

CHAPTER FIVE

5.1 SEMIOTICS AS A TYPOLOGICAL CODE FOR COMMUNICATION

INTRODUCTION

Just like in previous chapters of his study, the following key words should be defined in line with the subdivision above. They are: qualisign, sinsign, soliloquy and analogue. Common sources such as dictionaries, encyclopaedias and literary works should be used for this purpose.

From the play, the following should form the cog of this section, namely, blood on the dagger and swords, the surfacing of Banquo's ghost and ghosts in general, soliloquy in relation to characters and so forth. Those texts that have been discussed in the previous chapters should be dealt with in a different way in order to avoid duplication of information.

The Vatsonga's philosophical and psychological belief and superstitions should be discussed in terms of: *norho* (a dream); *xipuku* (ghost); *xivoni xa valoyi* (the mirror of witches); *milombyane* (infallible convulsions); and other related diseases such as *switshetshela* (epilepsy); *ku boha wansati* (to tighten the woman) and other related stories.

The same semiotic approaches, namely, functional and hypothetical-deductive approaches should be used under this chapter. They should revolve around the text and the philosophy and psychology of evil. The

Vatsonga's beliefs in witchcraft and superstitions should also be illustrated under these approaches.

5.2 Definitions of concepts

5.2.1 Qualisign

Under this division source of information that was made available for the study should be used in order to bring out the meaning of the concept above. By so doing the study should broaden up in order to convey the philosophy and psychology of evil as such. A very scanty definition comes with Eco (1984: 16) when he defines qualisign as:

a sign that appear to be expressed by a relation of equivalence rather than by one of inference.

The paraphrase that says: `... a relation of equivalence...' means something that has the sameness in value or function. It could also be referred to the quality that is represented by that particular object. The colour red, can mean different things such as: a red flag, i.e. a warning of danger; a red giant, i.e.. a big luminous star at places where the temperature is low; a red dwarf, meaning the small and cool star; red cross, representing an organization that assist the victims in bringing food, security and health safety during civil wars; a red blooded man, signifying a strong, healthy and energetic man and so forth.

By `... one of inference`, means where one reaches a conclusion that the quality of the object is like this or that because of the availability of the

evidence. Just like when one says that the shirt is floral red meaning that red dominate it and other colours.

Again Oosthuizen (1995:22) has quoted Pierce when saying that:

If the sign or rather the material substance of the sign, has the nature of the “first”, that is, a quality or appearance sensed sui generis, it is said to be a qualisign.

A sign, in this instance, becomes a sign when it is associated with quality. The word *quail*, refers to quality, that is, the degree of excellence through which something is measured against other things or objects. It is distinctive attributions given to a thing or object in comparison to the others. Synonymously, we may be referring to calibre, class, grade or standard.

In our day-to-day life experiences, there are many things that are graded or classed according to their qualities. Oranges or eggs are graded into, grade one, medium and extra large etc.

The colour green, can be interpreted in many different ways. Green could be associated with environment, that is, vegetations. Besides of its being equated to vegetations, we could also speak of the following qualities from the colour green, namely greenback, an American dollar Bill; Green beret referring to a British commando of a special forces; green light, alluded to the traffic light, green paper, meaning a preliminary report submitted to the state as a proposal to be published for further recommendations and comments from other stakeholders. Therefore, green, as a sign is the firstness and a quality or appearance that could be said to be the material substance.

Under this division the blood stained dagger, that Macbeth used to stab Duncan to death should be highlighted as a qualisign. Another word that is closely related to qualisign is the sinsign that should be discussed below.

5.2.2 Sinsign

It is not easy to give the exact meaning of the concept above because of its semiotic origin. However various sources have been consulted in order to provide us with related meanings. Fourie (1996:40) in his definition says he following:

are signs with an uncoded ground and which derive their form from a quality.

The signs of this kind, that is, `uncoded ground,` are said not to be systematic. The kind of a sign depends upon the real world of their occurrences. They are secondness in the sense that the interpreter knows the producer of the sound and that sound as a sign of the producer is followed by another sign of the respondent.

What is said above could be understood well in a telephone conversation. Let us say that one receives a telephone call, immediately it buzzes, a sound as sign is heard and the receiver shall say, hello!, and the `Hello I'm Jabu...` in that case, sounds are used as sinsign meaning that as secondness. The quality of the recognized voice is a sinsign.

One more definition of Eco (1984:16) says the following:

a gesture produced with the intention of communicating, that is, in order to transmit

one's representation or inner state to another being.

The noun, gesture, refers to an action or movement that is done by the body to bring out a meaning. It is similar to when I clap my hands, I mean something to someone I'm faced with. Just like when a police officer raises up his hand, it signals the motorists to stop.

In simple terms, sinsign is said to be a cry of pain like wailing, shouting, or yelling etc. It could also be a surprise for joy or shock, as long it comes after something has been triggered in the body of a person. Another illustration example is that of the quality of an angry man's voice, could not be linked to when he's talking about romance. The tone of the same voice differs depending upon the conditions where and how that man finds himself in.

5.2.3 Soliloquy

The above key words under this segment could be expressed in different forms. However its context is going to be altered so that it could be in line with the content of the play and also the Vatsongas beliefs in witchcraft and superstitions. According to MacKay (1987:2) soliloquy is described in these words:

In function, it concentrates on a character engaging in problem-solving that marks crucial steps in self-development.

What MacKay suggests in the definition is that in a soliloquy, the speaker speaks out his/her mind without any hindrance. Usually, the speech is accompanied with gestures and movements as well as pauses. It is theatrical

actions that draw the attention of the audience to glue their minds into what the speaker intends to impart.

In the text, there are many instances where Macbeth steps aside to speak out his mind. In other words, the speaker speaks out what was supposed to be meditated in oneself heart without saying it out to the audience.

Meanwhile Maher (1992:xix) gives the following ideas about soliloquies when saying:

The soliloquies must have been spoken by the actor either on the move, or rotating on his own axis, so that at different moments everyone in the house could see his eyes and the expression of his face.

The word, axis, means that an issue that the speaker is talking about has touched his emotions. Usually it is a conversation between the speaker and the listener. Sometimes it can be a speech where the speaker speaks for himself as if there's someone listening to him. In a drama, the character may excuse himself and take a leave aside to speak out his mind but audibly. In a soliloquy, the speaker signals his intentions by movements of hands, facial expressions, moving from one end to another and so forth. The tone may vary depending upon the kind of attitude he wishes to portray.

Normally the speaker must have an issue to worry about. If it hurts him, the tone should tell the listeners that the speaker is angry. If it is a loss of a friend or lover, his innermost feelings must be shown by facial expression that he's touched about the loss. After Duncan had declared his son Malcolm

Prince of Cumberland, Macbeth went out being very angry in protest about that position. In such a soliloquy the speaker showed how he was touched emotionally.

MacKay (1987:1) comes again with another description of a soliloquy when he says:

The soliloquy itself may take the form of self-debate or move the soliloquist from regret , exclamatory resolution, but in either case the soliloquist attempts to solve problems by creating a recognizable narrative pattern.

What Mackay is saying about the soliloquist is that his language must be emotional and self-goaded. It is evident in melodramatic rhetoric. Here the dramatist exaggerates his characters in dramatization of their moods, and also on how they confront the different situations they come across as well as overcoming these boundaries.

It is a similar situation to that of lady Macbeth when she talks alone after reading the letter. She was in a situation where the reality was open and clear but requiring them to act very swiftly. A situation like this one, is just like where the desires defeat the human nature of a character.

The same thinking troubled Macbeth just before the murdering of Duncan. He spoke alone and in deep meditation prior to the murder event as if it was not the same Macbeth as compared to the one who's about to commit such a hideous crime. The soliloquy really revealed a *mind catching up with reality*

as he talks alone, fear the sound made by small creatures even the snoring of the sleeping guards.

Yet another definition is that of Newell (1991:18) when he says the following:

The strongest impression the soliloquies in Hamlet make collectively is that of an intense dramatization of human mind as the innermost realm of consciousness, where the reality of the private self is distinguished from the public self, where the reasoning faculty, looking before and after, finds parses and terms of consciousness.

In most cases of the soliloquies, the author remains an omnipresent person who gets into a character and makes him/her speak out his/her inner feelings. The author suggests even the words that may be spoken out as well as the feelings that must be exposed.

In this instance, Macbeth is eying kingship. His soliloquies are the revelations of what was going on in his mind. The dramatic device that propelled him to cogitate in such manner is nothing else than the witches' prophecies. They are the instruments that projected forceful images of the mind in Macbeth. Therefore his self-talk aside reveals the subconscious mental conflict within himself.

Ramsey (1973:288) explains Macbeth's soliloquy in the following manner:

In his great-agonized soliloguy while Duncan is at his dinner, the object of this dire rehearsal sternly remains himself that he owes the Kind a "double trust", as subject to his monarch, and, on the basis of kindness

again, simply as host to his guest.

Ramsey is showing a situation where Macbeth is torn between loyalty to the King and also to his wife. Macbeth is quite aware of the fact that Duncan is both a guest and a king who need to be protected by him. At the same time, his wife wants the mission to be accomplished that very night.

From the filmstrip Macbeth is seen as a demented man who is showing impulsiveness. He cuts himself from the multitude and speaks out his mind. Lady Macbeth realizes Macbeth's lack of peace and strongly condemns him for behaving like a coward. Her words gave him courage to carry on with the murder.

Stachniewski (1988:175) is backgrounding what Ramsey has said by these words:

The hardening of the heart, in Macbeth's soliloquies and exchanges with his wife, is the price of finishing what he has begun.

Macbeth's heart is hardened by greediness in desires. These greediness's should make him abandon himself by carrying on with the murder. The murder he committed brings to him unwelcome consequences.

All of the above definitions have tried to make the title and its premises simple and straightforward to the reader of this study. As a result it could be understood why certain characters in the play as well as the people revealing witchcraft and superstitions are behaving like this or that.

5.2.4 Analogue

Like in the above sub headings, various definitions related to the this key word should be used in order to bring out its meaning. Melrose (1994:105) defines analogue as follows:

associative spread as a way of knowing and appraising
the worlds of cultural practice.

The adjective, associative, refers to things that are not changing but varying in groupings of number or order of arrangement. The best example is dancing, where the dancers can change their gestures but still they could come back to the same rhythm of their song.

It is similar to the culture of a particular cultural group. People could meet and interact together but their cultural inheritance would not change. For instance, a Xhosa speaking woman can be married by a Shangaan man and switches her speech to Shangaan because of her stay among the Shangaan speaking people. When such a married woman visits her relatives at home, say after 20 years, she is likely to speak fluent Xhosa as if it is a language of communication at her in-laws.

From the text the movement of Birnam forest is the best illustration of analogue as it shows a belief in Malcolm and his army. It also shows a belief in Macbeth to the superstitious creatures. On the other hand, Kirsch (1984:270) expresses analogous as:

a threat to hierarchy and therefore as a disorder within
the individual, as well as within the family and state,
with which the human soul is held.

The noun, hierarchy, refers to the ranking system in line with the positions on kingship. It is in this standing order that the Scottish lineage should be in the near future. Just like the digital values of a clock, the sequence is very important since it would not be juxtaposed but from father to son and so forth.

What Kirsch illustrates above could best be associated to Duncan and Banquo's lineage in this analysis. Both of them have children who are likely to be the successors to the throne. However their times was supposed to come so steadily just like the digital turning of a watch.

Kirsch (1984:270) sees ambition as:

a disorder within the individual, as well as within the family and the state, with which the human soul was held to be analogous.

The noun, disorder, means confusion within a well-structured situation. This mayhem usually changes the normal running of a system just an anti-clockwise devices. Macbeth changed the order of the Scottish rulers by killing Duncan and claiming his chair. He disturbed the normal lineage to inherit the Kingship as it was expected. The influence behind this chaotic situation is merely ambition as Kirsch has indicated above.

Meanwhile Brown (1993:72) defines analogue similarly:

to an analogous or parallel word or thing or a representative in different circumstances of something or someone performing a corresponding part.

The adjective, parallel, refers to something that occurs in a similar way. It could be two or more people doing the same thing at the same time. It could also be linked to the marching of soldiers in a parade, where they could be moving in lines but following the same step.

In this project, analogue, is resembled by the war as it approached Dunsinane where each soldier was carrying a branch in his hand. The movement of these soldiers correspond well with their march, that is , left, right and the branches clutched in the same hands with Malcolm leading up front. This dramatic movement is well explained in this section of the study and also the significance of a branch in cultural societies under 5.4 of the same section.

The definitions above although they were not much enough due to the scarcity of information, have tried to align this section to the title of the study. As a result it should not be a problem to the reader to associate the linking information to the topic.

5.3 How these codes of typology are communicated in the text

Under the above subheading, those objects mentioned in 5.1 paragraph 2 should be attended to. References from the text should form the most important cog of this section. However, certain literary texts with the relevancy to the section should be quoted as supporting information.

5.3.1 Blood on the dagger and hands as qualisign of evil

During the careful planning of how to assassinate Duncan, Lady Macbeth proved herself to be a fearless woman. She even came with tricky plans of how to combat the plot. Macbeth questioned her about the possibility of failing. It appears in Nkondo and Shilote (1982:16) as follows:

*Xana a swi nga khorwisi loko hi totile lavambirhi
lava etleleke na yena hi ngati, ho tirhisile masavula
ya vona leswaku hi vona va nga swi endla ke?*
(Will it not be received when we have marked with
blood those sleepy two of his own chamber and used
their very daggers, that they have done it?)

The phrase `*... loko hi totile lavambirhi...*` (when we have marked those sleepy two with blood...) shows that the crime is carefully planned and it is also committed in cold blood. The words warn the perpetrators to be cautious about the act as it may spark a very serious out cry. The adverb, `*loko*` (when) shows the time or moment their deeds are heard by the people. It also shows how dangerous and tricky are the rules of the game they are playing.

Then to `*mark them with blood*¹ shows the completeness of their mission to those who would see the corpse of Duncan. The mark of a blood is given a strong quality that could not be removed by any means until the culprits are identified. It is a mark that would symbolize the colour red as mentioned before under 5.2.1 .

It is a general rule that blood is red in colour. Therefore, in most instances all situations that are dangerous are marked by red of a blood colour. Lady Macbeth in turn , wants the victory over Duncan to be won in a bloodless fight except that of him (Duncan). In other words, she wants no war against Duncan but his blood must show the people that he died while at war.

When Macbeth returns from the chamber where Duncan has been slain, Nkondo and Shilote (1982:20) put it in this way:

A languta swandla swa yena. Leyi i mhaka yo vavisa.
(Looking at his hands. This is a sorry sight)

When someone looks at his hands after doing something known to be wrong, is a sign of regretion. It is a disbelief that one's hands that are used for good things could bring bad luck.

Macbeth in this extract start to distrust his hands with blood that gave him the titles, The Thane of Glamis and The Thane of Cawdor respectively. He starts to mistrust the same hands that annihilated many foes against Scotland in support of peace and prosperity in his native land. His doubts are in the same hands that assisted King Duncan to built Scotland to a stable and prosperous country but now are stained with the blood of his co-leader.

It is upon such basis that he went on to say *leyi i mhaka yo vavisa*. (This is a sorry sight). The adjective, sorry, means a feeling of distress or penitent. It is sight filled with sympathy and remorseful. It is a concerned attitude towards the accomplishment of the worst deed that no one would appreciate.

On his side , he feels very shame when he thinks of Duncan, his sons, his noblemen, the royal family and the Scottish people at large. He also feels sorry for his blood stained hands, for doing what the mind had forced them to do. Macbeth feels sorry for the life to follow since the action should keep on haunting him forever.

As Macbeth trembles to return the daggers, Nkondo and Shilote (1982: 21) put it forward like this:

*Xana mati hinkwawo ya Naptune ya nga hlantswa
ngati leyi yi suka emavokweni ya mina? E-e, futhi
ndzi vona onge mavoko lawa hi wona ya nga ta
hundzula lwandle ra rihlaza ri va ro tshwuka.*
(Will all great Neptune's ocean wash this blood clean
from my hands? No, this my hand will rather the
multitudinous seas incarnadine making the green
one red.)

It is presumed that Neptune originated from the pattern of uranium as the next planet beyond Uranus. In the Shakespearean text it is associated with the god of the sea. It is the god believed to keep the waters of the sea at constant and this god created all the things in it.

Sprenger and Kramer (1486:89) say the following about the Neptune's water, which was considered Holy:

There are men blessed by God whom that destable
race[witches] cannot injure with their witchcraft.
hose who make lawful use of Holy water. It is
lawful in any decent habitation of men or beasts to
sprinkle Holy water for the safety and security of
men and beasts, with the invocation of the Trinity
and a Paternoster. For it is said that whatever it is
sprinkled, all harm is repelled and no pestilent
spirit can abide there.

The significance of Neptune's ocean is that the ocean's water does not mix with anything that is not clean. Unlike the river's water, this ocean is almost pure and free from any contaminations. Therefore, Macbeth thinks that it is only the waters of this ocean that could clean his hands from Duncan's

blood. Macbeth in this extract is basing his wishes to what he wants to happen than on what is likely to happen.

Macbeth goes on and says, *E-e!*, (No!) to disagree with his wishful thinking. This negative expression further disagrees with his desires and to believe in them should be highly fulfilled since it is not a possibility.

The effects of the quality of the blood he has shed come out when he says ... *ongwe mavoko lawa ya ta hundzula lwande ra rihlaza ri va ro tshwuka* (...this hand will ...incarnadine making the green one red). This is an expression that reveals his understanding in apologetic manner about his deeds. The size of his hands in comparison to the sea, is to stress the quality of bloodstains in his hands.

In reality a basin of water is good enough to clean the hands. But the deeds should cross the seas to other countries where there are Scottish people and they would know about this. In other words, Macbeth thinks of those countries that formed an alliance with Scotland that, what should they say about this death. The green and red oceans are said in order to make an emphasis on the quality of the blood.

Lady Macbeth was brave enough to return the daggers on her own and smeared blood on the hands and faces of guards. Nkondo and Shilote (1982:21) are quoted saying:

Mavoko ya mina i ya muhlovo wa ya wena...
(My hands are of your colour...)

The stained hands have an usual colour to her sight as well. The sensation that Lady Macbeth is perceiving is a sore to her eyes and she wants to get rid of it as a matter of urgency. In other words she is afraid to see the physical blood of Duncan whom she associated with her own father while asleep, during her first attempt of murder.

The possessive nouns, ...*ya mina* (mine) and ... *ya wena* (yours) show the identical colours their hands have contacted. It is a sign of ownership that is, between their hand and blood on them. It shows the oneness of hand and blood that made a crust on the hands.

Figuratively, it may suggest their future experiences about this death. It is a sign of sufferings that the voice heard by Macbeth referred to as sleep no more in 4.3.4. The matter took another corner when the royal family met the next morning. Nkondo and Shilote (1982:25) express their feelings in this way:

Onge i valanguteri va yindlu ya wena. Swandla ni swikandza swa vona swi tolane ni ngati.

(Those of his chamber, as it seemed, had done their hands and faces were all badged with blood.)

Malcolm and Donalbain as the fountains of Duncan are shocked at their father's death. At the same time, they are misled to understand the perpetrator of this hideous deed. The guards were smeared with blood and were still fast asleep. What is surprising enough are their hands and faces that were stained with blood.

However, blood in the extract, has been used as an emblem in relation to the badge. A badge, is an object that symbolizes the identification of an organization. It is also a sign of pride to those who put it on. But in this case, it is a symbol of shame, corruption and greediness.

In the extract, badge, is used to represent the stains of blood that were scattered all over the faces of the guards. Another implication is that this blood has left some patches there and there in contrast to that of Duncan that has flown on the floor. This trick makes it a fallacy as it could be seen that the guards' blood did not spill down like that of Duncan. Duncan's sons can see the suspects but they are afraid to challenge them.

When Donalbain wanted to know how death robbed his father, Nkondo and Shilote (1982:25) place Macbeth afore when he says:

*Wa hanya, kambe a wu swi tivi: xitsevetseve,
nhloko, xihlovo xa ngati ya wena xi yimisiwile,
masungulo-sungulo ya xona ya yimisiwile.
(You are, and do not know't. The spring, the
head, the fountain of your blood I stopped, the
very source of it is stopped)*

The image spring, suggests how the river begins from the mountain or any source. It starts as a very small rivulet streaming downwardly and then broadens up to form a long and wide river. The *head* refers to the one who initiates a surname. The image, *xihlovo xa ngati ya wena* (the fountain of your blood) has more bearing than others.

The image in the last line above shows that Malcolm and Donalbain are the royal sons of Duncan who must claim the throne. Macbeth by so saying, he's

challenging their integrity about it. Macbeth is throwing the crown of kingship before them in order to tease them about it. He knows exactly the perpetrator and the purpose thereof.

To say that ... *xi yimisiwile* (It was stopped) means Duncan is no more. Again it may mean that Duncan didn't die a natural death. It is an indirect challenge as to whether his sons are strong enough to challenge him. At the same time, Macbeth is weakening them by such words full with condolences.

Nkondo and Shilote (1982:25) go on quoting Macbeth's words when he says:

... *hi loyi, u etlele Duncan, nhlonge ya yena ya silivhere yi khavisiwile hi ngati ya nsuku...*
(... here lay Duncan, his silver skin laced with his golden blood...)

In different traditions to die is believed to be linked to a sleep. It is euphemism to say that `here lay Duncan`. It is more polite than saying here lays the dead Duncan. It is more accommodative and that is how many spoken languages prefer to address the deceased just like that.

Normally, silver, is an award that is awarded for second place in sport and gold for the first position. Therefore the two precious medals are of great importance to anyone who may be awarded them for a work well done.

The same materials in Macbeth's eulogy, are used to lace Duncan's body. It represents an irony to scorn the blood stained body of Duncan. To Duncan,

he knows neither beauty nor pleasure of such bracelets around his neck, he's dead. Horwich, (1978:369) describes Macbeth as someone who:

needs simply to be one thing or the other-either
covered with blood or washed clean-but not a
spotty combination of the two.

What Horwick suggests is that Macbeth is trying to clear himself from suspicions. He wants to restore his moral character to the sons of Duncan and the royal family at large. He is craving innocence and intends to be seen as a moralist.

Donaibain was quick to read the minds of Macbeth. In his reaction to his brother, Nkondo and Shilote (1982:26) say:

*... ku ni masavula eka ku n'wayitela ka vanhu.
Ku va hi ri vana va Duncan swi hi tshineta
ekusuhi ni rifu.*

(... there are daggers in men's smiles. The near in
blood, the bloody)

The extracted words show how Donalbain views the situation that, is dangerous and risky. He urges his brother to seek refuge as a matter of fact. Being Duncan's sons, brings them very close to death. There's no way that they could wait for the burial of their father rather than fleeing to Ireland and England respectively. Eventually, the two sons of Duncan left to their respective places. Nevertheless, Macbeth is still bloodthirsty.

After washing themselves Lady Macbeth is still overwhelmed by the blood of Duncan that has stained her hands. She became chronic who kept on walking and talking alone as if she's seeing a person very close to her. This should be discussed in details under 5.3.3.

5.3. 2. Banquo's ghost as insign of witchery

There's a belief that purgatory means that when a person dies, his soul goes to a place where it suffers for one's sins, thereafter it may either go to heaven or hell. During the period of suffering, the dead live as a ghost. This research has an equivalent stories about ghosts and shall continue the purgatory beliefs under 5.4.

Favila (2001:16) remarks about the ghost of Duncan which is described as if it:

represents the two faces of Freud's double: for the murder of Duncan is the first step toward Macbeth's securing of the throne for himself future descendants, Banquo's ghost represents the end of Macbeth's line...

These words seek to address the fact that from the death of Duncan, Macbeth didn't encounter any challenger. Macbeth just steps up directly to the throne. Those who were supposed to be the successors of Duncan had played a cowardly game by absconding their throne. Should they have stayed in Scotland, Macbeth shall have had a problem of claiming himself a king.

This time Macbeth has murdered Banquo. The challenge to the throne is epiphenomenalism since Banquo is doing it as an immortal spirit. Nkondo and Shilote (1982:39) put it in this way:

*Xana a wu tshami ehansi hosi yanga? Xipuku xa
Banquo xi tlhela xi nghena, xi tshama endhawini ya
Macbeth.*

(May it please your highness sit? Enter the ghost of Banquo and sits in Macbeth's place)

In fact Banquo was invited in this sumptuous banquet of the king's inauguration, but couldn't make it because of his untimely death. Macbeth knows all about the death. Instead, Banquo's ghost surfaces at the banquet

Favila (2001: 16) puts it clearly by saying:

Banquo's ghost sits in Macbeth's chair at the royal feast, mocking his barren sceptre and fruitless crown, as well as Macbeth's more imminent future: the king of Scotland is soon to become a ghost himself.

These words quoted above, reveal the purpose of the ghost's appearance at the banquet. Its symbolic meaning is revealed much more clearer when it sits on the chair of Macbeth. In the Xitsonga translation of this research it is using `they say that it sits at his place`, which simply means at a particular position.

Another point of interest in this quotation is when Banquo's ghost mocks Macbeth's barrenness. In the other versions they do not talk much about Macbeth's infertility than to say that his sons shall be the future kings as he wished. It emanates from the fact that Macbeth should not have a son who would inherit the throne. From the filmstrip the ghost also laughed at Macbeth's fear for what he was seeing.

Favila went on to call Macbeth's title a fruitless crown, since his future days are numbered. Not so long he'll relinquish this title to those who deserve it

by way of death and turn into the purgatory state where Banquo's soul is experiencing pains.

The ghost resurfaces again while Macbeth is trying to reorganize himself. Nkondo and Shilote (1982:39) quoted him saying:

Ndzi nyikeni wayini ndzi nwa ndzi tsaka. Ndzi nwa ku tsakela hinkwavo laha tafuleni, ni murhandziwa wa hina Banquo loyi hi n'wi pfumalaka. Xipuku xi tlhela xi nghena.

(Give me some wine: fill full! I drink to the general joy of the whole table, and to our dear friend Banquo, whom we miss. Re-enter ghost.)

The thought of morality, that is, goodness and virtue, are seen being there in Macbeth. The wishes of Banquo's presence in the banquet are seen as a propriety in the eyes of the invited lords, but most impropriety in Macbeth's heart.

Banquo's grinning ghost as an iconic sinsign, shows that the murder inflicted to him cannot completely deaden Macbeth's peace of mind. It is something that would trouble Macbeth's psychic up till to the end of his life. Macbeth is frightened to look at the ghost becomes a mock of reality.

Nkondo and Shilote (1982:40) dramatically illustrate it in this way:

Hatla u suka emahlweni ka mina! Misava a yi ku tumbeti! ... mahlo ya lawa u ma honoloka a ya voni.

(Avuant, and quit my sight! Let the earth hide thee! Thou hast no speculation in those eyes, which thou dost glare with.)

Macbeth looks extremely funny to his guests. These words are more performative forces about Banquo whom he knows that the murderers have

killed. Macbeth first charged Banquo for his failure to avail himself, then proposes a toast for him in absentia and sees his ghost, which left at his bidding.

Calling upon the earth to hide, Banquo is a wish that has turned into an openness. According to Macbeth, Banquo was supposed to have been killed without any traces. Now that he sees his ghost and also in the midst of the other generals and lords, then the death of Banquo should have some traces.

The secret of the death of Banquo became known at the banquet by Macbeth's reactions. Lady Macbeth on the other hand, asked the noblemen to leave as their host is not that well on that night. What should follow in Macbeth is to consult the witches in order to gauge his future.

5.3.3 The effects of evil on main characters of the text

This component of the study should make an attempt to look into Macbeth and his wife's lifestyles from their standpoints of their fancy futures. Various soliloquies should be extracted from the text as proves of how their lives were envisaged. These soliloquies are the results of their ambitions at one stage and on the other, it was just a result of compunctions after their deeds..

According to Nkondo and Shilote (1982:7) Macbeth is quoted saying:

*Mintiyiso mimbirhi yi vuriwile, yi ri masungulo ya
ku navela lokukulu ka vuhosi...*

(Two truths are told as happy prologues to the swelling
Act of the imperial theme...)

The noun, *mintiyiso* (truths) reveals Macbeth's earnest truths facing him in future, namely, as Thane of Cawdor and as the king thereafter, Macbeth has a superego that exceeds the position he held. The believe in the supernatural agents, made him think more and more of becoming a king than Thane of Cawdor the title in hand.

As a result, his human mind is made to dislocate its state of the present to alienate itself to the future. His mind now has been temporarily moved away from the war's effects and looks engaged into a personal function of the future. This is a wish that Macbeth intends to cement it into his heart. Now he's spellbound and wishes to dislocate his thoughts into it in a soliloquy.

The wishes are also called ... *masungulo ya ku navela* (...as happy prologues) meaning that it is an event that leads to another. The word, another, is a determiner and a pronoun at the same time, determining something from one that has already been said. At the helm of his happiness lies the title of a king that he wishes for.

Macbeth in addition as it appears in Nkondo and Shilote (1982:8) it reads as follows:

*Loko swi fanerile leswaku ndzi va hosi, swi ta va tano
handle ko va mina ndzi endla nchumu ehenhla ka swona.
(If chance will have me king, why Chance may crown
me without my stir.)*

Macbeth is speaking out his mind while aside. He sees fortune on his side of predetermined prophecies as possible. His personal achievements speak

volumes as an outcome of the kingship's situation. The wish here is to become a king out of nothing, a thought that looks premature at that hour.

The above extract as a respond to the influences of the witches, contrast his behaviour after Malcolm's declaration by Duncan as Prince of Cumberland. Stachniewski (1988:178) says

Macbeth particularizes his own identity and destiny rather than seeing it as socially conferred- as soliloquised reaction to Malcolm's nomination indicates –and develops through his dislocation, a sense of what Georges' Gusdorf calls "internal space."

The verb, particularize, reveals Macbeth's wishes for an individual treatment he adores, namely, to be called king of Scotland. Macbeth feels covetousness for Malcolm's nomination since it signalled the continuity of Duncan's lineage on the throne. These envies emanate from what the witches have said.

The phrase, internal space, reveals Macbeth's resentful longing for kingship that the weird sisters had last promised. This could be linked to a devoid space of ill will, that would breed in him the need to kill in order to satisfy it, that is, closing its opening. It is where the root of invidious should grow and turn him into a bloodthirsty person.

On the other hand, Lady Macbeth is also influenced by what she read from the letter as the outcome from the weird sisters and gets ready to goad her husband to complete their mission. Contrary to Macbeth, she thinks of the fastest means to acquire the throne. The only problem to her is the

personality of her husband. Nkondo and Shilote (1982:11) reveal her inner thinking as follows:

*Kambe ndzi chava vumunhu bya wena. Byi tele ngopfu
ku lulama, lero u nge koti ku dlaya. A wu ta va nkulukumba
loko a wu nga pfumali ku navela kambe ku ri hava vubihi
lebyi hetisekeke.*

(yet do I fear thy nature: It is too full of the milk of human
kindness to catch the nearest way. Thou wouldst be great;
art not without ambition, but without the illness should
attend it)

The synchronic of what has been mentioned in 1.2 (b) of this research is revealed by the phrase that reads *kambe ndzi chava vumunhu bya wena* (yet do I fear thy nature). Due to the human nature of Macbeth, Lady Macbeth sees the chances of becoming Queen of Scotland being very fainted. She wishes to unsex herself, that is, developing the boldness that men possesses en route to heir wishes.

La Belle (1980:390) describes the psychological dimension in this soliloquy in these words:

It deals with Lady Macbeth's mind and will as she
devises to become a murderer.

The extract has supported Lady Macbeth's desires to change her feminine nature of her, which, is of course, a psychological referents in some of the words chosen since they refer to the human body. Her greatest wish is illustrated by these words: *..u nge koti ku dlaya*. (too full of milk), where it is known that human milk are in female partners. Her mind is under the control of the devil that propels her to do evil things, that is , to kill Duncan

as the fastest way to the throne. Mind you, this thought of Lady Macbeth is spoken out being alone, as a soliloquy.

Favila (2001:1) supported the call of Lady Macbeth in this way;

Lady Macbeth calls on unholy spirits and begs them
to take away her mother's milk of human kindness
and full her breast instead with thoughts of killing...

The evil spirit had power in her. This soliloquy reveals the most hideous part of a woman who above all, wishes to kill in order to achieve something. It is a feeling that is not expected from a woman since they are all considered to be kind-heartedness counterparts.

She wishes to replace milk by gall, which is bitter in taste in order to make her husband strong enough to face the challenge ahead. To kill, must turn into a habit for Macbeth as it would be in the near future. As a source of his inspirations, Lady Macbeth's soliloquy should succeed as soon Macbeth comes home from war.

The soliloquy below has Biblical connotations. Nkondo and Shilote (1982:18) pronounce it as follows:

*U ndzi letela endleleni leyi a ndzi ri karhi ndzi ya
eka yona naswona a ndzi fanele ku tirhisa nchumu
wo tani.*

(Thou marshall'st me the way that I was going,
and such an instrument I was to use..)

Fortunately enough the above extract has been reviewed under 3.3.2 of this research but in spite of that, the feelings of Macbeth has to be reiterated in short again. These words reveal the manner Macbeth is adhered to the

witches' prophecies. He sees the dagger as a solution to his desires. Macbeth at this stage is filled with horror, rebel and how to meet the greatest challenge after he has gone through this hurdle. Scott (1986:166) has quoted R.A.Foakes who says:

Macbeth's soliloquy ends with a series of images willing his identification with the powers of darkness even as they register the present horror of the moment.

These lines suggest Macbeth's attachment to the weird sisters' witchcraft, to Hecate and his cognisant. The epitomized vision of a dagger became real when he clutched his own one and felt it, and went on to kill Duncan.

Kimborough (1983:183) comments that:

The dagger speech arises from Macbeth's conscience that is a sign of compunctions visitings with any "we will proceed no further

The noun, conscience, means the person's moral sense of right and wrong that Macbeth have, could no longer function in a proper manner. It is a sign of his continuous meditations about the proceedings and his mind came to a point where it could no longer function properly. This is the result from the mind that has been focused on one event for quite long in order to get a solution. In his soliloquy, he feels that the plot has to be carried on.

The next soliloquy of Macbeth shows remorse after noticing that Macduff has left Scotland meanwhile he was in the murder roll. Nkondo and Shilote (1982: 50) say:

*Nkarhi, wena u kavanyeta swendlo swa mina leswo
chavisa. Makungu lawa ya xihatla a ya hetiseki... ku*

*sukela sweswi leswi mbilu ya mina yi swi ehleketaka,
yi ta swi endla hi xihatla.*

(Time, thou anticipant's my dread exploits. .. From
this moment, the very firstling of my heart shall be the
firstling of my hand.)

The noun, *nkarhi*, (time) determines events in the past, present and in future. It is used as a regret for the chance wasted while time, was at hand. It is also used as a remorse to cry over time that has gone without fulfilling one's ambitious activities.

In this soliloquy, Macbeth regrets to have wasted time of killing Macduff for the throne. He regrets for his own slowness in doing things and also for his need of a second person when about to take decisions. The whole soliloquy is a suggestive of actions and for him the present is seen as his time and the future as time for others. Therefore as from now onwards, he could act very swiftly.

5.3.4 War and the code of analogue

In this part of the study, the Birnam forest should act as an analogue of war because of its use as a motivational factor for the soldiers' march. The same topic has been discussed under 3.3.5 but in this section, the discussion should not duplicate what has been said. The content may partially be the same but differ in their context. The point of discussion should be the movement of Birnam Wood.

When the war is about to take place, the soldiers are ordered to cut branches in order to hide themselves. Nkondo and Shilote (1982: 65) say;

Hi ta hlangana na vona ekusuhi ni xihlahla xa Birnam.

Va ta hi tlhelo ra kona.

(Near Birnam Wood shall we meet them, that way
are they coming.)

`Birnam Wood` in this context is merely a battle station where the military personnel should take their positions. It becomes the fulfilment location of the third apparitions' presentations of a child carrying a branch in the hand.

Macbeth should start to get ready immediately he sees this forest gets moving to his castle, Dunsinane. For this forest to move, is an analogue since its movement should not be like that of galloping horses but a steady movement as if the soldiers are in parade.

While the war gets moving, one of Macbeth's soldiers went to him to announce about the steady movement of the forest. Nkondo and Shilote (1982: 70) put it in these words:

*Loko ndzi yimile exitshabyanini ndzi rindzile,
ndzi langutile tlhelo ra Birnam ndzi vone onge
xihlahla xi sungula ku famba.*

(as I did stand my watch upon the hill, I looked
toward Birnam, and anon, methought the wood
began to move,)

The word, watch, literary means a clock that is something with digitals that keep on moving around the inner circle. The movement is not very fast nor very slow but at a constant pace. This brings out the meaning of analogue more clearly.

The news about the movement of the forest moves Macbeth to think of the witches' prophecies. He is now in a predicament position. Whether to give up or to die like a soldier at war. He sees the forest advancing towards his castle. Macbeth starts to suspect the prophecy of the weird sisters. Nkondo and Shilote (1982:70) quote him saying:

*Ndzi sungula ku kanakana ehenhla ka mavun'wa
ya nala lowo hembra onge u vulavula ntiyiso: "u
nga chavi ku fika loko xihlahla xa Birnam xi ta
eDunsinane" sweswi xi kongoma eDunsinane...*
(I pull in resolution. And begin to doubt the
equivocation of the fiend, that lies like truth: Fear
not till Birnam Wood comes toward Dunsinane-
and now a wood comes to Dunsinane...)

The movement of the forest challenges Macbeth's confidence in the witches. He is very sceptical about them and he speaks like a dejected man when he says: *ndzi sungula ku kanakana* (I pull in resolution). He looks a fallen hero of the past since he thinks of giving himself to Malcolm and Macduff. But he gains courage and wishes to die in uniform rather than cowardly.

What the weird sisters told him is connotated by what the current situation looks like. The words of assurance that say: *U nga chavi...* (Fear not...) have Biblical connotation. At annunciation of the birth of Christ the angel, Gabriel told Mary the same words, referring to the good news that was on the way. However, to Macbeth, the words are no longer bringing good news instead of bad and sad news about his fall.

Macbeth's last words reveal him as a fallen hero who is ready to die but with his sword in hand rather a coward. He knows that his time has gone. Nkondo and Shilote (1982: 730) quote the kind of analogue in these words:

*Hambileswi xihlahla xa Birnam xi nga ta
eDunsinane, na wena u tlhela u kaneta ku
va u tswariwe hi wansati, ndza ha ta ringeta
matshalatshala. Va huma va ri karhi va lwa.
(Though Birnam Wood be come to Dunsinane,
and thou opposed being of a woman born, yet
I will try the last.... Exteunt fighting)*

Macbeth is powerless as the prophecies are proved wrong by Macduff's confession. He knows that even if he fights it is a losing battle. But he refuses to surrender but to fight like a man. The fight did not go very far because Macbeth has been weakened by the moving of the forest and moreover, by Macduff's confession. Eventually, Macbeth is defeated and slain by Macduff. Then the analogue about the Birnam forest became apparent.

Harding (1969:249) says:

Macduff himself, destined in the play to be the instrument of Macbeth's downfall, and living in the actual world where single-handed manliness has negligible power, has turned to political and military alliance with other men as the only means of restoring his country and re-establishing a right order.

The truth of Harding's words came into limelight when Macduff has taken over the kingship from Macbeth. Unfortunately Shakespeare didn't go to

such an extend of relating the story of what happened to Scotland after Macduff has taken over.

5.4 The relevancy of witchcraft and witchcraft and superstitions as part of evil

Under this part of the research, the examination should be based upon the Vatsonga's beliefs and superstitions as part of evil rites

NORHO WA NGATI (A DREAM OF BLOOD)

The Vatsonga people would superstitiously regard such a dream a trial. It is a temptation that shows what one should expect in due course. It symbolizes death where blood could come out. Opie and Tatem (1992: 125) have quoted Dorset County Chronicle of 31 May 12, 1888 when saying the following about dreams:

All dreams that are dreamt on a Friday night and repeated on Saturday morning are supposed to be trustworthy, for a Friday night's dream on a Saturday told is sure to come true.

It was common in the Scotland of the seventh century as indicated above. According to Vatsonga's belief, when someone dreams of a blood-branded spear, knife or an axe, the following is done in order to avoid troubles that may lead to death: a white chicken but not from the eggs and preferably a hen, water that has washed a corpse who died of one of the objects mentioned above, one of those objects that one has dreamt of and muti which is known by the inyanga are needed.

The hen is slaughtered and cooked. Its sharp pointed tongue is removed and kept by the dreamer to act as a protection. The meat is pretended to be eaten by inserting it into the mouth but without chewing it. Then the other parts of the meat are thrown away but sideways, that is, east, west, north and south. It is psychologically believed that nothing should harm the dreamer unless the sharp pointed part got lost.

When one has dreamt a blood stained knife or an assegai, the witches have done the following: they have collected the remains soot from the whetted knife or assegai, or rail of a train, muti from natural herbs, fats of tokolshe and water from the mortuary of someone who died of the knife or assegai.

The collections are then mixed and burnt while calling out someone's name who is needed to bewitched from the smoke. The smoke should go up and with the believe that it would meet the wanted person in the air as he breathes. The name is called repeatedly in the smoke. Not so long it should be heard that so or so has been stabbed to death by a knife or gunned down or the train has killed him depending on which object the inyanga and his consultant wanted one to die of it. This belief is still rooted down in the Vatsonga people.

XIPUKU (A GHOST)

It may seem not real or untrue to other cultural groups that ghosts are there and are troubling people who meet them everyday. Under this portion of the research proofs are going to be laid down about the existence of ghosts.

Calderwood (1986:128) describes a ghost as:

anything or something that cannot be ascertain.

From Calderwood's findings ghosts could not be described as other things that are used by the witches can be verified. It is something that make one to go astray or do things abnormally especially at midst of the night and it is accompanied by fire.

From the document ascribed to Shakespeare,(2002:9) reads thus:

The Elizabethan idea of a ghost was similar to the modern idea of a spirit of a deceased person who remains on earth to torment the living but belief in them was almost certainly more widespread.

According to these ideas, the ghosts were there and are still there. They do go around at night troubling people in many different ways. It depends upon a shape that someone comes across it.

The Vatsonga cultural group have a belief that *xipuku* (a ghost) is there and it walks at night. The belief holds the fact that it is a representative of the dead spirit that is failing to go to heaven because of its owner's sins. This dead spirit is hovering between the skies and the earth with no further penetration to God's heaven. In other words, it is the dead spirit of the bewitched person.

Superstitiously, the witches do the following in order to turn the dead person into a ghost: they use the contents of *nhunguvani* (small calabash for inyanga's medicine inside); fats from a corpse, different herbs mixed together and clothes of the dead person, a spear is used to stab in the grave in

order to draw fats from corpses. It must be pierced at the four sides of that grave.

By so doing they believe that the spirit of the dead person is pulled out. The soil in the spear is then mixed with the fats from *nhunguvani* (small calabash of inyanga's medicine) fats from one who is already a ghost, and very strong muti and it is burnt down. The smoke shall go up to mix with the spirits of the already dead people, and obviously with that of the one who is needed to become a ghost.

The wanted spirit should get lost and fuse with those of other ghosts. At night those who are still alive would see it as fire, or a person dressed in white that is abnormally tall. It may start as a small fire and then grow taller and taller until one cannot see its end-height.

The ghost has peculiar behaviour. It could make one loose control of his car and capsize especially in a misty or rainy nights. Sometimes someone may ask for a lift, say a beautiful woman whom one could not resist to offer a lift and one ends up parking his car in the graveyard the next morning, mind you with no fuel in it. Ghosts use to play around the cattle's kraal for those who passed away with many cattle. Others do tricky things at the graveyards and others along the roads for those who died motor accidents.

From the play, Macbeth saw the ghost of Banquo alone and the rest have just seen him being so very rave with no apparent reasons for his changes. This could be said that not all-human kind are likely to see the ghost.

Clare, in his Journal 26 of 1825 says the following about ghosts:

Ghosts never pay a visit without giving their fashionable signal of three raps to announce their arrival.

Normally the first sign of a ghost is fire, then an object coming out of the fire without any form, it is then that the form takes the shape of an animal or person who is supposed to be seen. This is similar to the ghost of Banguo that visited Macbeth's banquet. Macbeth has seen three raps of its coming and started to pay attention and later the bloodstained face of Banguo was seen and it terrified him.

XIVONI XA VALOYI (MIRROR TO REFLECT WITCHES)

The Vatsonga people hold a belief that there is a mirror that is used by witches to bewitch others. It is believed that the sorcerers to prick the victim's body until he's dead use this kind of a mirror. It is placed in the bath with water mixed in different herbal medicine.

Should one consult the Inyanga who uses a mirror to attract the victims that are to be killed, the killing is faster than any form of witchery. As mentioned above, the person's name is called and he'll appear in water. Then one should be given a needle to prick the victim one needs to extinguish his life and the killing becomes easier. This practice has been discussed before in this investigation.

Should the pricking be directed to the heart, such a victim should die of heart failure. Should it be directed to the head, then the victim should die of

headache or a strange bullet. Should the pricking be directed to the legs, the victim should die of being overran by a motorcar or train.

During the pricking, the water should turn red to symbolize the blood that is profusely coming out. The bath should fill up with blood. The Inyanga would tell his consultant to keep it a secret in fear of the deceased relatives. The philosophical beliefs are still common at areas that are neighbours of Mozambique.

MILOMBYANE (INFALLIBLE CONVULSIONS)

Normally this kind of disease attack kids at the age of two to three. Should one happen to miss this stage, one is likely to experience it when one is old. Sometimes people who have committed hideous crimes usually undergo the state of confusion and act as if they are suffering from convulsions.

Harding (1969:246) describes the behaviour of one suffering from convulsions in this manner:

The sleepwalking scene openly reiterates Lady Macbeth's femininity: "all the perfumes of Arabia will not sweeten this little hand,"

From Harding's words above, one could notice that convulsions are merely a result from regression of what one has done. Should the deed goes hand in hand with blood shedding, the doer is bound to reveal the story of how murder has taken place. In this case, Lady Macbeth needs perfume to sweeten her hand. For one who has stolen money and latter suffer from

convulsions, one would keep on talking about his/her money that is being stolen.

It is caused by physical stimulus that turns someone to make a sudden uncontrollable movements. In young kids it is when the child starts to cry abnormally, being frightened while trebbling with eyes wide-opened. The inyangas accept that the source of this sudden and strange behaviour is caused by witchcraft and it can be healed completely.

The Vatsonga's beliefs is that this disease could be cured. The following could serve as the procedure to be followed when treating this disease: have the skin of a baboon which scratches its nails in the same way the child does and also the baboon's nails and furs from an animal known as *mhofu* (eland antelope), an animal that is believed to turn into an anthill or a log when it dies. The witches use the soil of this anthill when they want one to get mad or have a serious mental disorderliness.

The inyangas call this animal, an animal of many magics since it is highly used because of its strange carcass. Its meat taste like soil and it is very rare to get its meat at shops. Most of the Vatsonga people do not eat its meat because it is believed to be the meat of *valoyi* (witches).

The issue of furs and nails of a baboon as muti, is echoed by Opie and Tatem (1856:307) when they say:

Take the pairings of the toenail and fingernails
of a sick person and mix them up with wax, then

stick this wax, before sunrise, upon the door of another person. How highly criminal, if they really do thus transfer diseases from one person to another.

Together with the furs of the baboon plus baboon's nails, and muti from natural herbs, an amulet is made where these ingredients are knitted in and tied around the child's waist. The other blended muti is burnt and the sick child is made to inhale it while on top of *xirhengele* (piece of potsherd) and nothing else. Then the sickness shall immediately leave the child and go away to those children who are not immune.

The amulet should remain around her waist until the child is over ten years. When removed, the illness should come back very soon. In the play the diseases that Lady Macbeth is suffering from is similar to this one. The blood of Duncan in her hands acted as a physical stimulus that forced her to keep on husking her hands continuously as if she's feeling the pain. Lady Macbeth's sleepwalking sickness is also liken to this disease since the ill child can stand and walk out of the house while in the deep sleep. The end result of such sickness as in the case of Lady Macbeth, is death. Marvicar (1939:31) has quoted Reverend J.H. Soga when he said:

Death and sickness in human beings are never ascribed by the Xhosas to natural causes, but always to human instrumentality, to some person who is a source of evil influences, who acts malevolently, bringing or sending by direct or occult means sickness and death.

It is not the beliefs that are rooted only in the Xhosas, even the Vatsongas, have that strong belief that all the diseases are caused by a human who is either jealous or cruel in the heart. This information has revealed some of the most strange things that are done by those who practice witchcraft and it is very common to the Vatsonga people.

Lady Macbeth in particular, is the one in the play who suffered from a disease that could be linked to convulsions. The manner she walked in a sleeping mood and how she talked, could have qualified her disease to convulsions.

SWITSHETSHELA (EPILEPSY)

The Vatsonga people hold a belief that the disease is caused by sudden recurrent group of sensory disturbance that is closely related to convulsions. They also assume that if someone hates you or is jealousy upon your prosperity at home or at work, could go to the witchdoctor and ask muti to bewitch you. This disease is incurable but fortunately enough the former inyanga, now a converted Christian, has revealed the ways of curing epilepsy.

This disease has the sameness features to that suffered by Lady Macbeth except that hers didn't cause her to fall down. The method of curing this disease is as follows: get *xifufunhunhu* called (scarab beetle) and cut its hind legs and tail, a blind snake without bowels, a nest of a caterpillar bee, *nembenembe* (dwarf cassia shrub), the faeces of the sick and the froth that is released from the mouth when the falls down.

The ingredients are grounded together with muti from the selected natural herbs that one's forefathers have shown while asleep as an Inyanga. On the day of falling, the victim's *thavathava* (a gap between skull and bones) is opened up by a razor blade and the muti is rubbed in. After that the victim should be awoken up and be given another muti that is left to drink and to wash his/her body.

It is believed that the snake, not the literal one, but the one that each and every person carries within him from birth, is a source of epilepsy. After the above procedures were completely done, this snake would die and the owner could be cured with no epilepsy the rest of his/her life. These are the tips that could assist those who may venture in the line of being witchdoctors. The trees and scarab beetles are many in our areas, in particular, Phalaborwa areas.

KU BOHA WANSATI (TO TIGHTEN A WOMAN)

Should Macbeth had known how to tighten a woman, he should have led a better life than that we learnt about in the literary text. The stories that follow show how the Vatsonga men weakened their wives in order to be the sole rulers of their families. This is a philosophy and also a psychological point of view that a man is the head of a family.

Here is a man who mistrusts his wife especially when he leaves to Gauteng Province for work does the following practice. It was a common practice in the olden days where women had no voice or choice but to do as the husband commands. The reason behind would follow immediately after the

story below. Jahoda (1969:99) says the following as what was done in other African countries when a man mistrust his wife:

It was common practice in Ghana for a husband who went on a journey to give some medicine to his wife or wives; the main ingredient was a plant which closes up firmly on being touched.

It was an analogy of protection against adultery. Not only in Ghana but many African countries do practice different methods for protection. Some of the methods are listed below:

MUDORHO (PRICKLY PEAR)

To tighten a woman using *mudorho* (prickly pears) is very common in the Limpopo Province. The Inyanga should get one the roots of *mudoro* (prickly pear) and scratch its leaves out. Thereafter the contents are dried out in the basking sun until it is very dry. Then it is pounded up into a powder form.

During the sexual intercourse the husband should arouse her until she brings out the semen. It should be wiped out with a cloth which could be mixed with *mudoro* (prickly pear's) powder while still wet. Should one respect one's wife very much, the wet penis should be wiped out aside in order for the muti to come into contact with the semen.

Another rare thing that you need to have is a shell of a snail. Tie the cloth in the middle and place it in the snail's shell. Dig a pit and cover the snail's shell with soil. Mark the place for future purposes. Then go back and continue with one's activities.

The result is that if one has to stay a longer time in Johannesburg, no one could touch her. A snail can endure a longer period being coiled the same way without opening up. It could be the same to the woman who has been tied by this method.

KHONGOLOTI (USING A MILLIPEDE)

Millipedes are often seen when it is wet and rainy. Just like the vagina of a woman, it is wet when touched. The people who are from Mozambique in our area do use millipedes and muti to tighten up their women.

Under this practice, the woman is allowed to urinate in a bottle. A medium size millipede is placed inside the bottle. The husband should then get to the toilet to excrete where the last part to come out is mixed with the wife's urine and millipede already in the bottle. The bottle is closed very tightly and buried in a pit dug near the gate. It must not be seen by anybody in fear of it being dug open.

When a man asks one's wife for sexual intercourse, she would accept it but nothing could take place. Immediately the two are about to start off, the woman should feel as if semen is coming out hence it could be her excrements. The man would be frightened to continue with sexual intercourse and opt for a surrender. Just like a millipede, every time it is touched, it excretes and the woman should do the same thing.

The practice is common in my area and it eliminates adultery and risks against HIV/AIDS. Men and women are faithful to each other in fear of what has been told above.

5.5 SUMMARY

This research has managed to define the concepts, qualisign, sinsign, monologue and analogue very well although some of the concepts didn't have many sources because of their complications.

The above concepts were used in line with the Xitsonga and English texts of Macbeth simultaneously. They were based upon the codes of typology such as the blood on the dagger, Banquo's ghost and its effects it made to Macbeth, the influence of the witches on evil to some of the main characters of the literary works, and the movement of the Birnam forest as a code of analogue.

The chapter has concluded by giving the relevancy of what has been indicated above in line with the Vatsonga's beliefs and superstitions, which form the philosophical and psychological bases of the lives. Most of these beliefs were associated to the text wherever possible.

