

**PORTRAYAL OF THE WORLD OF THE DEAD IN DANTE'S DIVINE COMEDY
AND AMOS TUTUOLA'S THE PALM-WINE DRINKARD**

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RJ/10M7/504

**A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
THE AWARD OF A DEGREE OF MASTER OF ARTS IN LITERATURE OF UGANDA
CHRISTIAN UNIVERSITY**

November, 2024



**UGANDA CHRISTIAN
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DECLARATION

I, Ethel Nambozo, hereby declare that this dissertation is my own and it has never been submitted for a degree in this or any other university of higher learning.

Signature:

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APPROVAL

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DEDICATION

I dedicate this work to all the people that have faithfully believed in me till the end: Mr. Mugume Peter, Mr. Moses Musingo, Prof. Wangusa Timothy, Dr Busimba Taabu, Dr. Mary Naula Owor (Mrs.), Ms. Mary Gorret Akol (RIP), Mr. Geoffrey Ssenoga, Ms. Monica Nassuna, Mr. Peter Mikisi (RIP) my children (Jasmine, Julian and Jeremy) and my best friend Mr. Kusiima Stuart.

ACKNOWLEDGEMENTS

I give God all the Glory and Honour for having brought me this far. I express my sincere gratitude to my initial supervisor, Mr. Moses Musingo Maena for his tireless effort, thorough and specialist guidance. Thank you for your ceaseless support and encouragement and for believing in my abilities.

I also thank Mr. Mugume Peter for his readiness to help at any time and for never giving up on me. Thank you for your tireless effort, encouragement and support and for believing in my abilities. I thank my lecturers who have helped in moulding and supporting me to the attainment of this degree: Professor Timothy Wangusa, and Mrs. Peggy Noll. I further extend my extraordinary gratitude to all my colleagues and friends; Dr. Mary Naula Owor, Mary Gorreti Akol (RIP), and Geoffrey Ssenoga with whom we toiled, for their support and comradeship. I salute you friends. May the Lord richly bless you.

I also sincerely thank the UCU library staff for all the support in form of textbooks and other resources. I express my special gratitude to my family for their abundant love and support; and most especially to my parents (Mr. and Mrs. Paul Wadega), my children (Jasmine Naggayi, Julian Nakitto and Ethan Jeremy Kusiima) and my siblings for giving me a reason to complete this degree.

May the Almighty God bless you all and reward you abundantly.

TABLE OF CONTENTS

Contents	Page
PRELIMINARIES	
Declaration.....	ii
Approval.....	iii
Dedication.....	iv
Acknowledgement.....	v
Contents.....	vi
Abstract.....	ix
CHAPTER ONE: INTRODUCTION	9
1.1 Introduction	9
1.2 Background	Error! Bookmark not defined.11
1.6 Objectives	17
1.7 Hypotheses	17
1.8 Justification	17
1.9 Theoretical Framework	19
CHAPTER TWO	11
LITERATURE REVIEW	11
2.1 Introduction	11
2.2 Literature on the Divine Comedy.....	11
2.3 Literature on <i>The Palm-Wine Drinkard</i>	15
2.4 Conclusion	20
2.5.1 Data Collection	22
2.5.2 Sources of Data Collection	21
2.5.3 Instruments	21
2.5.4 Quality Control	Error! Bookmark not defined.21

2.5.5 Procedure for Data Collection.....	Error! Bookmark not defined.	22
2.5.6 Data Analysis.....		22
CHAPTER THREE.....		25
PRESENTATION AND ANALYSIS OF FINDINGS		25
3.0 Introduction		25
3.1 Dante and the Catholic Catechism on the Afterlife		25
3.3 Amos Tutuola and the Yoruba Tradition on Life Hereafter		35
4.4 Conclusion		37
CHAPTER FOUR: DISCUSSION OF FINDINGS		38
4.1 Introduction.....		38
4.2 Similarities in the portrayal of the world of the dead by Dante and Tutuola ...		38
4.2.1 Immortality		38
4.2.2 Sin, Reward and Punishment.....		40
4.3 Differences between Dante and Tutuola’s portrayal of world of the dead		42
4.4 Conclusion		49
CHAPTER FIVE: CONCLUSION		49
5.1 Introduction.....		49
5.2 General Conclusion		49
5.3 Recommendations	52Error! Bookmark not defined.	

ABSTRACT

Researchers have written about themes and characters in Dante's *The Divine Comedy* and Tutuola's *The Palm-wine Drinkard* but little or no comparative research has been done on these two texts. This study therefore seeks to examine and compare the portrayal of the world of the dead as a setting by Dante Alighieri and Amos Tutuola in their texts *The Divine Comedy* and *The Palm Wine Drinkard* respectively and how this setting influences their choice of characters and themes.

The study will be based on three objectives: 1) To establish what influences Dante and Tutuola's choice of setting as the world of the dead. 2) To determine whether their choice of setting affects their choice of characters. 3) To establish whether their themes are affected by their choice of setting. The following research questions will guide the study: 1) How do Dante and Tutuola's religious, education and social background influence their choice of setting (world of the dead)? 2) How does the world of the dead as a setting influence Dante and Tutuola's choice of characters? 3) How does this setting influence Dante and Tutuola's themes in their selected works?

The study will be library based, and will draw on textual analysis and interpretation of the texts. Data will further be analyzed and interpreted following the sociological and psychoanalytic theories of literary criticism. The sample will comprise two books *The Divine comedy* by Dante and *The Palm-Wine Drinkard* by Tutuola.

The study will establish that Dante and Tutuola's historical background, environment, religion and education background affect their choice of the world of the dead as the setting in their selected works. Dante's choice is heavily influenced by Catholicism, his knowledge of Greek mythology and the political struggles of his time while Tutuola is heavily influenced by Yoruba mythology and Christianity. It will therefore be concluded that these findings are in agreement with the psychoanalytic theory and the sociological theory, which argue that a setting is a consequence of the author's subconscious minds developed under their respective experiences like their education, that art has an important relationship with the society in which it is set and art is supposed to be a tool for social transformation, Dipio Dominic (1998).

CHAPTER ONE

INTRODUCTION

1.1 Introduction

The overall aim of this study is to analyse how the underworld is portrayed in two respective literary works by two selected authors who hail from markedly different epochs and cultures, and hold different religious bodies of beliefs. Each author is represented by one outstanding literary work, namely, *The Divine Comedy* by Dante Alighieri and *The Palm Wine Drinkard* by Amos Tutuola.

This first chapter introduces the topic under study, supplies the background to the study, biographies of the authors, spells out the research problem, the purpose, the scope, the objectives, the research questions to underpin the study, the justification and significance of the study. Finally, the chapter names and justifies the literary theories to be employed in the analysis and interpretation of the data as presented.

1.2 Brief Biographies of the Authors

1.2.1 Dante Alighieri

Dante Alighieri is an Italian poet of the medieval period born in 1265 in Florence Italy. He too was a prose writer, literary theorist and moral philosopher (Quinones, Ricardo J. 2021). He was best known for his epic poem *la commedia* (*The Divine Comedy*) where he employs the world of the dead as a setting, just like Homer and Virgil, who are classical writers. However, Dante's *Divine Comedy*, in comparison with Homer's *Iliad* and Virgil's *The Aeneid*, employs more of the world of the dead as the primary setting. Homer and Virgil simply cause their heroes to visit the world of the dead briefly while Dante's hero inhabits the world of the dead.

1.2.2 Amos Tutuola

Amos Tutuola is a pioneer Nigerian writer in English language. He was the first Nigerian writer to publish works of literature in English. Even Daniel O. Fagunwa who wrote pieces of literature earlier than him only had his first works translated into English and published in 1968 after Tutuola's *The Palm-Wine Drinkard* was published in 1952 (Lindfors, 2010:53). He was born in 1920 in Abeokuta, Nigeria and was best known for his novel: *The Palmwine Drinkard and His Dead Palmwine Tapster in the Deadman's Town*, (*encyclopedia Britannica* 4th June 2022).

1.3. Background to the Study

This study examined the portrayal of the world of the dead as a setting in *The Divine Comedy* (1308) by Dante Alighieri and in *The Palm Wine Drinkard* (1952) by Amos Tutuola. Both Dante and Tutuola situate their acclaimed works within a similar setting; that is, the world of the dead. However, these two authors are of different nationalities, education, and lived in different centuries, which would imply different perception of death and the world of the dead. The dead and their state has always been an intriguing mystery to the living, who continue to wonder what exactly happens to their loved ones when they die. The two writers, Dante and Tutuola, clearly relied on both personal and the collective imagination of their social and historical contexts to portray the world of the dead in their respective texts. The researcher was intrigued to inquire into the respective perceptions of the dead and their world by these two authors and establish their points of convergence and divergence and how they exploit this kind of setting to deliver their intentions to the reader. Therefore, the study examined how Dante and Tutuola perceive the world of the dead and what could be the cause of their similar or different perception and portrayal of this world in their selected works.

Dante's and Tutuola's perceptions of the world of the dead were compared to determine possible influence by different factors like culture, education, religion or politics. Both Dante's and Tutuola's understanding of the world of the dead influences their portrayal of the world of the dead. In particular, this study sought to compare

how Dante and Tutuola's conception of the world of the dead influences their portrayal of the social realities and universal themes as their main ideas in their selected texts.

The world of the dead is the most intriguing kind of setting that authors may choose to employ. Arguably, second in the line is the world of the undying (Paradiso). This could be because humans are not sure of what really happens when one dies since no one has gone to the realm to which they depart and then returned to narrate or describe exactly what that realm is like. Most of the writers that choose to exploit it only employ it as a sub-setting or a minor setting. Their imagination is usually based on the way one perceives death and this perception is influenced by one's milieu. Therefore, any work of literature that entirely employs the mysterious world of the dead as the setting with corresponding characters and themes is worth investigation.

The world of the dead is the place where the dead are believed to inhabit when they die. Various critics, religious beliefs and cultures have different ideas about what happens to the dead and where they go. It is believed by the Catholic faith that there are three possible places that make up the world of the dead. That is; Hell, Purgatory and Heaven (The Catechism of the Catholic Church: 2001). The dead will go to one of these three places depending on their relationship with God during their stay on earth. The Catholics believe that the dead continue to live and are first judged before they can go to any of these places in the world of the dead:

At the moment of death, the soul is separated from the body and the human person is judged and continues to exist, even though the person's body has ceased to function. (www.ascensioncatholic.net)

The catholic theology refers to this first judgment immediately after death as "particular judgment". It is this particular judgment that points out whether one is to be damned in hell, given a chance to be purified in purgatory or to straight away go to heaven (paradise).

Each man receives his eternal retribution in his immortal soul at the very moment of his death, in a particular judgement that refers his life to Christ: either entrance into the blessedness of heaven through a purification or immediately, or immediate and everlasting damnation. (The Catechism of the Catholic Church: 2003:236)

The Bible looks at death as sleep and the dead are put to sleep in their graves. Jesus, for example in the book of Luke, presents Lazarus as one who is asleep though dead. “...Our friend Lazarus has fallen asleep; but I am going there to wake him up” (Holy Bible, Luke 11:11).

The Bible also states that the dead are static when in the grave. They don't face any judgment and neither do they do any work like it is on the earth. This is emphasized in the book of Ecclesiastes 9:1 “whatever your hand finds to do, do it with all your might, for in the grave, where you are going, there is neither working nor planning nor wisdom” (Holy Bible).

According to the Greek mythology (<http://www.greekmythology.com>), the world of the dead is referred to as ‘The Underworld’. It is presented as a physical place, particularly a kingdom, which is found below the earth. This kingdom has a leader called Hades. This leader is more interested in increasing his subjects other than releasing any. This therefore means that the dead, according to the Greek mythology continue to live though in another world. Greek mythology physically describes the world of the dead as being:

Surrounded by a series of rivers: The Acheron (river of woe), The Cocytus (river of lamentation), The Phlegethon (river of fire), the Styx (river of unbreakable oath by which the gods swear), and The Lethe (river of forgetfulness) (<http://www.greekmythology.com>).

When one dies, according to Greek mythology, he or she is led by Hermes to the ferry that is to help them cross river Acheron. Only those that “can pay the fare, with coins placed on their lips when buried” are transported and ushered through the gates.

These souls are then judged and punished accordingly. These souls are presented before a panel of three ruthless judges; Rhadamanthus, Minos, and Aeacus, who sentence the very good dead souls to the Elysian Fields and the bad dead souls to Hell or Purgatory for special treatment as punishment.

The Elysian Fields are similar to the Paradise or Heaven where the Catholics believe the holy dead to go and live with God. An author that is influenced by this kind of conception of the world of the dead will choose and place living characters in the world of the dead. The good and humble dead characters will be placed in a beautiful and peaceful place with no suffering (Elysium) while the sinful will be placed in a place full of torment to show that these sinners are paying for their sins. That is why the great epic writers like Virgil and Homer place living characters in the world of the dead. These living but dead characters are given supernatural qualities because they are consulted by Odysseus and Achilles about the future.

Tutuola's Yoruba people of southwestern Nigeria also believe that when one dies, he or she continues to live in another world (Laura Strong: 2nd October 2012). This is emphasized by Bòlaji Idowu (www.mythicarts.com):

Death is not the end of life. It is only a means whereby the present earthly existence is changed for another. After death, therefore, man passes into a 'life beyond' which is called Èhìn-Ìwà- 'After-Life'.

The life of the dead in the 'after life' depended on the way they conducted themselves before they died. Those that lived humble and good lives were believed by the Yoruba to go to a place called Òrun which could mean Heaven or Paradise where the Orisa (the divinities) live (Idowu 211). While in this place, there are no earthly sorrows or pains, but for those who lived sinful lives; their afterlife is a place of endless suffering (Laura Strong 2012).

The ancestors who led good lives on earth are kept alive by the relatives who remember them and consult them about their lives. Those that are sinful are not remembered at all and they are never consulted. Those that are remembered are said

to be in the Sasa period “which is the realm of the living, the unborn and the ancestors” and those that are forgotten are said to remain in the Zamani “where the gods, divinities and spirits dwell” (Laura Strong, 2012).

The Hebrew according to James D. Tabor

(<http://www.religiousstudies.uncc.edu/people/jtabor/future.html>) in *Ancient Judaism*, refer to the world of the dead as ‘Sheol’ the dark realm of the dead. The Hebrew believe that there is no judgment in Sheol and this place is made up of one section. Therefore it accommodates all kinds and classes of the dead.

All the dead go down to Sheol, and there they lie in sleep together-whether good or evil, rich or poor, slave or free... It is described as a region "dark and deep," "the Pit," and "the land of forgetfulness," cut off from both God and human life above... the dominant idea is that the dead are abandoned forever. This idea of Sheol is negative in contrast to the world of life and light above, but there is no idea of judgment or of reward and punishment.
(www.religiousstudies.uncc.edu)

James D. Tabor also states that the dead in the Hebrew ‘sheol’ could be consulted because they had the power of telling what would happen in the future. This is taken from the example of Saul consulting a medium to sermon prophet Samuel’s spirit (Holy Bible 1Samuel 28:11-19). Saul wanted to consult Samuel regarding engaging the Philistines in battle. Samuel bodily appears to him and tells him what is to befall him in that battle just as he would have done if he were still alive. James D. Tabor therefore concludes that ‘the dead (like Samuel) are viewed as "gods" of sorts, resting below in Sheol, but potentially capable of "coming back"-after being "disturbed"-and participate in the life of the living to the extent of even knowing the future.

From the above exploration of the different perceptions of the world of the dead, it was clear that a writer would portray the world of the dead according to the way he or she would understand it. This conception of the world of the dead would also

affect the way this writer created his or her characters, themes and the physical appearance of the world of the dead. Therefore this study set out to establish how both Dante and Tutuola conceived the world of the dead and how this conception affected the creation of characters, themes and the portrayal of the world of the dead in their selected works; *The Divine Comedy* and *The Palm-Wine Drinkard* respectively.

1.4 Statement of the Problem

Human beings have always had questions on what happens beyond death, whether death is the end of life or there is a continuation of life after death; because no one has gone to the realm of the dead and come back to specifically testify. Dante and Tutuola set their selected works in the world of the dead; Dante in hell, purgatory and heaven, while Tutuola sets his in bushes, forests and mysterious landscapes. But whereas specific scholarly comparative studies of the respective portrayals of the world of the dead by these two eminent writers, from different epochs and cultures, would afford us some useful insights, there is no comparative study that has been done of the two selected texts. This research effort aims to address this knowledge gap.

1.5 Purpose

The purpose of the study is to carry out a comparative study on how both Dante and Tutuola comprehended the world of the dead, what influenced their comprehension and whether their conception of the world of the dead influenced their setting, themes and characters.

1.6 Scope

The research rotates around two texts, that is, Dante's *The Divine Comedy* and Tutuola's *The Palm Wine Drinkard* because they are the most prominent texts by the selected authors. The *Divine Comedy* for instance is a great text that tries to torch

into man's afterlife from the start of the text to the end as stated by Quinones, Ricardo J. (2021):

Dante's *Divine Comedy*, a landmark in Italian literature and among the greatest works of all medieval European literature, is a profound Christian vision of humankind's temporal and eternal destiny. On its most personal level, it draws on Dante's own experience of exile from his native city of Florence. On its most comprehensive level, it may be read as an allegory, taking the form of a journey through hell, purgatory, and paradise.

The action in *The Divine Comedy* is completely set in the world of the dead from the start to the end of the novel in three sections (hell, purgatory and paradise). *The Palm Wine Drinkard* is also set in the world of the dead, that is the bushes, forests and the dead's town because it is believed by Africans that when one dies the spirit lingers on in the bushes, forests and water bodies. This text also employs the journey motif through the world of the dead.

Therefore these two texts will be considered for the research because they are completely set in the world of the dead which is the major concern for the research.

1.7 Definitions of Key Terms

Aiye (Yoruba):	Earth
Hereafter:	The life after death
Immortality:	A state of living forever and never dying
Inferno/Hell:	A place where the unrepentant sinners go after death
Orun (Yoruba):	Heaven
Paradise:	A place where the faithful go after death
Purgatory:	A place or state of suffering inhabited by the souls of sinners who are expiating their sins before going to heaven (according to catholic doctrine).

Underworld: The world of the dead in Greek mythology

World of the dead: A place where the dead are believed to go when they die

1.8 Objectives

The three objectives of this study are:

- 1) To establish what influences Dante and Tutuola's choice of setting as the world of the dead.
- 2) To determine whether their choice of setting affects their choice of characters.
- 3) To establish whether their themes are affected by their choice of setting.

1.9 Research Questions

This study was guided by the following questions:

1. How do Dante and Tutuola's religious, educational and social background influence their choice of setting (world of the dead)?
2. How does the world of the dead as a setting influence Dante and Tutuola's choice of characters?
3. How does this setting influence Dante and Tutuola's themes in their selected works?

1.10 Justification

Dante and Tutuola are writers of very different generations, cultural background and education level. Both Dante and Tutuola set their selected works (*Divine Comedy* and *The Palm-Wine Drinkard*) in the world of the dead. However they both chose to use the world of the dead as the setting of the literary portrayal of human reality. Their portrayal of the world of the dead is influenced by their contextual understanding of the world of the dead. Therefore, finding out the two writers' conception of the world of the dead will help the literature scholar better appreciate their works. The study shows how both Dante's and Tutuola's conception of the world of the dead is influenced by both writers' religion and culture. The study will also help explain the

effect of this very conception of the world of the dead on the creation of characters, development of themes and the portrayal of the entire setting in the selected works.

Dante Alighieri is selected for this study because he is the epic poet of the middle ages who entirely set his text in the world of the dead. Tutuola is selected because he is one of the writers of the nineteenth century that sets his story in the world of the dead and he was the first Nigerian to print a piece of literature in English (Lindfors: 2010:53). These two authors amazingly set their entire stories in the world of the dead, but its portrayal in their selected texts is different.

1.11 Significance

The study is significant because a comparative study about the conception of the world of the dead by both Dante and Tutuola explains why the two authors portrayed the world of the dead the way they did. The differences and the similarities in their conception of the world of the dead also explain the differences and similarities in the portrayal of this imaginary world in their selected works (*Divine Comedy* and *The Palm-Wine Drinkard* respectively).

Finding out Dante's and Tutuola's understanding of the world of the dead would help determine whether it had any effect on the two selected works, for example on the creation of the characters and themes. This knowledge of the conception of the world of the dead, its influences and effects on the selected works is significant to the knowledge about the content and aesthetics of these selected works because the literature scholar would get to know that Tutuola set paradoxically dead but living characters in his world of the dead not to advance the theme of death but rather to communicate that death according to the Yoruba culture is an initiation into another part of life. The scholar will also get to know that Dante presents his world of the dead in three realms because he believes that when one dies he or she has to be judged and rewarded according to his or her conduct on earth. This study further explains why Dante and Tutuola come up with the characters and themes that they address.

1.12 Theoretical Framework

This research will advance from two literary theories; the psychoanalytic theory, and the sociological theory. The psychoanalytic approach will be picked on because Dipio Dominic (1998:129) states that this approach involves understanding and interpreting the text from the biographical information of an author because:

Literature is viewed as a talking cure through which the artist unconsciously pours out all that he had repressed.....all the secret and intimate desires find vent through art. The language the artist uses, the dominant images used and the character portrayal are some of the clues to diagnose the unconscious level of the author.

The sociological theory will be applied because Dipio Dominic (1998:155) and Mushengyezi Aaron (2003:72) argue that art has an important relationship with the society in which it is set and art is supposed to be a tool for social transformation. The understanding of this deepens the appreciation of a given art. Achan Lillan Betty (2010:16) also states that:

Society contributes to the intellectual ability of the author and it is through the society that the author gets his strategies for writing. The author acquires events, materials and characters from the society.

This study will be based on the Freudian school of psychoanalysis which is interested in the process of the mind (psyche) and how this shapes the production and appreciation of literary texts (Raman Selden 1988: 222). Freud emphasizes the role of the unconscious mind in determining our behavior, interests, dislikes and attitudes. The Freudian psychoanalysis further underscores the view that an author has the tendency to unlock from his unconsciousness all the repressed impulses, dreams, passions, attitudes and beliefs into the text (Raman Selden 1988:222).

Micheal Deloyde (<https://public.wsu.edu/~delahoyd/psycho.crit.html>) also states that the psychoanalytic theory has it that “literary texts, like dreams, express the

secret unconscious desires and anxieties of the author, and a literary work is a manifestation of the author's own neuroses.”

The researcher will use the psychoanalytic theory to show that Dante and Tutuola's perception and portrayal of the world of the dead as a setting was a consequence of their subconscious minds developed under their respective experiences.

The researcher will also employ the sociological theory to show that Dante and Tutuola derive their characters from the Italian society and Yoruba society respectively. This theory will also be utilized to show that Dante and Tutuola's themes reflect the events and desires of their respective societies.

1.13 Conclusion

This first chapter, in conclusion, is an analysis of the topic under study, the background to the study, biographies of the authors, the research problem, the purpose, the scope, the objectives, the research questions to underpin the study, the justification and significance of the study. Finally, the chapter also names and justifies the literary theories as being the sociological and psychoanalysis theories to be employed in the analysis and interpretation of the data collected. These are all to be analyzed on how they contribute to the comparative study of the selected works.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter undertakes a review of the relevant scholarly studies on the world of the dead and literature and the two authors. Particular emphasis is laid on the world of the dead as a setting and what influenced the authors to employ this kind of setting in their works. These selected studies are to be assessed with the intention of establishing the gap that needs to be addressed by the current study. This chapter is organized in three sections: literature on Dante's *The Divine Comedy* and Literature on Tutuola's *The Palm-Wine Drinkard*. The final section is made up of the conclusion.

Many studies have hailed Dante Alighieri as a great poet with great works like the *Vita Nuova* and *The Divine Comedy*. They have analysed his characters, themes and allegorical style in *The Divine Comedy*. Many have also analysed his physical and temporal settings but they have not compared his setting (world of the dead) to any African writer's setting like Amos Tutuola, a Nigerian writer with international reputation.

2.1 Literature on *The Divine Comedy*

Teodolini Barolini (2006:83) argues that Dante's world of the dead, especially hell, is greatly influenced by the theological tradition of his times because he places sinners in hell. The medieval church viewed all kinds of sin, especially the seven deadly sins presented in the confession manuals used at that time, as punishable after one's death if not repented this side of the grave. Alison Morgan (1990) in Barolini (2006:85) notes about the confession manuals that "The manuals classify sins according to the seven capital vices or the ten commandments, and include almost all those punished in Dante's Hell" (p. 85).

Barolini, however, goes on to argue that Dante is not only influenced by theology but also by classical writers like Aristotle and Virgil. He states that Dante:

...widens the range of cultural resources available to him in two fundamental ways: one, he utilizes pagan sources as well as Christian

ones; two, he does not limit his Christian sources to the high culture of theology. Thus, he explicitly borrows from such (high culture) pagan sources as Aristotle's *Nicomachean Ethics*, which he credits as a source for the structure of his hell, or Vergil's underworld in *Aeneid* 6, a variety of whose characters and features he appropriates and transforms. (p. 83)

This is reflected in Dante's inferno where we find the thirty-seven sins punished in the Inferno being "the same sins as those traditionally represented in the popular visions of the other world and listed in the confession manuals of the twelfth and thirteenth centuries" (p. 86).

Dante's hell is therefore seen by Barolini as "a hybrid concoction" because he combines Aristotelian ideas of sins of incontinence together with the idea of the seven capital vices that were popular in the medieval church. Alison Morgan in Barolini (2006) also supports Barolini when he states that Dante "is the first Christian writer to combine the popular material with the theological and philosophical systems of his day" (p. 85).

Barolini's analysis focuses on the entire divine comedy being influenced by Christianity which is different from the intention of this research; how Christianity influenced the portrayal of the world of the dead and not the entire text. Barolini also states that Dante's *The Divine Comedy* is influenced by Aristotle who is not the only classic writer that influences Dante's world of the dead. Virgil too is a great influence to Dante's world of the dead.

Jacob E. Weinrib (2005:85) also contends that Dante is influenced by both Christianity and Aristotle's teaching in his texts (*The Divine Comedy* inclusive). Weinrib goes on to say that Dante does not fully incorporate Aristotle's teachings into his work, but rather picks "a few aspects which he develops and combines with his Christian beliefs." Weinrib further argues that Dante struggles to combine the two because:

“The Aristotelian system that he accepts as a man of reason is not fully compatible with the Christianity that he espouses as a man of faith”. (p. 85)

The virtues Dante elevates are therefore those that are formulated by Aristotelian ethics and these are compatible only with Christianity.

Weinrib only discusses how Dante works hard and how he successfully combines the Aristotelian ethics that he agreed with together with his Christian beliefs to come up with his entire *Divine Comedy* without specific attention to the setting of the world of the dead that this research intends to conduct.

John Seland (2006:5) argues that Dante’s *The Divine Comedy* is influenced by the bible and some of the social practices of his time. Seland states that the medieval church:

Put a great deal of emphasis on sin and types of sin like the Seven Deadly Sins, or whether sins were mortal (serious and leading to spiritual death) or venial (less serious); and the punishment due to sin because it offended God’s holiness to probably compel the faithful to avoid sin by making them fear its effects...and maintain control over them(p. 5).

Dante is also said to have been influenced by scholars like Thomas Aquinas who promote distinctions and syllogistic reasoning. This is why Dante too distinguishes between greater and less virtues and sins in his *Divine Comedy*.

Seland also goes on to argue that Dante’s world of the dead, especially the punishments accorded to the inhabitants of hell, is influenced by cruel forms of medieval torture and imprisonment. He adds that “Some of his descriptions of Hell echo closely the prison conditions of his time, where it could be possible for someone to be chained to a wall and to endure the filth and the smell of his own bodily waste” (inferno, canto XVIII)

Seland also looks at *The Divine Comedy* as being influenced by Christianity, political life and classical writers as a complete text. But Seland too leaves out Virgil as another influence for Dante’s perception of the world of the dead.

Dana Spiegel (1998) also contends that Dante's *Divine Comedy* is influenced by Book VI of Virgil's *The Aeneid* and Christianity. He however accounts for their differences in portrayal of the underworld to fundamental differences in society's beliefs about the afterlife during their times.

The Christian Church, which was a powerful social force during the Middle Ages, had a much sterner outlook on the afterlife than did Virgil's society. A person's inability to escape his fate in Hell made acting in sin more undesirable. (p. 2)

Spiegel argues that Hell's segmentation in *The Inferno further* points to Dante's influence by the church. Spiegel concludes by saying that Dante borrows ideas from Virgil's world of the dead and combines them with the beliefs of the medieval times to create a hell that is specific to his society's ethics and beliefs because according to Dante's beliefs, "sin was any number of well-defined acts" that a living person had to repent while still living because once one dies, a person is doomed to eternally suffer for his committed sins. However much Dante illustrates Virgil and Christianity as his main influence, Spiegel only looks at Hell, which is a section of *The Divine Comedy*. This research, however intended to focus on the world of the dead in the three sections of *The Divine Comedy* and not hell alone.

Edward Moore (1899:6) quotes a modern roman theologian who says that: "were all the libraries in the world destroyed, and the Holy Scriptures with them, the whole Catholic system of doctrine and morals might almost be reconstructed from the *Divina Commedia*." This clearly brings out Edward Moore's argument that Dante's *The Divine Comedy* was greatly influenced by the catholic beliefs. Moore goes on to emphasize this argument by stating that "Dante's knowledge of the Bible from end to end is extraordinarily thorough, and his reverence for it is as great as his knowledge. He quotes or refers to it fully five hundred times in his various works." This he says is reflected in (Paradise V 76) and (Paradise XXIX 93).

You have the testaments, the old and the new;
as guide you have the shepherd of the church:
they should be all you need to save your soul. (*Paradise V:76*)

Men do not care what blood it cost to sow
the word throughout the land, nor how pleasing
he is who humbly takes scripture to heart. (*Paradise XXIX: 93*)

Moore only discusses Dante's ability to portray the influence of Christianity on his works as a whole thus giving little attention to how Christianity influences Dante's portrayal of the world of the dead. Dante's world of the dead is not only influenced by Christianity, but also Virgil, a classical writer.

2.3 Literature on *The Palm-Wine Drinkard*

The *Palm Wine Drinkard* is a novel that is set in the world of the dead. This setting has been analyzed by different scholars and said to have been shaped by different influences.

Carol Brennan, 2018 argues that Tutuola's influence in the palm wine drunkard is personal because "As a child, Tutuola heard Yoruba folk tales told by his mother and aunt and soon began to enjoy telling them to others himself" and out of boredom while at his workplace a messenger and storeroom clerk for Nigeria's Labour Department he found himself "jotting down Yoruba tales".

She goes on to say that Tutuola had no intentions of publishing but;

...one day he contacted an English photography-book firm and inquired as to whether they would be interested in a book about Nigerian bush tales—illustrated with actual photographs of the spirits said to inhabit the forest. An amused editor replied in the affirmative and soon received a 76-page manuscript, in Tutuola's hand, with photographic negatives that were snapshots taken of artistic renderings of the spirits.

This argument therefore strongly states that the setting in Amos Tutuola's *Palmwine Drinkard* was highly influenced by the Yoruba folklore because he writes them exactly the way he hears them narrated to him as a child.

Eric Beeny (2011) points out that *The Palm Wine Drinkard* is set in the post-colonial times of Africa; Nigeria in particular.

Beeny adds that the kind of setting that Tutuola employs depicts the influence of the colonial power on tradition like total control of the colonial powers over their subjects. For example the Red Town in Tutuola's *The Palm Wine Drinkard* alludes to the British officers clad in red uniforms. He states that

Tutuola draws strange situational parallels regarding the difference between temptation and choice, as seen with "The Complete Gentleman," who represents the emerging European culture, the enticing nature of modernity luring the narrator's wife into the forest. And though "The Complete Gentleman" warns her not to follow him, and though she's aware of the risk, she's irresistibly drawn to him. This loss of control again occurs while the narrator and his wife journey to "Unreturnable-Heaven's Town" when, despite their efforts to resist, they are lured as if on a conveyor belt toward the town's gate. (<http://ericbeeny.blogspot.com/2011>)

Eric Beeny goes on to say that in the Unreturnable-Heaven's Town, Tutuola's narrator fulfills a desire to be in the colonizer's position, as he becomes the attacker, when he concludes his visit (after being taken advantage of for being the attacker) by doing away with all the town's natives through murder. Amos Tutuola points out that the fragile revolutions which come to power by overpowering a tyrannical regime only to take up the very role in order to preserve the very power of this oppressive regime. Eric Beeny however, does not point out whether Tutuola's use of this kind of setting and the theme of political alienation is a result of his perception of the world of the dead.

Harold, R. Collins (1969:127-128) states that Tutuola's setting "is one of jungle and bush—fantasy, supernaturalism, and surrealism". This means that this setting does not exist in reality, but rather in Tutuola's subconscious. This setting is imaginary and mysterious setting plays an important role in not only developing the themes but also

the characters. Harold Collins does not clearly point out whether Tutuola's portrayal of his world of the dead in *The Palm-Wine Drinkard* as that of fantasy and supernaturalism has anything to do with his perception of the world of the dead.

David Whittaker (2011: 11) argues that Tutuola sets his work in the bush because the protagonist has to fulfill "the symbolic processes of initiation into the society and as individuated forms of regeneration and rebirth." He adds that:

In order for the drunkard to become anew and then undergo growth in the Yoruba tradition as such he must have entered a journey into the bush, it is here that he is able to surpass societal expectations of himself. He becomes father of the gods and not merely a drunkard as he had established himself.

It is also in this bush that the narrator comes face to face with his greed and gluttony even that of the colonialists through the greedy baby that is conceived in his wife's thumb. "This child is a representation of the gluttonous individual in an excessively decadent society" (Whittaker 11). This therefore proves that Tutuola employs his setting (spiritual world) to develop his characters and the themes; however Whittaker does not point out whether Tutuola's portrayal of the world of the dead in his selected text is influenced by the Yoruba tradition which influences his conception of the world of the dead.

Toyin Falola (2002:28), says that the Yoruba writers greatly employed heroes who were meant to "narrate the complicated journeys of the human beings in the universe of the living and the dead." He goes on to say that:

The hero, a male, has to travel in the world of spirits, strange animals and people, and odious characters.

...the hero faces a challenge and experiences adventures that lead him to a sage in a strange land who tells him what to do. He must persevere and endure great hardship. (p.28)

This, therefore, emphasized the fact that Tutuola is influenced by the nature of writing of the earlier Yoruba writers. Falola therefore suggests that Tutuola's form of writing is influenced by the Yoruba culture plus the then great writers. Falola however does not point out the effect of this strange land to the themes, and characters of the text.

Onabiyi, M. Abidemi (2011:11) agrees that Tutuola borrows a lot from the Yoruba myths and folklore to develop his setting as African and his themes as well. His setting is African since he intends to communicate an idea about the Africans. Onabiyi argues that many African societies have employed myths to explain the unexplainable features in their surroundings. Some of these myths denote actions of particular gods and heroes that stress proper behavior.

Using the psychoanalytic theory, Onabiyi goes on to argue that, Tutuola can be seen to have employed a mythical setting with the intention of shading more light on some incomprehensible ideas in his society. In his *The Palm-Wine Drinkard*, Tutuola "uses mythology... to explore various aspects of death. One definite theme is that death is not an end but a transition." (Onabiyi, M. Abidemi: p.11)

Ato Quayson (1997) also suggests that Tutuola employs a traditional setting in his work with the purpose of "connecting Nigerian literature to its oral roots." Since all the techniques Tutuola employs are heavily borrowed from oral literature, they are meant to say something about their source, which is the Yoruba culture. Quayson does not however point out the effect of this setting to the themes, and characters of the entire text just as this study intended to point out.

Bernth Lindfors (2010) contends that:

If we wanted to establish a hierarchy of influences on Tutuola's writing, Yoruba oral tradition would have to be placed first, Fagunwa second and Bunyan third. But Fagunwa's influence was crucial, since some of the raw material Tutuola borrowed from both oral tradition and Bunyan appears to have come to him filtered through Fagunwa.

Lindfors is in agreement with Toyin Falola's submission about Tutuola's *The Palm-Wine Drinkard* being influenced by the Yoruba culture and other writers like Fagunwa. Lindfors does not however compare Tutuola's world of the dead with Dante's world of the dead.

Hogan C. Patrick (2004:56-57) states that the themes that Amos Tutuola addresses in his *The Palm-Wine Drinkard* are the very themes that are emphasized by the Yoruba culture. These themes are reciprocity in relation to death and Reproduction. He goes on to say that the Yoruba culture upholds fertility and reproduction (both among humans and plants) which if tampered with, a sacrifice in line with that very reproduction default is to be made. This reproduction is normally destroyed by greed, for example "the greedy drunkard who takes the long journey into the world of the dead only to seek the dead wine tapster because of his greed for wine" and "The greedy friends who crowd the drunkard's house when he has food and wine but later abandon him when they are finished".

Hogan also states that items like the egg which the drunkard returns with from the world of the dead symbolizes fertility and reproduction because "it is both a food and a symbol of reproduction (i.e. "we eat it, and it contains an embryo" p.38) and the water that is kept from the earth during famine when the drunkard returns from the world of the dead also symbolizes the source of life and productivity for the earth. Hogan indeed expounds Tutuola's themes of fertility and reproduction beautifully but he does not explain whether these themes are a result of Tutuola's perception of the world of the dead. He goes ahead to say that these very themes are addressed by the Yoruba culture but he does not clearly point out that the Yoruba culture plays a part in Tutuola's perception of the world of the dead like the other critics. Actually Hogan does not address the world of the dead in Amos Tutuola's *The Palm-Wine Drinkard* but rather his themes and concerns.

Palmer Eustace (1979:16) also states that Tutuola derives his stories and subject matter from his society that is the Yoruba culture and he later "uses his inexhaustible

imagination and inventive power to embellish them, add to them or alter them, and generally to transform them into his own stories conveying his own message” (16). Palmer does not however point out whether Tutuola uses his unlimited imagination and creative power to transform the tales he narrates in the way that he perceives the world of the dead.

Palmer also states that Tutuola’s world in *The Palm-Wine Drinkard* is “the world of traditional lore where human beings mingle freely with beings from the spirit world.” He adds that in this spirit world, animals, vegetation, and spirits are personified while the humans have supernatural powers and the human being is always at the mercy of the incomprehensible forces of the cosmos.

Palmer also states that “the Tutuolan world is an attempt to come to terms with those hidden forces lurking in nature, which have always haunted the African imagination.” This means that Tutuola creates his world from his imagination since it has no clear explanation from society. Palmer is however not clear whether Tutuola’s imagination of his world is an effect of his perception of the world of the dead and whether this imagination of his world affects the way he portrays his world of the dead plus the themes and the creation of the characters in his *The Palm-Wine Drinkard*.

2.4 Conclusion

The foregoing literature review has brought out the essential literary aspects that have engaged the the respective scholars of both Dante and Tutuola’s works under study. The cited scholars extensively analyse time and physical settings within the world of the dead in *The Divine Comedy* and *The Palm-Wine Drinkard*, respectively. They also bring out the themes and types of characters that are encountered in the respective works; and, to some extent, they touch on the bearing of time and physical settings upon the author’s themes and characters.

However, the above reviewed individual studies make no attempt at making comparisons with any other significant literary work of similar preoccupations. This is the knowledge gap which the current research effort seeks to address, having selected its two samples from two respective epochs, cultures, and continents.

CHAPTER THREE

METHODOLOGY

1.0 Introduction

The study qualitatively examines “the world of the dead” as setting in Dante’s *The Divine Comedy* and Tutuola’s *The Palm -wine Drinkard*. This chapter covers the following areas: research design, sample for the study, research instruments, quality control, procedure for data collection and data analysis.

2.1 Research Approach

The research employs a qualitative approach that involves textual analysis of verbal or linguistic data as collected. The raw data for study and analysis is comprised of the the primary texts, *The Divine Comedy* and *The Palm-Wine Drinkard*. The primary data is supplemented by views from various critics and scholars available in selected library-based secondary sources.

2.2 Sample

The choice of *The Divine Comedy* by Dante Alighieri and *The Palm-Wine Drinkard* by Amos Tutuola was strictly purposive, the two respective texts being the richest and clearest samples of the two authors on the subject under study, that is, perception and portrayal of the world of the dead.

2.3 Instruments

The study was guided by a textual check list comprising items of key interest to this researcher regarding Dante and Tutuola’s perceptions of the world of the dead: what influenced their perceptions and the effect of their perceptions on their portrayal of the world of the dead, creation of characters and themes in their selected works.

2.4 Sources of Data Collection

Research was conducted using resources available. Information was obtained from mainly the primary texts (*The Divine Comedy* and *The Palm-Wine Drinkard*), secondary texts and the internet. Critical texts, journals and other related research reports were also sought. The internet was used to obtain additional information.

2.5 Data Collection Procedure

The data for the research was in form of printed texts, both literary and scholarly. Aspects of the world of the dead in the primary texts and views held by supplementary critics, cultures and religions about the world of the dead were additionally recorded in note form. A data collection check list was initially worked out to guide note-taking.

2.6 Data Analysis

The data was analyzed qualitatively using textual checklist. Deductive analysis was also used to determine the similarities between the items of interest under study while paying particular attention to differences and exceptions. Examples of these items of interest are Dante and Tutuola's backgrounds, education, religion, political background and cultures, and the settings, characters and themes of the main texts.

2.7 Conclusion

The foregoing sections of this chapter have spelt out the elements of this study that have been followed up to this stage; as well as those elements which are to inform the chapter that follows: the continuing qualitative research approach, data presentation, textual analysis with the help of a checklist, induction and deductions.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF FINDINGS

3.0 Introduction

This chapter presents and analyses the two primary texts in line with the objectives of the research. This chapter analyses Dante and Tutuola's backgrounds plus their times in their societies. Italy's political state during the era of Dante is analyzed to determine its influence on his perception of the world of the dead. Tutuola's era in Nigeria, specifically the Yoruba culture has been analyzed to establish how it informs his style, especially in regard to use of folklore. Presentation and analysis of data was guided by the three research questions already spelt out in chapter one, namely:

1. How do Dante and Tutuola's religious, education and social background influence their choice of setting (world of the dead)?
2. How does the world of the dead as a setting influence Dante and Tutuola's choice of characters?
3. How does this setting influence Dante and Tutuola's themes in their selected works?

3.1 Dante and the Catholic Catechism on the Afterlife

The Catholic Church was the popular church during the medieval period in Italy (Abner Okiria 2010). The church had various traditions that people had to respect diligently. It had a codified stand on sin and its punishment, repentance and the life hereafter which Dante used to develop his world of the dead in his *The Divine Comedy*. Micheal J. Cummings (2012), states that Dante was a Roman Catholic who braced his church's views and especially appreciated its teaching on life hereafter.

3.1.1 The Catholic Church on Life Hereafter

The Catholic Church believes that there is life after death and "the earthly life as being a mere preparation for the eternal life to come" (Weinrib2006: 93). On the issue of death, the Catholic Catechism (2003:236) states that "the Christian who unites his own death to that of Jesus views it as a step towards him and an entrance

into everlasting life". Therefore the life hereafter may either be full of misery or happiness depending on the kind of life that one lives before death. Life hereafter is also believed to be eternal.

Significantly influencing the life hereafter is the concept of sin. Sin is defined as any act that is not in line with God's command. There are various sins that the Catholic Church believes can be classified according to the virtues opposed or the commandments violated (pg.406-7). It is believed that sin is committed out of one's will because it all starts from his heart.

The catechism of the Catholic Church (2003) also states that through baptism all sins (original and personal) and their punishments are forgiven. "In those who have been reborn, nothing remains that would impede their entry into the kingdom of God, neither Adam's sin, nor personal sin, nor consequences of sin, the gravest of which is separation from God" (The Catechism 2003). The catechism (2003) also states that "Each man receives his eternal retribution in his immortal soul at the very moment of his death" and that "each will be rewarded immediately after death in accordance with his works and faith." This gives the dead their final destiny which is different for different souls.

This therefore means that the Catholic Church is purely against actions that break the commandments and those that go against virtue. So, whoever sins and does not repent or get baptized according to the Catholic Church, awaits punishment when they get to the world of the dead. This is exactly what Dante illustrates as he organizes his world of the dead. His dead are judged immediately and then dispatched to their final destinations; either hell or purgatory.

The teaching of the Church affirms the existence of hell and its eternity. Immediately after death the souls of those who die in a state of mortal sin descend into hell, where they suffer the punishments of hell, "eternal fire". The chief punishment of hell is eternal separation from God, in whom alone man can possess the life and happiness for which he was created and for which he longs. (pg. 239)

Dante's hell has these words at the entrance (*Inferno*: pg. 89).

BEFORE ME NOTHING BUT ETERNAL THINGS
WERE MADE, AND I SHALL LAST ETERNALLY.
ABANDON EVERY HOPE, ALL YOU WHO ENTER.

This confirms the final destiny of those damned to hell because the church too “affirms the existence of hell and its eternity” (Catechism: pg. 239).

Dante's *Inferno* has the sinners punished according to Saint Thomas Aquinas' law of retribution (contrapasso). Here, “the punishment of the sin involves a process that either resembles the sin or contrasts with it”. For example, the souls who when on earth followed no leader, took no action in life are now forever running behind a banner and being stung again and again by hornets and wasps since they were untouched and unmoved by any care on earth (*Inferno*: canto III).

The other punishments and purgation are summarized in the tables below; Hell and Purgatory.

Table one: Dante's Hell

Circle	Kind of Sinners	Punishment Related to the Sin
entrance	Neutral and inactive sinners	Continuously run after a banner and are continuously stung by hornets and wasps.
First (limbo)	Virtuous non-Christians	They must live in desire without the hope of seeing God.
second	The lustful	Whirled around in a dark stormy wind
third	Gluttons	Mired in filthy muck and eternally battered by cold, dirty hail, rain and snow.
fourth	Prodigal and miserly	Clash huge rolling weights against each other with their chests
fifth	Wrathful and slothful	The wrathful fight, tear and strike each other while in the mud. The slothful are bogged down in the mud of the river.
Sixth (the city)	heretics	Bound in their tombs. These tombs are very hot

of Dis)		
seventh	Violent (to others, self, nature and art)	Stuck in a river of boiling blood. They are shot with arrows if they try to alter their positions in the pool of boiling blood.
eighth	Seducers, false flatterers, simonists, soothsayers, barraters, thieves, hypocrites,	Suffer from diseases within them either mentally or physically
ninth	Traitors	Frozen in ice. Only heads are seen.

The catechism also states that “all who die in God’s grace and friendship, but still imperfectly purified, are indeed assured of their eternal salvation; but after death they undergo purification, so as to achieve the holiness necessary to enter the joy of heaven” (pg. 238). The church also supports prayer for the dead, giving of alms and works of penance given on behalf of the dead to enable them attain “the beatific vision of God” (*The Catechism*: 238).

Let us help and commemorate them. If Job’s sons were purified by their father’s sacrifice, why would we doubt that our offerings for the dead bring them some consolation? Let us not hesitate to help those who have died and to offer our prayers for them. (pg. 239)

This is replicated in Dante’s Manfred (who repents at the last minute of his life) in purgatory canto III who must stay a wanderer at the bottom of purgatory thirty times as long as he lived in his “presumptuousness”. However he (Manfred) says good prayers (intercession) from his living relations may shorten this term (*Purgatory*: pg. 33). Dante’s purging of sins is also based on contrapasso as shown in the table below.

Table two: Dante’s Purgatory

Circle Or Terrace	Sin Being Purged	Manner of Purging
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Ante-purgatory	Those who repented at the last minute, those who died in contumacy with the church	They have to wait 30 times more than they waited to repent.
First terrace	The proud	Carry big slabs of stone on their backs while beating their breasts as they move around the terrace
Second terrace	The envious	Their eyes are stitched shut with iron threads because the eyes made them envious
Third terrace	The wrathful	Walking through thick, harsh and stinging smoke
Fourth terrace	The slothful	They are filled with the desire to race. They run all the time.
Fifth terrace	The avaricious	Shout praises of virtue during day and condemn examples of avarice.
Sixth terrace	The gluttons	They are filled with hunger and they are very thin
Seventh terrace	The lustful	Walk in flames reciting examples of lust. Are purified by fire.
Earthly paradise	Sinners with fully purged sins	No punishment but are made to forget sin and remember what is good.

According to the catholic catechism, the holy and purified dead will forever live with Christ in heaven living in the perfect likeness of God. The holy are to live perfectly with the holy trinity, Virgin Mary, angels and the other blessed people.

By virtue of our apostolic authority, we define the following: According to the general disposition of God, the souls of all the saints . . . and other faithful who died after receiving Christ's holy Baptism (provided they were not in need of purification when they died, . . . or, if they then did need or will need some purification, when they have been purified after death, . . .) already before they take up their bodies again and before the general judgment - and this since the Ascension of our Lord and Savior Jesus Christ into heaven - have been, are and will be in heaven, in the heavenly Kingdom and celestial paradise with Christ,

joined to the company of the holy angels. Since the Passion and death of our Lord Jesus Christ, these souls have seen and do see the divine essence with an intuitive vision, and even face to face, without the mediation of any creature. (pg. 237)

The above examples and illustrations therefore carry proof that the Catholic Church believes that life on earth is a mere preparation for the life hereafter because when one dies he or she is judged and rewarded or punished in the world of the dead. This same idea is reflected in Dante's world of the dead in his *Divine Comedy*. Therefore one would agree that Dante's perception of the world of the dead is influenced by his Catholicism.

4.2 Dante and Virgil on Life Hereafter

Dante "particularly admired Virgil, from whom he learned much about matters of style as well as content." (Mark Musa 2003:19). Virgil's society believed the existence of hell (www.greekmythology.com) and the world of the dead was referred to as 'The Underworld'. It is presented as a physical place, particularly a kingdom found below the earth and headed by a leader called Hades. Dante greatly draws from Virgil's world of the dead to come up with his own in the *Divine Comedy*.

Virgil's world of the dead (The *Aeneid*: Book VI) is visited by a living human and a great warrior on a quest to find and speak to his dead father. Aeneas (Virgil's pilgrim) is guided through the underworld by Sibyl Apollo's prophetess right through hell up to the empyrean fields where the fortunate go after death.

Unshrinking went Aeneas step for step with his guide (p. 163).

Halt there!....this is the land of ghosts, of sleep and somnolent night:
the living are not permitted to use the stygian ferry,.... (p. 168)

Dante also sends a living pilgrim into the world of the dead and gives him a guide as Virgil (the classic poet and author of the *Aeneid*). Dante speaks to Virgil in canto II;

Let us start, for both our wills, joined now, are one.

You are my guide, you are my lord and teacher. (*Inferno*: p. 83)

When Dante and Virgil get to river Acheron, Charon, the ferry master, is not willing to ferry them to the other shore because Dante the pilgrim is a living soul (*Inferno*: p. 92);

And you, the living soul, you over there,
get away from all these people who are dead.

Before Aeneas, Virgil's pilgrim, starts his journey into the world of the dead, he evokes the gods to guide him and enable him recount his experiences.

You gods who rule the kingdom of souls! You soundless shades!.... O mute wide leagues of night land!- grant me to tell what I have heard! With your assent may I reveal what lies deep in the gloom of the underworld!
(*Aeneid* pg 164)

Dante too has his pilgrim evoke the muses before embarking on his journey:

O muses! O high genius! Help me now!
O memory that wrote down what I saw,
here your true excellence shall be revealed! (*Inferno*: pg 79)
O muses sacrosanct whose liege I am!
And let calliope rise up and play (*Purgatory*: pg 1)
O great Apollo, for this final task,
make me a vessel worthy to receive
your genius and the longed-for laurel crown. (*Paradise*: p. 1)

There is judgment in Virgil's underworld before the dead are assigned to their respective sections:

...every place is duly allotted and judgment is given. Minos, as president, summons a jury of the dead: he hears every charge, examines the record of each; he shakes the urn. (*Aeneid*: p. 170)

The dead in hell are grouped according to how they met their death. The infants that died at birth, those condemned to death on false charges, those that committed suicide, those that died during war, etc (*Aeneid*: p. 176). Those in Hell are punished differently. Some have to roll huge rocks; some whirl round spread-eagled on spokes of wheels etc.

Judgment is also evident in Dante's world of the dead;

There stands Minos grotesquely, and he snarls, examining the guilty at the entrance; he judges and dispatches, tail in coils.

By this I mean that when the evil soul appears before him, it confesses all, and he, who is the expert knows what place in hell the soul belongs;

Dante employs characters and scenes that are similar to his "teacher" Virgil although he gives them a new version in a style that is between the classical and mediaeval (Beneditto Croce 1922). Beneditto adds that Dante:

Takes a figure from the pagan mythology and turns him into a demon of the Christian Inferno, the ferocious old slave-driver Charon, with flaming eyes and hairy, hoary cheeks, imperious, inexorable, implacable. Herds of desperate wretches are subject to his nod and suffer from his blows.

Dante's Charon is presented as an ancient man of years whose ancient hair was white, "the devil with eyes of glowing coals" (*Inferno*: 92). Mark Musa explains that Charon is the boatman of classical mythology who transports the souls of the dead across the Acheron into Hades. Virgil's Charon is:

A dreadful ferryman looks after the river crossing, Charon: appallingly filthy he is, with a bush of unkempt white beard upon his chin, with eyes like jets of fire; he poles the boat, he looks after the sails, he is all the crew of that rust-coloured wherry which takes the dead across... (Aeneid: 165)

The Acheron is a river that originates from the tears of the old man who stands tall in the mountain's core (*Inferno*XIV-199)

Every part of him, except the gold, is broken by a fissure dripping tears down to his feet, where they collect to erode the cavern's rock; from stone to stone they drain down here, becoming rivers: the Acheron, styx, and phlegethon, then overflow down through this tight canal

Dante also employs Cerberus, a character that is similar to that of Virgil in the third circle (*Inferno*: VI-121) though in a transformed manner.

Cerberus, a ruthless and fantastic beast,
with all three throats howls out doglike sounds
above the drowning sinners of this place.

His eyes are red, his beard is slobbered black,
his belly swollen, and he has claws for hands;
he rips the spirits, flays and mangles them. (*Inferno*: p. 121)

Virgil's Cerberus is described as being:

Huge ..., monstrously crouched in a cave (and) made the whole region echo with his three-throated barking...the creature, crazy with hunger....(*Aeneid*: p. 169)

In classical mythology Cerberus is a fierce three-headed dog that guards the entrance to the underworld, permitting admittance to all and escape to none. He is the proto

type of the gluttons, with his three howling, voracious throats that gulp down huge handfuls of muck (Musa 1984).

However much Dante loves and respects the above named classical poets, he allows them to be punished in the first circle of hell (limbo) where the virtuous non-Christians dwell.

...they have not sinned. But their great worth alone
was not enough, for they did not know baptism,
which is the gateway to the faith you follow,

And if they came before the birth of Christ,
they did not worship God the way one should;
I myself am a member of this group. (*Inferno*: p.124)

Virgil also places “men famous in war” in his limbo (*Aeneid*: p. 172).

In the bottomless pit, Virgil places the breed of titans, who were hurled down by Jove’s lightning. Dante too places Satan and his angels (who were sent out of heaven by God) in the last circle of Hell. A.S Kline (2002) also agrees that Virgil’s *Aeneid* influences Dante’s *Divine Comedy*;

Dante has ... been adapting and enriching much of Virgil’s imagery in book VI of the *Aeneid*, a reading of which shows his indebtedness to Virgil for the idea of a structured Other-world. Charon, the Acheron, the gates and ditches and towers, Cerberus etc. much of the imagery of these early parts of the *Inferno* derives from Virgil

The above findings therefore show evidence that Virgil’s underworld greatly influenced Dante’s perception and portrayal of his world of the dead. Dante reflects Virgil’s underworld in the *Divine Comedy* though he modifies it to fit the Christian beliefs of his time.

3.3 Amos Tutuola and the Yoruba Tradition on Life Hereafter

The Yoruba, who are the biggest ethnic group in south western Nigeria, believe strongly in life after death. They believe that death is only a transition from this world to the other world.

K.A Opoku (1978) in Offiong Offiong Asuquo's (2011:174) analysis of the African Concept of Death and Life hereafter summarizes the Yoruba tradition beliefs into four aspects;

Firstly the dead are believed to go to the land of the spirits or ancestors which is underground; secondly, they are not cut off from the living as they may reveal themselves in dreams or appear to the living. Thirdly they are believed to be able return to earth to be reborn into their families, and fourthly that the departed return to their creator to be judged by God according to how they lived on earth.

The Yoruba look at sin as “a religious infraction against the supreme beings, the deities, and the ancestors, and fellow human beings” Akomolafe Mohamed Akinola (2016:42). Their sin is believed to be committed when one disobeys the commands of God (*Ologumare*), divinities, ancestors and fellow man. It is also believed that a sinner is not only punished for the sins after death, but even before death. According to the Yoruba, anyone who sins will not experience a happy life after death.

When a man dies, the Yoruba believe that the soul returns to God (*Olodumare*) to give account for his/her deeds. K.A Opoku (1978) in Offiong Offiong Asuquo's (2011:174) analysis of the African concept of death and life hereafter also agrees with this and states that “the departed return to their creator and the final destiny of man depends on how he lived on earth. God is believed to mete out judgment to men after death, and each has to give account of his earthly life”.

The happiness that the good experience after death is being reincarnated because this gives them a chance to continue living and carrying out responsibilities in the

earthly world. Only the old that die of natural death can be reincarnated after sacrifices and rituals are made. Echekwube (1994) in Akomalafe (2016) confirms this:

After these celebrations, the deceased is received warmly into the ancestral home and is given a place in the spirit-world. Failure to perform these rites, the Yoruba believe, will make it impossible for the spirit of the dead to ever know rest as it would remain on earth, roaming and prowling about, haunting people in human habitations. For these reasons, chains are put around some graves to control such restless spirits. (pg. 45)

In addition to the Yoruba belief of a soul being immortal, the belief in reincarnation confirms their belief in life after death since there is a continuity in life. It is believed that the good ancestors return to the earthly world in one or many children in the family (Ogunbonye 2000: 80-81). Only aged, good people who have direct descendants and were properly buried can reincarnate.

The reincarnated ancestor still remains a habitant of the world of the dead while some of his or her characteristics manifest in his or her grandchildren. Ellis in Idowu Odebode and Adenike Onadipe (2011) expounds on this:

In Yoruba folk belief, the bush is inhabited by a great number of spirits who have not achieved the status of ancestors, and thus do not live peacefully in the land of the ancestors. They wander aimlessly and suffer from "hunger, thirst, and cold since nobody offers sacrifice to them. When one of these wandering ghosts manages to enter a woman's womb and be born, he/she is obligated to share with all the companion spirits whatever food he/she acquires. One possible result of this is that the child does not retain adequate sustenance for him/herself and thus "begins to pine away and become emaciated. (pg 45)

Commenting on the African belief in life after death, Iroegbu (2003:26) stresses that, "...death is as importantly celebrated as life because death is not final, but a transition to life yonder, and to life-again (via reincarnation) here in the world."

4.4 Conclusion

This chapter presented the social milieu of Dante and Tutuola's era, examining religious concepts, beliefs and practices. These were then related to the world of the dead as portrayed in their selected works. The researcher found out that the two selected authors have similarities and differences in their conception and portrayal of the world of the dead which were discussed in the next chapter. Both Dante and Tutuola portray the world of the dead as a setting in their selected works the way they perceive it.

CHAPTER FIVE

DISCUSSION OF FINDINGS

4.0 Introduction

This chapter comparatively discusses the differences and similarities in the authors' portrayal of the world of the dead in their selected works as a setting. Though the differences are apparent due to the difference in eras, education and religious faiths, similarities are also present. The discussion is based on the emerging themes and characters in the works.

4.1 Similarities in the Portrayal of the World of the Dead by Dante and Tutuola

Dante and Tutuola have similarities in the way they perceive and portray the world of the dead even though they had never met in life or even read each other's works. This is evident through the themes and motifs that they develop, for example immortality, punishment and reward in the afterlife, as well as characters (living dead) that they employ. It is clear that these similarities result from related influences in their respective cultural and religious settings, that is, the Christian culture for Dante and the Yoruba culture for Tutuola.

4.2.1 Immortality

Both Dante and Tutuola (Iroegbu 2003:26) portray the world of the dead as a continuation of the life on earth. Through the characters and their interactions, Dante and Tutuola show that when one dies, he or she continues living, not only spiritually, but also physically. Indeed, the characters communicate and even recognize each other easily (*The Palm-wine Drinkard* p. 98). Dante can, for example, recognize Virgil when he gets to limbo (*Inferno*: 69) and Beatrice when he gets to heaven.

These dead characters are also able to operate freely between the two worlds and fraternize with both the living and dead. When the drunkard gets to the Deads Town, he recognizes his wine tapster (*The Palm-wine Drinkard* p. 98), implying that he does not physically change when he transits to the world of the dead. The dead too do not forget what they did while alive because they even confess their sins when they get to

the world of the dead. The dead in *The Inferno* for instance confess their sins to Minos the judge then they are judged accordingly (Weinrib 2006: 93). Dante and Tutuola therefore seem to portray the earthly life as being a mere preparation for the eternal life to come and life in the hereafter as a continuation of the earthly life. This perception of life after death is similar to the catholic and Yoruba beliefs about life after death being a continuation of the earthly life. Therefore it is plausible to conclude that Dante and Tutuola's portrayal of life after death as being immortal was influenced by their related religious beliefs that man continues to physically live in the life hereafter.

Dante and Tutuola both perceive the world of the dead as inhabited by only the living dead. No living character inhabits this realm. The inhabitants in both Dante and Tutuola's worlds of the dead are dead according to the earthly world perception, but they continue to live in their own version in the world of the dead. They do not wish to interact with the living however much the living may wish to stay with the beloved deads, for example Tutuola's drunkard who wishes to continue living with his living dead palm wine tapster but cannot. Similarly, when Charon sees a living person (Dante the pilgrim) in hell he yells at him:

And you, the living soul, you over there,
get away from all these people who are dead. (*Inferno* p. 92)

When Tutuola's pilgrim gets to the Deads Town, he is told to go back to his town inhabited by the living since "it was forbidden for alives to come to the Deads' Town" (*Palm-Wine Drinkard* pg:96). This is another confirmation that Dante and Tutuola's perception of the world of the dead is in line with the catholic catechism and the Yoruba traditions about the world of the dead. In both cases, one can only get to the world of the dead by dying and the living cannot live with the dead. Their perception of the world of the dead as a setting then causes them to employ the dead but living characters to develop their theme of immortality.

4.2.2 Sin, Reward and Punishment

Both authors present sin as going against God's will. Sin in both worlds is punished because it is believed that when one dies, he or she is judged according to their actions on earth (*Inferno* 92-93). Therefore both Dante and Tutuola portray one's life after death as being determined by the earthly life since one has to be punished, or rewarded immediately after death basing on the earthly life. Dante's *Inferno* has the sinners punished according to the law of retribution (contrapasso). Here, the punishment of the sin involves a process that either resembles the sin or contrasts with it. For example the souls who, when on earth, followed no leader, took no action in life are now forever running behind a banner and being stung again and again by hornets and wasps since they were untouched and unmoved by any care on earth (*Inferno*: canto III).

The dead in hell are grouped according to how they met their death. The infants that died at birth, those condemned to death on false charges, those that committed suicide, those that died during war (*Aeneid*: p. 176). Those in Hell are punished variously. Some have to roll huge rocks; and some whirl round spread-eagled on spokes of wheels.

The sinners in both worlds of the dead are punished however; Tutuola's sinners are not so directly and corporeally punished. The Yoruba culture has it that those who live holy lives are rewarded by becoming ancestors and reincarnated when they die. Those who die as sinners are punished by not becoming ancestors. Ellis in Idowu Odebode and Adenike Onadipe (2011) are in agreement:

In Yoruba folk belief, the bush is inhabited by a great number of spirits who have not achieved the status of ancestors, and thus do not live peacefully in the land of the ancestors. They wander aimlessly and suffer from "hunger, thirst, and cold since nobody offers sacrifice to them. When one of these wandering ghosts manages to enter a woman's womb and be born, he/she is obligated to share with all the companion spirits whatever food he/she acquires. One possible result of this is that

the child does not retain adequate sustenance for him/herself and thus
"begins to pine away and become emaciated. (pg 45)

Therefore both Dante's and Tutuola's perception and portrayal of the world of the dead envisages reward and punishment; reward is for the good conduct while still living and punishment for the wrong doing. In these worlds of the dead, life is determined by the life while still in the world of the living.

Dante and Tutuola on another hand portray their worlds of the dead as schools where the pilgrims and the readers are meant to emerge as different and better beings. The journey motif is employed to this effect because life was looked at as a journey or a pilgrimage during the middle ages (Mark Musa 2003:72). The goal of this journey was God and Heaven. Dante's pilgrim symbolically participates in all the sins in hell, gets them purged in purgatory and is ready for heaven. (Toyin Falola and Barbra Harlow 2002) have it that the Yoruba writers used heroes to tell the complicated journeys of human beings in the universe of the living and the dead (p.28). Tutuola's world of the dead offers the pilgrim lessons that enable him to face and conquer the challenges in life because he emerges as a winner and a changed person. Toyin Falola and Barbra Harlow (2002) are in agreement with this:

Tutuola presents the hero as an achiever, able to survive life's journey with all its problems. The journey is presented as a "rite of passage" with departure and return marked by rituals and performances. (p.31)

Therefore both Dante and Tutuola's portrayal of their worlds of the dead is influenced by the beliefs of their societies during their times since both portrayed life as a journey right from birth to the life after death. Whoever goes through this journey symbolically, they are expected to be transformed to better. Dante the pilgrim is purged of all sins and made worthy of heaven and Tutuola's drunkard is purged of irresponsibility and too much drinking.

4.3 Differences between Dante and Tutuola's portrayal of world of the dead

However much there are similarities in Dante and Tutuola's portrayal of the world of the dead, the differences are also apparent and various due to the authors' difference in eras, education and religious faiths.

4.3.1 The living dead

Although both authors employ living deads in their world of the dead, Dante majorly employs known historical personalities for his characters while Tutuola employs mythological and fabulous characters.

Dante employs both mythological and known historical characters in his entire world of the dead because he wishes to emphasize that every living soul (great or small) is bound to go to the world of the dead (hell, purgatory or heaven) when they die. Those that misused their power and offices are punished and those that were kind to others and used their power and offices for the good of the people are rewarded. Characters like Judas Iscariot (Mathew 26:14-16) suffer more pain in the mouth of Lucifer because he betrays Christ for thirty pieces of silver;

That soul up there who suffers most of all.....is Judas Iscariot:
the one with head inside and legs out kicking. (*Inferno*: p. 381)

In the lower hell; ninth circle, Lucifer is referred to as Beelzebub and presented as stuck in ice and looking like a wind mill after his fall from heaven (*Inferno*: p. 383). The fallen angels are also found in this circle from where the envious, proud and rebellious are punished. Nimrod, who tried to build the tower of Babel because of his envy for God's dominion, is also punished in this circle. Nimrod and Saul are also referred to in purgatory as examples of pride, a vice that Dante the pilgrim is to be purged of (*Purgatory*: p. 129).

In the first circle of hell (limbo), Virgil informs the pilgrim that he had seen the "mighty lord" descend and take Adam, Abel, Noah, King David, Israel and Rachael out

of hell to “blessedness” (*Inferno*: p. 99). These are well known historical personalities (the Old Testament) that are known to have done good in their life.

In purgatory, the angels are the ones that guard the different circles. Angel-pilot is an angel that ferries souls of the blessed to purgatory, angel of the church guards the gates of purgatory, the angel of chastity guards the seventh terrace, the angel of generosity guards the second terrace, angel of meekness third terrace, angel of zeal fourth terrace, angel of liberality fifth, angel of temperance sixth. The angels are biblical characters because they are messengers and agents of God. In Genesis 19, angels save lot from the evil city of Sodom; in Genesis 28:12 Jacob dreams about angels ascending and descending a ladder from earth to heaven, and the New Testament shows that Christ will come back with his holy angels.

John the Baptist (Mathew 3:4) and Daniel (Daniel 1:11) are referred to as having survived on despised food when the voice denies Virgil and the pilgrim fruit and water from the tree (*Purgatory*: p. 240). This example is to help the pilgrim get the vice of gluttony purged.

In paradise, the pilgrim has so many doubts and questions which Beatrice endeavors to explain. Adam (the man who knew no birth) (Genesis 2:7) and Christ (word of God) (John 1:1-4) are referred to as Beatrice explains how crucification is a just way of avenging sin. Beatrice explains that:

...the man who knew no birth,
damning himself damned all his progeny;

therefore the human race lay sick below...
until the Word of God chose to descend

there moved by His unselfish love alone,
he took unto Himself, in His Own Being,
that nature which had wandered from its maker... (*Paradise*: pg 83)

Adam and Christ are biblical characters because in genesis chapter one, God creates Adam with his hands; he is not given birth to like other humans and in Mathew chapter 27, Christ (in human nature) is crucified to redeem the human race. In *Inferno* canto XXXIV, Virgil refers to Christ as “the man whose birth and life were free of sin”.

Tutuola on the other hand employs mythical creations for characters and fabulous monsters which are in line with the Yoruba tradition which has it that the world of the dead is made up of spiritual characters. Characters like the talking skull and its family (p. 26) birds chasing animals and eating their flesh (p. 53), the Red town with red people, the red fish and red bird (p. 73), the faithful mother in the white tree (p. 69) and the dead in deads town who walk backwards (p. 97).

These characters are portrayed as mysterious. Characters like the baby who talks and eats lots of food at birth, the red fish and red bird that make a whole town red, the greedy bush, the laughing trees and the monsters are mysterious. The plants and the animals are personified (they can talk, laugh, dance, take photographs) in Tutuola’s world of the dead. These characters according to Echekwube (1994) and Ellis (2011) are dead with some incarnated and others not. Those that are not incarnated are the dangerous and mysterious ones tormenting the drunkard in the bushes. The humans are the dead humans. Some are cruel and others are humble and kind like the faithful-mother in the white tree. Tutuola’s descriptions of these characters emphasizes their fabulous nature. The red fish for example is very terrifying and mysterious because:

...its head was just like a tortoise’s head, but it was as big as an elephant’s head and it had over 30 horns and large eyes which surrounded the head. All these horns were spread out as an umbrella. It could not walk but was only gliding on the ground like a snake and its body was just like a bat’s body and covered with long red hair like strings. It could only fly to a short distance, and if it shouted a person who was four miles away would hear. All the eyes which surrounded

its head were closing and opening at the same time as if a man was pressing a switch on and off. (p. 79-80)

The land is also full of mysterious happenings for example the pilgrim's wife conceives through the thumb and delivers when the thumb touches the palm-tree thorn (pg.31). This baby immediately grows to "the height of about three feet" and he asks the mother whether she knows his name. The skull rents body parts and goes to the market to carry out business with the living humans and at the end of the market day he returns the borrowed body parts and makes the payments (pg.26). These mythical and fabulous characters are quite clearly influenced by the Yoruba beliefs and folklore as Lindfors (2010: 55-56) states:

...the monstrous child, the enormous drinking capacity, the all providing object, the tree-spirits, the personifications, the fabulous monsters- these are standard materials of oral tradition, the stuff folk tales are made of....

Therefore, while Dante's characters are dead historical personalities that are recognizably human, Tutuola's are fabulous and fantastical creations (spirits) that may or may not be of human form. These characters develop the theme of immortality and incarnation in the selected texts.

4.3.2 Judgment in the World of the Dead

The dead in Tutuola's world of the dead are not directly judged like it is done in Dante's world of the dead. They are trained to fit in the world of the dead since they are new members to this world. The wine tapper, for example,

.....said that after he had died he went to a certain place, which anybody who just died must go to first, because a person who just died could not come here (Deads' Town) directly...he spent two years in training and after he had qualified as a full dead man, then he came to this Deads' Town... (p. 99-100)

Tutuola's characters seem to also be grouped according to their punishment (incarnated and not incarnated) because according to Echekwube (1994) and Ellis (2011), those who lived good lives are reincarnated and those that lived sinful lives are left to wonder in the bushes and forests.

The dead in Dante's world are on the other hand judged immediately they get to the world of the dead and then directed to their places of punishment because Dante's world (*Inferno* 92-93) is perceived as a place where the dead give accountability for their conduct while in the world of the living which is the belief in the Christian church.

Tutuola's world of the dead is organized in towns and villages, for example the Red Town, The Unreturnable Heaven's Town, Wraith Island and the town in the white tree. These towns are organized with leaders; the red-town has a king, the wraith island has a king and the faithful mother is the queen of the town in the white tree.

The characters in Tutuola's world of the dead are further organized in families and construct houses in which these families reside. This is very different from Dante's world of the dead where the dead only serve their punishments and others enjoy their rewards without making families, constructing houses or replicating earthly life in other aspects.

Tutuola's red people of the red town, for example, live in houses which they burn down before they leave for another place when the red bird and fish are killed. When the pilgrim gets to the Deads' Town, his tapster constructs him a house because they cannot live in the same house with him and the creatures in The Unreturnable Heaven's Town constructed houses too. This world of the dead consists of "both white and black deads" (pg. 100) as the dead tapster explains to the pilgrim when they meet in The Dead's Town.

Tutuola's world of the dead is inimical and sinister to the living; the pilgrim is always at risk of losing his life, for example when he gets to Death's place and tries to capture 'him'; when he tries to rescue the girl from the skull family, when he meets

the monsters and the dead babies walking to The Dead's Town and when he walks through the greedy bush. That is why one has to be equipped with special powers "juju" to protect one's self.

The dead in this world are capable of dying again, affirming Tutuola's and the Yoruba's perception of the world of the dead as a destination but not a final one. This is different from Dante's characters who eternally serve their punishments and eternally enjoy their rewards without the fear of dying again because they cannot even if they wished to. The people in the Red Town for example, have to sacrifice a human to the red fish and bird to protect themselves from being killed again as the red king narrates:

But when every one of us had failed to wash his or her red away,
then on the 7th day after we had turned into red the whole of us
died with our domestic animals, and we left that town and settled
down here, but we were still red as before we died... (p.77)

This Yoruba perception of death as cyclic is reaffirmed by the belief in reincarnation, through which the reincarnated can die again and get reincarnated several times if they live a holy life while on earth.

The punishment in the two worlds of the dead is different. Tutuola's sinners are not so directly and corporeally punished like it is in Dante's world of the dead. Dante's sinners in hell are bitten, whirled around in a dark stormy wind, stuck in frozen ice or in a river of boiling blood, and others fight, tear and strike each other. Those in purgatory suffer from diseases, carry big slabs of stone and others walk in flames. All these are very cruel punishments.

Tutuola's world of the dead offers different and less cruel punishments though psychological and philosophical because the Yoruba culture has it that those who live holy lives are rewarded by becoming ancestors and reincarnated when they die. Those who die as sinners are punished by not becoming ancestors. Ellis in Idowu Odebode and Adenike Onadipe (2011) refer to this stating:

In Yoruba folk belief, the bush is inhabited by a great number of spirits who have not achieved the status of ancestors, and thus do not live peacefully in the land of the ancestors. They wander aimlessly and suffer from "hunger, thirst, and cold since nobody offers sacrifice to them. When one of these wandering ghosts manages to enter a woman's womb and be born, he/she is obligated to share with all the companion spirits whatever food he/she acquires. One possible result of this is that the child does not retain adequate sustenance for him/herself and thus "begins to pine away and become emaciated. (p. 45)

Tutuola's punishments are psychological because the dead who is denied reincarnation is emotionally hurt because he or she is considered completely dead. This punishment is also philosophical because it explains why the living have to live holy lives in order to be given a second chance among the living through incarnation. Therefore both Dante and Tutuola portray the world of the dead as a place where the dead who live sinful lives are punished though the punishment modes are very different. This is in agreement with Christian beliefs and the Yoruba beliefs. Dante portrays his world of the dead as a source of justice because every character is justifiably rewarded or punished. John Joseph Rolbecki (1921:35) confirms this when he states that Dante was a lover of justice:

In Italy in the thirteenth and fourteenth centuries law was pre-eminently a liberal art. It was the prince of humanising studies."

Moreover it should be remembered that Dante was a great protagonist of justice for all classes and all peoples of all times.

Mark Musa (2003:43) also confirms Dante's interest in justice:

But the moving purpose of the poem, as Dante reveals in his epistle to Can Grande, is "to remove those living in this life from their state of misery and lead them to the state of felicity."

Dante's world of the dead is therefore the world of the dead where the dead cannot escape from justice because their lives on earth decide their fate when they die. Even those that are not punished on earth are later punished for their evil deeds in the world of the dead. Some of these characters are; Pope Nicolas III: A corrupt pope who reigned from 1277 to 1280 (Inf. XIX, 67-72), Brunetto Latini a friend to Dante but punished for sodomy(Inf. XV), Paolo and Francesca of Rimini are punished in the second circle for an adulterous love affair (Inf. V,73-74), Farinata is punished in the sixth circle for heresy and Pier delle Vigne is punished for committing suicide when the envious gossip of others caused the emperor to distrust him (Inf. XIII, 58-78). A. S Kline (2002) states that Dante was "a reformer without true power, a difficult and an extraordinary man who turns to the word to criticize the wrong in society other than violence".

This is very different from Tutuola's world of the dead where the mythical and fabulous characters go on living their normal lives as if they were not dead.

4.4 Conclusion

Much as both Dante and Tutuola's world of the dead have some similarities in perception and portrayal of their worlds of the dead, the differences are so distinct because of the different influences on their lives and writing.

Dante's world of the dead is greatly influenced by the Catholic Church beliefs of medieval Europe and Virgil. Virgil's world of the dead has similar aspects to that of Dante's because Dante was a scholar of his Aeneid. Dante picks the idea and lay out of the world of the dead from Virgil's Aeneid book VI. The researcher concludes that Dante's perception and portrayal of the world of the dead is greatly influenced by Virgil's work and the Catholic beliefs.

Tutuola on the other hand greatly employs characters and themes like reincarnation, continuity of life and mystery in his world of the dead that are a reflection of the Yoruba tradition of the mystique and the fabulous.

CHAPTER SIX

CONCLUSION

6.1 Introduction

This chapter covers the conclusions of the study by summarizing the findings of the study. It re-states the problem statement, the purpose of the study, major objectives and research questions found in chapter one. It also brings forward the summary of chapters four and five.

6.2 Summary of Findings

Both Dante and Tutuola's world of the dead have some similarities in perception and portrayal of their worlds of the dead. They both portray the world of the dead as being a continuation of life, characterized by sin, reward and punishment, judgment and school where the pilgrim emerges a better person. Dante's dead characters are for example punished in hell and purgatory and rewarded in heaven.

Dante and Tutuola have similarities in the way they perceive and portray the world of the dead. This is evident through the themes and motifs that they develop, for example immortality, punishment and reward in the afterlife, as well as characters (living dead) that they employ. It is clear that these similarities result from related influences in their respective cultural and religious settings, that is, the Christian culture for Dante and the Yoruba culture for Tutuola.

The differences are also distinct because of the different influences on their lives and writing. Dante's world of the dead is greatly influenced by the Catholic Church beliefs of medieval Europe and Virgil. Virgil's world of the dead has similar aspects to that of Dante's because Dante was a scholar of his Aeneid. Dante picks the idea and lay out of the world of the dead from Virgil's Aeneid book VI. The researcher concludes that Dante's perception and portrayal of the world of the dead is greatly influenced by Virgil's work and the Catholic beliefs. Amos Tutuola's perception and portrayal of the world of the dead on the other hand is highly influenced by Fagunua's works, christianity and the Yoruba culture.

6.3 Conclusions

This study identified the problem as whether Dante and Tutuola's perceptions and portrayal of the worlds of the dead were influenced by their environments, religions and education background. The purpose of this study was to determine the influences on the perception and portrayal of Dante's and Tutuola's worlds of the dead as the setting in their selected texts and identify the similarities and differences.

6.1.1 Conclusion on Objective One

The first objective of the study was to establish what influences Dante and Tutuola's choice of setting as the world of the dead.

Dante's perception and portrayal of the world of the dead as his setting is influenced by the Catholic Church theology of the middle ages, Greek mythology (Virgil's Aeneid) and his political society because he places his dead but living characters in three sections (hell purgatory and paradise) basing on their punishments or rewards which the catholic theology upholds. Dante's hell is portrayed as a physical place with rivers like Acheron and leaders like it is in Greek mythology as portrayed through Virgil's the Aeneid book VI.

Tutuola's perception and portrayal of the world of the dead as a setting is influenced by the Yoruba cultural beliefs which hold it that when one dies he continues to live through incarnation or as a wondering spirit in the bushes.

6.1.2 Conclusion on Objective two

The second objective of the study was to determine whether Dante and Tutuola's choice of setting affects their choice of characters.

According to the findings, Dante and Tutuola's setting (world of the dead) influences the choice of characters they employ. Dante places dead but living characters in the world of dead because he believes in death being a continuation of life on earth in his

world of the dead as a setting. These characters consist of political figures of his time, great writers, philosophers, popes and biblical characters. Majority of these characters, if not all, are punished in hell because they were not baptized, didn't believe in God and Christ and others used their political offices unfairly. Characters like Beatrice, Virgin Mary and Saint Lucia are placed in paradise because they had lived holy lives.

Tutuola's characters are also influenced by his setting (world of the dead). His characters are living dead and mysterious spirits in the bushes. Some of these characters like the red people die and live again. This is in agreement with the Yoruba belief that the dead that are not incarnated remain as spirits in the bushes that haunt other people. Some good deads end up in the deads town or in the white tree.

6.1.3 Conclusion on Objective Three

The third objective of the study was to establish whether their themes are affected by their choice of setting.

According to the findings, Dante and Tutuola's world of the dead influences their themes. Dante's world of the dead develops his themes of immortality, reward and punishment and redemption. Man continues to live after death but in another world and is either punished or rewarded basing on the life they live on earth. At the end of the journey, the pilgrim receives redemption after purging all his sins in purgatory.

Tutuola's world of the dead also develops immortality, incarnation, and reward and punishment. Tutuola's characters continue to live after death through incarnation as a reward. Characters that lived against the gods are punished by not being reincarnated. So they are rejected spirits that torment others in the bushes and forests.

6.4 Recommendations

Following the discussion of findings and the conclusions drawn, the following recommendations can be made. The teachers and scholars of medieval literature and West African literature should dig deep into the characters employed by both Dante and Tutuola to further understand why Dante and Tutuola employ the kind of characters they come up with. These characters can be compared to show their roles in the development of these two texts especially in the development of the themes. The time setting of these two texts can also be analyzed and compared to come up with the differences and similarities in their portrayal. These could lead to the better understanding of these texts.

6.5 Suggestions for Further Studies

Further study can still be carried out about the characters employed by Dante and Tutuola in their selected works. The time setting of these two texts can also be analyzed and compared to come up with the differences and similarities in their portrayal. These could lead to the better understanding of these texts.

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Appendix (Textual Checklist of ideas to look up)

The study discussed and analyzed the perception and portrayal of the world of the dead in Dante's *Divine Comedy* and Tutuola's *The Palm Wine Drinkard* with keen focus on the following:

Introduction

- Dante's background; political, education and religious background
- Tutuola's background; political, education and religious background

Catholic theology and its traditions

- Sin
- Punishment and reward
- Hell
- Purgatory
- Heaven/ paradise
- Characters

Classical writers

- Virgil

Yoruba tradition

- Immortality
- Sin
- Punishment and reward
- Characters

Similarities

Differences



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DISSERTATION CORRECTION COMPLIANCE REPORT BY THE CANDIDATE (POST VIVA FORM)

Date: ...9/9/2024.....

Name of Candidate:NAMBOZO ETHEL..... Reg. No:RJ/10M7/504.....

Title of Dissertation: PORTRAYAL OF THE WORLD OF THE DEAD IN DANTE'S DIVINE COMEDY AND AMOS TUTUOLA'S THE PALM-WINE DRINKARD

SN	COMMENTS BY EXTERNAL EXAMINER	ACTION TAKEN	INDICATOR
1	Key findings in the abstract should align with SOP and theoretical framework	Key findings were aligned with SOP and theoretical framework	Abstract page
2	Proof read the work	The work was proof read	All pages corrected
3	Objectives be restructured as objectives	Objectives were restructured	Page 16 corrected
4	Chapter one needs a conclusion	The conclusion was added	Page 19 corrected

