

CHAPTER THREE

3.1 SEMIOTIC INSTRUMENTS IN THE TEXT

INTRODUCTION

This component of the investigation should start by defining the following semiotic words, namely, symbol, iconic signs, conventional signs and motivational signs. The semiotic instruments that should be aligned to the key words are: the weird sisters as instruments of good and evil, the dagger used by Macbeth to kill Duncan, the apparitions as conventional signs, and the branches of Birnam forest as the motivational signs for war.

The above semiotic instruments bear the similarities with some of the philosophical and psychological beliefs rooted in the Vatsonga. They are witchcraft and evil practices such as: *mungoma* (divine practice); *ku femba noyi* (to smell out the witch), *ntungu* (plague), *ku halata ngati* (to pour out blood); *ndzalo* (food abundance); *xidobani* (medicine used to discover a thief), *(tinyeleti* (stars); *rhavi ro kokiwa* (pulled branch); *ndhumbha* (hut for the spirit of Vandawu) and many more.

In this section, the theoretical approaches that should be applied are a combination of the functional approach based on the text as well as the hypothetical –deductive structural approach taken from common knowledge of witchcraft and superstitions. The listed concepts in the first paragraph should then be clarified in order to bring out the aims of study.

3.2 Defining the concepts

It is judicious enough to start with the definitions of the concepts that form the framework of the whole section. This practice should therefore give a glimpse to the impacts of these definitions within the study. The following are the key words that should be spelt out, namely, symbol, icon, conventional and motivational signs.

3.2.1 Symbol (s)

Certain symbols within this study are used to convey various meanings depending upon the contexts thereof. As a result, Fiske (1979:15) sees a symbol as an:

arbitrary, conventional relationship and words
are symbols as are traffic lights

The adjective arbitrary, refers to something that is used without constraint or limitations. It means that symbols, as long there's mutual agreement between the designer and the users could be used very often to convey different meanings.

Traffic signs, for instance, are symbols that could be used as written plates in different colours or as robots stationed at one place. At stop sign written in words STOP, a driver should automatically do so even though there's no traffic officer. When the robot flashes a red colour-signalling STOP, drivers would also obey. Therefore, symbols are arbitrary because of the messages that they convey to the people who are conversant with their practical. This

observation corresponds with those of Elam (1980:22) who defines a symbol as:

a sign, which refers to the object that it, denotes by virtue of a law, usually an association of general ideas.

The phrase `a sign which refers to the object...' could be illustrated in this fashion, thus one is driving along the road that he has never been to before, and is in need of a filling station, and all of a sudden he sees an information sign, a pump in a man's hand, conventionally denoting the real object-petrol.

It stands to reason therefore that the signs that were seen along the road are the representations of the real things. Invariably they are associated with the generally known things-petrol and filling station. Most of the objects that should be discussed as indicated in 3.1 paragraphs 3 are symbols that are viewed by this research to represent the real situations.

The above definitions are further given authenticity by Eco (1984:136) who defines a symbol as something:

correlated to its object by an arbitrary and conventional decision.

The verb correlate, expresses a situation where there's a mutual relationship between two different things. In other words, symbols are seen as being real but conventionally resembling something. As an example, the statue of former President Nelson Mandela in Tshwane is simply an object and can be regarded as a symbol of the most famous leader of this era. So we are referring to an arbitrary side of it, namely our personal whim. For a long

time into the future, the same statue could still symbolize his democratic ideas in South Africa. This is therefore a conventional decision.

However, Daddesio (1995:113) define a symbol in this fashion:

an arbitrary relationship that links a sign and its object.

Most of the companies, organizations and associations have different logos designed and adopted by their members. A logo is just like a sign that identifies the products of an organization and it is written or engraved on the object such as a shirt, jacket tin, and paper as labels for advertisement purposes.

As a result, a symbol could be anything that is designed to signify the producer's products, the company's products or anything that could be placed in circulation to other consumers. For instance, the symbol, sunlight, signifies the company as well as the object, soap, which is either in a liquid or solid state. It is a symbol, in the sense that it gives variations from other washing materials.

In this research the weird sisters are symbols in many different ways. They may be taken as symbols of fortune; they may also be regarded as symbols of misfortune on the other hand. A discussion on this aspect as offered in paragraph 3.3.1.

Haley (1995:609) definition of a symbol gives a broader perspective of a symbol. He writes:

A symbol stands for its object mainly by virtue of a rule or Law, which includes, but is not limited to, largely arbitrary convention.

From Haley's point of view, a car as an example, is an object. It does not matter about its size, colour and model upon which it has been manufactured, but only its arbitrarily form. It may be a toy, or a hand-made from wires, or the real one, as long it is a car. Once the word, car, is mentioned, what is registered in the brain is a four-wheeled object.

This study has dealt with many of the symbolic structures such as stars, blood, food, as semiotic instruments. The content from the text as well as the philosophical and psychological beliefs are the sections that illuminate the symbolic nature of some of these instruments of the project.

Another definition of a symbol which is basically in a linguistic form, comes with Wimsatt (1954:122) when he says:

It is a ground on which we stand and has reference to be regarded as a highly valuable treasure, but its true meaning lies beyond its own fixation.

In this case the ground, meaning of a symbol is culturally determined by what it means by the language of the speakers. The outward correspondence between the sign and the object has no influence rather than what the sign means only for those speakers of that particular language. Therefore, symbolic interpretation may differ from one culture to another as would be explained in this study.

An intriguing example is that of *ndhumbha* (the hut for the spirit of Vandawu) dealt with broadly towards the end of this chapter. The hut is built in the same manner as other huts in a kraal but it is too small to accommodate. This little hut should attract any person who entered the kraal. It is a symbolic sign of the kraal's goddesses. Paragraph 3.4 deals with this symbol in detail. Members of the family regard it as a valuable treasure.

The above definitions have tried to shed light on what to expect within this study. These symbols have semiotic influence towards the whole investigation. However, the study should have included other symbolic instruments that may link certain information in order to make it broader.

Another illustration to follow is the iconic signs, which are closely related to symbols as well.

3.2.2 Iconic signs

In this paragraph it would be shown how the definitions given, relate to the dagger used by Macbeth to murder Duncan. A very brief definition and yet potent is that of Eco (1984:136). He defines an icon as:

a sign, which refers to the object that it, denotes
merely by virtue of characters of its own.

The noun, virtue, refers to the quality of a thing. It shows how the majority considers a thing as morally good or desirable. It clarifies what the object is referred to as well as characteristic of its own in a given situation. Dagger has a significant role in giving meaning to interpretations in this research.

On the other hand, an object, refers to a mere material thing that is visible and tangible like a dagger. Therefore, an icon, is any visible or representational material that observers can visualize or see by the naked eye.

Meanwhile, Fiske (1979:15) in his definition comes more to the point as he points out that it is a physical resemblance between the two usually visual. The adjective, physical, means corporeal, that is a thing that is perceived through the sense of sight and not the mind as real. For instance, a cross is an icon that resembles the sufferings of Jesus Christ. Therefore a chain with a cross around the neck is also an icon because in the mind of its bearer it stands for Christ and all about him.

The phrase, between the two, expresses two different ideas. One of the ideas is that of an object as an icon and the other is what is in the mind of the bearer about its functions.

Yet another definition is that of Elam (1980:21) which says that an icon:

represents its object mainly by similarity between
the sign-vehicle and its signified

Elam speaks about the similarities between an icon and the object; usually an icon could be a graphic representation of the most significant figure of the time. In this case for instance, photography of a house could be an icon and the image that is represented in it is the real building and it is an object.

Therefore Elam is speaking about a sign-vehicle, that is, the movable sign from one end to another but the real object, that is, the house is still in its immovable position. Therefore, the sign-vehicle is signified in the graphic representation of itself.

In terms of this, it could easily be stated that the dagger is an icon of the real sword that Macbeth uses to kill Duncan. Discussions in paragraph 3.3.2 and 3.4 explain these thoughts.

According to Culler (1975:16) an icon as something that:

involves actual resemblance between significant
and signifier

What Culler suggests in this case is that ones photograph of resembles are one's stature, which one cannot see exactly. Part of the features one can see them from the reflection of one stature in the mirror. Culler points out that the primitive people cannot identify themselves from a mere photograph. The main reason being the fact that they were exposed to the technological world where they can use things that can reflect their structure. Therefore a photograph is an icon of oneself.

No matter how one may physically change, the physical or circumstantial change like developing scars or beads, the icon in the form of a photograph taken before those changes may show the same person not as a completely changed person.

Another illustration of an icon is the clouds that may cover the skies. One may conclude that clouds signify rain and what more would one say if it does not rain? It is similar to those who say that smoke means fire then what about those cars that blow out heavier smoke from the engines, is it fire? Well one may conclude that clouds are icons of rain and smoke is also an icon of fire according to perceptions evoked by Culler's definition.

Once more, Daddesio (1995:109-110) describes iconic as signs that:

are found in nonhuman species in the form of mimetic and can be understood as indices and in human communication as purported icons.

The word mimetic, refers to the sound that is merely practised likening it to a desired one. A pigeon can be trained to use a sound that is closely associated with `Good Morning`. This is what Daddesio calls the sound from the nonhuman species. In reality the pigeon is not giving out the correct words for greetings. But for communication purposes one could understand that language has been used, and it becomes icon sign of the greeting message.

Such a sound is said to be purported, because they are imitated. The imitated icon in the text is liken to the dagger that Macbeth sees prior to the killing of Duncan. Macbeth tries to touch it but it is untouchable meaning that it was not a real dagger, only an icon. More discussion on this aspect appears under 3.3.1 of this study

Haley (1995:605) in his definition does not differ much from the others: To him an icon:

signifies its object mainly because it is similar to it in some way as for example, a photograph is an icon of the object depicted in the picture.

What Haley shares with us here is that a photograph is an icon, and the image it represents is an a referent. By referent, means a thing that the word denotes or stands for.

As an illustration, a photograph of the Union Building in Pretoria can be taken as an icon representing the place where the South African statutory laws are made. The picture shows a mere structure, which is regarded as a monument to all South Africans.

In this research there are philosophical and psychological episodes that are iconic in nature and according to people's perceptions. The project has depicted these episodes from the text and also from the typical situations as well.

3.2.3 Conventional signs

This research would elucidate conventional signs, sometimes in the form of a noun, convention, since both of them are symbolic to the patterns of behaviours that are commonly used by the people. Scholes (1977:113) describes convention as :

contrasting qualities of the contexts invoked
by a particular message.

I propose to illustrate the above extracted words from Scholes by means of practical examples. Let say one is driving behind a car with a bumper sticker written: `Jesus is King`, and all of a sudden the owner of that car throws an empty tin of castle lager through a window, what would one think of him? One will think of the bumper sticker, its message and the contrasting qualities between the bumper sticker and its message as compared to the owner. One would start to realize that the bumper sticker is intended to cheat traffic officers or churchgoers about the owner of that car.

Take another sticker that says: `No smoking !` and the tobacco is cancelled in red to show that it is totally prohibited. As the taxi moves on, the driver lights on his cigarette and starts smoking. What would one think about the driver?

As contrasting qualities from the passengers may be that the driver wants to smoke alone, or the Taxi owner does not know the pasted advertisement. Therefore all of the indicated stickers have different :conventions to the commuters.

When one talks about conventional, one is referring to the traditional beliefs in certain behavioural patterns. In literature the character that is designed by the author being antagonist, the readers obviously shall visualize a character as mulish and one lacking compassion.

Meanwhile Fiske (1979:51) predestines conventional symbols as something considered by the culture of the people in this way:

Symbols, which are clearly specific to the culture

which have produced the convention

What the definition entails is that each cultural society has its own beliefs in something they have adopted. Let us say, `wine`, a beverage that is mostly harvested in the Cape areas. `Wine` is used as a drink but mostly by churches as baptismal sign of the vine of Jesus time. The belief behind it is that, wine, represents the blood of Jesus Christ. This is what Fiske regards as cultural convention.

Another illustration is found in both the text and my personal research. The branches of Birnam forest in 3.3.4 were thought to be the coverings so that the soldiers cannot be counted. From Vatsonga's belief a pulled branch from marula tree and also from the graveyard back home, is a sign of carrying the spirit of the dead and it would receive attention under 3.4.

Another definition comes from Williams (1977:173) who says:

Convention is an established relationship or ground of a relationship, through which a specific shared practice-the making of the actual works-can be realized.

Williams's stresses on the strong relationship that exists when we speak about convention. The definition echoes the explanations of the stars under 3.4 of this research. The mythologies of the stars could be of great experiences to the reader of this study.

Stachniewski (1988:187) refers to Macbeth's conventional sympathy for the hero in this way:

The convention of the tragic hero is a signifier of which sympathy, identification, and so on are signified. Of course the convention is played against, but it cannot be ignored.

The type of convention, in this extract is an indication or a sign that shows the feelings of Macbeth about his deeds. It shows how important it is for the man who led a bloody life like that to suffer for his consequences at the end of it. The phrase, `...is played against...` shows how the contrasts between his wishes are opposed to the repayment of his deeds.

Yet another definition is that of Daddesio (1995:14-15) who defines convention in this manner:

If the natural boundaries of Semiotics are in the final analysis dependent on the definition of the sign that, we are willing to accept, then the boundaries so drawn are not “natural” in any meaningful sense of the term, but are instead the result of cultural conventions.

By cultural convention, refers to how people describe things in their traditional styles and methods that are common only to them. In Xitsonga, *mfhungho* (sign) means to endorse either as a witness or owner of the information that is written. It indicates one’s agreement. A cross indicates it especially for those who cannot write and read. Meanwhile a stop sign is also addressed as *mfhungho* (sign) but culturally converted as a board that signals motorists to stop their cars when coming closer to it.

Conventionally, it is generally held to be accepted in many ways. An autograph is also a sign that is kept as a souvenir or memento. In other

cultures, like in music and manuscripts, such souvenir are kept as a reminder for those who would like to read about that valuable figure of his time. This can be said to be cultural convention.

In this research, the witches, the ghosts, owls, swords, branches and so forth, are all cultural conventions that represent symbols and iconic signs of the Elizabethan period. As a result, in this study they could be used to symbolize the philosophy and psychology of the Vatsonga. Below is the belief in stars that is supported by various researchers under the Zodiac picture..

3.2.4 The Zodiac picture

It was also called the wheel of fortune during the Elizabethan era, which controlled the forces of life. Under this project we could see how Vatsonga cultural group adopted the belief but shifted it to theirs. As a way of gaining more knowledge about stars, Lloyd-Jones and Quinton (1978: 9) describes the Zodiac as something that is:

derives its name from the Greek word meaning, living creatures from the same root as the word from which we drive zoo and it is so called because each of the twelve sections of 30 each into which it is divided is named after a constellation falling more or less within that section.

The are many stories related by the Babylonians, Romans and Greeks in connection with the Zodiac order of the universe and its solar systems. It is believed to be the control of the universe where God is situated above all creatures, followed by his hosts of angels, the sun, stars and man above all other creatures.

The twelve sections referred to in the extract are the twelve months of the year, which run following one another. The order of their run is not disturbed where reversal or skipping of one or two months can take place.

In the time of Shakespeare, this order of the Zodiac played an important role in the lives of the most and respected characters of his plays. The death of Julius Caesar, as an example, was predicted to take place on the 15th of March and it did happen as predicted.

Meanwhile Lott (1978: 44) says the following about stars:

Stars, hide your fires; let not light see my black
and deep desires.

Stars are the satellite that takes over from the sun at night. They symbolize light, which is equivalent to goodness. The bright light of the stars is opposed by black and deep desires that can be likened to all the activities of Satan that oppose the goodness of God.

When Macbeth pronounced these words, he knew that the task he wanted to embark in, was hideous and dangerous. Therefore, his wish was that no one must see what is in his heart. Macbeth wanted not to be seen when committing all the crimes he wanted to get into it. Even stars that are the only satellite of the night must turn dark so that his missions could be accomplished.

Yet another definition comes from Lloyd-Jones, and Quinton (1978:16) when they say the following about stars:

The influence of signs, resulting partly from the mythical character of their symbols, but often from their astrological properties, was particularly powerful during the month over which each presided; and individuals paid special attention to their own birth-signs.

The signs referred to in the extract are the stars. They are taken as the twelve constellations, as they were named after mythological stories. Other beliefs about them is in relation to the birth-signs, namely, Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius and Pisces.

According to the interpreter's belief is that these stars could predict the following: Life, where it could forecast on one's family life styles, luck and friendship; Work, where they could predict about one's pleasant interaction; Self, where they may influence one to be positive and to take positive decisions; Cash, where they may warn one not to over spend one's money since serious problems should follow soon and many other interesting stories.

To make it more convincing, Lloyd-Jones and Quinton (1978:19) comes with another explanations of the Zodiac signs when they say:

the signs of the Zodiac were linked with the twelve tribes of Israel.

The twelve tribes of Israel are recorded in the fourth book of Moses. These twelve tribes were written down by the time the lord spoke to Moses in the wilderness of Sinai. It was in the second year after they were delivered from

Egypt. Moses was told by God to take down the numbers of all young and strong men who would go to war.

The twelve tribes of Israel that are associated to the Zodiac were the following: the tribe of Reuben, Simeon, Judah, Issachar, Zebulun, Joseph, Benjamin, Dan, Asher, Gad and Naphtali. The men that were counted to go out for war should be twenty years old and upward, all that were able to go forth to war in Israel. The Lord ordered Moses and his brother Aaron to number them by their armies. Each tribe must bring forth a man to Moses who would act as their leader and the twelve men should go next to Moses during the fighting. It is where the Zodiac got linked to the twelve tribes.

In this undertaking stars are given natural status in line with prosperity by the Vatsonga tradition. This could be seen as the project unfolds.

3.2.5 Motivational signs

This section of the investigation should give reasons behind some of the actions within the play. Some of the actions in the play show their likeness to what the Tsonga cultural people do as a way of satisfying their beliefs. One can attempted to say that the Vatsonga's deeds are motivational factors towards their beliefs.

Markel (1998:14) describes motivation as a result from series of behaviour in the following manner:

the law of the conditional reflex plus motivation
can give an account of personality.

By the law of conditional reflex it is refers to stimulus that works against the motor outlet. For instance, a child who holds a burning candle and happens to burn her fingers would avoid it next time with the knowledge that it burns when handled. This is a law of conditional reflex. In other words, motivation is a psychological response effected from the brains.

In another illustration of a woman who buys a green Fiat Pallio car and turn the colour of her house to green, and always dresses in green, then it can be concluded that her general preference is colour green. Therefore green is her motivational stimulus that exhibits her personality.

Another belief is reported in the Opie and Tatem (1992:244) about different colours of cars in comparison with the `green Fiat` car cites as follows:

The belief reported on several occasions is that red cars are lucky, seems to have developed from the road safety report, which showed that fewer, red-painted cars were involved in accidents than cars of other colours.

This belief can motivate a person to go for a red car in order to drive safely on the road. Being a firm believer in superstitions one can be motivated to buy a red car and also driving it carefully in order to avoid accidents.

Another explanation of a motive comes from Markel (1998:50) when he says:

any internal condition of an individual that causes or induces behaviour and thought.

Since motivation is a drive or urge to do something, therefore the same drive or urge has to emanate from somewhere, that is, from the internal condition. This can be illustrated by the love from the mother that is internal in nature as compared to that of a father that is external also in nature. It is the mother who cares for the child from the moment of conception and the father joins in support of the child when the child is born. It means that motivation is share response from two situations, namely internal and external.

The behaviours of the two parents illustrated above are induced at different levels. It simply means that their motives differ in terms of where they are triggered. Some of the motivated behaviours are illustrated in this research in line to the Vatsonga beliefs resulted from different motivating factors.

Meanwhile, Gage and Berliner (1991:326) bring another side of motivation in the following when saying that it:

embraces several other terms that describe influences on the energy and direction of our behaviours.

The terms referred to are merely needs as something that is required due to its essentialities. Needs are very obligatory in nature by the fact that they require lawful channels to get them as inducing forces of one's life. Needs as motivational factors are signs that show the importance of what someone want to achieve.

Interests, is another term that has a driving force to an individual in order to attain it. Normally interests breed exciting curiosity that holds one's attention towards a thing that is needed. For instance, here is a person, given

a task to complete and after its completion there's remuneration, an interest in that task is high because of the motivational factor, that is, payment.

Another term in proportion to motivation is aspirations. This term is the most appropriate concept of ambitions, which, has been used throughout the play, Macbeth. Normally aspirations procreate a strong desire to achieve something. The beliefs of the movement of the Birnam forest encouraged Malcolm and his men to attack Macbeth's castle as indicated in 3.3.5. Similarly to the beliefs of pushing a branch from the graveyard, it is more symbolical to what the Vatsonga group believe they are doing.

However, Child (1993:35) regards motivation in this way:

It consists of internal processes, which spur us to satisfy some need.

By internal processes, Child is referring to what is called intrinsic motivation in a psychological point of view. It is when there are internal factors from within a person that forces him/her to do something that he/she is not supposed to do as expected. In other words, the person is motivated by his/her drives to accomplish the task before him/her. It may be said to be task vs. efforts.

Macbeth on seeing the moving branches approaching the castle, he made some internal motivations by raising the Scottish flag, dressing himself up for a war, but his external motivation was drawn out of him by the moving branches. The witches told him that as soon he sees the branches moving towards Dunsinane, those branches spelt his defeat. In contrast, Malcolm

became more energized by his troop of soldiers and the branches he was carrying.

According to WorldNet motivation could be deemed to be:

the psychological feature that arouses an organism to action toward a desired reason for the action; and, it also gives purpose and direction to behaviour.

It is a psychological feature in the sense that it arises from the mind. It is also a feature because it has a significance contribution towards the attributed action. No person would feel it rather than getting oneself into action. As an illustration, when one studies to be a Medical Practitioner, the idea becomes one's objective, therefore one should excel in all the related subjects concerned in order to attain one's goal.

In other words, motivation induces a person towards the fancy imaginations. It can be said to be a concupiscence, that is, a passion to do something in order to attain it. What one must understand is that motivation does not develop within the wink of an eye. It is a gradual wish for something that eventually breeds success.

In order to reach the desired goal, one has to be focused and directiveness. In the text, Macbeth's motivation came from the witches as well as from his wife and the self. It means Macbeth's focuses were placed on the witches and it has been observed through the study.

A fleeting definition of motivation comes from Carlson (1987:44) when he says that it is:

the factors that influence the nature, strength, and persistence of behaviour.

According to Carlson, motivation has to do in line with the influences. As an influence, it requires the power and potential in order to inject a person into action. Influence is also a firmly held conviction that if this is done, and then the person's capability should increase.

By the nature of influence, refers to the inheritant qualities of a person. If for instance one's father was a soccer player, then the son should try by all means to reflect the soccer skills exhibited by the father. This is a natural motivation and sometimes it is accompanied by failure to achieve one's goals..

On the other hand, strength requires mental and emotional support. The mental part of it is in line with disorders and illness. Therefore a chronic person is not easily motivated to do rigorous activities than one whose mentality is well. In this investigation, the Birnam forest is an example of the motivational instruments to Malcolm's soldiers. Hiding themselves in these branches motivated them to attack the castle of Macbeth. This has been dealt with in this study. Therefore a belief emanates from motivation seat in the brain to carry on with an action.

3.3 How the semiotical instruments are manifested in the text

In this section of the research, the analysis should be based upon the two texts, namely the Xitsonga and English versions. The sequence that shall be

followed is that of the above definitions in order to align the readers exactly to what the project is intended to do.

3.3.1 The weird sisters are the instruments of witchcraft

Under this section of the research, should use the weird sisters as monitoring instruments to spur the behaviour of certain characters in the project. The experience of these creatures is outlined by Harris (1980:34) as follow:

The creatures were either mortals or goddesses of destiny or fairies endowed with necromantic

They were mortals because they were the causes of death, fear and pain yet their lifespan was infinite. They may also be said to be fairies just because they dwell in the upper air and could descend down according to the belief on the Day of Judgement to be judged with others. Lastly they were goddesses simply because they resembled women in the form although they had heads of men. They were known for disturbing the minds of men less trusting in the living God.

The scene where the weird sisters are performing their totemic magic is described as desolate and bleak, a place predominated by sandy soil that is covered by coarse grasses and small dwarfish shrubs. It may be said to be a wrecked, ravaged and just like a ruin place. The site is compounded by the appearances of the weird sisters that are a sore to one's eyes as living and moving images. Obviously their deeds are unpleasant and evil.

Nkondo and Shilote(1982:1) describes how the play opens up by unusual climatic conditions which is described as follows:

Ku dzindza ka tilo ni rihati: ku humelela valoyi vanharhu.
(Thunder and lightning: Enter three witches)

The phrase, *ku dzindza ka tilo ni rihati* (thunder and lightning) recounts the situation as harsh, jarring, discordant and raucous. It is a circumstance that affects the eye, ear and the mind to function normally as they are dominated by fear and fury. This situation can be resembled to a violet sea where its water rush and run along to symbolize the sea's anger.

Surprisingly, the witches who could be described as hermaphroditic animated and filthy beings have powers over thunder and lightning. In other words their practices are carried out in such violet conditions. Their enchantments are always successful under windy, stormy and drizzling weather. It simply shows the power upon nature. The witches are preparing themselves to meet and influence Macbeth to go astray. Nkondo and Shilote (1982:1) went on to say:

Kona hi ta hlangana na Macbeth.
(there to meet with Macbeth)

One may wonder as to why they choose to meet with Macbeth. Usually the tempter goes for all those who are honest, loyal and dedicated to their masters. Like Macbeth, he is loyal, honest and a duty bound man to king Duncan.

Now the witches are preparing to lead Macbeth astray in order to bring him down. Accompanying them are animals that are either heard or seen under bad weather. Nkondo and Shilote (1982:2) reiterate their words saying this:

Ndza ta Graymalkin, Khutla ra vitana.
(I come Graymalkin. Paddock calls)

A Graymalkin, is a cat-sized rodent that is called *xitlen'wana* (evil smelling rodent) whose activities were discussed in 2.4. These curious and suspicious animals are used by the witches to spell out their magic. The paddock is similar to a toad that comes out from their burrowings when it is drizzling. They are signifiers of rain.

The witches knew that when they meet with Macbeth in the rain toads should be calling and such a condition, which is in chaotic, Macbeth would concentrate on them. Nkondo and Shilote (1982:1) conclude the scene by saying this:

Leswo saseka swi bihile eka hina kasi leswo biha swi sasekile. Hi haha ehunguveni ni le moyeni wa thyaka.
(Fair is foul, and foul is fair. Hover through the fog and filthy air.)

The attitude of the witches expresses a complete reversal of the universe. All that is done by God is fair while all what man thinks is foul and devilish. At the same time, those who lead a fair and trustworthiness lives are sometimes rewarded by foul just like king Duncan.

The fog condition is when it is unclear, misty and inaccessible to normal beings to carry on with their daily activities. It is a condition that is sombre.

The situation is aggravated by these beings' abilities to fly in the filthy air. The word filthy, which means disgustingly dirty, it symbolizes these beings as animated by evil spirits. In simpler terms, these beings are assigned by the evil spirit to lead honest and just people out of goodness.

The second scene opens up in a similar manner. It shows that there's continuity of unnatural powers. All animals that are associated with witchcraft such as: pigs, rock rabbit and so forth, are wishing to send mysterious diseases to Macbeth. Nkondo and Shilote (1982:4) describe it as follow:

*Ndzi ta n'wi tsendzelekisa a kala a pfumala mati.
Vurhongo byi nge vi kona, vusiku ni nhlekanhi
elwangwini ya dladla ra yena. U ta tshama a ri
munhu loyi a chaviwaka...*

(I'll drain him dry as hay, sleep shall neither night
nor day. Hang upon his penthouse lid. He shall live
a man forbid...)

The phrase, *`ndzi ta n'wi tsendzelekisa...`* (I'll drain him dry...) shows the power of the sorcerer when bewitching a person. Macbeth in this context should suffer, fail peace and satisfaction at his heart and home, he would also loose memory, and respect for others' life and dignity. People should fear him because of his condition of life.

These words show the power of witchcraft upon a victim. They also show us that bewitching a person , it is only done just to make him/her suffer. In other words, witchcraft is done for cruelty purposes.

When Macbeth meets the witches, he is saluted as Thane of Glamis, Thane of Cawdor and a king thereafter. Scott, (1986:163) describes these words as:

both dubious in their origin and only too easy
and fearful in their validation

It was said to be dubious, in the sense that the Thane of Cawdor was still known to be alive by Macbeth. Another factor that troubles Macbeth was that of becoming a king by assassinating Duncan. Lastly, Macbeth's upliftment was supposed to be done by king Duncan and not the witches.

Macbeth saw the validation of the prophecies as unfounded stories that may inspire him to develop a desire to be king. The messengers guaranteed the witches' proclamations from king Duncan who announced the same titles to Macbeth. From there onwards, Macbeth started to burn with desire to become a king of Scotland. Therefore, the witches can be taken as the instruments of goodness and evil since they are the images that predicted what Macbeth shall be before King Duncan says it.

Kaul (1974: 67) does not support the idea that the witches were the inspirational forces behind Macbeth's deeds by saying that:

In Macbeth, which is a comparable study of evil it is idle to speculate on whether the witches are external or simply projections of Macbeth's mind; whether it is lady Macbeth who incites Macbeth to murder Duncan or Macbeth himself who finds in the witches and his wife an excuse for his unbridled ambition.

Although Kaul differs with many scholars in his view, the real fact is that, both the witches and Lady Macbeth have contributed much in the evil. They were instrumental in the changing of Macbeth's personality in order to fulfil

his quests for glory. Macbeth murder king Duncan under the assistance of the wife.

However, Veszy-Wagner (1968:246) connotates Kaul by stating the following:

In Macbeth, it is the Son-Husband who in fact, commits the parricidal deed, but only because The Mother-Wife instigates him.

What Veszy-Wagner sees is Macbeth's loyalty to his wife as equal to what the son and father relationship can do, similar to the Biblical connotation of Jesus and his Father. As Son, he is abided by the instructions from the parent, and also, as a husband, he is bounded by love.

Lady Macbeth, on the other hand, is both the mother and wife at the same time. As a Mother, she has breast fed her Son and in turn expects him to obey her at all costs, and also as a Wife, she expects her Husband to give her equal share of their love. Therefore, Macbeth has no chance to escape from her love. This section should further be illustrated where the beliefs in witchcraft and superstitions by the Tsonga cultural group should be analysed.

3.3.2 The dagger as an instrument of blood shedding object

This part of the study should reveal how the dagger from the play is considered as an instrument intended to shed blood. Its imageries just before Duncan's assassination has a miraculous value as far witchcraft and superstitions are concerned. Harris (1980: 55) has quoted Marjorie Garber,

in Dream in Shakespeare: from Metaphor to Metamorphosis (1974) when she defines a dagger as a:

self-made omen, a sign unambiguously produced
by mind of the man who interprets it.

The explanation above shows the diabolic nature of the dagger as it would be in Macbeth's future life. As the play progresses Macbeth becomes enmeshed in the witches' toils and could no longer live without their guidance. This section of the research should elucidates how it happened.

The dagger that is visualized by Macbeth is used as a pictorial sign according to semiotic point of view. Literally, it refers to a knife or sword, which is sharpened on its edges, and the Scottish highlanders carried it. It was used as a protection against enemies or to finish up a wounded enemy while at war. It is in contrast to an assegai, which in the African context is given to a newly elect chief at a coronary ceremony as a guide to lead his people.

From the text, Macbeth has mental images of a dagger dangling in the air just before he murdered Duncan. It surprised him and at the same time made him shiver about his intentions. Nkondo and Shilote (1982:18) say:

*Xana i sawula leri ndzi ri vonaka laha mahlweni ka mina,
mphiselelo wa rona wu kongome voko ra mina? Tana ndzi
ku khoma. A ndzi na wena kambe ndza ku vona.*

(Is this a dagger, which I see before me, the handle toward
my hand? Come, let me clutch thee-I have thee not, and yet
I see thee still!)

The paraphrase, `*...leri ndzi ri vonaka laha mahlweni ka mina.*` (... which, I see before me...) shows the proximity of the dagger and the hand as well as

mindset of Macbeth. Actually, Macbeth has a picture of the dagger, which he's, suppose to kill Duncan with it. He sees its bloodstains and the handle that is advancing towards his right hand to be clutched. But this was just an imaginations.

Macbeth went on to say: `... *mphiselelo wa rona wu kongoma voko ra mina.*` (...the handle toward me) a symbolism that is very evocative in Macbeth's feelings. It made him feel as if he is about to strike Duncan's chest to death.

The dagger in this extract becomes an instrument that Macbeth should use to shed blood. Nkondo and Shilote (1982:18) went on to say:

*Xana wena xifaniso xa vudlayi, a wu koti ku
khomeka tanihi leswi u vonakisaka xiswona?
(Art thou not, fatal vision, sensible to feeling
as to sight?)*

The phrase, `...xifaniso xa vudlayi...` (... fatal vision...) reveals the intentions of Macbeth towards the intended deed. It verifies the fact that the dagger is an instrument of blood shedding as suggested by the subheading above.

The adjective, fatal, means something that is very lethal and deadly. It may mean that the sharpness of this dagger is so lethal that a single stab should leave a big gash open and followed by a profusion of blood. Macbeth at that time felt even the hotness of fresh blood from a wound as he's going to touch it. Nkondo and Shilote reiterate it when they pronounce that:

*Kumbe u sawula ra le miehleketweni ntsena,
nchumu wo ka u nga ri wa kunene, lowu humaka
ebyongweni lebyi karhatekeke?*

(A dagger of the mind, a false creation, proceeding from the heat-oppressed brain?)

Macbeth keeps on asking deceitful questions to emphasize his concern about the vision of a dagger. The movement and the refusal of a dagger to be clutched is a warning sign about the consequences that may follow. His failure to clutch it goes from the hand to the brain. He feels hotness in his brain as a sign of complications to enhance one's wishes.

The visualized dagger is also referred to `*...nchumu wo ka u nga ri wa kunene...*` (...a false creation...). Its inaccuracy is evident when it moves away the minute Macbeth's hand want to clutch it. Another erroneousness about this dagger is its ability to remain suspended in the air. Its action is against the law of gravity. This floating ability of the dagger give the impression that it was just a mere visual symbol that warns Macbeth not to carry on with his mission.

Macbeth's mistrust of the dagger whether it is a real one or not goes on. Nkondo and Shilote C1982:18) expose Macbeth's doubts in this way:

*Ndza ha ku vona ni sweswi.... U ndzi letela
endleleni leyi a ndzi ri karhi ndzi ya eka yona,
naswona a ndzi fanele ndzi tirhisa nchumu wo
tano.*

(I see thee yet... thou marshal's me the way
that I was going, and such an instrument, I was
to use...)

The phrase `*ndza ha ku vona...*` (I see thee yet...) shows the gluing of the dagger's vision in Macbeth's mind. It is a mind steadfastness decision. His

ambitions coupled with his wife's ridiculous words to go on with the murder, keep on pressing his faculty of consciousness not to retreat.

The phrase, `... *u ndzi letela endleleni leyi a ndzi karhi ndzi ya eka yona...*` (...thou marshal's me the way that I was going...) has a Biblical connotations.

Overbeck (1976:440) under Psalm 23 verse 3 reads as follows: *He leadeth me in the paths of righteousness for his name's sake.*

Connotatively, God should always lead a man into His righteousness whereas an ordinary man, who is created by God, should only lead his fellow brother into short and earthly enjoyment. Just like the pictorial sign of the sword, it was just leading Macbeth into the world of unhappiness, destruction and downfalls.

No matter the same instrument made Macbeth, king of Scotland, but that didn't last long. It is the same dagger in the form of sword that separated Macbeth's head and body at the end of the play as a result of not going along the Biblical way.

Eventually, Macbeth uses the real dagger to kill Duncan while asleep, who opened up his eyes and called softly, Macbeth, and the later has plugged into his chest, a dagger one after another until Duncan is certified dead.

Duncan at that time is helpless and innocent as he is stabbed continuously until the spirit leaves his body. The dagger refused to remain at the scene of

Duncan's butchering and Macbeth carries it along to where his wife is waiting for his return. It is, by then, stained with blood such an instrument of death that persistently warned him not to carry on with the murder. In 3.4 under the philosophy and psychology of evil according to Vatsonga's belief in the shedding of blood should be discussed with different illustrations.

3.3.3 Apparitions are the conventional instruments of kingship

The play has used very significant displays of apparitions as symbolic representations of the future. These apparitions are in all of the places where the weird sisters are found. Their appearances are so desolate and unusual as indicated in 3.3.1 paragraph 1.

During the display of the apparitions, the witches emerged from a dark cave and look like troglodyte natural things. In their midst's there's a boiling pot with mixtures of herbs. This time other animals that were not mentioned before were called as witnesses to their charms. They are cats, hedge pigs, toads and so forth.

Lynd (1992: 152) was quoted by Opie and Tatem from the document only known as Solomon giving a peculiar story about the theatrical performance of Macbeth on the stage. He says:

Actors have a number of professional superstitions. It is unlucky, they say, to quote Macbeth. Actors dare not say to each other at parting: "When shall we three meet again?"

It means that what the play is portraying is in reality highly superstitious and the Elizabethan people were afraid to speak about the witches of the era. The evident of it is seen by the kind of activities that they perform as illustrated below in the dark cave.

There's nobody whom they intend to meet rather than Macbeth. These unnatural images want to draw Macbeth deeper and deeper into troubles. This time they want to double his sufferings to an extent that the end of it should be death.

Macbeth has been hooked by their first predictions and has a hope that they'll tell him some more pleasing stories. Nkondo and Shilote (1982:46) pronounce it as:

*N'wina valoyi va vusiku va munyama ni swihundla,
se mi endla yini?*
(How now, you secret , black and midnight hags!
What aren't you do?)

Macbeth's question shows that he's used to these animated images. He addresses them as secret, because of their mysteries deeds that they did for him. The words, `black` and `midnight` suggest their deeds that are bad and evil. These words are connotated with their dwellings , a cave, which is also dark.

The witches are prepared to show Macbeth that the kingship he enjoys should not last and that it should be given to the deservers. This time they intend to flash a pictorial sign of a young child to foretell what would happen in the coming future.

According to Nkondo and Shilote (1982:47) the first apparition carries the following:

*Macbeth, Macbeth, Macbeth! Tivonele eka Macduff,
tivonele eka Nganakana ya Fife...*
(Macbeth! Macbeth! Macbeth! Beware Macduff.
Beware the Thane of Fife.)

The name Macbeth is called three times in order to draw his attentive attention to what should be said. It is a caution that needs attention and not ignorance at all. They wanted him to view the situation as serious, tricky and very deadly. They are aware that Macbeth believes too much in himself and how easy for them to let him go astray.

Macduff's title of the Thane of Fife is pronounced. The pronouncement is an acknowledgement in contrast to what Macbeth should be at the end of the play. It shows that Macduff shall be the future king of Scotland and not Macbeth. Every time the pictorial sign of a child is flashed, the witches end by disappearing.

The second warning comes with a child smeared with blood. Nkondo and Shilote (1982:47) say:

*Macbeth, Macbeth, Macbeth! ... Tiya, u ti lunghisela
ku halata ngati. Hleka, u hlekula matimba ya munhu,
hikuva ku hava loyi a nga velekiwa hi wansati, a nga
ta vavisa Macbeth!*
(Macbeth, Macbeth, Macbeth! Be bloody, bold, and
resolute; laugh to scorn the power of man; for none of
a woman born shall harm Macbeth!)

The adjective, bloody, figuratively means to be strong and not to feel wavering by any person in the times of troubles. The witches have knowledge of what could befall Macbeth. They intend to continue misleading him by telling him to `laugh and scorn the power of man`. They mean that Macbeth has unlimited power since he was not normally born. He is so powerful that nobody should defeat him unless that person is born in the similar manner.

In reality Macbeth was ripped from his mother's womb before time. These words show the violent separation from his mother and for the witches it is taken as a sign of strength. Macbeth should be lured by these words up till he met Macduff at the end of the play where he would hear of the truth of the words.

The third apparition is of a child with a crown on his head clutching a branch of a tree in his hand. Nkondo and Shilote (1982:48) voice it out as follows:

*Ambala vurhena bya nghala, u tikurisa. U nga vi na
mhaka ni loyi a gungulaka kumbe lava nga ni xikungu.
Macbeth a nge pfuki a hluriwile ku fikela loko xihlahla
xa Birnam xi n'wi landza exintshabyanini xa Dunsinane.*
(Be lion-mettled, proud, and take no care, which chafes,
who frets, or who conspires are: Macbeth shall never
vanquished be, until Great Birnam Wood to high Dunsinane
Hill shall come against him)

These words are deceitfulness. The witches predict on how Macbeth should try to dress in war regalias in order to fight the enemy Macduff. It is echoed with the words, `be lion-mettled...`, Yes of course, a lion, is regarded as one

of the strongest animal. The same applies to Macbeth, the witches assure him about his strength that would never be competed with anybody. The apparition further warns him about the chafes, referring to those who could turn their backs against him. A prediction of what could take place when the war is being fought. It makes Macbeth look vulnerable and then thinks of strengthening his fortress. The movement of Birnam Wood should be discussed in detail under 3.3.4 of this portion.

The next parade is a conspicuous demonstration of eight kings where the immediate preceding in order is the one with a glass in his hand, complemented with Banquo's ghost. It is a heart-rending parade. Nkondo and Shilote(1982:48) put it very strongly in this way:

*Komba mahlo yakwe, u vavisa mbilu yakwe; tanani
tanihi mindzhuti mi tlhela mi fambisa sweswo.
ku kombiwa tihosi ta nhungu, yo hetelela yi ri ni
nghilasi evokweni; xipuku xa Banquo xi landzela.*
(Show his eyes and grief his heart; come like shadows;
so depart. A show of eight kings the last with a glass in
his hand. Banquo's ghost following.)

This parade as indicated before is really a conspicuous demonstration of the lineage of kings that Macbeth is trying to nullify. It is the lineage that Macbeth is likely to succumb the crown of kingship. The witches call it a `show` just like when one is at a movie show where pictures are seen without any repetition. This show is disheartening Macbeth and it is then that he started to feel betrayed by these monsters.

The phrase that says: ... *tanani mindzhuti ... mi fambisa sweswo...* (...come like shadows, so depart...) is an imagery that resembles the motion

picture as indicated above. It evokes very strong images that Macbeth would not like to watch as it touches his being very much. The image bears testimony to Macbeth about those he has eliminated from the throne and now it turned into a mere daydreaming experiences. Then, it is `..so depart` meaning that those ambitions he had before should disappear just like these moving creatures.

The noun glass, is a pictorial sign of a mirror. It is a reflection of Macbeth's cruel deeds. Now Macbeth can see his deeds reflected in the mirror. But figuratively it is a crown that could be taken away from him as he did from Duncan. Kimbrough (1983:188) says the following referring to a mirror:

Shakespeare, in *Macbeth* and all of his plays, holds a "mirror" up before our human nature, which reflects honesty, in depth, the good and ill together.

According to Shakespeare, the human nature is a precious thing full of goodness and positiveness. Normally the ill part dominates the goodness. This is liken to Macbeth who made many enemies than friends. Many of them remained fatherless, orphans and widows but that meant nothing to him. Now the turning point of things is ahead and he would have to face his consequences.

At the end of the show, Macbeth is left dumbfounded. The prophecies about Banquo's lineage became clear to him. The golden crown that fell while he was murdering Duncan, now is seen in his eyes going to the correct kingship according to the parade he had seen. The witches left him amazed and dispersed, as he wanted to hear more from them.

3.3.4 The Zodiac picture as a chain of order on earth

As indicated before in this section of the study, the Zodiac picture resembles the earth and life. Under this portion of the programme, the focus should be on the stars. However other related pictorial things should be discussed.

Normally there are twelve months that make up a year and it is a general rule that they are like that. No one can alter that sequence no matter how intelligent you are.

The death of Duncan in the text is regarded as man's wish to destabilize God's order. As a result, many unusual things occurred on the same night and caused serious disturbances of the natural order. One can say that it was God's will against the witches. Nkondo and Shilote (1982: 23) pronounce it as follows:

Vusiku lebyi nga hundza a byi nga rhulanga. Laha a hi etlele kona tichumele ti wiseriwile ehansi hi bubutsa., naswona hi laha va vulaka hakona, a ku twala ku rila hi emoyeni, ku cema ko hlamarisa ka rifu, ni ku profeta, hi marito yo chavisa ... misava a yi rhurhumela ni ku tsekatseka.

(The night has been unruly. Where we lay, our chimneys were blown, and, as they say, lamenting heard in the air, strange screams of death, and prophesying and confused events new-hatched to woeful time. Some say the earth was feverous and did shake.)

The phrase that says: ... *a byi nga rhulanga*... (has been unruly) give us a mental associations of a quite and peaceful night that was expected in contrast to the one that passed away. It shows the kind of disruptions that was very rude and disturbing. It connotes the peaceful creation by God that

may be described as gentle and harmonious. In this extract Lennox is lamenting at the law of nature that turned wild so unexpectedly.

The speaker went on to display the mental picture of how irritating the chaos was on the same night. The line that says: ... *tichumela ti wiseriwile ehansi hi bubutsa...* (our chimneys were blown down), shows the power of the wind which was beyond limitations. Chimneys are the vertical pipes that conduct smoke from the finance. They represent the smoke that goes up while one is making sacrifices towards one's God.

In this context, the chimneys can be understood dramatically as the representations of the power of the high order. The king is seen as the highest person on earth since God anoints him to the throne. The fall of a king, is associated to the fall of his people. The death of Duncan is illustrated as the collapse of kingship in Scotland.

The line saying:... *ku cema ko hlamarisa ka rifu ...* (strange screams of death) illustrates the excess of the damage inflicted by man's greediness against God's order. It shows the nature's expressions of outrage against the divinely peace and tranquillity. It is an expression of fear, lack of protection, a wish to mend the broken bond between God and man and also the natural order as desired by the creator.

From the extract, the phrase saying: ... *misava a yi rhurhumela ni ku tsekatseka.* (...the earth was feverous and did shake), is to show the cruel deed by man that extinguish the life that God inhaled in another man and the fact that no man can create another man accept God. Moreso the earth was in

a state of turmoil and confusion and as a result man is shivering at the happenings.

Nkondo and Shilote (1982:27) further quoted the discussions between Ross and an old man as follows:

*O, tatana lonene, wa swi vona leswaku matilo, hi ku
va ya karhatiwe hi swiendlo swa munhu, ya hundzukela
misava. Swi tikomba wu ri nhlekanhi, kambe munyama
wa vusiku wu sirha dyambu...”*

(Ha, good father, thou seest the heavens as troubled with man's act, threatens his bloody stage. By the clock 'tis day, and yet dark night strangles the travelling lamp.)

In this extract, Ross sees the old man as a good and a just man as compared to Macbeth. The antithesis of heavens and bloody stage (world), shows the two different spheres, one that is ruled by God alone, and the other that is ruled by God and man. It also shows that the order on earth is directed by God and man just follow this order in line with God's preference. Therefore, the failure of man, always result in chaotic situation.

Ross goes on lamenting at the situation by referring to the day that was dark hence it was a normal day light. The scene reminds us about the recent eclipse that befall the Limpopo Province in early hours of December, 4th 2002 where it was dark for two and half minutes as result of the sun's decay. It is a situation that is controlled by God only and no single man can do it.

As if the darkness and the heavy winds that blew were not miraculous enough, strange things happened at Duncan's kraal. Nkondo and Shilote (1982:27) say:

*Tihanci ta Duncan- to na swipfuketana to tlhwanya,
titshova switala, ti tsutsuma ti nga twi ku tshinyiwa,
onge hiloko to lava ku lwa ni vanhu.- va ri ti dyanana.*
(And Duncan's horses-turned wild in nature, broke
their stalls, flung out, contending against obedience
as they would make war with mankind- 'Tis said they
ate each other.)

The behaviour of the hybrids described in the extract is extremely strange. It concurs with the peculiar death of their owner. They were highly respected, domiciled and beautiful but all of a sudden showed the actions that left everybody puzzled.

It is complicated by the practice of cannibalism, a practice that occurred for the first of its kind in Scotland. It was a common practice in the West Indies and it was known as ``anthropophagi`, where other man's flesh became a delicious relish for the family. The events that took place that night has shown the change of the Zodiac picture, where one can say that it have been recorded in the Book of Guinness.

3.3.5 The Birnam Forest as the motivational instrument of war

The movement of the Birnam forest is associated with the pulling of branch from the graveyard as mentioned before. This point should get clarification towards the end of this segment under the philosophical beliefs in witchcraft and superstitions by the Tsonga cultural group. Meanwhile Orgel's findings (1977:134) about `Birnam wood` in the last predictions could mean:

Wood from Birnam-though in that one would be
reading against the syntactical matching of wood
and hill.

It is true due to the fact that other scholars refer to the branches carried by Malcolm's soldiers rather than what the witches had prophesised. Therefore this research should prefer to use the word, branches, to align itself to what is in 3.4 under philosophy and psychology of evil as perceived by the Vatsonga cultural group.

In this section the first extract shall look like a duplication of what has been discussed under 3.3.3 when the third apparition gets under way. However, its interpretations should not be the same.

According to Nkondo and Shilote (1982: 48) the third witch predicted that:

*Macbeth a nge pfuki a hluriwile, ku fikela loko
xihlahla xa Birnam xi n'wi landza exitshabyanini
xa Dunsinane. (Xi rhelela)*
(Macbeth shall never vanquished be, until Great
Birnam Wood to high Dunsinane Hill shall come
against him.(Descends)

The noun, *xihlahla*, (forest) has a different interpretation to wood, that means *rihunyi*, that is, a very dry part of the stem that is used for fire making. But in the context of the text, it refers to moving branches of the stems that are still young and green in colour. These branches are carried aloft as a motivational factors of war since the soldiers should conceal their numbers in them.

Referring to prophecy, Adelman (1966:121) says :

The bogus fulfilment of the Birnam Wood
suggesting the extent to which the natural

order of the end depending on the exclusion of the female.

The word, bogus, means not real or genuine. This word suggests the absence of women's influence as opposed to Lady Macbeth and the witches' interferences. At this juncture, Macbeth, Malcolm, Macduff and Donalbain need to stand up and be counted as male counterparts and fight for supremacy.

The phrase, 'Birnam Wood', and branches in preference, means natural fertility that symbolizes the kind of generation that should emerge where no woman dominates. The branches are the representations of the family tree that should govern Scotland forever. Adelman (1966:121) further suggests that:

This family tree, like the march of Birnam Wood itself, is relentlessly male: Duncan and sons, Banquo and son, Siward and son.

Adelman refers the Birnam wood to a family tree where no woman is associated with it. Birnam Wood is the ideal emblem of a new generation that should not include women in its rule. This prophecy should become real when Macbeth faces the forces of Macduff and Malcolm in the near future.

Fear, misery and hopelessness, as messengers one after another brought fresh news of the Irish and the English forces. They were marching closer and closer to Dunsinane to Macbeth's castle. Nkondo and Shilote (1982:66) say:

Mi nga ha ndzi tseli mahungu ya mavun'wa a va tsutsume va ndzi siya hinkwavo. Ku fikela loko xihlahla

*xa Birnam xi ta eDunsinane, ndzi nge ninginiki hi ku
chava xifanyetana lexiya Malcolm I ncini?*
(Bring me no more reports; let them fly all.
Till Birnam Wood remove to Dunsinane, I
cannot taint with fear. What 's the boy
Malcolm?)

The phrase that says: ... *a va tsutsume hinkwavo...* (let them fly all) suggests the fact that his soldiers who have then joined Malcolm and Macduff have deserted Macbeth. It is a demonstration of sabotage against the tyranny ruler, Macbeth.

Nevertheless, Macbeth still hangs on the deceitfulness of the witches about the moving forest. His trust in the witches is motivational factor to carry on with the war without retreating. He refers Malcolm as a boy, a mockery to Malcolm's run to Ireland. To Macbeth the moving branches are the motivational factors of cowardice.

On the other hand, Malcolm with the forest at their full view, looks at Dunsinane, his father's castle and vow to reoccupy it within some couple of days. Nkondo and Shilote (1982:68) voice it as follows:

*Vamakwerhu, ndza tshemba masiku ya le kusuhi,
lawa munhu a nga ta tshama ekaya a nga chavi nchumu.*
(Cousins, I hope the days are near at hand that chambers
will be safe from anybody.)

The chambers referred to are those comfortable beds and bedrooms in the house of the Scottish royal family. They are symbols of comfort and satisfaction. It is a motivational factor that the soldiers must strive for as a

sign of peace, safety and stability. A sign that shows a peaceful governance where man and woman, child and adult, old and young shall live peacefully forever.

Malcolm calls them cousins just to motivate them and also to guarantee their positions after they have conquered Macbeth. This relationship should spur them to fight untirelessly for the country that they deserve to rule. It is also a sign of unity in the work, which is too difficult and risky as some should lose their lives, but for the democratic rule of their country.

As they advance further, Malcolm ordered each one of them to cut a branch and hold it aloft in order to conceal their number. Nkondo and Shilote (1982:91) put it in these words:

*Socha rin'wana ni rin'wana a ri tshove rinhlampfu
ri ri rhwala emahlweni ka rona. Hi ndlela leyi hi ta
tumbela valala nhlayo ya yona.*

(Let every soldier hew him down a bough and bear it before him, thereby shall we shadow the numbers of our host, and make discovery err in report of us.)

`Branch` in the extract is bough. It is customary used as a shield for one's forehead on hot sunny days. It is customary used in ritual offerings as a belief that pulling it from the graves, one is pulling the spirits of one's ancestors back home. This should be detailed under 3.3.4 on this study. However in this extract it is Malcolm's technique for war against Macbeth. To Macbeth, it is the fulfilment of his defeat as the witches predicted it. Macbeth is contrasting the Birnam Wood's branches, Nkondo and Shilote (1982:69) quoted him shouting instructions to his men that:

Hayekani mijeko ya hina emakhumbini ya le handle.

(Hang out the banners on the outward walls)

A banner, is a cloth with a slogan of the party or organization it is designed for. It shows the excellency of the organization. For Macbeth, it symbolizes his desire to defend for Scotland from the enemy, Malcolm. It is a motivational factor on the side of his troops in terms of patriotism. It is also contrary to Malcolm's branches that bears no sign or Scottish colours.

Ironically, the same banner should be burnt down by Macduff and his army and erect a new one that should stand for new hope and new life. The banner should also suggest the blood lineage that is going to rule Scotland peacefully without outsider from the royal family.

When the branches advance to Dunsinane, Macbeth is quoted by Nkondo and Shilote(1982:70) saying this:

*Ndzi sungula ku kanakana ehenhla ka mavun'wa
ya nala lawa ya nge: U nga chavi ku fika loko
xihlahla xa Birnam xi ta eDunsinane, se sweswi
xihlahla xi kongoma eDunsinane...*

(and begin to doubt the equivocation of the fiend
that lies like truth. Fear not till Birnam Wood do come
to Dunsinane and now a wood comes towards Dunsinane.)

By equivocation, we mean ambiguity. Macbeth is now torn between the world and the witches and what next should happen as the forest is moving...? For him there's no means to save his life but the only way is to fight the enemy. With the last energy left in him, he urges his soldiers to get up and fight. But still there was only little hope left in him namely, 'no man born of a woman should harm Macbeth.' These words seem like his last motivating factor.

Stallybrass (1982:195) sum up the last courage left in Macbeth in these words:

At this level, evil is conceptualised as eating up itself until nothing is left. But the conceptualisation leaves no role for militant “good” (Malcolm and Macduff) and so the world of self-consuming evil is combined with a dualistic world in which both the witches and Macbeth threaten to bring the world back to its first chaos or to create ‘a very hell upon earth’ the hell of a world without sovereignty.

It is echoed by Zambrano (1974:269) when he says:

The world of Macbeth is one in turmoil where the supernatural battles the natural and where social order becomes chaos.

Both of the quoted scholars show how Macbeth is facing the music. It is the same Macbeth who disturbed the natural order by killing Duncan. Now it is a turning point when he faces Malcolm and Macduff who are armed with natural vegetation as a sign of trying to bring nature back into its peaceful situation. Then Macbeth feels very dejected and powerless when the prophecies become true about the moving forest.

3.4 Vatsonga beliefs and superstitions in line with semiotic instruments

This subdivision should try to highlight some of the activities that Vatsonga people believe to be witchcraft and evil. Most of them are listed in 3.1 paragraph 2. However certain stories about the Vatsonga's beliefs should also be included in this

MUNGOMA (DIVINER)

In order to understand what is meant by a witch, it is wise enough to have the background information of a diviner. Hart (1971:19) describes the magicians as:

those who by uttering certain superstitious words dare to attempt things above the course of nature, by bringing forth dead men's ghosts, as they falsely pretend, in showing things either secret or in places far off, and in showing them in any shape or likeness.

They are the magus who could appear in different forms such as devils, ferries, soothsayers, diviners, enchanters and charmers. Some undergo training as diviners in order to gain experience of bewitching other people as well as how to catch a witch. Psychologically these people are thought to trouble other people in their lives at night by witching them. There is also a belief in Vatsonga people that witchcraft does exist, as a result the above subheading is in line with the scope of the study.

The name diviner, is given to one who has graduated in the practice of chasing away the evil from an ill person. There are stages to be followed before one becomes a diviner. One has to be called, *thwasana* (a trainee who's possessed by the spirits in order to be a diviner.) The practice is done in this way.

The trainer, *dzwavi* (experienced witchdoctor) should give the trainee muti from *xirhengele* (pieces of a broken pot) mixed with blood from white chicken and *herbs called buhlu* (froth producing herbs when shaken) to

drink. This muti is taken for some days. Every morning the trainee is made to drink this muti and vomit in order to have a clean chest. The motive behind is for dreaming the ancestors who would show the trainee the way.

Other muti is supposed to be smoked or inoculated into blood so that the trainee may feel in his blood the people's visit or bad omens. The muti should also help the trainee to see things in dreams, to guess correctly and more so to visualize the situation on or beforehand. This is merely a psychological belief held by Vatsonga witchdoctors during the training of other witchdoctors.

There's what is called *ku huma mungoma* (to go out to the diviner). This is another philosophical belief among the Vatsonga people that a deceased person has been bewitched. It happened after one of the two families is complaining about being witched by their neighbour. The complainant goes to the chief and asks permission to go out *mungoma* (diviner's prophecies). The chief should call upon the witch and ask him if he/she agrees with the decision. After coming into terms, the chief should then appoint one of his councillors to accompany them to the diviner who has been selected by the chief. The reason being that if the accused chooses an inyanga, there is a possibility to be cleared by that inyanga as a result of prior communication.. It could be so when the accused has paid bribe to the inyanga. Therefore the selected inyanga by the chief must remain unknown to the plaintiff and the defendant.

The victim has the right to appeal and opt to consult the second diviner if not satisfied with the decisions. When they come back, the councillor reports to

the chief about the outcomes. The results are then made known to the community by blowing the trumpet while the witch is paraded along the whole settlement. During the parade the one who was witched shall blow an instrument known as *nanga* (*bugle*) and those in the company shall sing a song in this way:

Pepeee! (sound of a bugle)

Hi vuya mungomeni u wileee! (song)

(We are from the diviner the witch has fallen down)

Pepeee! (sound of a bugle)

Hi vuya mungomeni u wileee!

(We are from the diviner the witch has fallen down)

The song should be sung like that while the people are joining the parade. At the same time, the witch is leading the group .As a punishment the culprit should carry all the clothes like jackets, umbrellas, sticks of those who went with him/her to the diviner. The councillors would also be in the company in order to maintain peace. This is another practice that is common among the Vatsonga people and it has a psychological influence towards their lives as far superstitions is concerned..

After canvassing to the villagers, the witch is given few days to leave the village for good or to throw away all of the charms he uses to bewitch others. The practice is peacefully done with no violence. Currently as chief Mhinga lamented, the practice is no longer feasible in this government and its people.

KU FEMBA NOYI (SMELLING OUT A WITCH)

The Vatsonga people believe that witches enter the blood of the victim. In order to bring them out, that person would need to be smelt out by a witchdoctor. It is commonly done by the witchdoctors who are possessed by the gods of *Vandawu* (name of gods). These gods have power to smell out the witch from the blood of the victim and take that witch out of the blood.

The sick person should make several consultations with the diviners.. Once it is known that the sickness could stop when his blood is smelt out, a date is set for the process to be done. Drums are organized during the day and singers are summoned to the witchdoctor.

At round about 21HOO the drums should start beating until the gods of *Vandawu*(as indicated above) come out. The Inyanga, that is, *mundawu* (a person) should take his tuft of long hairs from the cow's tail and insert it in muti to hold *valoyi* (witches) within the enclosure. The sick person is brought forward with only his bottom parts covered by a cloth. In preference, the sick must seat with stretched legs.

The witchdoctor should dance around the sick and then walk on knees sending the tuft sideways like a living cow. Where he stops, it means the witch has been trapped. The song that is sung is this one:

Wa vuya ndolo!

Ndolo ka matshwinyile wa vuya ndolo!

(Ndolo is coming back!

Ndolo the sweeper of diseases is coming back Ndolo!)

Ndolo is a coiled like beads from the sea bone, and it is believe to be the most powerful healer like the sea when it pushes back water from different rivers. *Matshwinyile* is the power in that bone that sweeps up all dirty spirits.

As the doctor picks up let say a hyena, he would cry like it to show that the sick had a hyena in his blood. In the case of a person, he would speak out in the same tone of that person who was in the blood of the sick. In the case of a snake, he would crawl like it and does exactly as it bites or protects itself. After each spell the witchdoctor shall faint. The followers would call. *wa tshwa, wa tshwa. wa tshwa...* (meaning you're burning...) until the witchdoctor recovers and start the *ndolo* song again.

At the end the witchdoctor should then sneeze as a sign of relieve. Surprisingly enough if asked of what happened he won't explain anything. As such one can believe that what was being done is true and genuine.

Thereafter herbal medicine is prepared for the sick and within two to three days he would feel very well. If the sick happen to meet those were picked out, they would look down as a sign of shame for their practices, which are known to the people. This practise is still used by Vatsonga cultural group especially those who are working in mines and business people. This is a proof the witchcraft do exist.

NTUNGU (EPIDERMIC OR PLAGUE)

It is a sudden widespread occurrence or a disease believed to have been caused by a witch or wizard. Such a disease becomes infestations to all the community members at the same time. The chief of that community should

then consult the witchdoctors for help. It is secretly done for the reason that the witch may know and stop the plague. It has a psychological impact on the chief's progress he has to consult the witchdoctors just to find out how to go about it. On the chief's return, the councillors are summoned and told about the chief's outgoing. The witch is not pointed out in fear that he may in turn, accused the chief if someone emerges at the punishment scene. An assembly called *xividzo* (summoned) at the chief's kraal is done whereby all men and women who are at their mid ages are summoned. They are summoned at the place called, *bandwini*(a place where people gather to chase away the evil spirits).

All men and women undress themselves and remained naked. They all sit on a large bare spot devoid of any tree. The day must be one that is too hot. The community members should sit there until one of them starts complaining.

While their bodies are being toasted by the scorching sun and barren soil, they would start to murmur one by one. The chief and his councillors stay at the close range and should tell them to say out the name of the victim so that they may be relieved. They should remain there being subjected to prolonged exposure to the extreme heat.

Calderwood (1986:97) says the following about ritual as a way of chasing the evil spirit away from the community:

Ritual is designed to exonerate the community,
tragedy to implicate its audience.

It is presumed that the bravest person among the residents should cry out the name of the victim. Once the name is yelled at, the rest should join in large shouts of the witch. Thereafter the rest should be relieved. The witch should remain seated while the rest sing and dance around him or her. They should continue singing and spitting on him/her and the witch should remain seated.

Sometimes the witch may collapse and faint due to the extreme hotness absorbed by his/her body but that does not mean that he/she's free to be released. The advantages of *bandzu* (ceremonial dancing and singing at a plateau) are that punishment is meted out to all witches and wizards of different magics, a witch or wizard is not revealed by the chief and it is a disciplinary way for the people to stop witchcraft.

The tradition is no longer practiced these days. The Mhingas, Nxumalos and Bankunas used it in the past and were successful with the minimization of witcheries. In line with Macbeth, there was a plague of bloodshedding. Macbeth went on to kill innocent people like Duncan, the guards, Banquo, Lady Macduff and son as if possessed by evil spirits. The motive behind all these killings was to become the king of Scotland. This action is similar to a plunge as it is continuously done by one person.

KU HALATA NGATI (TO POUR OUT BLOOD)

According to Vatsonga tradition, to slaughter a beast where blood is spilled around the family is a sign of cleansing. Sometimes blood and dung are mixed together and thrown all over the family and the cattle's kraal. It is taken as a ceremonial rite to appease the ancestors about one's riches.

Contrary to Vatsonga tradition, the blood of a person is a taboo to be poured down. The Vatsonga have an endless belief that man's blood should never bring peace to the family and they discourage the practice very severely.

Meanwhile Opie and Tatem (1992: 270) say:

It is unusual observation, that if the body of one murdered, the wounds will bleed afresh. It may be that this is the participation of a miracle, by Gods just Judgement, who usually bring murderers to light but if it be Natural, it must be referred to imagination.

This quotation reminds one about the blood of Duncan that was called, golden blood, `silver blood` by the observers. It was the kind of blood that the one who shed it must face a heavy punishment from God. It is not an imaginary blood but the real blood of kingship, the blood that should stay forever.

It is equivalent to killing a person for rituals purposes. The Vatsonga people has a belief that a blood of a person can bring bad luck to the doer. Usually it is called, *ku tsema* (to cut medical practices or for luck.) Nevertheless there are those who were not called by their ancestors to be witchdoctors but have interest of becoming the diviner do it. These inyangas have killed one of their relative for medical purposes and riches. This study should not entertain the ideas very much be cause of its lack of evidences.

Yet another superstitious belief comes with Opie and Tatem (1992:32) when they say:

To draw blood is practised in fishing villages on the Northeast coast of Scotland under the belief

that success follows. This act must be performed on the New Year's day, and the good fortune is for him who is the first to shed blood.

This is one of the Scottish belief of the 15th Century. Another belief that was done as a sign of deep sorrow for a friend who passed away usually took place at the funeral. Folklore (1885:281) says:

In the Highlands of Scotland it used to be customary for the friends of a deceased person to fight at the funeral till blood was drawn. The drawing of blood was essential.

Blood was highly honoured as a sign of life. The shedding of blood was a sign of `togetherness with the corpse who has shed his blood as well.`. By so doing, his friends were sure that no one shall follow the deceased soon. Good fortune lies ahead of the remaining friends.

From the Vatsonga's belief, blood is the most prerequisite thing valued by the diviners but not the blood of man. For their practices the blood of a white chicken and that of a black male and white female goats, play an important role in their practices. All of these animals must be at their youth age, a symbol of cleanliness. The black fowl or goat are said to bring omen.

The collected blood from one of the animals listed above is mixed with few hairs and nails obtained from the dead white man. As a matter of craftiness, the fats from dead Tokoloshe are needed in all magical practices. Therefore they are miscellaneously used for various purposes. The, *xitshungulu* (amulet), which was mentioned before is prepared with these combinations of different components, wrapped and knitted in. Then *mutsemi* (the cutter)

meaning the person who want to be *mungoma* (diviner) or to kill someone, shall tie the amulet around his waist. It must not be removed but to remain where the inyanga has tied it. The knitted muti (medicine) is replaced every second or third year. Failure to do so would result in death of all fowls or goats even children at one's family.

The positive side of the charm is to have luck at work, to have plenty money, and riches. The negative effects of the charm is the opposite of the above. Should one stop to consult the inyanga or the inyanga dies, all of the wealth should cease as well.

On the other hand Elworthy (1958: 324) says that the blood of certain wild animals had a significant influence on the lives of the people. He is quoted below saying:

The blood of the land tortoise improves the eyesight and removes cataract.

From the accumulated stories within the study, the blood and fresh urine as well as eggs of a tortoise are the best medicines that can exceed the best in the pharmacist's shelf. The blood of a tortoise can be used as cleaning lotion for a person's eyes especially the white spot inside the pupil. Instead of leaving it like that until the eye develop a blurred vision, get the blood of a tortoise, half cook it and add little water. After cooling it, place a small drop on the eyespot and then take in the remaining blood. Then the eye is kept closed for twenty-four hours. After the removal of a covering cloth, the spot should have gone.

On the side of the eggs, scrofula and other evil spirit diseases can be cured with ease. The only problem is to locate the place where these eggs are laid, since it is not possible to get the tortoise's eggs. Experienced hunters can take years to get the tortoise's eggs. Should one happen to get them, they are either eaten uncooked or cooked and the blurred vision should go at once.

The Vatsonga tradition holds the belief that if one happens to eat the heart of a tortoise while still beating the pulse, one should live longer. It is believed that the heart of a tortoise can remain beating for a year while it is dead. There are people around my area who lived up to 110 years because of the tortoise's heart.

In line with Macbeth, the blood that he had shed brought bad omen to him. This means that it was done for evil purposes due to the influence of the evil creatures, the witches.

NDZALO (ABUNDANCE IN FOOD)

Vatsonga have a belief that to have plenty food one has to undergo certain practices. One of the tradition is related under this part of the investigation. However Havergal (1887:48) has laid down the Scottish beliefs about plentiness in connection with food in the following manner:

...labouring men and boys, having tied some bundles of straw together on a high pole, set the straw on fire. A man then runs over twelve lands of growing wheat and stops on the thirteenth. Should the straw cease burning before the man reaches the thirteenth ridge of land it would be considered a bad omen for the crops.

The Scottish belief that the burning of straw could bring food in abundance as it is related above. For Vatsonga men especially those who could no longer manage to go and seek work at the Gauteng Province, they do have this kind of irrational belief that follows. The craftiness requires that one must collect *nala* (a leaf from a wild date palm tree) that is cut open for its water, and draw out that water into a calabash. The water must be mixed with fats from a snake without bowels or baboon's blood plus the fats of Tokoloshe and natural herbs.

The sinister part of this totem, is that one need to have sexual intercourse with his wife and thereafter wash themselves in a basin. The dirty water is mixed with the prepared talisman alluded to in the above paragraph.

The amalgamated water is taken to the fields at night. The two of you, that is, the husband and his wife, undress yourselves and go on spilling the blended water all over the crops. Thereafter dress yourselves and go back home without looking back. It is believed that once one look back or to say goodbye to an inyanga, the charisma given or done to one should fail to work.

The advantage thereof is that there would be neither drought nor any sign of wilting . Another important factor is that no worms or ants could trouble one's crops until they are ready for harvest. When someone invades the crops, he would see the owner watching him all over the corners of the field. As he moves out of the field, a big snake should stand before his ways up till sunrise. Even at the writing of this thesis there are people in my area who never purchased a bag of mealy meal for the past thirty years. They do

harvest every year even if there is drought. This is another philosophical as well as psychological beliefs that are rooted down the lives of some of the Vatsonga people. It is just like Macbeth who believed in killing spree in order to gain fame and prosperity.

XIDOBANI (KIND OF MEDICINE USED TO DISCOVER A THIEF)

Another philosophical belief, which is related to the practice of witchdoctors, is that of *xidombani* (medicine to discover a thief). The belief has been included in this study so as to show the psychological being of Vatsonga people. The medicine was commonly used when there's abundanceness in the fields. To scarce the thieves, such a herbal medicine was prepared and used for those who were lazy to plough but steal crops from other people's mielie fields. It was a common practice in the early sixties but today the practice is uncommon.

The medicine is said to cause serious infections on the longest finger of the thief's hand. Once the culprit comes into contact with this medicine, one has to go to the owner of the fields and declare oneself a thief it is then that it can be extracted out. For it to be cured a heavy payment in the form of cattle if it is the father or mother of the family, and five hens for boys is required.

It was done in this way: herbal medicines were mixed and sprinkled over the crops. Anyone who happens to touch these crops at night or when the owner is not in the fields, one is considered a thief. The infected finger should swell and become painful and even got thicker than the rest in the hand.

TINYELETI (STARS)

From the play, “stars” are mentioned under Lady Macbeth’s soliloquy. As a result, this study has gone to an extent that the Vatsonga beliefs in stars should be included.

According to Vatsonga’s’ belief *tinyeleti* (stars) are regarded as quite and gentle sky ornaments unlike thunder and lightning that are harsh and frightening solar systems. In their convictions, stars, are associated with abundance, plenty rain and diseases or death.

Under this section, various stars and the beliefs thereof should receive attention. *Xirimela* (the Pleiades), which, appears at hoeing time, is one of the star that is associated with abundance. They are group of stars that are rarely seen in other seasons of the year accept in the late October to January. They were seen at round about 3HOO in the morning up till 5HOO.

According to Vatsonga’s philosophy and psychology of thinking in terms of these stars, when they appear in dim small cloud of their size, it was alluded that the stars have submerged in water. The dim cloud was regarded as water symbolizing heavy rains. By that time they would plough large and large fields with the hope that it could rain, and it did rain.

These stars were visible for almost three and half months and disappear until the next ploughing time. It was believed that their disappearance signalled the end of ploughing time and that the crops that are planted after , could wilt and become dwarfish.

These stars kept on moving like a moon. Their way or road upon which they travelled was called *ndlela ya masi* (the milky way or road). It was so referred to *masi* (milk) as a symbol of richness and nourishment.

The second group is called, *gogomela* (wait intently for something). The Vatsonga believed these stars to be those that are seen at the evening. They usually appear first immediately after sunset. These stars can be counted in number and are believed to come out like people who are invited for a feast in order to get a free entrance. It means that the others in the orbit dominate them. Due to the fact that they come first in order to be accommodated in the sky they are also the first set to disappear on the next morning..

Kwezu (glossary starling): They are credited to the species of the glossary stars. They are scattered all over the sky. Their synonym is *mahlahle* (morning star). Their difference is that *kwezu* refers to quite and large number of stars and *mahlahle* (morning star) is a single and bright star.

Kwezu (glossary stars) go off when the sun rises. Those stars are always in motion. Some move very fast from one orbit to the other. A yellowish light left on the skies that does not last too long follows their movement.

Usually when the star moves from one station to another, and a person happen to see such relocation, the Vatsonga's belief is that if a person does not spit and say: *rhurha wexe* (relocate alone), one shall die. Sometimes their movements are said to foretell the death of chief in due course.

Meanwhile, *mahlahle* (morning star) is seen by those who are early to go to the fields. It is believed that the sky shall guide them on their way to the mealie-fields.

In this research, these stars are an analogous to Duncan's words when he said: `...like stars, shall shine on all observers`. It could be linked to those who were awoken up in the early morning hours of his death. Just like them, those who wake up the earliest in the morning have beaten up the dust off the early mornings. As a result they got fresh news of his untimely death.

Elworthy's (1958:424) definition of stars gives a broader perspective of them. He writes:

We are told that the star stories of Greeks and Egyptians are in direct correspondence with the like legends among modern savages, yet many of them call stars and constellations by names representing animals different from those we call them.

Partially a bit about stars was discussed before but that does not dismiss further stories about them. As a result, it is factual that stars, are our daily dose. All people are influenced by their interpretations claimed about them. One of the thrilling claim is their associations with animals. Just to mention but few, the following can serve as genuine examples:

The star, `Taurus` for those born between April 21 and May 20, the associated animal is a buffalo that is looking up to the skies. For those who were born between June 22 and July 22, `Cancer`, they are associated with a crab, maybe the coldness of this period is unpredictable just like the crab that moves sideways. For those born between October 23 and November 22, are said to be `Scorpio`. It is a period when the sun is so scorching to an extent that the scorpions are forced by extreme heat to leave their hiding places.

Some stories about stars suggest that the falling one, is the result of being driven away by the stronger ones or foretelling about the birth or death of a dignified person in the village. Some of these stories are recorded in this thesis.

RHAVIRO KOKIWA (A PULLED BRANCH)

It is partially related to the `Branches of the Birnam forest` in the play. The difference is that the branches in the play are held upright and the aim is for protection. Meanwhile the one referred to in line with the Vatsonga's tradition is pulled by a hand of the firstborn son from the graveyard back home.

The Vatsonga people had that belief that if the dead are not cared for, they'll cause troubles within the family. There could be lack of food in the fields, men could fail to get jobs, women could have no male partners to marry them and domestic animals should fail to give births. Then if such misfortunes happen, the elders should visit the inyanga to find out about the troubles. When the inyanga suggest to them to bring the dead back home, then a ceremonial feast is organized. Preferably, it may done during Christmas when everybody is available at home.

In the earliest morning of the day, the family gets up and gather around the tree that is used as a place where the ancestors' spirits are sacrificed. The ceremonial activities are then done by the aunt under the ceremonial tree of the family.

Thereafter the whole family should descend to the graveyards and to perform the same rituals. The leader in all of these places is the eldest man or woman of the family. The practice is passed down immediately the elderly person passes away. One of the men should then cut the marula branch and bring it to the graveyards. It is thought that the marula tree is the most sacred one for sacrifices since it represents food and drinks at the same. Also, there's a belief that the resources we get from marula trees were discovered by our forefathers.

After finishing with the rituals, the branch is dressed *in palu* (a blue cotton cloth) and *njeti* (a red cotton cloth) all with white designs. These cloths are thought to be the clothes of *Vandawu* (a name given to the gods of the diviners). Another sinister is that all those who have these cloths are supposed to have put them on. The ancestors should have no problems in accepting their plea. The elder son is the one who could pull the branch back home.

There are instructions that are carried on while going back home. Usually the inyanga is the one who told the elders what to do and what not to be done. Some of the instructions are the following: all family members must present themselves; the branch must from the marula tree and nothing else, the eldest son must pull it while the rest follow from behind; they must be singing in order to avoid talking to the outsiders; talking to the outsiders should blow the spirits of the dead that is being led home away from the branch; a handful soil from all the graves of the relatives must be carried along as a sign of calling them back home and so forth.

Another belief held about this practice is that talking to outsiders would drive the spirit away from the branch. Therefore resting is completely forbidden. At home a pit is dug by the elder son before another rituals are conducted. It is in this pit of a reasonable depth that the branch should be inserted. Thereafter the branch is planted while the women are ululating. The eldest man or woman should again conduct the ceremonial offerings. The beer that remains in the earthen pot is consumed to the finish while the pot is stationed next to the branch.

Usually a goat or cow is slaughtered for such an occasion. During the eating in the case of a goat, no bones are chewed. The left overs are considered to be left for the ancestors as they could come and feed themselves at night.

Bad omen should take its course if the ceremony is done in the absence of one of the family members and also if one of the ancestor is left behind in the graveyard. The reason being given by one of the interviewees is that the ancestor whom you're bringing back home, could mount off the branch in protest of the left one. The philosophy behind branches from graveyards is still common to Vatsonga cultural group.

NDHUMBHA (HUT FOR THE SPIRITS OF VANDAWU)

Macbeth's castle could be linked to the house of his gods. It is where Duncan met his dead. It is also where Banquo's ghost appears as a symbol of death. *Ndhumbha* (hut for the spirits of vandawu) is a small hut built at the centre of the traditional home. It is built within a day by men and the women close the holes between the woods on the same day. The hut is built under

the instructions of a witchdoctor who must also be present. It is in contrast to Macbeth's castle, which was built on the hillock side.

After it has been completed the witchdoctor should insert *phandze* (a forked pole) not very big. On these forks the cloths for Vandawu and other things that need to be hanged are going to be placed on them. Thereafter this witchdoctor chooses the one who could look after this house. Preferably a young girl who is named *nyakwave* (shark). She is regarded as the biggest and respected person in the family. She does the sweeping and lightning every evening. This young girl should not get married as she's married to this Mundawu.

For those who are working in Johannesburg or else where, when they return from town, their belongings are kept in this hut on the day of their arrival. *Nyakwave* (the shark) should wake up in the morning and pour beer and snuff next to *phandze* (forked pole) to inform the ancestors about his return.

Few cents could be left there as a gift to the ancestors. When they slaughter a chicken, goat or anything domesticated, certain part of the meat must go into this hut. It is believed that the ancestors should come at night and feed themselves. Only the cooked food that stays there for the night is eaten by *Nyakwave* (shark) alone.

Nearly everything that the family does, the Vandawu must be informed. If not told, an omen could follow. Things from the fields were first taken in the to let the ancestors eat first. Otherwise the whole family should suffer from

dari (malarial fever). The disease could be taken as a sign of disobedient and disrespect to the ancestors.

In conclusion to this section, one can compare Macbeth's castle to another *ndhumbha* (Hut of the spirit of the witches.) The castle is filled with blood, jealousy and tyranny, and all things that he needed the Scottish people to accept and worship that kind of a deed. It is equivalent to Vandawu's hut which needed unnecessary obedient from the family members.

3.5 Summary

This chapter has managed to define the concepts such as symbols, icon, conventional the Zodiac and motivational signs. Where there was little information to describe the key words mentioned above, dictionaries and encyclopaedias were supplemented.

The above concepts were also associated with weird sisters, dagger, apparitions' stars and the moving branches of the Birnam foerest during the time of war.

The last part of this section has illustrated the philosophy and psychology of evil where different stories related to what has been indicated in the above paragraph. Things such as *mungoma* (diviner), *ntungu* (plague) caused by witchcraft, *ku halata ngati* (to pour out blood) another kind of witchcraft's ceremonials or cruelties, *ndzalo* (abundanceness), *tinyeleti* (stars) and so forth were thoroughly examined in this chapter.

