic terms, stripping it of much of its religious and cosmological content. One can still take pride in speaking Yorùbá, using proverbs or wearing *aso-oke*, but only once these are purified of ritual associations. Interfaith implications are double-edged. On the one hand, the target of demonisation is often Òrìṣà traditions more than the “other” Abrahamic faith; on the other, the absolutist logic of spiritual warfare can easily be extended to Islam or Christianity in general, especially when youth encounter polarising global narratives. Moreover, where older relatives persist in Òrìṣà-linked practices, youth are encouraged to view them as spiritual enemies, creating intra-Yorùbá tensions that complicate Christian-Muslim relations by introducing a third, stigmatised religious “other.”

3.2. Selective Appropriation: Culture Without “Idolatry”

A more widespread and arguably more sustainable strategy among Yorùbá youth is selective appropriation: distinguishing between a supposedly neutral “culture” and suspect “indigenous religion,” so as to retain valued expressive forms without their original ritual meanings. Here, Yorùbá literature is disembedded from Òrìṣà cultic frameworks and reembedded in secular, Christian or Islamic contexts. Thus, *oríkì* recitations at weddings, naming ceremonies or graduation parties are prized for their emotional intensity and genealogical richness, even when explicit references to Òrìṣà are muted or allegorised (Barber 1991; Oyegbade & Abdulkareem 2025). Yorùbá-language Christian hymns and gospel songs creatively draw on *oríkì* structures, attributing elongated praise names and metaphors to Jesus or the Christian God that echo older patterns of deity praise, but with new theological objects (Marshall 2009). In fact, there was a particular time that Tope Alabi, a popular Gospel Singer, was accused of referring to herself as “*ẹ̀bò*” (sacrifice) in one of the songs she rendered: “*Àbíyẹ̀ ní mí, orúkọ̀ mí ní yẹ̀n. Mo dé ẹ̀bò, mo rú, mo yé*” (I am a sacrifice, that’s my name. I am a sacrifice accepted by God, that’s my name). Furthermore, Yorùbá Islamic musicians, particularly among *ajísàrí* (early morning Muslim chants during Ramadan) and *wákà* (a Yoruba Muslim musical genre popularised by women), similarly mobilise proverbs and moral tales rooted in pre-Islamic Yorùbá culture to illustrate Qur’anic teachings, effectively Islamising shared cultural capital.

In video films, directors like Tunde Kelani provide paradigmatic examples of selective appropriation. *Saworoide* (Kelani 1999) and *Agogo Èèwò* (Kelani 2002) centre on talking drums, ancestral oaths and Ifá divination as devices for critiquing political corruption and civic betrayal. The films neither call viewers to Òriṣà worship nor demonise indigenous symbols; instead, they present Yorùbá ritual forms as repositories of moral authority that can expose and constrain abusive power. Youth audiences may thus appropriate these symbols as allegorical resources for thinking about governance and justice while remaining institutionally Christian or Muslim. This strategy allows Yorùbá youth to articulate a modern, religiously committed self that nonetheless claims deep roots in a distinctive Yorùbá moral and aesthetic universe. Interfaith relations benefit to the extent that Christian and Muslim youth share this cultural repertoire and can appeal to it in moral argument, even when their doctrinal commitments differ.

3.3. Reclamation: Indigenous Traditions as Counter-Hegemonic Identity

A third, more explicitly counter-hegemonic strategy involves the reclamation of Òriṣà and Ifá traditions as viable religious or quasi-religious identities for youth. This is particularly visible in the diaspora, where Afro-Brazilian Candomblé, Cuban Santería, and United States-based Ifá/Òriṣà movements attract second- and third-generation youth seeking alternatives to Christianity and Islam, which are often framed as colonial impositions (Matory 2005). Through digital media, such movements inspire Yorùbá youth in Nigeria who experiment with Ifá study, Òriṣà-themed art and fashion, and the public celebration of festivals like Òṣun-Òṣogbo as expressions of indigenous spirituality and ecological ethics (Olúpònà 2011; Olúpònà 2014; Imoka 2023). In this strategy, Yorùbá language and literature, Ifá odu, deity *oríki*, mythic narratives collected in ethnographic and literary works, are treated as scriptural and philosophical canons capable of grounding a dignified modern life without recourse to Abrahamic frameworks.

From an interfaith perspective, this reclamation can destabilise Christian-Muslim binaries by reintroducing Òriṣà as a third, indigenous option and by exposing the historical violence embedded in earlier suppression of “indigenous religion.” It can encourage youth to see pluralism as more than just Christian-Muslim coexistence. However, when articulated in uncompromising oppositional terms, Christians and Muslims as “cultural traitors” or agents of mental slavery, the reclamation can mirror the exclusivist logics it opposes and harden boundaries. The key analytic point is that Yorùbá language and literature are central to this project: without access to Ifá verses, *oríki* and myths, whether through oral transmission or textualisation, youth could not plausibly claim an “authentic” Yorùbá religious identity independent of Christianity and Islam.

4. Implications for Interfaith Relations

The implications of these identity strategies for interfaith relations among Yorùbá youth are not straightforwardly cumulative; the same expressive resources can support both pluralism and polarisation. Yorùbá language, as a shared medium, structurally favours mutual intelligibility (Arokoyo & Lagunju 2019). When Christian and Muslim youth debate morality, politics or daily grievances in Yorùbá, they do so using common proverbs, kinship terms, and concepts (e.g., *omolúábí, iwà, àjọṣe*), which anchor argument in a shared moral universe even when specific prescriptions diverge (Falola 1999). Yorùbá-language interfaith encounters, whether formal dialogues or casual compound gossip, tend to soften doctrinal hardness because disagreements are framed within obligations of respect, seniority and relational harmony encoded in speech norms.

Yorùbá literature, especially in popular forms, extends this effect by normalising religious plurality as the default condition of Yorùbá life. Countless Yorùbá films, radio dramas and comedy skits casually depict compounds where a devout Muslim mother, a Pentecostal father and a grandmother with residual Òriṣà loyalties coexist; interfaith romantic entanglements; or business partnerships between Christians and Muslims in which religious difference generates humour, not crisis. Conflict, when it occurs, is often attributed to bad character (*iwà burúkú*), greed or hypocrisy rather than to religion per se (Banjo & Afolaranmi 2023). Such representations help Yorùbá youth to internalise the idea that religious discord is a deviation from, rather than an expression of, Yorùbá norms of sociability.

Nevertheless, the same linguistic and literary channels can transmit exclusivist and demonising messages with heightened force because they are embedded in the intimate vernacular. Spiritual warfare narratives that portray religious “others” (indigenous practitioners, different denominations, or even the other Abrahamic faiths) as agents of Satan or enemies of God acquire a particular vividness when couched in proverb-rich Yorùbá and dramatised in emotionally resonant Yorùbá films. Vernacular insults and slurs, chanted at football matches or political rallies, can fuse ethnic and religious categories, subtly recoding “Yorùbá” as implicitly Christian or Muslim and marginalising others. In the contemporary media environment, algorithmically curated social media feeds may further polarise youth audiences, delivering mostly Christian or Islamic Yorùbá content that caricatures the other side and rarely exposes viewers to alternative perspectives. The result can be a paradoxical disjunction: Yorùbá youth may maintain cordial face-to-face

relations across faiths in markets, classrooms and families, while simultaneously consuming and endorsing online Yorùbá content that articulates strong hostility toward other religions.

5. Harnessing Yorùbá Language and Literature for Interfaith Engagement

Given this ambivalence, efforts to strengthen peaceful interfaith relations among Yorùbá youth must take seriously the cultural politics of language and literature rather than treating them as neutral backdrops. In educational settings, integrating Yorùbá texts that explicitly thematise pluralism, hospitality, and the dangers of intolerance into curricula can provide students with indigenous idioms for critiquing extremism. Select folktales, Ifá narratives and modern stories that dramatise cooperation across religious lines or punishment for bigotry can be read and discussed in Yorùbá, enabling youth to situate contemporary tensions within a longer Yorùbá ethical tradition (Falola 1999; Olúpònà 2011). Such pedagogy resists any implication that values like tolerance are foreign imports, instead rooting them in local concepts like *àlàáfíà* and *àjòṣe*.

Religious institutions, churches, mosques and Òrìṣà communities can likewise deploy Yorùbá expressive forms to emphasise shared humanity and civic responsibility. Sermons and tafsír delivered in Yorùbá that invoke proverbs about mutual dependence (e.g., Èniyàn l'áṣo èniyàn - A person is the clothing of another person) and warn against the breakdown of kinship ties over religion can counterbalance imported rhetoric of cultural war. Joint Christian-Muslim youth programmes that involve collaborative production of Yorùbá plays, poetry slams, or short films around themes of *omolúàbí*, justice, or neighbourliness can transform abstract "interfaith dialogue" into concrete shared creative labour. Because such activities foreground Yorùbá language and aesthetics, they may also help de-centre foreign theological polarities and anchor conversation in a common cultural frame.

Policymakers and cultural institutions have a role in incentivising artistic and media projects that present complex, non-demonising representations of religious diversity in Yorùbá. Film festivals, literary prizes and grants that reward nuanced portrayals of Muslim-Christian-Òrìṣà interactions, or that adapt historical episodes of pluralistic coexistence into accessible Yorùbá narratives, can influence what stories gain visibility. Partnerships with influential Yorùbá content creators, filmmakers, musicians, and comedians can encourage them to experiment with storylines that dramatise moral courage and critique fanaticism without lapsing into relativism. The ultimate aim is not to impose a state-sanctioned pluralism but to cultivate a dense, attractive ecosystem of Yorùbá texts that make it easier for youth to imagine and desire peaceful coexistence.

6. Yorùbá Texts, Films and Songs for Further Analysis

Classical oral and early written sources provide a deep reservoir of material on identity and coexistence. Ifá odu (for instance, verses from *Ìrẹṭe Méji* or *Òyẹkú Méji*) narrate conflicts resolved through wisdom and compromise, which can be analysed as indigenous theories of social order and religious plurality (Olúpònà 2014). Collections of *oríkì* and proverbs, such as those documented by Karin Barber (1991) and Oyekan Owomoyela (2005), offer compact statements of Yorùbá conceptions of personhood, obligation and mutual dependence; specific proverbs about kinship across difference or the folly of divisiveness can be used to trace continuities and ruptures with contemporary youth discourse. Early canonical Yorùbá novels like Fagunwa's *Ògbójú Qdẹ nínú Igbó Irúnmolẹ* (1938) and *Igbo Olódùmarè* (1949), or Isola's *Ó Le Kú* (1974), can be read for how they stage encounters between Christian modernity, indigenous cosmologies and emergent Yorùbá nationalism, and for how these narrative resolutions provide templates that contemporary youth still inherit or contest.

Modern Yorùbá literature and theatre offer particularly rich case studies for analysing youth identity and interfaith relations. Akinwumi Isola's works (including the novel *Ó Le Kú* and its later film adaptation) engage with university youth culture, moral ambiguity and generational tensions, all within a Yorùbá language framework that subtly weaves in Christian and indigenous references (Isola 1974). Adebayo Faleti's plays and poems, such as *Omọ Olókùn Èṣin* (Faleti 1970), dramatise clashes between "tradition" and "modernity" in ways that both critique and affirm different religious actors. Hubert Ogunde's mid-20th-century Yorùbá travelling theatre performances, notably the politically charged piece "Yorùbá Rónú" (Ogunde 1964), can be analysed for how they mobilise shared Yorùbá symbols and language to comment on national cohesion and implicit Christian-Muslim-Òrìṣà negotiations. These texts allow a diachronic perspective: comparing how earlier generations framed religious plurality in Yorùbá with contemporary youth-produced narratives.

Yorùbá popular media, films and music constitute perhaps the most immediately influential corpus for today's youth and deserve close textual and visual analysis. Tunde Kelani's films, particularly *Saworoide* (1999), *Agogo Èwèwò* (2002) and *Maami* (2011), provide sustained reflections on power, corruption, memory and ritual in which Christian, Muslim

and Òrìṣà elements intersect without simplistic moral coding. Close readings can show how Kelani's use of Ifá verses, drumming, church music and mosque imagery encodes an ethic of civic responsibility that transcends confessional lines. Yorùbá-language Christian films produced by Mount Zion and similar ministries, alongside Yorùbá Islamic morality films and videos by popular *ajísari* or *waka* artists, can be juxtaposed to examine how each tradition uses shared language and genres (melodrama, miracle narratives, dreams) to shape youth perceptions of other religions. In music, the lyrics of Yorùbá hip-hop and Afrobeats artists such as the late Dagrín (Oladapo Olaitan Olaonipekun), Olamide Baddo (Olamide Gbenga Adedeji) and 9ice (Abolore Adegbola Akande), who frequently mix Yorùbá with English and reference both God and Òrìṣà in playful or metaphorical ways, can be contrasted with explicitly religious Yorùbá gospel by artists like Tope Alabi and Islamic devotional songs by Saoty Arewa or Qamardeen Ayeloyun. Analysing how these songs talk about destiny, success, moral struggle and enemies illuminates how youth navigate multiple spiritual grammars within a common Yorùbá poetic idiom. These corpora, taken together, provide a textured empirical basis for exploring the article's core argument that Yorùbá language and literature are key media through which youth reconstruct identity and negotiate interfaith relations.

7. Conclusion

Language and Yorùbá literature occupy a central, if contested, place in the ongoing reconstruction of identity among Yorùbá youth and in the shaping of interfaith relations. Historically, Yorùbá expressive culture underwrote a plural civic order in which Christianity, Islam and Òrìṣà traditions coexisted within a shared moral and linguistic universe. Contemporary transformations, educational, economic, religious and technological, have not eliminated this pluralism but have complicated it by introducing new pressures toward doctrinal exclusivism and new opportunities for hybridisation. Youth navigate these pressures through strategies of rejection, selective appropriation and reclamation of indigenous repertoires, all of which rely heavily on Yorùbá language and literature as symbolic resources. The consequences for interfaith relations are therefore neither uniformly positive nor uniformly negative; rather, they depend on which articulations of Yorùbá-ness gain traction in specific media, institutional and interpersonal contexts.

Analytically, attending closely to Yorùbá texts, oral, written, performed and digitised, allows us to see how abstract notions like "tolerance" or "extremism" are lived, contested and redefined from within Yorùbá moral and aesthetic frameworks. Normatively, any serious attempt to foster peaceful interfaith relations among Yorùbá youth must work with, rather than against, these frameworks: by teaching and circulating Yorùbá stories, proverbs and performances that dramatise ethical coexistence; by encouraging religious leaders and cultural producers to foreground shared values of *omolúàbí* and *àlàáfíà*; and by supporting youth in creating new Yorùbá texts that speak credibly to their lived pluralism. The future of interfaith relations in Yorùbá society will be shaped, to a significant extent, in the idioms of Yorùbá itself and in the stories Yorùbá youth learn to tell about who they are and who their religious "others" might be.

Compliance with ethical standards

Disclosure of conflict of interest

No conflict of interest to be disclosed.

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