

# THE VALUE AND POWER OF DIVINITIES IN ELECHI AMADI'S *The Great Ponds*

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## Abstract

Through this research, we are trying to investigate on the value and power of divinities throughout the novel *The Great Ponds*. A thematic study applied to the novel has allowed us to point out different aspects related to divinities in the novel. As for the value of the divinities, we have realized that the gods intervene in people's life by protecting them, revealing traditional medicine and orienting their decisions. Concerning the power of the divinities, the study proves that the divinities empower dibias (traditional doctors) and punish evildoers up to killing guilty persons in some cases.

**Keywords:** Divinities-power-value- gods

## Résumé

À travers cette recherche, nous essayons d'enquêter sur la valeur et le pouvoir des divinités à travers le roman '*The Great Ponds*'. L'étude thématique du roman nous a permise de dégager du roman, les différents aspects relatifs aux divinités. Pour ce qui concerne la valeur des divinités, nous nous sommes rendu compte que les dieux interviennent dans la vie des personnes en les protégeant, en révélant les fétiches et médicaments traditionnels, ainsi qu'en orientant leurs décisions. S'agissant du pouvoir des divinités, l'étude prouve que les divinités sont à même de produire des tradipraticiens et de punir les malfrats, jusqu'à tuer les personnes coupables dans certains cas.

**Mots clés:** Divinités-pouvoir-valeur-dieux

## INTRODUCTION

The present study deals with the value and power of divinities throughout the novel *the Great Ponds* by the Nigerian writer Elechi Amadi. The concept 'divinity' can be seen as *the state of things that are believed to come from a supernatural power or deity, such as god, supreme being, creator deity, or spirits, and are, therefore, regarded as sacred and holy.* ([www.wikipedia-thefreencyclopedia.com/wiki/em/divinities](http://www.wikipedia-thefreencyclopedia.com/wiki/em/divinities)). With

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the above definition, we can understand that divinities are beings or any other objects that, because of their attributes or qualities, are regarded as superior or supreme relative to things of the world, including men.

In fact, many years after colonialism had devastated the African continent, the effects of its vagaries remained visible. Among the most notable effects of colonialism, in Africa, range the destruction of African traditional values, which resulted in an African continent of alienated inhabitants. Therefore, African writers, in their struggle to maintain the survival of African traditional values, found literature, a convenient medium. In such a way, African writers exposed and still do expose African traditional values throughout their writings. It is then, unsurprising that different features of the African traditional culture span the novels, short stories, poems, and many other literary productions by African writers. Moreover, in such a way, the novel *The Great Ponds* cannot remain as an island regarding the exposure of African values.

It is also important to mention that some of the cultural features that are exposed throughout literary productions are common among all the Africans, while others are limited to specific cultural or ethnical groups. Among the commonest African traditional practices range the belief in and veneration of divinities. Mbiti, cited by Ushe, M. (2017:4) states that *the belief in divinities is a common phenomenon, especially in West Africa, while in other parts of the continent, the concept of divinity is not succinctly expressed.*

The above argument is a confirmation that the concept of divinity is found everywhere in Africa, although at different frequencies of usage. This is even what Njoku, F. (2002:13) emphasizes when he asserts *that the phenomenon of belief in divinities is not equally evoked all over Africa, but it is everywhere.* It can be inferred from the above idea that there are divinities all over Africa, but some parts of the continents register more divinities than others.

Idowu (1973:18) shares the same opinion when he mentions that *in West Africa where the concept of divinity is clearly expressed, there are so many of such divinities.* And for Ushe (Op. Cit.:6) to add that *there are as many divinities as there are human needs, activities and experiences, and that the cults of these divinities are recognized as such.*

In all the above theories, what we can retain is that the idea of the belief in divinities is common among the African communities. It is also true that in his novel, *The Great Ponds*, Elechi Amadi evokes the idea of the belief in divinities. Therefore, what divinities are exposed throughout the novel *The Great Ponds*? What may be the value of the divinities throughout the novel? In the same way, what may the divinities be capable of as far as the characters' expectations are concerned throughout the novel under analysis?

Our assumption is that there are so many different kinds of divinities that are expressed throughout the novel *The Great Ponds*. These may include gods and other divinities, which may be both humans and non-humans... In addition, the value of the divinities is great among the characters of the novel for their roles are seen both as guides and as protectors. In such a way, the divinities are believed to be powerful by their characters.

In order to verify these assumptions, we are going to apply, to the novel under analysis, a combination of the textual, thematic as well as the psychocriticism approaches. On the one hand, the textual approach consists in getting the message expressed through a written text in a close reading. Thus, in achieving the present paper, the textual approach has been useful in the text processing line after line, to understand the values and power of the divinities. On the other hand, psychocriticism, which consist in studying people's beliefs and thoughts, has enabled us to study the characters' beliefs concerning the gods and other divinities throughout the novel under study. In addition, we shall resort to the documentary method and narratology. Documentary method is necessary since it will enable us to refer to from other books in order to prove the validity of the theories which support our analysis. Narratology, which consists in studying the techniques used by the narrator in narrating the events throughout a narrative, will be helpful in this study in that, thanks to it, we shall be able to understand the different narrative techniques used throughout the novel.

## **I. DIFFERENT DIVINITIES EVOKED IN *THE GREAT PONDS***

There are so many different divinities and probably as many as there are problems or activities that need supernatural help. Idowu (Op. Cit.: 13-15) ranges the divinities in terms of four different categories, namely: Primordial divinities, deified ancestors, famous living persons as well as personified objects. This categorization made by Idowu seems to be more specific in that each of the categories can include a variety of divinities. Thus, instead of speaking about many divinities, he has proposed a more limited scheme for these.

Therefore, while reading the novel *The Great Ponds*, we have noticed that some of the above listed divinities are evoked. That is why we have dedicated this very section to the description of these different divinities as mentioned throughout the novel under study. Here, our analysis includes the primordial divinities as well as personified objects of which there are clear illustrations within the novel under study.

### 1.1. Primordial divinities

This first category of divinities is composed of beings who are believed to live with God in heaven and assist him in different works in the ordering of things and the creation of the universe. In other words, primordial divinities can be regarded as gods. A god can be defined as a being conceived as the perfect, omnipotent, omniscient originator and ruler of the universe. It can also be a force, effect, manifestation, or aspects of this being. See Idowu (Op. Cit.: 13).

Therefore, while reading the novel, we certainly understand that there are different gods who are evoked by the narrator. This is what we discover as we read the extract below:

*I fear no man. Rather I fear the gods in whom depend the results of any fight.P.9*

Already in this passage, the concept 'god' is evoked. As we can see, the 'I' speaker in the above extract from the novel asserts that he fears no man, but he fears gods. Even without going deeper about the role of the gods, as stated in the above utterances, we can easily understand from the passage that there is an expression of gods in the novel under study. Also, it is true that there is no precision about specific gods, but at least, the idea that gods are spoken about throughout the novel under analysis is highlighted through the use of the expression 'gods' that is mentioned in the above passage.

In the same way, the expression of gods is revealed in the novel under study. This is shown for Olumba, one of the characters, who worships his gods in a way that attracts the attention of readers. In the novel, we read:

*Olumba worshiped the gods of his fathers with a zeal that shamed even the priests themselves. No sacrifices were too great to placate the most insignificant of his household gods. P. 27*

In this extract, Olumba is portrayed as being a great worshiper of the gods of his fathers. The way he does it is, as the narrator states, so particular that even the priest are worried. Still, that attitude of the priest towards Olumba's way of worshiping his ancestors is not what interests our analysis. What is essential for us, in this very study, is the fact that Olumba evokes gods.

Furthermore, the narrator states that the gods are Olumba's fathers' ones. Of course, Olumba is an old man, but who worships the gods of his fathers. From this statement, it can be inferred that the expression of gods, in the novel under study, is not a new phenomenon, but an old practice that has lasted for generations. Moreover, in order to prove the importance of the gods, Olumba has made a special room in his house. What was the room for? In the novel, the narrator reveals:

*Olumba had a small room adjoining his reception hall. This room was specially constructed to house costly images of gods and very powerful charms. P. 28*

We have seen, throughout the previous extract that Olumba worships his fathers' gods firmly. In this additional illustration, we discover that Olumba also has made a special room for the images of the gods. This is, in fact, a way of showing the importance of the gods. Still, as we have said previously, the advantage of all these revelations are, for our study, illustrations that there is, in the novel under analysis, the expression of gods as divinities.

In addition, we have found another passage whereby the expression of god is evoked throughout the novel *The Great Ponds*. In this additional extract, at least there is, unlike in the first passages, the specification of the god that is referred to by the narrator. From the novel under study, we can read:

*Olumba moved nearer Wago shaking with suppressed anger. 'My lord EzeDiali I swear by Amadioha the god of thunder and of the skies to cut to pieces anyone who suggests that we lower the ransom. And I swear by Ogbunabali the god that kills by night to cut off clean the head of anyone who comes forwards to pay the ransom, Wago the leopard killer famed. P.24*

As we read the passage, we certainly notice the expression of divinities. In the passage, the narrator mentions different gods. On the one hand, there is Amadioha, while on the other hand, the narrator mentions Ogbunabali, both being responsible for punishing people by killing. In fact, what interests us here is not the respective roles of the gods, but the fact that they are mentioned. In addition, we happen to range them as primordial divinities in reference to the definition quoted above from Idowu, the description made of them. There are different gods who are worshiped and who play different roles in the novel, as highlighted through the different quotations. In the quotation just above, Mr. Olumba, one of the characters from the novel, being angered by the demand of their neighbours, especially that of lowering the ransom for the liberation of their clan members retained in captivity, swears in the name of the gods to show his firmness in the position. We therefore, acknowledge the fact that he resorts to the name of gods, which for us, becomes a proof that gods, as a category of divinities, are evoked in the novel.

## **1.2. Deified or personified objects**

The verb 'to deify' someone or something is, according to Merriam Webster Online Dictionary, to make a god of or take as object of worship ([www.merriam-webster.com](http://www.merriam-webster.com)).

In fact, in the novel *The Great Ponds*, we have realized, while reading, that some objects have been personified and are now taken as divinities. In such a way, the deified objects are worshiped and offered sacrifices like any other divinities. One of the mostly expressed personified objects throughout the novel is the rainbow. In the novel, the rainbow is portrayed as a full divinity to which all the rituals, values and powers of gods are reorganized. In the novel, it reads:

*'Where are the ends of the rainbow?' Ikechi asked; his youthful face perplexed. 'At your age you ought to know simple things like that', Olumba said. 'You will soon get married and your children will ask questions. What are you going to tell them?' For answer, Ikechi looked down grinning boyishly. 'Listen', Olumba said authoritatively, 'one end of it is in the land of the Wakanchis, an ancient race of dwarfs. The other end is in the Eluanyim where a group of old dibias offer sacrifices to it. pp. 9-10.*

As seen, the above passage from the novel illustrates the divinity aspect of the rainbow. This is seen normally through direct narrative speech in the above extract. First, Olumba is surprised at the inquiry of Ikechi, about the rainbow. Why is Olumba surprised? Indeed, we can say that Olumba is surprised because he assumed that all the young men who are growing in their village should be aware of possible details about the rainbow. So, the fact that Olumba takes it abnormal that Ikechi be not informed about the rainbow, implies that the rainbow is something of great value in their clan. In other words, the rainbow is just a divinity.

In addition, we have seen, throughout the above passage, that one end of the rainbow is believed to be somewhere at a place where a group of traditional medicine men offer sacrifices to it. Why sacrifices? Of course, if the rainbow is offered sacrifices, it is only because it stands for a divinity for the people from Olumba's village. That is why dibias are committed to worshiping and offering sacrifices to the rainbow, which, in the view of the characters, stands for a divinity. This illustration shows that, apart from the gods, objects, the rainbow for example, have the status of divinity in *The Great Ponds*.

## **II. VALUE OF DIVINITIES IN *THE GREAT PONDS***

After having pointed out the different divinities throughout the novel under study, it is now time to mention their values in the novel. In fact, while reading the novel, we have realized that it is not for nothing that the gods and other divinities are wealthily respected and offered sacrifices. This is only because they have a great value for the novel characters. In the novel, we can mention the following values:

## II.1. Protection of living people

As we have been reading the novel *The Great Ponds*, we have discovered that the divinities assume the role of protectors of the living people. We have seen that the characters from the novel are fearless when it comes to engaging in violent situations, including war. Why are they fearless? For sure, it is because they rely on the protection of the gods. In order to understand this very well, let us consider some extracts from the novel:

*'Do you suppose our enemies will hand themselves over to us without a struggle? We may even be taken prisoners'. 'Are you afraid?' 'I fear no man. Rather I fear the gods on whom depend the results of any fight. But I have never failed to offer sacrifices to them. I am sure they will always be by me. P. 9*

Indeed, the above extract from the novel illustrates the value of gods as protectors. In the passages, the narrator expresses the ideas of preparation to a fight between two neighbouring villages. What retains our attention here is the firmness of the 'I' speaker in the extract above. Here, 'I', in his statements, implies that the gods will always be there for him. That is why he expresses no feeling of fear in war. This determination reveals the value of gods, who, in time of hard situations, stand for protectors of people in the novel.

In addition to firm belief in the protection of the gods as evoked in the passage, we have discovered that, in time of war preparation, everybody evokes the gods for protection. This implies that the belief in the protection of the gods is a common belief for all the characters in the story. In the novel, we read:

*It was time to perform small but hitherto neglected sacrifices. Charms for fighting were brought out, dusted and strengthened by the appropriate rituals. Achichi the dibia had the busiest day in his life. He ran from one compound to another, mending broken amulets, concocting new ones, prescribing quick and effective sacrifices, warding off evil influences, invoking the help of powerful gods. P. 28*

Here, the narrator describes the fight preparation rituals. As we can see, the dibia is portrayed to be very busy preparing the warriors for the fight. However, beyond all the rituals he performs, the narrator reveals that he also invokes the help of the powerful gods. This fact for the dibia, to invoke the help of the gods, emphasizes the idea that the gods are acknowledged the value of people's protection.

Again, we have noticed, while reading the novel, that not only in times of preparation characters need or implore the divinities for protection, but also even during

times of danger. For example, once at the battlefield, wounded fighters still rely on the divinities for their protection. In the novel, the narrator reveals:

*Shoo! Wago howled. Arrows sped among the trees. Leaves barely rustled as swift arrows piece them and flew on to strike other targets. The trees were so thick that they stopped most of them trying to pull out the barbed points. Those mortally wounded were calling on the gods to save them p. 33.*

Reading the above extract from the novel, we see how, in times of danger, people from the novel rely on the will of divinities. In fact, as we can see, the narrator describes, in the extract, the situation of the fighters at the battlefield. In fact, there are, as the narrator says, some victims who have been seriously wounded by the arrows from the enemy. However, despite their agonizing situation, they invoke the gods in order to save them. Why do the victims of injury invoke gods? Indeed, this fact is not a random instinct. If the victims of injury resort to the will of the gods, it is only because they recognize for the gods, the value of protectors of people.

## **II.2. Revelation of traditional medicine**

From the fact that we have noted the expression of gods and divinities in the novel under study implies that there is also use of traditional medicine. However, the dibias, who are responsible for the traditional medicine practice, are portrayed to be strengthened by the divinities. This can be seen for example, in the below extract from the novel:

*The other end is in the Eluanyim where a group of old dibias offer sacrifices to it. In return, the dibias acquire a deep knowledge of herbs and roots and the ways of the spirits. These dibias disseminate their knowledge to their pupils who come from all over the world. Any medicine-man who has not been to Eluanyim is not worth a cowrie. P.10*

In the quotation above, another value of the divinities is evoked, especially that of traditional medicine revelation. Here, the rainbow, worshiped as a personified object, embodies the value of traditional medicine revelation. The traditional medicine men, referred to by the narrator as dibias, worship and offer sacrifices to the rainbow, while expecting from him knowledge for herbs and ways of spirits. This implies that, beyond the protection that characters owe to the divinities, there is also the revelation of traditional medicine.



### II.3. Influencing people's actions

From the reading of the novel *The Great Ponds*, we have discovered that the divinities also have an influence over the characters actions. For example, the characters may decide to do or not to do something depending on whether or not, the action pleases the gods. In the novel, for instance, we can read the following extract:

*'We are warriors', he said, 'but we are also responsible men. Let us not destroy things for the love of doing so. The people of Chiolu are our clansmen and we must respect this link. Moreover, you know as well as I do that every farm has a god-Ajukuji. If we offend him, we shall be fighting tonight not only against men but against angry gods, a situation I do not like to be in. P. 51*

Here, through the narrative direct speech, we see that the warriors from Aliokoro village are on the battlefield, and in this very context, they are found in the fields of their opponents from Chiolu village. Through the direct speech used by the narrator, we notice the suggestion from one of the warrior 'he', who warns others, using the first person 'we', not to destroy the crops in their enemies' fields. As revealed throughout the above passage, the wish of the fighters other than the 'he' speaker is to destroy the crops in the fields, but as the action is against the will of the gods, 'he' refuses to act in such a way. It is then clear that, in the novel under study, the characters follow the will of gods in order to perform such or such other actions.

## III. THE POWER OF DIVINITIES IN *The Great Ponds*

While reading the novel, we have noticed that, not only the divinities have values as we have detailed above, but also they are powerful. In fact, the power of the divinities, in the novel, can be noticed throughout the different actions. The following facts can be considered in order to discover the power of the divinities:

### III.1. Empowering the dibias

The word 'dibia' is, according to the Social Media Network for Nigerian Culture and Languages, the English language substitute for "Healer or Traditional Doctor" in the Igbo language ([www.smncl.net](http://www.smncl.net)). Therefore, while reading the novel under study, we have first noticed that the use of traditional medicine is a common practice among the characters. In addition, the traditional healers are powerful and somehow reliable. However, when we try to examine the source of the traditional medicine, we realize that it is from the divinities that these traditional healers get their powers. In other words, the

gods and other divinities are portrayed, in the novel, to be powerful enough to produce powerful traditional medicine men. In the novel, we can read:

*Has our Dibia Achichi been at Eluanyim? 'I am sure he has, I shouldn't rely on him otherwise.' 'But how do you know for sure?' 'Well, think of his work in the village. The talisman round my neck is his handwork. It is for protection and luck while travelling.. In times of danger, I simply vanish. The first day I wore it to the forests a leopard passed by me within two paces. I went on my way unharmed. P.10*

Through this passage, the characters of the novel reveal, through a narrative direct speech, the powerfulness of Achichi, their dibia. Here, one of the characters, the one referred to as 'I' in the extract, shows, with proofs, that Achichi is powerful and his talismans are powerful too. The character confirms that the talisman he got from the dibia saved him from a leopard that passed by him in the forest one day. In addition, he confirms that, thanks to the talisman from Achichi, he always vanishes in times of danger. Therefore, how did Achichi become so powerful? Of course, as the narrator reveals throughout the quotation, Achichi has been at Eluanyim, where all other reliable dibias come from. Then, what is Eluanyim and what do the dibias go there for? In the novel, the narrator answers:

*The other end is in the Eluanyim where a group of old dibias offer sacrifices to it. In return, the dibias acquire a deep knowledge of herbs and roots and the ways of the spirits. These dibias disseminate their knowledge to their pupils who come from all over the world. Any medicine-man who has not been to Eluanyim is not worth a cowrie. P.10*

In the passage, the narrator clearly answers the question about what Eluanyim is in the novel. As we can see, Eluanyim is portrayed as the place where the dibias are empowered by the rainbow. In other words, the power of Achichi comes from the rainbow; the divinity that is worshiped and offered sacrifices at Eluanyim. This revelation is thus a proof that Achichi, as a powerful dibia, has been empowered by the rainbow.

In addition, we have noticed, while reading the novel, that there is another powerful dibia, who, like Achichi, has been empowered by the rainbow at Eluanyim. Igwu has revealed his powerfulness in a dispute with Wago, one of the characters and a famous warrior from Chiolu. In the novel, we can read:

*'If you are that much a dibia, why don't you help the village? You are a good-for-nothing', Wago said haughtily. Wago's*

*relations were afraid. 'You don't talk to a dibia like that', they warned. 'Nonsense, he is good for nothing. 'We shall see', Igwu said and went home, shaking off his sands of the arena still clinging to his back. Two days later, Wago was ill. He could not eat and his sleep was one long nightmare. There was no doubt, what was wrong with him. His wives and relatives went straight to the dibia to plead for his life. pp.111*

The above extract illustrates the dispute between Wago and Igwu. Wago, in the tone of pride, despises the dibia and insults him. In reply, the dibia utters only one word 'we shall see', as he says. The powerfulness of Igwu is then revealed throughout outcome or the effects of the dibia's utterances on Wago, he grows ill. Then, as we keep on reading the novel, we notice that the situation of Wago grows worse while the remedy remains only in the hands of the dibia; the narrator utters:

*'I shall release him from his illness only if he comes here himself.' Can't we... 'That's all', he said with finality.....  
By the fourth day, his wives were strongly alarmed. They dashed back to Igwu. 'The fact is,' the dibia pointed out, 'he can only recover if he sits by the shrine in my house while I give him medicines.' By the sixth day Wago was dying. He was unconscious for the greater part of the day. Towards evening, his relatives carried him to the dibia's house without trouble. He was too weak to resist. He spent the night in Igwu's house. On the morrow, he felt stronger and asked for food. He ate and slept heavily until evening. pp. 111-112*

As we can see, the situation of Wago grows worse. This implies that, not only the dibia can cause severe harm to anyone who offends him, but is also powerful to release the victims from the harm. All these illustrations are proofs that the dibias are powerful, yet, as we have said previously, the source of their strength is now well known. The dibias are empowered by the rainbow at Eluanyim.

### **III.2. Punishing evildoers**

In the novel, not only the divinities empower the dibias, but also, they punish the evildoers in many ways. It is noticed that the gods, in the novel under analysis, intervene to condemn people in response to someone else's complaint. In other words, if you offend someone, and he/she complains, the gods are likely to punish you. What is surprising is that such condemnations are possible even for the claim of other non-human creatures. In the novel, we can read:

*Olumba liked the young man too. He looked very much like his first son who had fallen into a well some five years before and*

*died. Achichi said that the boy died because of offences which Olumba had committed in his previous incarnation. It was a curious story. Olumba in his previous incarnation was passing by a pond after a heavy rain. He saw a drowning lamb in the pond and refused to save it. The lamb was drowned. The mother sheep cursed him and prayed Amadioha to deny him children in his next incarnation. P. 26*

The quotation illustrates Olumba's fate after he had offended a sheep many years back. The quotation above shows the effects of complaint on Olumba, many years after he had refused to help a lamb. What does the sheep do? In fact, as the sheep could not attack Olumba directly, it only resorts to the god Amadioha, who, in turn, has condemned Olumba to remain without any son. What happens in the quotation, as the fact for Olumba to lose his soon in conditions similar to the death of the lamb, is an evidence that the curse implored by the sheep against Olumba has had an effect. If, therefore, the god Amadioha can act in such circumstances, it means that he is powerful.

Furthermore, we have noticed that even when someone swears by the name of a divinity, the oath remains on him and in case of deviation, the gods can punish him even up to death. In the novel, we can read:

*When a man swore, his family was always involved. If the man was guilty, it was not unusual for the god he swore by to kill several people in the family along with the man himself. Most people saw Nyoma's illness in this light. Ogbunabali the god of the night was at work. Nyoma herself knew this and it accounted for her resignation. She knew her death was inevitable P.143*

The above quotation stands for an additional illustration for the power of divinities in punishing people for any possible deviation within the community. In fact, the narrator takes an example from the situation of Nyoma, who is seriously ill and whose illness is believed to originate from gods. What is noticeable is the fact that retained our attention. The fact that, for some commitments, the gods can condemn the author to death is a revelation of power. Moreover, what is strange is the fact that even other relatives can succumb to such misfortunes. All these are, indeed, proofs of the powers of the divinities throughout the novel understudy.

## CONCLUSION

The present research has dealt with the Value and Power of Divinities in Elechi Amadi's "*The Great Ponds*". At the time that we decided to undertake this study, our impression was that there are many divinities in the novel under study and that these

divinities have great values for the characters of the novel. In the same way, we believed that the divinities evoked throughout the novel are powerful.

To carry out this study, our objective was that of pointing out the different divinities evoked throughout the novel *The Great Ponds*, their values for the characters of the novel as well as their powers. The textual analysis of the novel contents through a thematic study has undoubtedly lead to the confirmation of our assumptions.

In fact, through this study, we have found out that in the novel, there are different divinities that are evoked, but which, according to our study, can be ranged into two types: primordial divinities as well as deified or personified objects. On the one hand, the primordial divinities include the different gods who, according to the novel, play different roles for the welfare of the living people from the novel. Concerning the deified objects or simply personalized objects, we spoke about natural objects that, due to the value that the characters recognize to them, have acquired the status of divinities, on the other hand.

In the novel understudy, the example that was illustrated for this second type of divinities includes the rainbow, which, in the novel, plays the role of a divinity. As far as the values of the divinities are concerned, we have found out that the divinities are believed to protect the living people, to reveal traditional medicine and to influence the actions (decision-making) for living people. As far as the power of divinities is concerned, we have found out that in the novel, the divinities are believed to be so powerful that they empower traditional medicine men and punish, in many ways, the evildoers.

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