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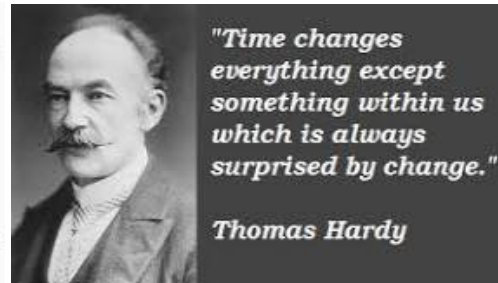
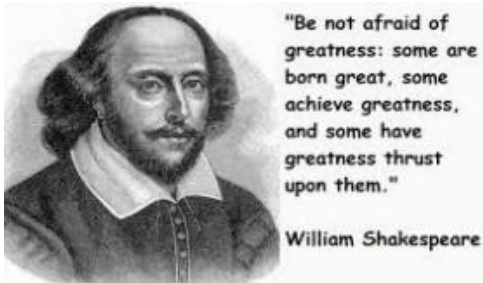
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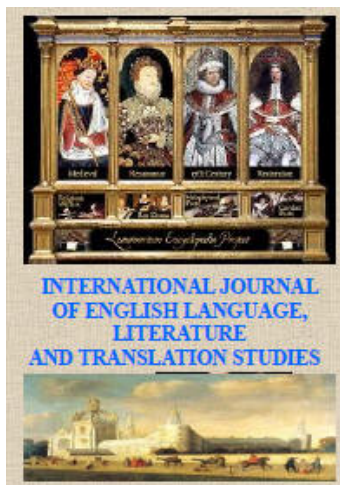
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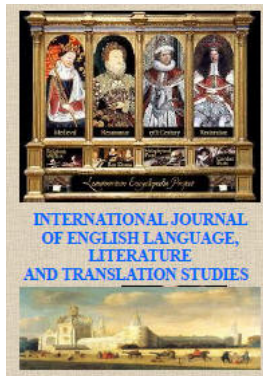
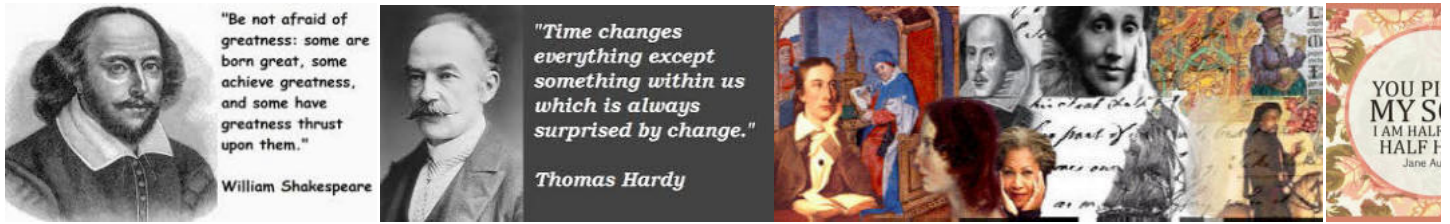
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 MOSSA SOHANA KHATUN	A BOOK-REVIEW OF ARUNDHATI ROY'S THE MINISTRY OF UTMOST HAPPINESS MOSSA SOHANA KHATUN M.A. in English Literature and TESOL, Adjunct Lecturer of English Literature and Language, Department of English, Northern University, Dhaka, Bangladesh (A BOOK-REVIEW)	1-2  DOWNLOAD
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	STRUGGLE FOR IDENTITY A STUDY OF ANITA DESAI'S NOVEL IN CUSTODY B. SANDHYA RANI	74-77

	Guest faculty in English, Dept of HSS, AU College of Engineering, Andhra University, Visakhapatnam	
	ENGLISH VOCABULARY – A MATTER OF WORD BUILDING AND WORD USING Dr. S. GEETHA Assistant Professor of English, Sri K.G.S. Arts College, Srivaikundam, Thoothukudi District, Tamil Nadu	78-80 
 DILEEP PANDIT SAPKALE	THE STRUGGLE OF CHITRA TO WIN HER LOVE IN THE PLAY ‘CHITRA’ DILEEP PANDIT SAPKALE Asst. Professor & Head, Department of English Arts, Science and Commerce College, Chopda. Tal. Chopda, Dist. Jalgaon, State. Maharashtra	81-85 
	A COMPARATIVE STUDY OF TWO CLASSICAL SANSKRIT DRAMAS ‘ABHIJNANASAKUNTALAM’ AND ‘MALAVIKAGNIMITRA’ Dr. ANAMIKA DEB Research Scholar, Sanskrit , Kalyani, West Bengal, India	86-90 
	IDENTITY AND THE QUEST FOR ETHICS IN JOSEPH HELLER’S CATCH- 22 SABA ZAHOOR Research Scholar, Jamia Millia Islamia, New Delhi	91-95 
	STRATEGIES OF TEACHING SPEAKING SKILLS THROUGH ACTIVITIES IN MULTIMEDIA LANGUAGE LABORATORY FOR TECHNICAL STUDENTS B.KOMURIAIAH JNTUH College of Engineering Sultanpur, Sanga Reddy	96-99 
	MARVELL’S “TO HIS COY MISTRESS”: THE CONFLICT BETWEEN THEME AND IMAGERY Prof. SADDIK GOHAR Chair of the English Literature Department UAE University	100-104 
	THE IMPACT OF DONGOLESE LANGUAGE IN LEARNING ENGLISH ABAZAR MOHAMMED NUGD ALLAH Mohammed University of Bahri Khartoum- Sudan	105-112 
	THE RISE OF SOCIO COMMUNIST IDEOLOGY IN ‘WALKING WITH COMRADES’ BY ARUNDHATI ROY RAMBABU GULAGATTU Lecturer in English	113-115 
	USING LANGUAGE GAMES TO TEACH GRAMMAR S. SOUNDIRARAJ1, M. ELAMARAN2	116-122

	1Associate Professor, Dept. of English, Anna University, Chennai 2Assistant Professor, Vels University, Chennai	
 R. CHANDRA SEKHAR	IMBALANCE OF POWER IN ROHINTON MISTRY'S 'A FINE BALANCE' (Issue of Oppression in the Name of Caste, Gender and Politics in the Novel - A Critical Study) R. CHANDRA SEKHAR SA English, ZPHS Rayalapur, Telangana	123-126 
	THEMES OF IDENTITY AND SELF-DISCOVERY IN NOVELS IN BANGLADESH AFTER THE LIBERATION WAR OF 1971 DUDHATE MADHAV SHAMRAO1, RAJURKAR MAHESH DHONDIBA2 1Yeshwant Mahavidyalaya, Nanded (MS) 2SGB Mahavidyalaya, Purna, Parbhani (MS)	127-129 
	THE PHILOSOPHY OF “BOND OF HUMANITY” IN THE WORK OF “THE POST MASTER” BY RABINDRANATH TAGORE RAMBABU GULAGATTU Lecturer in English	130-132 
	CONFLICT BETWEEN SENSE AND SENSIBILITY IN G. B. SHAW’S PLAY ARMS AND THE MAN ISHFAQ HUSSAIN BHAT Ex Student, Department of English, University of Kashmir, Thune, Kangan, Ganderbal, Jammu and Kashmir.	133-136 
 RAHAMATULLA	ROMANTICISM IN TAGORE’S WORKS: A CRITICAL STUDYRAHAMATULLA M. A. English, Kazi Nazrul University, Asansol, West Bengal	137-140 
 M.SURESH KUMAR	COGNITIVE-SEMANTIC ANALYSIS OF POLITICAL SPEECHES OF HILLARY CLINTON: LAKOFF’S MODELS OF POLITICAL MORALITY Prof. M.SURESH KUMAR1, MOHAMMED MAHMOOD AL-WARD2 1Department of English, Acharya Nagarjuna University, Andhra Pradesh, India 2Research scholar, Acharya Nagarjuna University, Andhra Pradesh, India	141-146 
	THE COMPLICATED TRANSCRIPTION OF ARABIC SCRIPT INTO ENGLISH SADDIK GOHAR Professor of English Literature, Translation and Criticism & Chair of the English Literature Department, UAE University	147-155 
	THE FOUNDATIONS OF UNDER PRIVILEGED COMMUNITIES (DALITS) IN MODERN INDIA- THOUGHTS AND PHILOSOPHIES RAMBABU GULAGATTU Lecturer in English	156-158 
	COMMUNICATIVE SKILLS IN MULTICULTURAL ENGINEERING CLASSROOM: EMPLOYERS’ EXPECTATIONS AND EMPLOYEES’	159-164

 SHRUTI SHRIVASTAVA	<p style="text-align: center;">PREPAREDNESS SHRUTI SHRIVASTAVA¹, RAKHI SAMEER² 1Research scholar, AIESR department, AMITY University 2Associate Professor, AIESR department, AMITY University</p>	
 Dr. NASIR ALI OSMAN SATTI	<p style="text-align: center;">GENRE ANALYSIS: INVESTIGATION OF THE RHETORICAL MOVES OF TRANSLATOR'S INTRODUCTION Dr. NASIR ALI OSMAN SATTI Faculty of Arts, Department of Linguistics, University of Khartoum</p>	165-174 
	<p style="text-align: center;">SOCIAL CONSTRUCTIONS OF FEMALE IDENTITY IN VIRGINIA WOOLF'S "A HAUNTED HOUSE" AND ANGELA CARTER'S "THE BLOODY CHAMBER" RAJA KHALEEL AL-KHALILI¹, THIKRAYAT MOHAMED ALASLA² 1,2Hashemite University, Irbid- PO BOX 1987- Jordan</p>	175-180 
	<p style="text-align: center;">PROMOTING INCLUSIVITY BY RECYCLING IN ELT: FROM GARBAGE TO CLASSROOM Dr. TALAIA NAZI¹, Dr. MUSTAFA MASIHUDDIN SIDDIQUI² 1Overseas English Language Teacher, and Full-time Editor in Kids Island Academy, Aligarh, UP, India 2Overseas English Language Trainer, and Full-time Chief-editor in Kids Island Academy, Aligarh, UP, India</p>	181-185 
	<p style="text-align: center;">VISIONS OF RESISTANCE: IMPACT OF COLONIALISM ON DIFFERENT NATIONS VINEETHA VIJAI Post graduate student Mar Augusthinose College Ramapuram, Kottayam</p>	186-199 
 M.S PRADEEP	<p style="text-align: center;">EFFECTS OF RELIGIOUS RITUALS WITH PARTICULAR REFERENCE TO RABINDRANATH TAGORE'S SACRIFICE M.S PRADEEP¹, Dr ARUL THERSA² 1Research Scholar in Bharathiar University, Coimbatore & Assistant Professor VSB College of Engineering Technical Campus Coimbatore 2Research supervisor & Assistant Professor Govt Arts and Science College Theni</p>	200-201 
	<p style="text-align: center;">GENDER CONSTRUCT IN NERVOUS CONDITIONS BY TSITSI DANGAREMBGA P. LINCY Assistant Professor, Nirmala College for Women, Coimbatore</p>	202-205 
 RATHIKA.E	<p style="text-align: center;">AUTOCRATIC STUDY OF BUCHI EMECHETA'S THE BRIDE PRICE RATHIKA.E PG Student, Ethiraj College for Women, Chennai</p>	206-209 
	<p style="text-align: center;">RELIGIOUS BELIEFS IN ONE MAN ONE WIFE (ALUKO, 1967) AND IN PURPLE HIBISCUS (ADICHIE, 2006) Laure Clémence CAPO-CHICHI épouse ZANOU Associate Professor of African Literature at the Department of English Faculty of Letters Languages Arts and Communication (FLLAC) University of Abomey-Calavi (UAC), Abomey-Calavi, Republic of BÉNIN</p>	210-217 
	<p style="text-align: center;">On Developing the Translation Competence: A Case of EFL Learners Dr. Elbadri Abbas Elzubier¹, Mohammed Abdullah Omer BaHashwan² 1Assist. Professor of Applied linguistics, ELT & Translation Studies,</p>	218-230

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	EMERGING A 'NEW' WOMAN: GITA MEHTA'S RAJ Y.JAYASUDHA Assistant Professor, GITAM, Visakhapatnam	289-293 
Y.JAYASUDHA		
	ADVENTURES OF HUCKLEBERRY FINN: A QUEST FOR FREEDOM Dr PRABHA LAMA Assistant Professor (English), Law College Dehradun, Uttaranchal University, Dehradun	294-298 
	THE PLIGHT OF INDIAN WOMEN AS REFLECTED IN BAPSIDIDHWA'S ICE CANDY MAN S.SENTHIL MURUGAN1, Dr.A.K.MUTHUSAMY2 1Principal, Meenatchi Matriculation School, Sathirakudi, Ramanathapuram, Tamilnadu, India. 2Associate Professor, Research Centre in English, VHNSN College, Viridhunagar, Tamilnadu, India	299-303 
S.SENTHIL		
	PERFORMANCE IN FAIRY TALES: A STUDY ON GENDER ROLES IN SELECT FAIRY TALES MERINO SABU Deva Matha College, Kuravilangad	304-307 
	DEVELOPING ACADEMIC WRITING AND SPEECH SKILLS THROUGH COMMUNITY SERVICE ACTIVITIES SUNAYANA MANOJ Faculty, Al Ghurair University - United Arab Emirates	308-310 
SUNAYANA MANOJ		
	HUMAN BEING: A PERENNIAL SLAVE OF HUNGER IN BHABANI BHATTACHARYA'S SO MANY HUNGERS! Dr. INDU SHARMA Department of English, Cluster University of Jammu, Jammu	311-315 
	RECOLLECTING 1947'S PARTITION: STUDY OF QURRATULAIN HYDER'S NOVEL MY TEMPLES TOO Dr.Y.SUNEETHA1, SK.SHAKILA BHANU2 1Assistant Professor, Acharya Nagarjuna University 2Research Scholar, Acharya Nagarjuna University	316-320 
	PAIN OF IMPERFECT LIVES IN CHITRA BANERJEE DIVAKARUNI'S ARRANGED MARRIAGE Dr. M. KANNAN MURUGESAN Associate Professor, Research centre in English, Saraswathi Narayanan College (Autonomous), Madurai	321-336 
	MARITAL CONFLICT IN ANITA DESAI'S IN CUSTODY Dr. INDU SHARMA Department of English, Cluster University of Jammu, Jammu	337-339 

		
	<p>WITCHCRAFT AND EVIL IN SHAKESPEARE'S <i>MACBETH</i> DABBETA RAMESH Lecturer in English RD Women's Degree College, Warangal, Telangana</p>	<p>340-341</p>  
	<p>PRONUNCIATION SKILLS AT SECONDARY LEVEL OF EDUCATION: A GATEWAY TO EFFECTIVE COMMUNICATION SKILLS Dr. AINA ARORA Assistant Professor (English), Gulzar Group of Institutes, Khanna</p>	<p>342-345</p>  
	<p>SOFT SKILLS ARE THE PERSONAL QUALITIES THAT ENABLE ONE TO COMMUNICATE WITH OTHERS RAVIPATI KUMARA SWAMY Asst. Professor of English K L E F (Deemed to be University), Green Fields, Vaddeswaram Guntur – Andhra Pradesh- India</p>	<p>346-351</p>  
	<p>DISPLACEMENT EXPERIENCE OF INDIAN IMMIGRANT CHARACTERS IN CHITRA BANERJEE DIVAKARUNI'S "THE MISTRESS OF SPICES" MANO RANJANI. G.M M.Phil English Research Scholar, Queen Marry's College (Autonomous), Chennai</p>	<p>352-357</p>  
	<p>An Empirical Analysis on the Responses of the Teachers of ESL with Reference to the Practice of TESL Technique at the Senior Secondary School-Level and Non-Formal Environment of Mahakoshal Region Dr. PRASHANT MAHAJAN Dept. of P.G. Studies and Research in English Rani Durgavati University, Jabalpur (MP)</p>	<p>358-362</p>  
	<p>REALITY THAT HAS TO BE SEEN IN SO CALLED MYTHOLOGICAL PLAY NAGAMANDALA BY GIRISH KARNAD P. ANGELA M.Phil Research Scholar, Madras Christian College, Tambaram</p>	<p>363-366</p>  



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RELIGIOUS BELIEFS IN *ONE MAN ONE WIFE* (ALUKO, 1967) AND IN *PURPLE HIBISCUS* (ADICHIE, 2006)

Laure Clémence CAPO-CHICHI épouse ZANOU

Associate Professor of African Literature at the Department of English
Faculty of Letters Languages Arts and Communication (FLLAC)
University of Abomey-Calavi (UAC), Abomey-Calavi, Republic of BÉNIN
Email: lclémence@yahoo.com



ABSTRACT

Religion is a universal phenomenon that is as old as the world, just as every people has its own culture so have they, their own religion that is culture-bound. In fact, religion is part and parcel of people's culture, since it determines their way of life. In India, there are Buddhism and Hinduism among other religions; Europeans mainly practise Christianity and Judaism and Arabs are most of the time Muslims. In Africa, alongside the belief in a supreme entity whose name varies from one community to the other, there exist other lesser gods and goddesses. So, Africans have not heard about the concept of an omniscient God for the first time from Europeans, they know about it before the white men's arrival. However, Africans still stick to their ancestral religious beliefs in lesser gods and goddesses, who, according to them, are the Almighty God's messengers. Some African novelists allude to these beliefs in their texts. My intention in this paper is to dig out how religion appears in two selected African fictional works. I will deal with the main features of traditional religion on the one hand, and I will analyse some Christians' intolerance and narrow-mindedness, on the other. The result I have come up with through the study of those two novels is that tolerance leads to the best harmonious cohabitation between modern and traditional religions. The absence of such tolerance is destructive to mankind.

Keywords: African religion, Christianity, Tolerance, Bigotry.

Introduction

I will start my article with a quotation from a renowned French literary man and philosopher Voltaire which goes as follows: "L'univers m'embarrasse et je ne peux songer - Que cette horloge existe et qu'il n'ait pas d'horloger¹" (<http://www.dico-citations.com/l-univers-m-embarrasse-et-je-ne-puis-songer-que-cette-horloge-existe-et-n-ait-pas-d-horloger-voltaire-fran-ois-marie-arouet-dit/> Accessed 14th August 2017). In front of the perfection of the universe, traditional Africans feel the same uneasiness as the French intellectual, François Marie Arouet also known as Voltaire. Consequently, they had guessed long before they encountered white colonisers that an entity should be behind the coming and going of seasons; the perfect succession of nights and

¹The universe embarrasses me and I cannot think - that this clock exists and that it has no watchmaker. This translation in English is mine.

daylights. Africans believe in the existence of a unique Creator of everything. There is no quarrel at this stage between white missionaries' Christian faith and Africans' ancestral worship. Nonetheless, apart from the unique God they acknowledge, Africans have a plethora of lesser gods and goddesses which act as the supreme God's messengers. That is where trouble rises between missionaries and Africans, for missionaries reject Africans' minor gods and goddesses that they despise. In fact, Whites ignore Africans' belief in one Almighty God altogether and draw the hasty conclusion that Africans are mere heathens.

According to *The Oxford Advanced Learner's Dictionary of Current English*, the word "heathen" is an "old-fashioned, offensive" adjective or noun which means: "a person who has no religion or who believes in a religion that is not one of the world's main religions". It is also "used to refer to a person who shows lack of education" (Hornby 693). So right from the beginning, the Whites have adopted an attitude of superiority towards the Blacks. In fact, the whole process of converting Blacks into Christianity is part of the Whites' civilising mission towards the next of kin of gorillas, some Europeans' researchers take Africans for. In an interview, Chinua Achebe states that: "Thomas Jefferson the great theoretician of American freedom believed - at least in his active years - that Negroes have a lower grade of talent than Whites. The poet Kipling said something about black men being half-devil and half-child" (Achebe quoted in Killam 8). Therefore, Whites have come to Africa to impose themselves to the less talented devilish beings Africans are. In my two-part article, I will first deal with the compromising state of religious issues in *One Man, One Wife* (Aluko) and then I will investigate some uncompromising characters in *Purple Hibiscus* (Adichie).

1- Christianity and 'Heathenism' in *One Man, One Wife*

Timothy Mofolorunsho Aluko's novel entitled *One Man, One Wife* is set in a fictitious Yoruba village during the colonial era, in a make-believe country named Nigeria. This Nigeria may have similarities with the real present day Nigerian Republic, since authors do not create literature out of a vacuum for they found its roots upon real facts that they simply fictionalise with some changes. The author of the novel under study is a Yoruba-born man and he might have simply drawn the ingredients of this novel from experiences he witnesses, or hears about around him. The novel is all about the settling of an alien monotheistic religion in the indigenous environment of a multi-divinity belief.

1-1 The Missionaries' Discourse

The missionary in charge of evangelisation in the Yoruba fictitious village called Isolo is not a catholic priest, for he is called Pastor and not Reverend Father. All the same, the Pastor's discourse essentially concerns the desecration of African ancestral beliefs. He makes a clear-cut demarcation between Christianity that he likens to lightness and African traditional religion that is darkness and evil. The Pastor in the village is an African called Pastor David or Rev. Mr. David, and he takes up his responsibility as a winner of black heathen souls to the Lord Jesus. He proceeds to inform villagers about what he thinks to be the truth around their god of smallpox: "Shonponna is no god. It is a disease. The spirit is the imagination of the mind, and the idol the creation of a man's hand" (Aluko 6-7). Pastor David is so convinced of the supremacy of his faith over the villagers' ancestral beliefs that without any hesitation, he dare kick: "the trunk of the huge Odan tree fairly viciously. That was a challenge. That tree was known to be inhabited by the spirit of the god of the village. He looked round as if waiting for something to happen – enough time for the tree to hit back if it would. It didn't" (Aluko 5).

Rev. Mr. David carries out this sacrilegious act in front of some villagers who are members of his congregation and gets away with it. Thus, he demonstrates the falsehood behind the sacredness of the 'Odan' tree. "The spirit of the god of the village" fails to retaliate to sheer provocation on the part of a stranger to the village. Consequently, this Missionary ridicules, despises and pours shame on African gods for the sake of "the Lord Jesus [who according to the Christians' gospel] is the way and the life" (Aluko 5). It is here the problem of the encounter between self and others; the propagandists of the new religion stand as "self" and auto proclaim their faith as the true faith and the others' as false ones. Since Christianity is introduced side by side with colonialism, for some villagers to adhere to the new faith is to be near the new masters. This promiscuity with colonisers allows some of them to become monthly wage earners. They no longer work on village farms they earn their living by working in "the Lord's Vineyard" (Aluko 15).

Consequently, underneath the Pastor's biblical discourse, there are matters concerning salary insufficiency and demands of salary increase. In fact, Pastor David is performing a lucrative job under the cover

of converting heathens into Christianity. Even if, as he implies, he is working in the "Lord's Vineyard", he still expects a stipend to live as a human being. The converts do not know about that aspect of the pastor's preoccupation. One cannot tell how deep the faith, the pastor's assistant is preaching, is rooted in him. He still believes in his ancestral religion full of spirits of all sorts. One has to confess the teacher is not faithful to the Christians' God. Teacher Royasin compromised with the new faith. For he accepted the existence of ghosts in the village. Elder Joshua warns him: "Teacher you are black, I am black. Don't let us lie to each other. Even Christianity cannot explain certain mysterious things in this country. Even the White Man's magic cannot explain these things. Teacher there are ghosts" (Aluko 33-34). Africans are ill at ease, for they have one foot inside the church and the other outside it.

1-2 The Almighty Africans' God and its Messengers: Shango and Shonponna

A conceptual clarification is necessary here; the fact that Africans in general believe in many lesser gods and goddesses does not make them polytheists. In this regard, Kofi Asare Opoku, a Ghanaian researcher argues that:

In classical polytheism, the gods in the pantheon were all independent of one another. One of the gods might be regarded as the chief, but he was never regarded as the creator of the other gods. In African traditional religion, however, the picture is quite different. God, or the Supreme Being, is outside the pantheon of gods. He is the eternal Creator of all the other gods, and of men and the universe. This makes Him absolutely unique, and He is differentiated from the other gods in having a special name. This name is always in the singular, and it is not a generic name, [...]. All the other divinities have a generic name in addition to their specific names. This is the Africans' way of showing the uniqueness of God (Opoku 5).

I do agree with Opoku, Africans are not polytheists. The other male and female divinities they worship are not at the same hierarchical level as the Almighty God; they are rather mere ladders through which their worshippers reach the unique Supreme God. In Ferkiss' view

The traditional religions of Africa are often described as animalistic, that is as attributing spiritual personality not only to man but to animals, trees, rocks, etc. [...] thus making them objects of worship. This is misleading. Africans do believe in the universality of Spirit and that the order of causality is such that the acts of the spirit affect daily life and can be influenced through religious practices. [...] They recognise, however, a hierarchy of spiritual beings and all traditional African religious systems conceive of spirits as holding their power as surrogates of a Supreme Power (Ferkiss 35).

In fact, according to O'Dea, an American sociologist, "religion is a man's response to breaking points at which he experiences sacred power. Out of this experience, religious organisations, ritual practices, beliefs and values evolve" (O'Dea 27).

In *One Man, One Wife*, the two main gods that appear: Shonponna, the god of smallpox and Shango, the god of lightning and thunder, both obey to O'Dea's logic. Whenever they are in front of unusual facts or deeds that they fail to comprehend, Africans deify those deeds or facts as it has been the case with 'smallpox', a dreadful disease that has spread all over the world since the era of ancient Egypt for centuries. Tracing its origin, scientists have come up to the following conclusions:

The origin of smallpox is unknown. Smallpox is thought to date back to the Egyptian Empire around the 3rd century BCE (Before Common Era), based on a smallpox-like rash found on three mummies. The earliest written description of a disease that clearly resembles smallpox appeared in China in the 4th century CE (Common Era). Early written descriptions also appeared in India in the 7th century and in Asia Minor in the 10th century (<https://www.cdc.gov/smallpox/history/history.html>).

It goes without the saying that African continent has had its fair share of the contagion of smallpox disease all over the centuries. As for the deity 'Shango', Laird Scranton, an independent researcher, working with Encyclopaedia Britannica reveals that this god has previously been a king in Oyo ancient kingdom. He then holds the following point of view:

Like all of the Yoruba gods (orishas), Shango is both a deified ancestor and a natural force, both aspects being associated with a cult and a priesthood. The ancestral Shango was the fourth king of the town of

Oyo. Oral tradition describes him as powerful, with a voice like thunder and a mouth that spewed fire when he spoke (<https://www.britannica.com/>).

Before being a god, Shango has been a king with extraordinary outstanding powers, since he behaves like lightning and thunder, he is made a god.

Thus, Shango becomes one of the supreme God's assistants with a given specific task, that of punishing evil doers, whatever their social status in the community. While performing his godly task, "Shango struck down only burglars, traitors and other criminals who might otherwise escape detection and punishment" (Aluko 119). Here is a proof that Africans are capable of distinguishing between immoral behaviours and moral ones, for Shango censures immoral acts in a spectacular way. One never knows, prospective criminals in this society will certainly have to think twice before any atrocious acts like theft or murder. The god of thunder regulates bad or good conduct in communities in which it is set. According to an Indian literary critic, Bhambar, Shango is "the chief security officer and executioner of the undetected and menacing criminals" (Bhambar 75). It is so in Aluko's novel and in society in general.

Moreover, there should not be a contradiction between ethics and religion; and Africans not only understand this reality, but they also include it in their religious logic which tacitly stipulates forewarning orders or don'ts such as: 'Do not steal, do not betray your neighbour, do not kill; if at all you transgress these taboos; Shango will deal with you the harsh way'. The researcher Toulmin says the same but one thing when he specifies that "Where there is a good moral reason for choosing one course of action rather than another, morality is not to be contradicted by religion. Ethics provides the reason for choosing the right course: religion helps us to put our hearts into it" (Toulmin 219).

As for Shonponna, the god of smallpox, he is said to send "smallpox to people who stay up late at night" (Aluko 24); this assertion may be false but it disciplines people who stop nightly idle walk outside their compounds. But, villagers think: "Smallpox [...] is the gods' method of removing unworthy members of the community like thieves and witches and sorcerers" (Aluko 113). At this stage, there rises a lot of misconceptions, it suffices to catch the 'dreadful disease' to be called names. Nonetheless, "the epidemic of smallpox was an annual visitation the world over. It was the God's way of keeping down unwanted population by removing the weak, the witches and faithless wives." (Aluko 144). The irony of the whole situation is that Bada, the chief priest of Shonponna dies; he is killed by the god he has served during all his lifetime. Another irony in the novel is that Shango kills Joshua an elder in the church and in the village who is said to be a thief since he has been assassinated by the vengeful god. To crown it all a "seer" rises out of nowhere in Isolo. Jacob sets a new religion and imposes himself as a seer. He introduces a new dimension of seeing things entrenched in Christianity. He uses the Bible and imitates prophets of the Old Testament. The curious side of the whole situation is that more and more people are not only running to the church now but they are also forsaking all their ancestral gods. The new prophet, Jacob, predicts:

I open my eyes and see into years to come. I see people casting their idols into the flames. I see the Lord Jehovah Himself feeding the flames with oil from a jar that He holds in His hand. I see the idols go up in smoke – the idol of Shonponna, the god of smallpox, of Ogun, the god of iron, of Shango, the god of thunder and lightning, and of Orisa Oko, the goddess of the harvest. I see the old men and women wash themselves in **the blood of Christ, which now flows from the village brook**² (Aluko 198).

The people of Isolo adopt a syncretic approach to the Christian faith. So the church changes its premises and is situated at the village brook where "the blood of Christ now flows" and attracts hundreds of converters. In a short length of time, Jacob gains more adherents to the new faith with his *cleansing* water. The discourse is biblical but the practice is alien to the church. The paradox is that Pastor David cautions the introduction of new items into Christianity and uses a biblical vocabulary to back up his acceptance. He warns his fellows converts declaring: "Continue not to investigate the whys and wherefores of God's ways. For the doings of the Lord our God are mighty wondrous" (Aluko 201). Adichie's *Purple Hibiscus* does not present any such radical change in Christian practices.

2- Tolerance and Fanaticism in *Purple Hibiscus*

²The emphasis is mine.

If *One Man, One Wife* is set during colonial times, *Purple Hibiscus* evolves in post-independence time. Missionaries no longer go from village to village to evangelise indigenes. Indigenous Catholic priests are even transferred to Western churches to work; because of shortage of priests in Europe. Father Amadi, a Nigerian born priest is transferred to Germany. According to the latter: "We go mostly to Europe and America, where they are losing priests. So there is really no indigenous culture to pacify, [...]" (Adichie 261). Consequently, what is at stake here is the shortage of priests in Europe, since European Christians no longer choose to become Reverend fathers for reasons well known to them. Amaka, a character in the novel, ironises the whole transfer operation when she declares: "The white missionaries brought us their god" [...]. "Which was the same colour as them, worshipped in their language and packaged in the boxes they made. Now that we take their god back to them, shouldn't we at least repackage it?" (Adichie 261). Although it is not an evangelisation issue, the whole thing is rather witty. African converts take over from their converters and replace them not only in Africa but also in Europe and as far back as Papua New Guinea, an indigenous country. A Nigerian priest sent in this latter remote country recalls a strange and rather frightful "story of crossing a river by canoe, with crocodiles right underneath. He said he is not sure which happened first, hearing the teeth of the crocodiles snapping or discovering that he had wet his trousers" (Adichie 169). But, since according to the Holy Christians' Book, "there is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus" (Galatians 3:28; Colossians 3:11), missionaries be they Whites or Blacks are compelled to bring the gospel everywhere in the world. If Christians are all "one in Christ Jesus", one guesses their religion must be a tolerant religion, unfortunately this is not how Eugene Achike, a Roman Catholic convert and a character in *Purple Hibiscus*, understands it.

2-1 Intolerance

Eugene Achike, Kambili, the narrator's father, behaves like Enoch, a character in *Things Fall Apart*, both of them display a too much great "devotion to the new faith [that it makes people call them] the outsider that wept louder than the bereaved" (Achebe 185). Eugene takes himself as the representative of God on earth, and he has scrutinising eyes on his neighbours and sort of becomes their keeper. His daughter reports this better:

Papa always sat in the front pew for Mass, [...]. He was the first to receive communion. [...]. After Papa took communion, he sat back and watched the congregation walk to the altar and, after Mass, reported to Father Benedict, with concern, when a person missed communion on two successive Sundays. He always encouraged Father Benedict to call and win that person back into the fold; nothing but mortal sin would keep a person away from communion two Sundays in a row (Adichie 4-6).

Eugene Achike's narrow-mindedness is so outstanding that one wonders how he can possibly keep the record of those who take the communion each Sunday and memorise that type of statistics. He takes himself for the representative of God on earth and vengeance becomes his, not "the Lord's". However, he is not kind at all with his immediate family. In the course of the novel, his wife Beatrice miscarries twice after sound beatings from Eugene, her husband. He pours hot water on his daughter, Kambili's feet just because she has stayed in the same house with her paternal grandfather; that is to say, Eugene's father named Pa Nnukwu. In fact, Eugene is an unreasonable, incomprehensible character. He pays school fees to complete strangers' children. He makes big donations to Church but he refuses to have anything to do with his own genitor just because, according to him, this latter is an idol worshipper. Kambili and Jaja have no right to eat in their grandfather's house. He imposes lots and lots of restrictions to his children in matters concerning Pa Nnukwu.

In an instance in the novel, Beatrice, his wife confides in Auntie Ifeoma, her sister-in-law: "Do you know that Eugene pays school fees to up to a hundred of our people? Do you know how many people are alive because of your brother?" (Adichie 245). One wonders why he fails to extend his charity to his own father, for God's gospel has not proclaimed that Catholics shall not help their biological parents because they practise another religion. Eugene displays a personal brand of Catholicism that is not the universal variety preached in the Gospel. Father Benedict, who serves on the parish where he goes to Mass, protects him because of the huge amounts of money or other donations he gives to the Church. Even when Father Benedict discovers how violent Eugene is with Beatrice, his wife, and with Jaja and Kambili, his children, he keeps quiet.

Eugene Achike, despite all the ill-treatments he imposes on his immediate family members, remains Father Benedict's role model. Kambili divulges this: "During his sermons, Father Benedict usually referred to the

pope, Papa, and Jesus – in that order. He used Papa to illustrate the gospels.” (Adichie 4). The priest’s attitude certainly leads Eugene Achike to think he is behaving the right way, and that he is a ‘saint’.

It seems that sanctity is for sale in the novel and that only very rich people like Eugene Achike can afford to buy it and be considered as saints. In fact, Eugene exerts a cruel domestic violence at home. He does not control himself; he becomes violent when his family members do not behave according to his own saintly set up records. His overall attitude fits in the definition *The Advanced Learner’s Dictionary of Current English* gives of the word “bigot”. Eugene Achike is: “a person who has very strong, unreasonable beliefs or opinion about race, religion or politics and who will not listen to or accept the opinions of anyone who disagrees” (Hornby 132). He is a religious bigot who is more concerned about saving souls than the priest whose duty it is to win souls to God. And the one soul he insists on saving is his father’s. The latter is rather commiserate towards his child, Eugene, he prays for him and puts all the blame on White Missionaries who have taken him away and who have taught him to disrespect his father.

Pa Nnukwu has a tangible proof to back his thought. Early Christians have told him that the Almighty God and his son, Jesus Christ, are equal. Pa Nnukwu draws his conclusions on that day and tells his grandchildren years after: “It was then that I knew that the white man was mad. The father and the son are equal! *Tufia!* Do you not see? That is why Eugene can disregard me, because he thinks we are equal” (Adichie 84). Consequently, he is sometimes bitterly remorseful: “*Nekenem*, look at me. My son owns that house that can fit in every man in Abba, and yet many times I have nothing to put on my plate. I should not have let him follow those missionaries” (Adichie 83). Fortunately for Pa Nnukwu, Auntie Ifeoma, his daughter is not an over-zealous Christian even if she is not as rich as her brother, Eugene. Although a university teacher, she is a widow who toils hard to take care alone of three orphans in a postcolonial fictional Nigeria where salaries are not paid every single month.

2-2 Tolerance

According to André Kaboré:

Ifeoma’s Catholicism veers into syncretism as, though morning and night prayers, and the rosary are held in her house, she allows her son, Obiora, to be initiated into the Igbo spirit world by participating in the *ima mmuo* rituals, a rite of passage that Eugene has refused to allow Jaja to undertake. She syncretises this initiation with the Catholic sacrament of confirmation as two equivalent rites of passage (Kaboré 6).

Ifeoma is a devout Roman Catholic but not a bigot. For her, Pa Nnukwu is not a pagan, but a traditionalist. She accepts that her son, Obiora, be initiated into the *Ima Mmuo* rituals because it is a way of being a full member of the Igbo society. As for an anonymous researcher in Igbo society: “everybody of ten years old and above must undergo the initiation ceremony – *Ima Mmuo*, so that he could participate in the age grade system of the society” (www.oraifite.com/masks-and-masquerades/). This initiation rite is a sign of belonging to a social group, a sign of seeing oneself as pertaining to a culture, as being a member per se of a village, of an ethnic community and why not of a whole nation. By refusing to let his son Jaja be initiated, Eugene sets him apart and now Jaja belongs to nowhere in the Igbo community.

One can rightly agree with Kaboré’s point of view when he likens *Ima Mmuo* to the Roman Catholics’ Confirmation Sacrament and besides, for Saint Thomas, the renowned catholic theologian: “Confirmation is to baptism what growth is to generation. Now it is clear that a man cannot advance to a perfect age unless he has first been born; in like manner, unless he has first been baptized he cannot receive the Sacrament of Confirmation” (Summa Theologiae III.72.6 quoted in <http://www.newadvent.org/cathen/04215b.htm>).

Auntie Ifeoma succeeds in reconciling an Igbo traditional item with a Christian tradition rite with ease. By so doing, she guaranties for her son, Obiora, an easy integration and acceptance in both his maternal and his paternal communities. An Igbo sociologist from Anambra state gives thorough socio-cultural explanation and implication of this very initiation rite in the following lines:

Men who grow up in Anambra or have Anambra roots through parentage, go through a ritual of transition from boyhood to manhood at about the age of 10, similar to the “Jewish Bar Mitzvah” which is celebrated in Israel and the Jewish Diaspora to this day. This ceremony, known as “*Ima Mmuo* (translated as: Getting To Know The Spirits)” basically obliterates any kind of fear from an Igbo boy’s

psyche after the ritual. Thus the Anambra man learns to operate without fear, reverence, or any kind of phobia in life (Mbonu <http://usafricaonline.com>).

The sociologist Mbonu likens the Igbo rite to a Jewish rite called "Jewish Bar Mitzvah", adolescents male Jews go through be them in Israel or not. This is just a proof that initiation rites are carried out mostly everywhere in the world and Igbo communities are not an exception to that rule.

As a consequence, Auntie Ifeoma is right to behave the way she does. It is for her son's psychological equilibrium in their community. She does not seek the Reverend Fathers' permission before sending her son to the initiation headquarters. She is tolerant enough to mix up traditional ceremonies and Christian ceremonies. The definition proposed by Rotimi Jegede for the concept of 'tolerance' corresponds to Auntie Ifeoma's state of being. This is how Rotimi Jegede accounts for tolerance, particularly religious tolerance. She notifies that:

In fact, it is the much-needed positive principle of "compromise" and "accommodation" in the delicate world of relationship amongst peoples of divergent cultures, and religious different behavioural patterns, ideas, belief- systems, diverse living-patterns, distinct ideological and political persuasions (Jegede 2).

Hence, due to her mother's tolerant attitude, Obiora can move freely and has his stand in his native community. Besides, when Pa Nnukwu died, Auntie Ifeoma slaughtered up to "seven cows for his funeral!"; she even allows her elder daughter, Amaka, to "lead the dance of the grandchildren" (Adichie 200). She refuses to perform a Christian burial for her father who has always been a 'traditionalist', her fair play is a proof that she accepts the others' beliefs with respect and admiration. She does not think her religion, the Roman Christian Catholicism, is better than African traditional religion as her elder brother, Eugene Achike, does.

Life requires a certain balance in everything to stand as a whole. Too much of anything leads to destruction. Eugene died in the course of the novel. His wife poisoned him because she could no longer stand his religious fanaticism that more often than not, turned him into a violent beast to her and her children. For sure, Eugene Achike was in a great need of a psychiatric cure.

Conclusion

To conclude, one can easily say Aluko pours ridicule on both the traditional religion followers and the Christians in *One Man, One Wife*. Shango kills Elder Joshua and Bada dies of smallpox on the one hand, and on the other hand, the "blood of Christ" now flows in Isolo. As for Adichie, her novel, *Purple Hibiscus*, seems to attest that a well-balanced religious life is the key to live a good life. Eugene's religious madness, under the cover of intolerance, led him to his premature death and his family suffered a lot from psychological traumas despite their financial easiness. Auntie Ifeoma and her children are happy even if they are poor.

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