

CHAPTER FOUR

4.1 FUNCTIONS OF THE SEMIOTIC INSTRUMENTS IN THE TEXT AND IN GENERAL

INTRODUCTION

This portion like others should start by trying to give details of the following concepts: expressive, conative, poetic and phatic in line with the study of semiotics. Various sources should be visited wherever possible but if the word or concept is not inaugurated in those literary texts, and then dictionaries and encyclopaedias should be used as the last improvisations.

The next analysis based on the play, Macbeth, the Xitsonga and English versions in place, should be deployed as means of accomplishing the effects of semiotic functions. Under debate should be the functions of the weird sisters, Macbeth's letter to his wife, the death of Duncan, Banquo, Lady Macduff, Lady Macbeth and Macbeth himself as a poetic functions and lastly the phatic language as a social instrument to other language users.

The endmost part that form the cog of witchcraft and superstitions should be analysed. Things that play a role are: *nsele* (cruelty) relating to the good and bad activities of the weird sisters; *ku pfupfuriwa ka swidumbu* (digging up of corpses); *ximpfula* (conjure up); from the effects of the letter to Lady Macbeth; *chefu* (poison); Duncan is compared to *xikhwari* (sealy ant-eater) because of his lineage of future kings and the philosophy and psychology of *nkelenkele* (the rites to bring rain in time) and *xisila* (disdain). However

other stories about witchcraft and superstitions may come in anywhere in this subdivision.

The theoretical approaches that should be applied in this section of the study are based on the functional structural and hypothetical-deductive structural approaches. These two approaches should form the backbone of the study in the fact that the functional part of it would look into the literary work, as a source of information and the hypothetical-deductive structural approach should investigate the philosophy and psychology of evil with respect to witchcraft and superstitions.

4.2 Definitions of concepts

The theoretical concepts that should be discussed under this subdivision are those listed above. As stated, various sources were used to bring out the related meanings closely to the semiotic functions. Among others are the following:

4.2.1 Expressive

The adjective, expression, could also be used since they are all related in meanings and also on the context of this study.

Barthes (1973:143) describes the expressiveness of language as the language that:

contains in itself some mythical dispositions-the
outline of a sign- structure meant to manifest the

intention, which led to its being used.

The word, mythical, means that expressive is just like a fairy-tale where one talks about the two sides of thinking, namely good and bad. It is as such because of attitudes. Every person has his own way of arranging things or other people in a particular way and it is because of the attitudes.

The line that says: `the outline of a sign...' referring to the framework just like red and white beads around a wrist can signify two different ideas. The owner can denote that his ancestors are in those beads to protect him against evil spirits. The observer could say that such a person believe too much in things that are baseless. The two speakers are the representations of two different attitudes, one from good and the other one from the bad side.

On the other hand DeVries, (1970:89) defines expression as:

the phenomena of emotional exhibition such as
observable, that is accessible to the outside
observer, and thus to be physiologist, and mental,
furnished by introspection

The word, observable, means something that can be noticed or discerned from the emotional point of view, that is , attitudes. The observers perceive these emotional feelings and traces of where they come from can be followed. A person as a communicator or the subject that expresses the feelings and others do watch it and it may come out with the rightful introspection.

Instruments like the witches, drums, and dialogues express the attitudes of different personalities in the text. These attitudes are expressed at length in this research.

Without deviating much from other scholars, Fourie (1996:47) defines expressive functions in this way:

It embodies the expression of the subject and incorporates the attitude of the communicator towards the subject.

The key concept of this definition is the word `attitude`. In order to reinforce the feelings of good or bad towards something, there must be a communicator who passes down his intentions and in turn, the message that is accepted or rejected.

For instance, the reverend of Catholic church whose members are joining the recently formed church called Crusade of Christ should have different attitudes on what to say in comparison to the newspaper reporter of the daily paper about their move. The reverend should report on the drop of the membership meanwhile the newspaper reporter could cite the move to many destructive factors that may also damage the image of the church leader. This shows that the two reporters about the matter have different attitudes.

The research would like to show the attitudes of the witches as good and on the other side being extremely bad in 4.3.1 of this research. Yet Trask (1997:83) describes expressive feelings as some:

pertaining to the expression of an individual's emotions or personality

Trask suggests that the adjective, expressive, is just like an appendage or part of something namely the feelings of an individual. It is an inseparable part of a person that is manifested at a particular place or time. When the conditions are bad, sad emotions are expressed and under a happy and joyous mood, another happy emotions related to the place and time is exhibited.

In the play Macbeth, and other characters reveal their emotions depending on the situations they find themselves in. Different atmospheres such as shock, appreciation and sorrow are shown at various scenes like at the death of Duncan, announcement of Malcolm as Prince of Cumberland and others. All these feelings are the revelations of the characters' beliefs that are semiotically exposed. Potter et al (1984:63) came with another view of `expressive` where they talk about expressive realist referring to:

the theory that literature reflects the reality of
how an individual perceives and experiences life
as it expressed in a discourse, which enables
other individuals to recognize it as true.

The word, realist, is a noun referring to the writer as one who has experienced something in life that he wishes to share with the others. The realist walks around in search of information. After collecting his information, which looks very common and unconvincing, he expresses his feelings towards what he had seen in a very subtle manner in order to draw the attention of a reader.

Therefore a realist can be called a symbolic figure of his community and his people, who is having a pen within reach at any minute he sees something.

He is there in the mid of his people at the same time, checking their balances and failures. The realist has an eagle's eye that can see from all angles of life in order to give his expressions about life in totality.

Macbeth in this research could be linked to a realist who had his eye on kingship. Through his tactics, he managed to grab it while his colleagues are watching and staring without a word to say. The weird sisters who are the induction forces of good and evil in the text reveal the truth of this expressiveness through their continuous influence on Macbeth.

4.2.2 Conative

Conative should also not be defined as such because of the lack of literary works that have the single definitions of this word. However the different explanations could be made relevant to the meaning of the word in line with the study as much as possible. According to DeVries (1970:102) conative is defined as:

a felt impulse to action and it is felt or prominent in experience in proportion to the strength of the working of the impulse.

The phrase, a felt impulse to action, means that conative is similar to unreflective urge to do something that gets into someone's blood and forces the body to act so instantly. It is a drive that propels one to action similar to the likes of winning a prize at a competition. Immediately one is announced as a winner, the jumping, crying and shouting in disbelief are all the conative functions.

DeVries refers conative to conflict of desires where one is supposed to get married on the day that clashes with the graduation ceremony of his Masters Degree. The problem therefore should be prioritising the two great events in one's life, as both events are appealing to one's feelings.

Yet Fourie (1996:47) in his definition does not differ much from De Vries.

To him conative function:

refers to the message that is intended to influence the recipient and to persuade him or her to adopt a particular point of view.

The phrase, the message that is intended to influence the recipient, means that the aim of the message is to catch the observer. For instance, the underlined message or boldly written messages attract the attention of the reader more than the normally written one.

Another example could be that of a marriage ceremony where the hall is decorated in different flowers. These colours in the hall take the form of attractive decorations and are very appealing to one's sight. Therefore those decorations one could say that they have conative functions.

Under discussion in this subdivision, the letter to Lady Macbeth from her husband had conative powers that changed her mind and also motivated her to go the fastest way to the road of fame. It is the same letter that changed her attitudes and breed in her greediness, cruelty and courage of making all possible means to achieve their desired goals.

On the other hand, Brown (1993:465) defines conative as:

an endeavour, striving, pertaining to or characteristic of conation, simply, the desire to perform an action, volition, voluntary or purposive action.

The words that best describe conative in this extract are `volition`, `voluntary` and `purposive`. By the noun, volition, we are referring to the faculty of power, that is, the mind in line with the person's will, and the action that also take place. It is similar to when people are requested to give support to the project, say, a cleaning campaign and willingly join. No force was used but only the will power to do the work effectively.

On the same trend, the adjective, voluntary, is the kind of work that is done not for financial gain but as a helping hand towards its course. As soon one's own will is free then the desire of a person is influenced. No force is inflicted as well. The last adjective, purposive, simply means with purpose behind everything that is done.

In this study, the letter that Lady Macbeth received from her husband had a conative effects towards her being. It changed her perceptions completely and wished to change her feminine physique into a masculine one in order to fight her way to the most respected rank of the Scottish people.

However, Allen (1975:7) says the following about conative ethics:

It determines the fitness of emotional reaction
and the moral rightness or wrongness of conduct
as reason distinguishes the illusory from the real
in perception and the true from the false in
judgement.

To say `the fitness of emotional reaction`, refers to the intended message that is governed by the emotions of the sender to the recipients. Normally the message must bear the moral goodness as well as converting people to the required behaviour.

Let us assume that in one of the leading newspapers there is a message on the burning issues from the African National Congress' Provincial leader. The message is condemning the leadership on biasness and corruptions. Obviously the message won't be accommodative on the side of the constituencies. Their emotions towards the newspaper could be ravage. Therefore, the conative function of the newspaper was to arouse the people's emotions.

This research has used the letter to Lady Macbeth as a conative effect of evil since it persuaded her to take part in the hideous crimes in the play. It was the same letter that changed her attitudes towards Duncan whom she described at one stage looking alike to her father. Detailed information about that would follow in this study.

Webster 1913 Dictionary says the following about conative:

The division of mind into three great classes of
the cognitive faculties, feelings and the exertive
or conative powers...

Normally every person's mind is compartmentalized into cognitive faculty, feelings and exertive powers. Cognitive deals with what the person perceives, recognizes and classifies. Feelings are the conative functions of

love and hatred whereas exertive powers are the physical or mental efforts that are in a person.

What usually happen is that every person has all of the mentioned instincts. Therefore to safeguard them, one is supposed to know how each of the mentioned aspect must be dealt with. When delivering your speech or whatsoever, think of the recipients' cognitive thinking, their feelings about the topic as well as the physical effects of the words that are being used. The letter to Lady Macbeth from her husband bears the testimony of the three aspects as mentioned above.

4.2.3 Poetic

Under this subheading, the discussion should be based upon poetic language and sometimes-poetic functions due to the shortage of exact concepts that explain poetic in relation to this research. Dictionaries and encyclopaedias could be referred to but not excessively since they are not written in line with the literary works under scrutinization. According to Tymieniecke (1984:px) poetic language has:

its established groundwork in literary works and in
our thinking, evaluating, and feeling of everyday life.

The phrase that says: `... has its established ground-work in literary works ...` refers to poetic justice, which is the most used form of language in literary works. Under it the characters are rewarded by good and bad for the good and bad deeds they have done. For instance, Duncan was a very good and respectful person who trusted all of his subjects. The reason for Duncan's visit to Macbeth's home was the genuine one, king and subject..

But instead he met his death for his goodness. It applies to Macbeth, who is portrayed as the cruelest person who at the end was rewarded by death for his sins.

The poetic language depends on the recipient's thinking and evaluation of the message at hand. What is required of him is to think deeply about what the words entails and to get the exact meaning out of it.

Elam (1980:3) as another view about poetics when he says the following:

It is concerned with all the communicational, representational, logical, fictional, linguistic and structural principles of theatre and drama.

This is the most comprehensive definition as far poetics is concerned. It refers to all aspects that are crucial in literary genres that could be entertained in literary studies. By being, communicational means that the poetic language can guide one sojourn to the unknown visualized world through communicational media, which is the literary text before him.

When Elam says that the poetics is representational, refers to its artistic influence where things are depicted in their physical appearances. Theatre and drama are the means through which characters are physically represented.

On the other hand he says that poetics are fictional in the sense that a false or unreal statement or event is made true as expedient but being not real. What the reader usually captures are fabrications that are fictitiously made real but

being not real. Therefore poetic language makes poetics a success in this regard.

On the other hand DeVries (1970:6) describes poetic experience as
a type of experience, a subdivision, to be contrasted
with other types or sub-divisions in so far as these
can be said to have a claim to separate existence.

Under poetic function, the key word is form, that is, the how of a message, which is a variety of modes of message transmission. The recipients must be aware of the manner the message is modelled in order to understand what it carries.

The poetic function in this research is manifested by the deaths of several characters, which look as if it is a fluke hence the doer has intentions thereof. All of the deaths are questionable. One could question to know about `the how` of the sources of these deaths. The deaths of certain characters is linked to a poetic phrases that end while the poet still seem as if he has something more to say.

The killing of Duncan by Macbeth has a poetic function, namely, for Macbeth to acclaim the kingship meanwhile Duncan was good to all Scottish men. So is the death of Banquo who's loyal and ready to attend the banquet but only to meet his untimely death in the hands of Macbeth's men. The `how` of it is basically on the kingship of Scotland.

Culler (1975:118) in his definition differ much from others. He defines structuralism poetics as the task that:

make explicit the underlying system, which makes literary effects possible.

Culler in this definition is making reference to what is called literary competence. For the poet to be literary competence, it means that his choice between words and sentences, the different modes of expressions and also his readers must be considered. The adjective, explicit, is the key word that embraces all what has been mentioned as items that need preciseness and unambiguous with the selection of expressions.

To understand the logic of symbols during the presentation, the operational production of the poetic effects and the order of words that are created is another need that demands candid and unequivocal on the part of a poet or literary writer. By so doing, words are assigned with meanings that the readers must analyse in order to get what the poet is saying.

In the literary work, certain characters are designed by the writer to give a clear picture of how the readers should view life in general. Again the deeds and actions of these characters are liken to the readers' activities and by this poetic effects assigned to the characters by the writer, the readers are warned about their lives in particular.

To Lord (1988:74) poetic is defined as something that:

depends on the context in which it occurs, is completely ad hoc, and under the immediate control of the poet.

From Lord's point of view, poetic depends on context, referring to the circumstances that form the setting of the information that the poet intends to communicate to the audience. The background of the story as portrayed by the poet, must be appealing to the mind of its readers.

A simple illustration is that of a print media and a verbal message. A print media is full of exaggerations and explosive words whereas a verbal message is always direct and to the point. Therefore poetically, an explosive language becomes the order of the day. The `how` of the message form the core of the poetic study.

4.2.4 Phatic

Under this subdivision like in other sections, various sources such as dictionaries as indicated in 4.1 above could be used to facilitate the processes of meanings. However much could be dealt with accordance to the research proceedings.

According to Knuth, (1976:25) *phatic is a signal mostly appropriate to the signalling ...*The whole explanation above refers to a gesture suitable for gesticulation. The noun, gesture is just an act, while an adjective, gesticulation. is taken as an action. The best example to illustrate the above definition is what is in 4.3.4, thunder and lightning. It is under this section that phatic could come out clearly.

From the above illustration, the first thing that is noticed is lightning that comes into one's eyes. Then thunder should follow from a loud and

threatening sound. As soon this commotion is heard, people should start hiding things that are thought can conduct lightning such as shining objects like mirrors and so forth. Therefore the signal is seen followed by what it signalled for, that is, thunder.

Henceforth Elam (1980:18) defines phatic as:

the signals serving largely to establish or maintain contact, keep the conversation going, providing feedback to the speaker rather than furnishing information

The phrase , `... establish or maintain contact ...` denotes the kind of a message that is created by the signs to the recipient. It is similar to a picture that is reflected from the television screen. As soon it is flashed, the eye captures it and the mind interprets it as well.

With reference to language usage, phatic takes the form of cry, greetings and shock. The `Hi!` is for greetings, therefore when one hear it could respond in a friendly manner. The sound `Hel.....p!` is for shock and the hearers should run to the scene in order to help the victim and it is a feedback mechanism. Some of the illustrations should be dealt with in 4.3.4

On the other hand, Cuddon (1991:705) explains phatic language as:

a language used for establishing an atmosphere and the communication of feelings rather than of ideas and of logical and rational thoughts.

This is a kind of language used for general social interaction between people. For instance, a mother has her general communicative language to

her babbling child. When the little one says, ahhhh!, then the mother could respond by the same sound and so on and everytime the child does the cooing sound, she would know that her mother shall give response.

Normally in such communication processes one can realize that it sets up a permanent base upon which the future talk can be achieved. The child's babbling sounds and the lover's whispering voice to an ear of his mistress, all these fantasies can end up in realities and they are phatic communication skills of a language.

Trask (1997:167) says the following in connection with phatic communication:

the use of language purely to establish or maintain good social-relations between people, such as comments about weather between English-speakers who encounter one another but have nothing in particular to say.

From Trask point of view, the phatic part of it is based on communication. There are certain instances where two people find themselves being together and not knowing exactly what to say to each other. Under such circumstances, people tend to talk about general things such as weather, sport and governmental issues.

In a communication of that nature, the speakers talk freely without hurting each other. As a result, it is a phatic communication where the mediocrities are just whiling the time by talking about this and that.

Meanwhile Gray (1992:217) explains phatic language in the following manner:

In social situations, words and phrases of little significance are used as signs to establish a relationship between the speakers.

By social situations, Gray refers to a condition where two speakers of the same language find themselves in. It is a situation where these speakers are bound to speak to each other in the form of a dialogue. The exchange of ideas is expressed by the kinds of words and phrases that the two speakers should use in their discussions.

Normally words alone could not given meaningful ideas except if they are used in sentence form. On the other hand, phrases are group of words standing together as a conceptual unit. Phrases are formed according to word arrangement, namely grammatical. It is then that the two speakers shall understand each other in their communication.

WordNet Dictionary explain phatic communication as:

conversational speech used to communicate sociability more than information.

It is a conversation that is intended to communicate the social aspect of the two speakers communicating to each other. It is not meant to hurt nor to annoy the other but just to while the time. Usually the talk always invites each one of them very close.

Two people who are meeting for the first time on a surgery desk can illustrate phatic communication. One'll start the discussion by saying, it is

hot today and the other responds by saying , it'll rain not so long. From there the discussion should shift to many things around them. Phatic can be in many forms as it is explained under 4.3.4.

4.3 Functions of the semiotic instruments from the text

Under this subheading, the semiotic instruments should be referred to the weird sisters, a letter, the death of Duncan and the language usage from the text.

4.3.1 The weird sisters as an expressive functions of good and evil

This division of the study should revolve around the weird sisters as the facilitators of communication. On the other hand, one could be tempted to say that they are also recipients of the communicated message. In the first scene, they are seen as the communicators of the message to Macbeth and Banquo. Their messages were so thrilling and genuine to an extent that Macbeth did not notice the danger he may find himself in.

Usually the communicator makes a careful planning on how to win the feelings of the recipients. When the weird sisters meet Macbeth and Banquo for the first time Nkondo and Shilote (1982:5) put it in these words:

Ngoma! Ngoma! Macbeth wa ta.
(A drum! A drum! Macbeth doth come.)

A drum is an instrument used in the olden days by people of a clan to invite or warn others about anything very important to the king. It was used to warn people about death, emergency meeting depending on its beatings. In

this case as indicated in the extract, it warns the weird sisters to get geared up for Macbeth whom they wish to mislead. As if they are following the rhythm of it, Nkondo and Shilote (1982:5) went on to say as part of their preparations:

*Valoyi hinkwavo ka vona va khomana hi mavoko...
hi rhendzeleka rhendzeleka sweswi. Kanharhu eka
wena na kanharhu ka mina, na kanharhu kambe ku
endla kaye. Hiswona masalamusi ya lulamile.*

(The weird sisters hand in hand... thus do go about,
thrice to thine and thrice to mine and thrice again, to
make up nine. Peace! The charm's wound up)

For the weird sisters to move around hand in hand is an expressive function done in order to attract Macbeth and Banquo. Just like a swing, either Macbeth or Banquo could join in their swing and it could move faster and faster until they are dizzy. The number, thrice means extremely just like the number three which is believed to be for witchcraft.

When they say that *masalamusi ya lulamile* (the charm's wound up) they are referring to the tricks that should trigger Macbeth's conscience. In response, Macbeth according to Nkondo and Shilote (1982: 5) says:

*Siku ro biha ni ku saseka leswi a ndzi si tshama
ndzi ri vona*

(So foul and fair a day I have not seen)

Since Macbeth never met the witches before, `foul` from the extract could be referred to the weather that was windy, and `fair` to his recent victory in the war. This statement is equivalent to the one that the witches are to say in due course. One could conclude that the charm that was prepared by the witches is for Macbeth. They want to intoxicate him with these charms in order to

make him go astray. In him there's no element of evil but the witches as instruments of evil are ready to instil such devilish spirit in Macbeth.

After the announcement that the messengers have given Macbeth the title of Cawdor, Macbeth is now vying for that of a king. His attitudes changed. From time to time he would excuse himself and think loudly about the kingship ahead. Nkondo and Shilote (1982: 7) voice the following about Macbeth:

*Glamis, ni Nganakana ya Cawdor, leswikulu eka
hinkwaswo swi le ndzhaku.*
(Glamis, and Thane of Cawdor: The greatest is
behind.)

To say that `... *leswikulu eka hinkwaswo swi le ndzhaku.*` (the greatest is behind) is a proclamation intended to inspire Macbeth. It is like a bait that has been thrown into the river in order to hook out the fish. Macbeth is like a fish that is being hooked now to think more and more about kingship.

Macbeth stepped aside in order to meditate deeply about it. When aside he imagines himself as a king but how is he going to achieve it? Now the witches have set out the light that'll lead Macbeth to the throne. It is left upon him to go on with it.

Banquo questions Macbeth about his trust in the weird sisters' prophecy. Nkondo and Shilote (1982;7) pronounce it as follows:

*Ku tshemba ka wena ku bvumba koloko ku nga ku
nyanyula leswaku I lava vuhosi, handle ka ku va
Nganakana ya Cawdor.*

(That, trusted home might yet enkindle you unto the crown, besides the Thane of Cawdor.)

These are the brotherly words of advice. Macbeth is warned about the danger ahead as he seems mostly glued to the witches' prophecies. To `enkindle` means inspire to act viciously. Banquo wants him to remove those dirty minds of becoming a king hence king Duncan is still alive. Nevertheless, Macbeth wishes to go for the throne and as from then he should need his wife to help him go for the crown.

Banquo's good attitudes is revealed by Nkondo and Shilote (1982: 7) when they say:

*... hakanyingi dyabulosi u hi byela ntiyiso, a hi
i xisetela hi swa hava ku hi nghenisa ekhombyeni
lerikulu swinene.*
(... and oftentimes, to win us to our harm, the
instruments of Darkness tell us truths, win us with
honest trifles...)

These are most precious words for those who can take advices. Banquo calls the weird sisters `instruments of Darkness`, since their deeds are conducted in the dusk or in the caves where it is dark. The word `Darkness` starts with the capital letter `D` to emphasizes their deeds that are bad. This letter shows the kind of `omen` that could befall those who believe in these instruments of Darkness.

It is Banquo's wish that Macbeth must forget about the last title and concentrate on those two in hand. They are called instruments, to show that they work as tools that do a precise work of misleading the people. This sayings is in line with subheading in 4.2.1 above.

The effects of these instruments of evil is seen when Macbeth writes a very long letter to his wife. He intends to get assistance from her so that they may get the crown. This should be discussed under 4.3.2 in details as a continuity of this portion.

4.3.2 The letter to lady Macbeth as a conative function of evil

The message in the letter is said to have a conative function because of its psychological influences that changed Lady Macbeth's attitudes so drastically. Lady Macbeth became coaxed before she meets her husband for clarity about the content of the letter. Just because the message came from the weird sisters and the messengers from Duncan's kraal, for her everything should go well. The phrase that relates how Macbeth met with the weird sisters is indicated by Nkondo and Shilote (1982:10) as follows:

Va ndzi hlanganisile siku ndzi nga hlula...
(they met me in the day of success...)

The opening phrase of the letter starts with the capital letter `Va` (They) as the subject of a plural verb referring to people. Animals or things known about. `Va` (They) could also be used to give a vague meanings such as those in authority or these experts, and also could mean , those involved in something genuine. The conative function behind the use of such a plural verb, `Va` (They) is intended to induce the reader about the importance of the news to follow.

The plural verb is followed by success, indicted as *siku ndzi nga hlula* (the day of success), so as to make the opening phrase more inviting to its recipient. In other words the recipient is drawn more closely to the feelings

of being also a winner. The plural form `Va` (They) referred to is further appraisal for the trustworthiness as the letter further says as in Nkondo and Shilote (1982:10):

*Ndzi vone hi leswi va ndzi byeleke, leswi hetisekeke,
leswaku va ni vutivi byo tlula bya munhu la hanyaka.*
(I have learned by the perfectest report, they have
more in them than mortal knowledge)

The letter is loaded with suspenses in order to draw the recipient more closely to the writer's mind. The letter refers the plural form, `Va` (They) as people who are described as `*... vutivi byo tlula munhu la hanyaka`* (...have more in them than mortal knowledge...) Here the writer is referring to `va` (they) as things that are not supposed to be taken for granted but as mortals, in contrast to a particularly person like a great man, but they are extraordinary creatures. The aim of the line in the letter is to make it more enticing to the reader in order to gain support.

According to Nkondo and Shilote (1982:10) the letter carry on by saying the following:

*Loko ndzi hisekela ku tiva swin'wana, va tihundzule
moya. Kutani va nyamalala ...*
(When I burned in desire to question them further,
they made themselves air, into which they vanished...)

Now the writer switches to the first person pronoun `ndzi` (I) that is used as a subject of a verb. The writer is referring to himself as `ndzi` (I) to distinguish himself as the one who had seen the mortal beings carrying future hopes for them just like all famous prophets in the Holy Bible. The word desire could be used both as a verb or noun to show a dire need for

success facing the writer and his recipient. It is a want he would cherish for. It is the desire that the writer wishes to share with the recipient of his letter.

As if something should happen or the weird sisters should return with more good things, they were gone forever. Nkondo and Shilote (1982:10) put it in a suspension manner:

*Loko ndza ha hlamarisile sweswo, ku fike varhumiwa
vo huma eka hosi, lava nga ndzi xeweta vaku Nganakana
ya Cawdor... Xewani wena loyi a nga ta va hosi.*
(Whiles I stood rapt in wonder of it came missives from
kind, who hailed me Thane of Cawdor... and referred me
to the coming on the time with, hail king that shalt be.)

This part of the letter bears testimony to what the `va` (they) is all about, and what part they played to influence the writer to write such a thought-challenging letter. This message is so enterprising as it requires the recipient to change her mindset and to develop new ideas that could elevate them. The letter carries everything that is true and now, for them is to devise ways and means to capture the crown. This is the conative function in the letter that needed a very strong interpretations from the addressee.

The second possibility in the letter, which is higher and better than the first title is the one written as `Xewani wena loyi a nga ta va hosi.` (Hail. King that shalt be). This is a skirmish facing the writer and needed the recipient to come with an instrument that would relief him from such tension. It is a Wish-fulfilment like in dreams that the writer invites the recipient with ways and means of annexing the crown from king Duncan.

The writer conclude the letter by reaching a point of diminuendo, like in music, with affectionate, carrying and tenderly words that Nkondo and Shilote (1982:10) put them down in this way:

*Ndzi vonile swi fanela ku ku tivisa leswi, nkatanga
loyi hi nga swin'we eku tlakusiweni loku, leswaku
u nga kayeli ku tsaka loku ku ku faneleke...*

(This have I thought good to deliver thee, my dearest partner of greatness, that thou mightiest not loose the dues of rejoicing. Lay it to thy heart, and farewell)

The paraphrase that says: `...*nkatanga loyi hi nga swin'we eku tlakusiweni loku...*` (...my dearest partner of greatness...) reveals the intention of the intended message of this letter to the recipient. It reminds one about the sayings that is quoted as `Behind every man's success, there's a woman`.

The writer knows that without the support from his wife, nothing should be accomplished. Togetherness, supportiveness and holding each other in glee, they should elevate themselves to the highest.

Another paraphrasing that reads: ` *ku tsaka loku ku ku faneleke...*` (dues of joicing...) is more appetizing than anything on earth. It stimulates the recipient's mind to visualize her in those robes worn by the majesties and their wives. It motivates her to give a hand to her husband in the quest of the crown.

Then the writer of the letter who is Macbeth, concludes by saying these words; `*swi veki embilwini. Salani*` (Lay it in thy heart, farewell).these words show that the writer does not intend to let the message of this letter to be known. In other words it is a matter between them and it is still a subject

for debate. He wants her to have a tight-lipped behaviour so that it may remain a clandestine between them. The evil part of the letter should be discussed under 4.3.3 when Lady Macbeth suffers from sleep walking disease and also in 4.5 when *`ximpfula`* (conjure up) is entertained.

4.3.3 The killing of Duncan as a poetic function of evil

Besides Duncan alone, other characters in the text that were killed innocently should be entertained under the above subdivision. A point under this discussion is the *`how`*, that is, the manner of their killings.

The death of Duncan, Banquo, Lady Macduff and others should serve as guiding evident under poetic functions. In the text, Duncan is described as a noble and generous man who opposed treacherousness. His message was loud and clear to everybody. Nkondo and Shilote (1982:9) put it in these words:

*Ndza ku amukela. Ndzi sungurile ku ku
kombisa ku ku amukela ka mina, naswona
ndzi ta tirha swinene ku ku kurisa u ya
emahlweni.*
(Welcome hither. I have begun to plant thee,
and will labour to make thee full of growing.)

The *`how`* of this message as Macbeth would interpret it leaves much to be desired. The king's welcome is a sign of happiness for the victory. He knows nothing about the witches' prophecy. For him Macbeth is the veteran who needs to be promoted to the highest position in the country. Contrary to Macbeth, this welcome is a stepping-stone to achieve his goals.

Duncan says : *`ndzi ta tirha swinene ku kurisa u ya emahlweni* (will labour to make thee full of growing), meaning the two titles given to Macbeth should be added to many as time goes on . This is an irony because Macbeth should not so long kill him and crown himself king of Scotland. These words show how honest was Duncan to all those who worked exceeding their energies, like Macbeth.

At Macbeth's castle the king is also welcomed as a reversal of how he welcomed Macbeth. On arrival Duncan is pleased about the place especially the gentle breeze that was chilling the vicinity. Nkondo and Shilote (1982:13) quote him saying:

*Khokholo leri ri tshame ndhawini yinene. Hi
hungeriwa hi moya wo titimela wo tsakisa.*
(This castle hath a pleasant seat, the air nimbly
and sweetly recommends itself unto our gentle
senses.)

The `how` in these ironic words is the showing of appreciation, which is contrary to what should happen in the midst of that night. The situation of the castle is a sign of singling it out as an asylum granted by the state for those who need peace. The gentle breeze that blows , the sweet and the fragrant smelling of the flowers are all the signs that express the message that everyone is aware of, that is , poetic function. The flowers connotes those are going to be placed on the coffin and the grave of Duncan.

The nimble and sweet air messages that was uttered by Duncan, connotes the cold and bloody body of him that should be seen in the next morning.

The word, love, is repeated several times by Duncan as an expression of appreciation. Nkondo and Shilote (1982:13) say:

*Vonani, vonani mufundzheki, muamukeri wa hina!
Rirhandzu ra malandza ya hina nkarhi wun'wana ri
nga vanga ku karhateka. Hambiswiritano ra ha ri
rirhandzu*

(See, see, our honoured hostess-the love that follows
us sometime is our trouble, which still we thank them
as love)

The poetic picture that is created by Duncan shows his feelings for those who prepared such a tireless party. He imagines the pains incurred by those who made the day an enjoyable one in particular, the hostess. He went on to show the poetic part of his wonder when he says `vonani. Vonani... `(see, see...) where the word see, is repeated in different tones.

The poetic function again is shown by the phrase *hambiswiritano, ra ha ri
rirhandzu* (... our trouble, which still we thank as love...) All the toils that Lady Macbeth has incurred are taken as the result of love by Duncan. This thinking shows how Shakespeare was able to hold the readers suspended since most of us would like to know what would happen in the next few hours.

Duncan went on to speak about love when he says as it is in Nkondo and Shilote (1982:13)

*Yi kwihi Nganakana ya Cawdor? ...rirhandzu ra
yena lerikulu, ri n'wi pfune ku rhanga a fika ekaya
kakwe.*

(Where's the Thane of Cawdor? ...his great love
sharp as his spur, hath help him to his home)

The description of Macbeth's love is magnified to the size of that of God. It opposes the nicknamed Bellona, the god of war but now the highly respected man in the country. Duncan calls it *`rirhandzu ra yena lerikulu`* (...his great love...) a love, which is beyond normal proportions.

What happened that night as a poetic function is sombre and distasteful. The poet can describe it as disruption of the normal order, tumult, upheaval and all those wrath words.

The death of Banquo is also a mystery. The 'how' part of it leaves much to be desired. To Macbeth, Banquo was a stumbling block according the witches' in order to secure his position as a king, Banquo must be done with. Murderers are organized and he's waited along the road to the banquet.

Nkondo and Shilote (1982:30) express the invitation as follow:

... *u famba swinene ku kondza u vuya madyambu ya
namuntlha.*
(...Andieu, till you return at night,)

The kind of farewell that Macbeth bid is ironic. He knows exactly that there are hired people that would wait on the road leading to the castle. The noun, *madyambu* (night) has the poetic function of death. Duncan has been killed at night so is Banquo who must be killed as well and also at night.

The motive behind Macbeth's banquet is to kill Banquo. Macbeth even question the company of Banquo' son, Fleance in order to kill them all. He knows that Fleance has been listed by the witches in the lineage of the Scottish kings of the royal family. On Banquo's return to Macbeth's castle,

just like Duncan, he remarks about the night that seem was coming. Nkondo and Shilote (1982:36) say:

Mpfula yi ta na vusiku bya namuntlha.
(It will be rain tonight.)

The noun, rain, suggests the flow of his blood from the wound that murderers shall inflict. Rain, may also suggests the pool of water wherein his body shall be thrown. The `how` is not known but these words are connotating what should happen. In other words Banquo has a doubt about Macbeth but still goes to the banquet that night.

The adverb, tonight, suggests the time frame set by Macbeth to do away with Banquo. It also suggests the time limit that Banquo must not exceed by surviving his untimely death. Macbeth wanted to eliminate all those he thinks are threats to him in order to rule Scotland with no fear.

The noun, night, and the adjective, tonight, were used as the poetic functions like the rhythmic run of high and low sounds. It is associated with the rise and fall of a sun followed by the night, which is dark and dull. So is the life of Banquo. It has risen up during the day but tonight according to Macbeth's plans, it must fall down. This is the poetic function of `the how`.

The poetic function continues by now focusing on the family of Macduff. Macbeth sends out his men to go and annihilate Macduff's family and sees it as a sign of disturbance, and also, in order to provoke Macduff whom he heard of his allegiance with the English forces.

The discussants in this scene show the nature of the poetic function. They are deliberating about Macduff's escape to England and how Macbeth labelled him as betrayer. Lady Macduff and her son analyses about Macduff's `how` form of a message when the unknown messenger brings the news of the attack. Nkondo and Shilote (1982:52) illustrate it as follows:

*...u nga kumeki laha, baleka ni vana va wena.
Matilo a ya ku hlayise. Ndzi nge tshami.
(... be not found here, hence, with your little
one ! Heaven preserve you! I dare abide no
longer.)*

The verb, *baleka* (flee) means to take one's heels. The poetic message here suggests an urgent action that Lady Macduff must take. But since she's innocent and not knowing where to go to, as well as `the how` cause of her absconding, she has no opinion of moving away. The poetic function of this verb *baleka*, (flee) lies on its similarity in context to how Macduff left Scotland. The only difference is the purpose of running away.

For Macduff's absconding relates to the suspicion Macbeth had on him, and also, to seek alliance with the English in order to dethrone the tyrant Macbeth. But for the poor woman and undefensive one like herself, there was no reason to leave rather than to stay and meet her poetic death of innocence.

The messenger like a poet wishes her a heavenly death where the angels would meet her soul and take care of it. He says *matilo a ya ku hlayise* (heaven preserve you). The messenger knows that when Lady Macduff dies, she would be buried here on earth but her innocent soul should go to heaven.

It is a dramatic irony that the messenger is creating about her death that would follow soon.

Calderwood (1986: 97) sees the killing of Macduff's son in this manner:

The murder of Macduff's family is, a displaced version of the murder of Banquo. Macbeth finally kills a son, but not the right son, not Duncan or Banquo's. And for once he fails to kill a father who will kill him.

The verb, displaced, means a shift from a proper and normal position of something. It shows how Macbeth failed to do the most and appropriate thing while time allowed him, that is, to kill Macduff. It is sign of anger warding off to the wrong person altogether.

The phrase saying that, Macbeth finally kills a son... really exposes his intentions that turned futile by Macduff's leave to England. Macbeth has failed to kill Malcolm, Duncan's son and he has also failed to kill Fleance, Banquo's son and now, he managed to slaughter an innocent child, Macduff's son. It is a shame situation for an adult like Macbeth to commit such a shameful crime.

The poetic function should be detailed in 5.3.1 and 5.3.3 respectively even though Lady Macduff is not mentioned.

4.3.4 The language usage as a phatic function

The focus in this slot of the study is based on the translation of commonly known activities to the public audience according to the way that they are

used in the text. These signs in the message have one thing in common. That is, to draw the attention of the listener by the time that activity takes place.

Few of the phatic functions extracted from the text are those that were indicated in 4.2.4 such as thunder and lightning, greetings, wind and storm, mimic , sounds made by people and animals and many more. All of these phenomena are seldom used in this play just to draw the attention of the reader.

The initial part of Act I Scene I in order to draw the attention of the reader, it opens up with thunder and lightning when the witches are introduced. These two natural phenomena occur as a succession of a crashing noise that is heard after a lightning has flashed. Actually , lightning comes immediately after a buzzing sound, then lightning and then a crashing and loud sound.

The heavily and forceful sounds made at the heath in the opening of this play, is of course the preparations of how the witches should meet Macbeth. For their activities to succeed, then test and trial method was implemented. Therefore it was their reason to agree on the time to meet Macbeth. In other words the opening scene is taken as a preparatory stage of the witches' practices.

In the third scene, the witches are ready to meet Macbeth at the heath. There's thunder and lightning to set up the stage followed by jokes between themselves. These unnatural creatures enjoy commotion and disharmony. They know exactly that giving instructions to a shivering person usually are not properly carried on. This is what they intend to do to Macbeth.

The beating of a drum suggests a similar phatic function but this time not threatening like thunder and lightning. Normally a drum follows a rhythm for the marchers to move in one step as soldiers do. The function of a drum is to show the majestic manner of triumphant soldiers.

The contrast between thunder and drum can be analysed in two ways: in thunder bolting, the supernatural power beyond man's control is the source. Although superstitiously we turn to believe that man causes it. The noise of a drum depends upon the power of the beater but all in all the sounds cannot travel a longer distance in similar manner. The beating of a drum in this scene is a sign of guard of honour for victorious soldiers. On the other hand the sounds of thunder is a sign of superstitions that shows its power upon man's life on earth.

Something very strange about the witches is their place where they practice witchcraft. In all of their appearances, they are in the heath, but in Act IV, Scene I, they venue has changed to a cave. Usually a cave is a natural underground chamber. It is called a chamber in contrast to the chamber that refers to the rooms in the castle of Macbeth.

Another extraordinary thing is that the witches depended on one natural phenomenon for their activities to take place. It means that in the absence of this phenomenon, nothing should happen. Every time an apparition is shown, there's thunder. This may be Shakespearean's belief in witchcraft and superstitions that without thunder then the witches should fail to perform their activities. Superstitions stories on "thunder and lightning" should be discussed in details under 5.4 of this research.

`Greetings` is another phantic form that bears different meanings to the characters of this play, in particular, Macbeth. It can influence a person's character to develop unnecessary pressure as it happened to Macbeth. His loyalty, kinsman and being a subject to king Duncan drastically changed after he was greeted by the witches..

According to Favila (2001:7) Macbeth's meeting with the witches is just like the turning of a clock forward in order to speed up the time. It reads thus:

When faced with the witches reading the past (Glamis), present (Cawdor), and future (King), Macbeth faces a civil war within, affecting his understanding of both himself and time.

In simple terms, Macbeth is hooked between different times. He no longer knows the period when he is according to the witches' predicament they are throwing him in. Macbeth thought of going for the fastest way in order to achieve the kingship.

The phantic function as a direct contact to Macbeth occurred when he returned from the battle. Even though the greetings are repeated but the content won't be the same. Nkondo and Shilote (1982:5) say:

Xewani Macbeth, xewani wena Nganakana ya Glamis
(All Hail, Macbeth! Hail, thee Thane of Glamis!)

Macbeth is not moved by this title of Thane of Glamis because it is the one that he has before. The second witch came with an amazing greetings especially by the fact that its owner is still alive. Nkondo and Shilote (1982:5) went on to say:

Xewani Macbeth! Xewani wena Nganakana ya Cawdor!

(All Hail, Macbeth! Hail thee Thane of Cawdor!)

Now the phatic form of a message delivered by the second witch moves Macbeth. He starts to see that there's a vacant position that he's going to fill it but the `how` part of it is not known.

According to Nkondo and Shilote (1982:5) the third witch is the one that betrayed Macbeth completely. She said:

Xewani Macbeth, u ta va hosi endzhaku ka leswi
(All hail, Macbeth, that shalt be king thereafter)

Macbeth is happy about their prophecy and calls them creatures of imagination. He sees the greeted titles as honourable than the one he has. The last two titles were difficult to attain as both holders were still alive. From there they all shouted in one voice and disappeared. Macbeth is left with a desire that needs satisfaction. This has been discussed before.

The verb, `xewani` (Hail) is a call out form of greetings in order to attract the attention. It invites an eye-to-eye contact between the addresser and the addressee. Its tonal expressions may differ to show the different moods that one wants to demonstrate.

In the case of Macbeth, the witches are showing happiness. As an result, Macbeth felt very honoured and promoted to the highest position in the country. This influence from the witches' messages should have inspired his desires and ambitions to rise faster and faster to the highest level of kingship. While still perturbed, Ross arrives with great news for Macbeth. According to Nkondo and Shilote (1982:7) Ross announces that:

*... ku tiyisa ku ku twarisa, u ndzi rhume ku ta ku thya
Nganakana ya Cawdor. Kutani ndzi ri xewani Nganakana
ya Cawdor, hikuva i bya wena...*
(...for an earnest of a greater honour, he bade me, from
him, call thee Thane of Cawdor: In which addition, hail,
most worthy Thane.)

Now Ross has true and genuine information that confirms what the witches predicted. Knowing that a Thane's title is a ranking in order between a freeman and a hereditary noble, Macbeth sees the opportunities en route to kingship being plausible. All these rationale resulted from greetings as phatic function to the recipient.

Surprising enough, the witches according to Nkondo and Shilote (1982:47) shout some warning words that are recounted in this way:

Macbeth! Macbeth! Macbeth! Tivonele eka Macduff.
(Macbeth! Macbeth! Macbeth! Beware Macduff)

The call for `Macbeth!` three times shows the triumvirate that should bring him down, namely, the Irish, English and the Scottish forces. They are the forces that Macbeth had seen a picture of a son carrying a branch. The warning makes Macbeth to feel delirious and want to know about the sinking and noisy pot while the witches were hesitating to let him know any further.

At the end of a play, the really phatic function of Macbeth's contact with the public eye is seen where Macduff is holding Macbeth's head aloft. This picture is seen as a contact to the viewers and it gives a comprehensive motion picturesque about the contents of the literary work.

Sounds in the form of a voice heard by Macbeth immediately after he has assassinated Duncan, the howling of owls, ringing of bells, frogs, dogs, bears, and small creatures within the text, are considered phatic in nature. Of all these sounds in this research should focus mainly on the voice, howling of owls, and ringing of bells.

Macbeth started to suffer from schizophrenia a minute he has killed Duncan. Any sound that is heard within the lodge reminded him of the sounds made by Duncan whilst he was twisting and wriggling with his body as a sign of dying. Nkondo and Shilote (1982:20) relate Macbeth's trepidation as follows:

*Ku ni loyi a nga hleka evurhongweni byakwe.
Un'wana a ku vudlayi, lero va kala va pfluxana.
Ndzi yimile ndzi yingisela...*
(There's one did laugh in his sleep. And one cried
murder, that they did wake each other. I stood and
heard the...)

The verb, *hleka* (laugh) in the extract above has been used as an idiomatic expression like in 'he who laughs last, laughs longest,' meaning that 'your delight at your own good fortune is premature'. This expression qualifies Macbeth's actions towards his intentions for killing Duncan. Macbeth's main purpose is fortune, fame and later, prosperity. However, all of his happy moments should turn into futile in the near future. In other words, Macbeth should find it hard to live in peace.

The adverb, *evurhongweni* (in a deep sleep) refers to the condition where the body and mind in which the nervous system is passive. It is a semi death. It

reminds one of the gummy secretion that occurs around the eyes. In some people sleep is accompanied by grunting sounds of a person's breathing especially after a heavy assignment of the day.

Out of that kind of relaxation of the sleepyhead person, Macbeth heard a cry, *`vudlayi`* (murder). This voice made him quail at the sounds. One thing for sure, he jumped. The *`voice`* brought him back to his senses. It is a disdain that reveals to him the loss of pleasure, a mockery from the dead person to reveal to him how the consequences of death whilst alive should follow.

As if the two imaginary people were seeing Macbeth's deeds, Nkondo and Shilote (1982:20) exaggerated their situation as follow:

Un'wana u te "Xikwembu hi katekise", lo` un'wana a ku "Amen"
(One cried, "God bless us" and "Amen" the other.)

The phrase, *`Xikwembu hi katekise`*, *`God bless us`*, shows that the two sleeping persons were monotheists. It contradicts Macbeth whose fighting skills made him got the name *`The bridegroom of Bellona`*, a Roman goddess of war because of his zeal and enthusiastic at warfare. At the same time, Macbeth has a strong belief in the witches that uses witchcraft to lure a person. Therefore he had many gods and qualifies him to be a pagan.

Just as if the other was listening to his companion's orison, he concluded by *`Amen`* meaning that *`let it be so.`* The two sleepers are giving the life of Duncan to God. They were powerless before Bellona and they failed to stop him to go on with the murder.

The invocation threatened Macbeth. He sees himself with bloody hands equivalent to that of a hangman even dirtier than him since his duty is to hang the condemned people. Macbeth in turn is executing the innocent while in their innocent sleep.

The voice sounded again and Macbeth heard it. Nkondo and Shilote (1982:20) say:

*A ndzi ku ndzi twile rito ri ku:Mi nga ha etleli,
Macbeth u dlaya vurhongo, vurhongo byo pfumala
nandzu, vurhongo lebyi wisisaka minkarhalo hinkwayo...*
(Methought, I heard a voice cry, “sleep no more!”
Macbeth does murder sleep-the innocent sleep-, sleep
that knits up the ravelled sleeve of care...)

The comical part of it is when Macbeth is told that `*... dlaya vurhongo, vurhongo byo pfumala nandzu...*` (...Macbeth does murder sleep-the innocent sleep...). The phatic function here is the separation by Macbeth of life and sleep from the deceased. `Sleep` is said to be associated with death but one who is asleep still breath meaning that life is still in him. For Macbeth it is not the same, he has separated the two.

The kind of `sleep` is determine as the innocent sleep. It is of course a compelling mood to the doer to see how harmless is a person in deep sleep. It shows how brutal is Macbeth in the killing of his guest and also his majesty who has just promoted him. This should leave a haunting experiences in Macbeth so that life could not be what he thought it would ever be.

The voice went on to make serious impact on Macbeth about his actions.

Nkondo and Shilote (1982:21) say:

*Mi nga ha etleli eka yindlu hinkwayo. Glamis u dlele
vurhongo, hikokwalaho Cawdor a nga ka a nga etleli.
Macbeth a nga ka a nga etleli.*

(Sleep no more to all the house: Glamis hath murdered
sleep, and therefore Cawdor shall sleep no more,
Macbeth shall sleep no more)

The citations about Glamis and Cawdor are the titles that Macbeth received with honour of diligence. The imaginary voice reminds Macbeth about the good services he rendered in order to be bestowed the claims. The voice warn him about all the goodness that has been covered with blood, mind you, the royal blood. Macbeth has destroyed all of those memories.

The last part that says, 'shall sleep no more' it reverts Macbeth's titles automatically to a pre-selected option. Being Thane of both states is now subject to annulment. As a result, the voice addresses him as Macbeth, his original name besides the given titles. All these attempt were to highlight the phatic function in the form of a voice within the literary work.

Prior to the murder of Duncan Macbeth and his wife had agreed to use a 'bell' as a sign of readiness for the killing to take place. The 'bell' can be said to have had a phatic function in this research. Nkondo and Shilote (1982:19) demonstrate the phatic function is this way:

*Ku ba nsimbhi. Ndza ya swa endleka. Nsimbhi ya ndzi
vitana. U nga yi twi Duncan hikuva I nsimbhi ya rifu leyi
ku vitanaka ematilweni kumbe etiheleni.*

(A bell rings. I go and it is done. The bell invites me. Hear
it not, Duncan, for it is a knell, that summons thee to
heaven or to hell)

The ringing of a bell shows preparedness of both husband and wife. It shows the mutual agreement between the two that no one can disturb. They were committed to carry out with the crime. The sound of a bell is phatic and in it there was a message transmitted to the other.

As the bell rings Macbeth says that 'I go' to show a point of no return. A situation, which no one can ask him to reverse it backward or to put it aside. A scene like this one envisages to the reader how carefully planned was the murder of Duncan. One thing for sure, Macbeth's failure to go on with the murder should signal the end of their love and happy moments.

Macbeth's wishes of death are inaugurated in his mind and soul at that time as an official mark to enter the throne of Scotland. In his wishes he whispers words that may encourage even a sleeping young child to sleep more while other things are in progress.

Macbeth as he moves towards Duncan's chamber Proser (1965:67) describes him as scared man in this way:

and like a ghost moves Macbeth, petitioning the earth not to hear his footsteps. The incantatory language lifts him momentarily beyond will, so that he becomes a thing of the night, possessed by it, fulfilling its mood in the same way the "present horror" suits with the time.

These words show Macbeth as a man who lacks spiritual courage, one who feels for his deed before it is done, one who is going to things that are against his will but under the command of his wife.

The bell now is referred to a knell, that is the kind of a ring that the Christians rings as a sign to signal others about the death of another fellow worshipper. The use of this knell in this Shakespearean literature is to show the nobleness of the person who is to be killed, it is also a call to all the citizens to come and verify on you the truth of the death of their king.

The phatic function ends with a prayer that mocks Macbeth as he carries on with murder. The bell is referred to the knell that `summons Duncan to heaven or to hell`, which is also an irony. This antithesis of heaven and hell, means that Duncan is likely to go to heaven because of his good services rendered to his people, On the other hand Macbeth is definitely going to hell because of the continuous blood shedding that took place in Scotland after Duncan's death. This is the phatic function of the messages that were carried by some of the different sounds selected in this section.`

4.4 The philosophy and psychology of evil as revealed by certain instruments of superstitions

In this subdivision of the chapter, beliefs and superstitions are based on the following: *nsele*(cruelty), *ximpfula* (conjure up), *xikhwari* (sealy anteater) and *nkelenkele* (rites perform prior to rain months). These beliefs should be based upon certain aspects of chapter four as it would be indicated.

In the opening stage of the play the witches show their cunning or imaginative influences by not declaring where they belong. Nkondo and Shilote (1982:1) say:

*Leswo saseka swi bihile eka hina, kasi leswo biha
swi sasekile.*
(Fair is foul and foul is fair)

From what had been indicated above, the witches were very biased by the fact that they operated on both sides of good and evil simultaneously.

Predominantly, the foul side subjugated their beings. A side in most cases, which can be associated to witchcraft and its consequences. The following are the foul sides of superstitions:

NOYI (witch or hag)

There are many unfounded stories that the Vatsonga people happen to believe to be true in witchcraft and superstitions. To deny that fact that there is no such thing called *noyi* (witch or wizard) one should have wrong them than expected. This belief could be another factor that inspired the conduction of this research.

In full support of these views, Shakespeare (2002:9) suggested the following about witches:

It is believed that the Elizabethans had little knowledge of science or medicine. In lieu of doctors, peasants visited “wise women” sometimes called “witches” who knew how to prepare herbal remedies. These women were often the only medical service available.

On the other hand Harris (1980:5) gives a description of a witch as:

the devotee of a loathly and obscene creed... a
member of a powerful secret organization

inimical to church and State... battering upon
the filch and foulest passions of the age.

Besides the two quoted scholars, Hart (1971:20-21) gives his full support about witches when says the following:

A witch or hag is she who deluded by a pact made with the devil through his persuasion, inspiration and juggling thinking she can bring about all manner of evil things, either by thought or imprecation such as to shake the air with lightning's and thunder, to cause hail and tempests to remove green corn or trees to another place, to be carried on her familiar spirit into some mountain far distant in a wonderfully short space of time.

From the above definitions one could be attempted to say the a witch is one who's devilish in his deeds. One who acts against the will of others. In other words it could be a person who does not wish success and prosperity on the side of others. Such a person is full of jealous and hatred to an extent that one's life means nothing to him. So to say he is not afraid to take one's life with no apparent reason. Such a person feels very happy when someone is in troubles. It means that those who are cruel do witchcraft.

From this study, many examples were given about evildoers to suffice the philosophical as well as the psychological part fulfilled by the evil spirits.

KU LOYELA NSELE (WITCHING FOR CRUELTY SAKE)

Normally a witch does his/her witcheries just for cruel sake. There is no gain in practicing of witchery than to make the victim suffer for nothing. Some of the stories about this sub heading should follow.

This could be linked to the killings of the innocent people like the guards who were first intoxicated so that their minds could be numb to facilitate Macbeth and wife's intended intentions. There are those wizards who bewitch other people for cruelty sake or to rob them of their belongings.

The spell could be illustrated in a person in the form of a crocodile, mouse, snake or any other creeping creatures because of jealousy, or just to make life very difficult to other people.

It is believed to be conducted in this manner: the doer should buy two newly bought razor blades and have with him, natural herbs, water that was used to clean the corpse at the mortuary, cotton wool and fats from the dead tokoloshe. Then the jujus are mixed together and burnt to ashes. The water from the mortuary is used to turn the medley into a liquid state, then taken in while uttering the name of the kind of animal one wish to be. The end of it one would look alike to that creature in the eyes of the people hence one's state of being remain unchanged.

Let us assume one needs clothes from those who are coming from town and they cross a rivulet before reaching their homes. One would petrify them and they would throw away their goods and one would collect them back to one's own home. To change oneself into a crocodile form, one needs to cast one's spells by drinking the amalgamated portions while standing at the

crossing point of the river. As soon the wanted person approaches the river, the witch would dip itself in the water and start swimming like a crocodile. The man should throw away his parcels or suitcase into the water and the crocodile-like person should then climb on top of the parcel and lead it away from its owner.

At a far distance, the witch would get out of water and turn into human being and breaks out through the bushes back to his home with the suitcase. What is very sinister is that the owner of the suitcase would not identify his clothes anymore even if he sees them being dressed.

Should it happen that the owner of the suitcase is brave enough to fight the crocodile and kill it, the witch should also die just like the crocodile. It means that the practice is too risky to one's life. Therefore a total belief in the practise is needed on the side of the doer.

Those murderers who killed Banqo in the ambush are linked in this study to the crocodile story. They were taking risks of their lives should Banqo and his son have killed them.

KU PFUPFURIWA KA SWIDUMBU (DIGGING UP OF CORPSES)

When Macbeth met the witches for the last time, they were mixing their charms, which was a mixture of different things such as blood of human beings, bitter herbs, parts of toads and snakes and so forth. The belief is linked to how witches make use of the inner side of prematurely born babies. Among the Vatsonga women, this practice is still very common.

This practice is also cruel and devilish. This is another kind of superstitious deed that was very common before this democratic government. Certain graves were targeted and corpse exhumed in order to get parts and fats to be used as muti. The most common graves that were dug opened were those of children. Possibly it could be the reasons for children's burial that was done by the elderly women. Hart (1971:49) describes how the digging up of corpses is done

in order to make men die, an evil death, witches will exhumate corpse, especially those that have been executed and hanged on the gallows. From these dead bodies, along with all the instruments of torture used by the hangman, they obtain materials for their magic, endowing them with a curious power by their incantations.

The digging up of corpses from the extract is basically based upon witchcraft. It is said that even the instruments used by the hangman were taken. Let us say a rope is taken by the wizard for witching purposes, it means that many people in the village are going to be bewitched by hanging themselves.

As mentioned before the digging up of corpses was done for young children who were buried on the banks of the river by old women. Their graves were

not very deep and it is easier for the same women to come back at night and exhume the corpse.

It is said that from the corpse, certain parts are cut and boiled in a pot and some of it on coals for fats purposes. From those parts in the boiled pot, they wanted fats coming out from the bone marrow. These fats are used to anoint themselves while conducting their spells in order change into other shapes. Even those who are conjured up are anointed by these fats so that they may change their form and also not to return to their homes anymore.

XIMPFULA (CONJURE UP)

This practice is very common to Vatsonga people especially to the separated families. If the in-laws wish to make their unwanted in-law to get mad, the practice indicated below is done. In the case of the play, Lady Macbeth got mad because of the spots of blood that she sees on her hands.

This practice is when the witch or wizard sends something to a person and upon touching, one could get mad. It could be a letter anointed with muti or money that was also anointed with muti in order to make that person conjure up.

In this study the letter to Lady Macbeth from her husband can be liken to *ximpfula* (conjure up) because after reading it she was so eager to help her husband achieve the golden crown. She even fought nail and toes to get it out.

According to the research, the Vatsonga believe that a person is called up by his/her name at night and as if dreaming would step out of the hut and run towards the echo of his/her name. Very strong muti are used for this purposes. Immediately that person has left his/her home to join the inyangas, and their creatures such snakes, cats, rats, tolokoshes, other people who are believed to have died long ago, would anointed him with mixed fats of different animals. When the village people go around looking for him, all of them should him without noticing his/her whereabouts. The conjured up person would see them but could not answer them because of the muti he/she has been anointed with.

It is believed that to call up such a person, the souls of the already dead and forgotten people are used. Their souls are held at the home of a new victim. It takes 40 days to call these souls to conjure up the person that is needed. The soul of the living one is trapped and taken by the inyanga while the phantom body is seen moving at home as a person. If nothing is done, that phantom person is called at night by his/her name to join the inyangas and his/her soul. The person (the phantom body) should die and be buried meanwhile the living one should be buried by the family hence it should be a log.

After five years being in the veldt, a tongue is cut short in order to change its size to the shortest length. The reason is for language change. Most of the animals do not have language because of the shortness of their tongues.

This practice could be linked to the Lancashire witch trials of 1612 stories as confessed by one of the witches in Hart (1971:50) when he says:

The speediest way to take a man's life away by witchcraft is to make a clay model in the shape of the person whom they mean to kill and dry it thoroughly. And when you wish him to be ill, in one place more than another, then take a thorn or pin and prick it in that part of the model and burn it. And so by that means the body shall die.

This practice is very common in Nampula where there are Vatsonga people living there.. They call this city the city of witchcraft. The city is overpopulated with the inyangas whom could speed up the death of a person at an alarming rate. After one has paid money and requests the death of one's victim, it is easily done than said.

The routine of a conjured up person are as follow: during daylight he is asleep in the hiding cave. At night he moved out to support the inyangas creatures, or ploughing the fields, watering the gardens, cleaning the body of an inyanga, having sexual intercourse with the inyanga or his creatures, and becomes a messenger for the inyanga to recruit others to the hives by encouraging suicide as the most used way to conjure up people.

To support the findings about the sexual harassment by the witches to their victims, Biggins (1986:257) share his findings with us as follow:

The belief that witches and the demons they served and were served by victims and could experience sexual relations with one another or with ordinary mortals of both sexes were an old one.

After five years one's leg is cut off as a sign of complete change. Such a phantom person could speak all spoken languages of the inyanga's creatures

such as snakes, tokoloshe, crocodiles and so forth. At that time, the phantom person gets a new name, *xidajana* (dwarfishness person) ,that is , the size of the person has been reduced to a very small person who can creep into houses and other dwellings easily. Such a person cannot return to normal state anymore.

Fahoda (1969: 62) has quoted Roheim's story of a conjured up person while undergoing deformation stages similar to what has been mentioned in the previous paragraphs in this way:

Schizophrenics frequently affirm that they are being beaten or burnt, that their heads are being turned backward, that their legs are being made shorter, and that their eyes are being pulled out. Food disappears from the stomachs; their testides are swollen; any and every organ has been removed, inverted or cut to pieces; or their lungs are inflated because of a fat gentleman has been sucked into the body via the genitalia.

These are similar stories to what happened when a person has been conjured up in the Vatsonga tradition. This could be the reason why such a conjured up person can never be returned to normal once all those stages mentioned above have been passed through.

Therefore one can think of what happened to Lady Macbeth after the physic doctor had declared her disease to be beyond his practice. It applies to this one, which is incurable.

CHEFU (POISON)

Witchcraft and superstitions are all about cruelty towards one another. This sub heading is linked to the kind of drink given to the guards by Lady Macbeth. Fortunately enough, it made them got drunk but *chefu* (poison), one die instantly. Among the Vatsonga people, this is very common especially to those who drink home made beer and it is sold by those who practice witcheries.

The commonly used poison is that of the crocodile's brain. It is said to be very deadly. According to Macvicar, (1939:25), kaffir poisoning as follows:

accomplished by means of certain poisons of which the chief are; crocodile's liver roasted, powdered and mixed with beer or other drink. Death follows in a few hours, with pain and abdominal distension.

The crocodile is caught in the following manner: get a fish net and open up holes on both ends; have a wire used in a trap to catch and strangle the victim; tie it against a tree very close to the deep pool in the river where crocodiles live; tie a cat and place it in the net facing the river; there should be a small net separating the cat and the hole facing the river, it is believed that cat's eyes are good conductors of light. As the crocodile crawls through the net, the wire should strangle to its body. Then the next morning the crocodile should be found inside the net and the cat being alive.

The brain is removed and dried up for two days. Thereafter it is pounded into a powder form. Once it is mixed with beer and the victim take it in,

within three hours he's gone. Most of the people who died of poisoning, the crocodile's brain is mixed with sorghum beer.

Should Lady Macbeth had the crocodile's brain, possibly she would have used it as the fastest way of killing Duncan and the guards.

XIKHWARI (SEALY ANTEATER)

The sealy anteater is black in colour and bear the similarities of black animals that are used in witchcraft. In this study it is going to be linked to Duncan in many ways. As a result Dalyell (1934:334) says the following:

If black is a mystical colour in Scotland, it has been always in combination with metamorphosis of Satan, or his imps as a black dog, a black cat or a black cork.

It is true that the Sealy anteater is blackish in colour as indicated above. The creature is of rodent's size and rare to come across of it. The Vatsonga people have a belief that it falls from heaven to signify drought. If it is not properly slaughtered, drought should prevail in that particular village where its blood touched the ground. On the other hand, if it is slaughtered by an inyanga and the correct rituals are done, there should be plenty rain that year.

From the text, the blood of Duncan can be likening to this small creature. The shedding of such a royal blood brought a lot of killings and hardships to many in Scotland than in other country. The royal family dispersed to Ireland and England respectively, some suffered from sleep walking

sickness and others like Macbeth kept on killing innocent people. The situation is similar to when there's drought in the land, people suffer from different diseases, domestic animals die of hunger, women go to faraway places to fetch water, and there's no peace within the community.

The fall of *xikhwari* (sealy anteater) as it is accepted by the Vatsonga people that it comes from heaven, spells bad omen in the community. Immediately it is found and picked up from the ground that person who discovered it should know that he came across an omen. He would take it to the chief's kraal without hurting it since its blood needs not to fall down. This is a philosophical belief that no one could change it from Vatsonga's life.

At the chief's kraal, the creature is kept at a safer place where no harm should befall it. An inyanga from Bavhenda but preferably Bapedi is consulted. He must be the one who knows how to treat it. The inyanga should order the chief to get the sheep so that they are slaughtered together while their bloods are mixing while flowing in water.

A day is arranged where a sheep and a sealy anteater must be slaughtered. Early in the morning the chief should inform his ancestors by pouring down beer and snuff about the omen. At the river, the sheep is slaughtered in water followed by the Sealy anteater. Their bloods must come together as one and flow with water. The two animals are cleaned inside the water until no blood is seen.

Thereafter, their meat is taken back to the chief's kraal to be cooked and eaten by old men of the village alone. These animals are slaughtered

together because both of them never cry when they experience death. In other words they are animals that can survive the harshest weather than other creatures.

Should the instructions of the inyanga were correctly followed, the very same day the village should have a downpours as a sign of blessings from the ancestors. One may think about the different commotions that took place on the night of Duncan's death. It is similar to the commotion that is made by the villagers when they hear that *xikhwari* (Sealy anteater) has fallen down. These are some of the beliefs that the Vatsonga people have in their daily lives.

NKELENKELE (RITES TO BRING RAIN IN TIME)

It is one of the rites that are performed by Vatsonga elderly women alone being halfly dressed while walking around the village collecting rubbish and bones of the dead young children buried on the banks of the river. They perform this ceremonial rite while dancing and singing that could be followed by the performance of the rites next to the bank of the river.

The phatic part of it lies on the kind of message from the song that is sung. The custom is still in use by Vatsonga to bring rain in time. The chief's elderly sister who would also have an upper hand in the proceedings, leads the pack of women. The song is sung in the following manner:

Nkelekele weee! (musumi)

Hi lava mpfula nkelenkele weee, hi lava mpfula. (hinkwavo)

(*Nkelenkele weee!* (leader leads)

We need rain nkelenkele weee we need rain) (Chorus)

It is accepted that *nkelenkele*, is the name of the goddess of rain and is called to listen to their plea. This song should be sung throughout their turnings and they are not supposed to stop singing it. A hot sunny day is chosen so that it may possibly downpours before long..

Another creed is that old rubbish and bones of the dead are sore to the eyes of *nkelenkele* and this goddess won't bring rain until the remains are removed. According to Vatsonga's tradition, the miscarriage children and those that are less than six months old, are buried by old women of the village on the banks of the river. The graves are very shallow and when the heaviest rain comes, the graves are washed away. It is also a taboo for the younger children to see bones of these children that were buried along the river.

After collecting the rubbish in the village, they would leave to the river to perform the rituals. There they then undress themselves, all remaining fully naked but still singing the *nkelenkele* song. It is also believed that those who are pregnant and menstruating are forbidden to join the others. The reason being that *nkelenkele* should not come out from the clouds of rain in protest against the blood of menstruation.

At the river, the chief's elder sister should first perform rites of the ancestor's cult before climbing in a forked prepared branch by men before hand and perform the rituals. She would do it being naked. A calabash with

water in it is given to her. The singing should then become louder and louder as it is believed that by that time she's going to the skies to plead with *nkelenkele* to bring down rain.

She would then turn down the calabash in order to outpour its water until there's no water in it. Then she would let it fall to the ground as a sign of the falling rain. The other women would ululate as a sign of the acceptance of rain.

Thereafter she would burn the rubbish to the finish before they put on their clothes back home. The very same there should be reasonable downpours. Therefore the name of the goddess and the practice has a phatic function as far the message is concerned.

In contrast to *nkelenkele* (rites to bring rain in time) Jesmond (1899:7) says the following belief with regards to children on continuous rainy days:

The children's charm to drive away rain is to
join hands and sing: "Rain, go away, and don't
come back till another day"

The belief is similar to what the Vatsonga herdboys used to do on rainy days while they were in the pastures. They would sing a song like that and the rain would abate so that they can follow the cattle back home. Normally as they sing, the rainbow should come out to mark the end of the rain. The boy who is a last-born in his family was supposed to be the leader in the singing and it did work.

The above scenarios could be contrasted to the moving branches of Birnam Forest. Instead of bringing peace and stability to Macbeth's castle, it was bringing in defeat and death at the same time. The rites that are performed by elderly women aimed at bringing fertility in the land. The Vatsonga people still believe up till to date.

4.5 SUMMARY

This division of the study commenced by defining the following concepts; expressive and sometimes, expressions, conative, poetic and sometimes as poetic justice, and phatic at large. Where the concept was hard to get its literary meaning, dictionaries and other relevant sources were used. As indicated in 4.1

However, the above key words were explained in line with the content of the text, Macbeth where subheadings were formulated. They are the weird sisters induction on certain characters, the effects of Macbeth's letter to his wife, the death of Duncan to his family and the people at large and the strength of the language used in the text.

At the end, the philosophy and psychology of evil was discussed under various beliefs and superstitions as indicated in 4.1 paragraph 3 of this chapter.

Above all, different scenarios about the Vatsonga's philosophy and psychological thinking in terms of witchcraft and superstitions have been outlined in this section of the study.

