

## CHAPTER SIX

### 6.1 THE SIGNIFICANCE OF SEMIOTICS

#### INTRODUCTION

This portion of the research should try to highlight the significance of semiotics in the literary work, the Vatsonga cultural beliefs and how these beliefs are linked to the study. However, certain semiotic signs that were dealt with in the previous chapters should also resurface within this section but the approach of analysis could not be the same.

The focus from the text arises from the context, message, emotive, cognitive and how semiotics is communicated. Wherever possible the repetitions of certain portions of the text should be avoided unless otherwise it is obligatory to the sub-heading of this section.

The last part of this is a follow up of the philosophy and psychology of the Vatsonga people's beliefs in strange things such as *rihuhe* (slight madness); *tilo* (thundering); *xinyanyu* (personal whim); *nzuzi* (a bone diviner who lives in water); *mphahlo* (ancestral ceremonial rites) as a presentation of banquet and other related activities based on superstitions.

The same theoretical approaches that were used in the previous chapters, namely, the functional structural approach that is based upon the text in a practical manner or as a reference should apply. Then hypothetical-deductive structural approach that is based on the possibilities such as the

philosophy and psychology of evil in line with abstract stories like witchcraft and superstitions should also apply in this section of study. Definitions of key words should serve as a starting point where different sources could be referred.

## 6.1 Definitions of concepts

The four main concepts as indicated in the beginning paragraph of this chapter should be defined within the study. Various sources such as linguistics works, literary and dictionaries wherever possible should be used.

### 6.1.1 Context

In order to bring out a comprehensive explanation of this concept, it is going to be defined either as context or in conjunction with related words for better description of what it intended to do. According to Elam (1980:137-38) context may be defined in conjunction with utterance as context-of-utterance in this manner:

comprising of the relationship set up between speakers,  
listener and discourse in the immediate here-and-now.

What Elam says is that context taken at a macro level where the interaction amounts from the situation, physical and psychological status as well as the culture of the people. The relationship is in line with the nature of the given information, the content, the form and communication means.

A simple illustration of the above explanations can be that of a person who have just won a prize in a competition. When asked how he feels of being a winner and how he's going to spend the prize, one thing for sure such a person won't be in a position to given well constructed answers. The context of his information should differ to when he's asked the same questions after two or three days.

In 6.3.1 Lady Macbeth's speech is the better contextualized as one with disorderliness while she was suffering from sleepwalking disease. In 6.4 another disease namely, *rihuhe* (conjure up) which is a mental disorderliness disease that result from the loss of context in speech of a sufferer should also be discussed.

Meanwhile Melrose (1994:208) describes context in the following words:

It is manifested as an animated sign-complex charged with signs in the sense that it takes as its typical or emblematic site the network of signs established and negotiated between what is produced through given actors complex habitués-in its possible interactions with the input of other practitioner-team members.

From this extract, the context is regarded as an animated sign-complex, referring to the theatrical context of the actors. As the actors move or dance around the stage making all complex movements, the context of their actions can be discovered from their voices. Through their voices as they are dancing, the meaning of their actions become more meaningful to the audience.

The phrase, `... the network of signs...', means something that is juxtaposed to an extent that one cannot understand where it begins or end. Just like the dancers on the stage, some move to this direction and the others to the other direction. What is marvellous about them is that they all do not lose the rhythm. This dancing movement is likening to the context of any written material. The writer mixes different scenes and moods hence the intended message remains unchanged.

Melrose's definition is made simpler by Tymieniecka (1988:451) when she says:

Context is controlled by the syntactic and semantic relations of the text... to show how the author has arrived at the discovery of his or her own personal philosophy.

The words, syntactic, and semantic, are related to the grammatical rules. Syntax means the arrangement of words and phrases in order to make well-framed sentences. While semantic means logic of a sentence in language. Therefore context is related to the manner in which words are correctly arranged.

Therefore, context, according to Melrose and Tymieniecka is the arrangement of the words in sentences in order to give a clear and understandable content, form and meaning for communication purposes. In 6.4 the diseases that can put one out-of-context in speech are explained in order to give the reader a clear understanding about the context in general.

According to Waith (1972:441) context is defined as:

parts of the literary and dramatic tradition well known is Shakespeare's time, but less so in ours... and may make a theme more understandable to us the contemporary audiences.

The above definition of Waith, speaks about context in literary works in particular, as common practices in the time of Shakespeare's era. It means that to understand the figures of speech in any literary work help one to get the theme of that literary work as well. Therefore to assess the merit of Shakespeare's works, one must get the context upon which words are used then one should get the pleasure that is there in these literary works.

Basically, the most common themes in literary works are tragedy and comedy. Shakespeare regarded tragedy as the most controversial occurrence to all cultural groups. For him, tragedy shows the character that grows through hard and cruel ways but at the end meeting the unhappy ending. Most of his characters' cataclysms are caused by greediness, love and belief in superstitions.

This study has illustrated the context with reference to Lady Macbeth's disease whereby she walked while asleep and showing the ways she got ill. The wiping of hands, calling of Banquo's name as well as the Thane of Fife's wife, are examples of the context of what she's suffering from. Such situations are common to Vatsonga's superstitious outcomes as indicated later in this research.

Rozett (1995: 221) defines context in these words:

By context means the history and culture broadly described, of the era in which the plays were produced and set; the theatrical conventions and conditions of performance, the customs and habits and material conditions of everyday life; the language, idioms, and syntax English Renaissance playwrights used, the prevailing beliefs about love, friendship, death, revenge, the afterlife and so forth.

From the above extract, Rozett refers context, to the history and culture upon which every story is formulated. History is the study of past events while culture, stands for the customs of human intellectual background.

Collectively, `history and culture` refers to the background information of the cultural group that the writer like Shakespeare wishes to explore to other nationalities.

Therefore the context of most of the Shakespearian literatures were based on the beliefs, love, friendship, death, revenge and so forth as indicated in the extract. Shakespeare has particularized the Scottish history and culture as the most intriguing one to the readers in general.

In line with the Scottish beliefs and customs, this reconnoitre has pointed out certain similarities with the Vatsonga historical and cultural convictions. Some of the anecdotes have been accounted in this study.

#### 6.1.2 Message

All literary works are meant for communication. Therefore they all convey messages to the audience. Under this sub heading, the word message shall be

defined in line with the semiotic study of the research. Knuth (1976:79) says the following about “message”

refers to the normal content, something that should  
take precedence over the medium

The noun, precedence, refers to the order or the legal determined right over something. The message has the legal right over the medium it is transmitted or communicated. In other words, when someone talks, what is of great importance is the message underlying the content of what he wants to say.

There could be many grammatical errors, but that does not matter most as long the content of the message is understood. A month’s old child cannot construct complete sentences but his message is understood by the family members and they would keep on helping him until he speaks a language following all grammatical rules.

Under this subdivision, message is associated to many occurrences, some are voiceless and others could be sounds made by human beings. Natural things such as thunder and lightning, drums, apparitions, and many others, all carry different messages that they intend to convey to the different people in the text. Knuth calls this a moral content since it dealt with the moral standards of the characters in the text.

Meanwhile Hawkes (1977:136) says the following in connection with message:

Poetry and prose emit iconic messages about their nature  
through the visual means of typology over and above the  
symbolic messages of their content.

According to Hawkes, iconic messages, are those bulletin that the poetry and prose try to exploit through imageries and other figures of speech. In poetry and prose symbols or graphic representations are drawn in the minds of readers in order to portray various facets of life. This is referred to non-verbal elements of the message.

Objects such as a letter to Lady Macbeth, a bell that was rung by Lady Macbeth to announce the time for the killing of Duncan, Banquo's ghost and other things in the play are all representations of iconic messages. They have been elucidated later in this section.

On the other hand, Barthes (1973: 118) says the following in this regard:

Message consists of modes of writing or of representations, not only written discourse, but also photography, cinema, reporting, sport, shows, publicity, all these.

Barthes is listing various ways in which messages occur or are coded. No matter how it comes, even in a symbolic manner like photography as quoted above, then it could be interpreted to a meaningful. The message can be seen from the cinema in the form of filmstrips, even if one does not understand the language into what that film is made, the actions could give meaning to the viewer.

Reports in the form of newspapers, magazines, newsletters, and many more, are made in order to transmit different messages to the viewers in general. Actions from different sporting codes such as rugby, cricket, soccer, tennis,



wrestling, boxing and so forth, all carry different messages to the viewers even though the rules are unknown to them.

In 6.4 different philosophical and psychological beliefs in witchcraft and cultural ethics are discussed to show how the Vatsonga people have things that are used to communicate with their ancestors.

Una (1984:119) explains dramatic message as:

messages requiring attention to two altogether different kinds of signs which while they are constructed from utterly different material continuums function simultaneously in dramatic signification...

From the above explanation, two, refers to words and objects. An object is identified by its naming. A chair is the name given to an object and every language speaking person knows exactly what it means. It can be manufactured from different materials but the name should remain the same.

In a play the actions of the dramatists carry messages. Even though the dramatists can perform without producing any form of sound that would give meanings to what they are doing, the audience should look at the actions and align their actions to the meanings of words. It is always a case where one is watching a film played in unknown language but the actions could tell that one about what is taking place.

The actions of certain characters in the play just like Lady Macbeth's sleeping walking sickness, anybody can understand by her actions what she meant. Her actions carry dramatic message by themselves. The attributions

of the message proper depended on the performers while on stage to produce the intended message to the audience in general.

Meanwhile Metscher (1977:24) says the following about message:

Shakespeare was honest with himself. His message is not a simple one but includes both the most complex statement of the character of social conflict in literature of his age, and the assertion of the necessity of a solution to this conflict if human society is to survive.

The phrase, `... his message is not a simple one...' distinguishes Shakespearean literatures from others as the most significant ones. It shows his outstanding nature of written communication directed to the true scholarly readers of all the times. This is what this study is trying to show about the Shakespearean message whereby one linguistic variant has different connotation to another.

Another phrase that states, `... social conflict in the literature of his age...' shows the type of message intended to his readers. Shakespeare knew about the social conflict of his people, and went on to address them about it. At that period of time, kingship, family feud because of classes, witchcraft and the power of sexuality especially those women from well to do families were the sources of social conflicts. Therefore, his messages were directed towards these social classes.

In this examination, an attempt was made to ally itself with the social conflicts of the Shakespearian epoch to that of the Vatsonga of to date.

This has been shown later in this chapter under the analysis of the play and Vatsonga cultural beliefs in superstitions.

### 6.1.3 Emotive

Emotive in this unit shall sometimes be discussed as emotions in order to make the unit more flexible and also because of the originality of the words.

According to DeVries (1970:89) emotions are defined as:

those elements in our activity and experience that we roughly designate by such terms as fear, anger, joy, pride, jealousy, love, melancholy, humour and so forth

The plural form of the noun, elements, refers to the features or parts that make up something and in the case above, feelings. They are features because they're compartmentalized according to their different functions. DeVries went on to designate them in their different features such as fear, anger, joy, pride, love etc. and each of them all has its central point of control.

The emotive feelings of love could not be likening to the emotive feelings of fear. In love the feelings are relaxed and full of passion whereas in fear the feelings are rage and could last longer in some other people and for a short time to others. Some of the characters like Macbeth, his wife, Macduff and others have shown different emotions at different times in this research project.

Gidal (1986:3) on the other hand says:

The emotive has its own teleologies, as does the realm of ideas.

The philosophical term, teleology, simply means the doctrine that expresses the genuine nature of different feelings, how they are formed, how they are determined, their manifestations and the purpose they serve. The realm, is the particular point of originality of those thinking processes.

There are certain areas in this research where this teleology's should be revealed with reference to the Shakespearian text as well as stories from both Scottish and Vatsongas' beliefs and superstitions.

Markel (1998:2) went on to define emotive the realm of ideas as mentioned by Gidal in this way:

the combination of personality (emotions) and social psychology (attitudes) in a person.

Two things are involved in this case, namely, personality and social psychology. Personality is the natural character of a person as a whole looking at his strengths and weaknesses, good and bad, hate and love and so forth. On the other hand, social psychology has a cultural influence on the behaviour of a human. A person is born to be part of his culture and to grow under that cultural ethics and moreso to conform to those cultural standards.

For instance, the emotive states in Xitsonga culture is best displayed by a woman who is angry with her husband. As a custom, it is not allowed to show off her anger to him. Doing that will result with the interference from

the aunt of the family who would face the wife to the man and talk to her in a very strong way. The reason behind such channel of communication is to avoid fighting and disrespect between husbands and wives that could be adopted by children as well.

Just like Lady Macduff, she voiced her anger of being left exposed to the tyrant ruler, Macbeth by her husband to the messenger who came to advise her to runaway before the family is attacked. She related to him her emotional feelings of being unsecured and how she's ready to die at the place where her husband left her unprotected.

Gray (1992:241) comes with another dimension with regard to emotive and says:

Emotive language is the language of simple, exact and neutral description.

The kind of feelings expressed in this definition is cool, warmth and not very much striking. Gray calls emotive, a language of simple, in the sense that no person knows exactly where the emotions are situated and how they look like before they are triggered off.

Gray further says that they are exact, meaning that once the emotions of fear are triggered, no other emotions are triggered beside those of fear. The same applies to the emotions of happiness, they cannot be accompanied by the emotions of sorrow at the same time.

Gray concludes by saying that they are neutral description, meaning that there are correct terms to describe the seat of emotions rather than looking at the behaviour of a person at different situations. They are neutral in the sense that they could not be released at the same time and they could not last for so long but for a very limited space of time.

When one speaks about emotive language, one is referring to the manner the language is used to express these different emotions. It could be in verbal or in written forms. The choices of words, verbal and nonverbal, determine the emotive value that one intends to express. It is the case when wrongly selected words may tend to suppress the emotions of a person to whom they are directed..

In the play, the choices of words from the letter to Lady Macbeth, aroused her emotions and made her feel the benefits of being a queen before it is done. Normally when one's emotions are properly motivated, one could love to grasp the chance as soon as possible without giving it another thought. This is what happened to Lady Macbeth who eventually suffered the consequences thereof.

According to Webster 1913 Dictionary emotive is  
attended by or having the character of emotion.

The phrase,... having the character of emotion, refers to the kind on intensive feelings that emanates from reasoning and knowledge of the events. In other words, a person come face to face to an episode and from there, develops the feelings of anxiety about it.

In this analysis, the discussions between Macduff, Malcolm and Ross, show how anxious was Ross about the revenge to be waged against the tyrant, Macbeth. Macduff has shown strong sentiments of anger and grief when hearing of his wife and children's assassinations.

This study has elucidated most of the emotive feelings that were exhibited by Macduff and Malcolm about Macbeth's behaviour towards the Scottish people and were ready to rescue them from the bloodthirsty man. Some of the beliefs and superstitions related to emotions were also indicated under this chapter.

However, Cuddon (1991:276) defines emotive Language as:

a language intended to express or arouse emotional reactions towards the subject.

The major point of concern from the definition above is the choice of words as well as figures of speech. A playwright who is one of the outstanding writer, is one who is knowledgeable in the monopoly of words.

When one reads on the debate between Macduff and Ross, one could notice how Shakespeare has made use of the emotive language to reveal how emotionally Macduff was affected. The challenges and allegations made by Ross to Macduff, made the later to gain courage for revenge. More about the debate has been said under 6.3.3 of this segment.

Kirsh (1984:294) gives his views about the emotive feelings with reference to Macduff's feelings in this way:

Macduff leaves his family out of duty to his whole society. He does not anticipate, because he cannot imagine, the wantonness of the murder of his wife and children, and the guilt that he himself assumes for their death is one he shares with all mankind.

In other words as it may be interpreted from the extract, Macduff's anger is not due to the symptoms of emotional impoverishment, but an expression of the fullness of grief. But as a man, a just and true man, as indicated by Malcolm, he has to dispute it, and fight Macbeth to death. The words of comfort from Malcolm and Ross, gave courage and hope to Macduff and eventually, Macbeth was killed and his head paraded around the town.

All of the definitions that were analysed in this portion of the study have tried to align themselves to the topic of the research in one way or another. These definitions were based upon the manner in which, the semiotic meaning is conveyed to the reader of this research and also the significance of the philosophy and psychology of evil. This has been revealed by the use of language in various forms as indicated above.

#### 6.1.4 Cognitive

Under this section of the study, the thinking ability of the speaker is made relevant to that of the play under discussion. Various sources were conducted in order to give us a clear view of what cognitive language is all about. As a way forward, Markel (1998 62 ) explains the person's cognitive state as follows:

when persons, if asked, cannot give a verbal account of their behaviour in terms of how or why they are



behaving in that particular manner.

Such people are conscious enough about their behaviours but the time frame of accounting for their deeds do not allow them to do so. In another definition of Markel, on the same page he says:

out-of-awareness, that is to say persons when asked to give verbal account of their behaviour, may not be able to do this immediately, but in a short time, if they think about it, can provide such a verbal description.

The psychologists believe that there are people who do things that are not wanted by the public and if asked, they fail to provide reasons for their actions. Such persons are conscious enough about their behaviours but they simply do things without having a precept of it.

Let us take a driver who was drunk and has just escaped fatal death from an accident. If asked why and how did it happen immediately he's out of the wrecked car, he would not be in a position to give an account of it. But given enough time to relax, he would tell exactly how it happened.

Another illustration is of a criminal who's facing a charge of capable homicide where he chopped down his victim into pieces. If asked about the deeds just immediately he's arrested, he would not be in a position to relate what propelled him to act like that. Given enough time, a feeling of remorse could get into him and he could cry for his actions. This is the kind of feelings that is lacking in Macbeth's continuous killings of certain characters that have not done anything wrong for him.

Meanwhile Daddesio (1994:7) brief definition says the following about cognitive:

the elaboration of a theory of mental representations.

By mental representations, Daddesio is referring to the mental actions, that is, the thinking and reasoning, the how knowledge of something is acquired through thought and senses. What are entailed in this definition are the symbols that are designed to have certain meanings that the brain has to interpret.

These symbols are perceived as representations of grammar and the theory of representations that are adopted and interpreted. As an example, a sign post of two kids holding each hand with a school bag on the other hand, automatically the brain could have interpreted it in a grammatical manner as scholars ahead and the driver should have to be cautioned and could drive slowly.

This is the kind of thinking that lacked in certain characters of the play to be conscious when Macbeth invited them. Recently Macbeth had killed Duncan but when Banquo who knows even the prophecies of the witches accepts the invitations to the banquet on that particular night. Banquo is killed just before he could have reached the banquet place because of failing to read the situation.

Yet another definition comes with Winter (1973:98) when he defines cognitive as:

roughly characterized as that meaning component  
which is relevant for the determination of truth

From Winter's definition, one can realize that cognitive, refers to both the negative and the positive parts of a word or a sentence. There are certain words that are used in a context but not intending to mean what they are usually known to mean in our daily basis. This is connotated by the word. component, which simply means the part of something. Therefore, it is clear that a word could be used in a sentence but not with the daily meaning of it.

Cognitively, mental actions from the thinking faculty as well as the knowledge of what is being said come into question. The observer so to say, needs to have an experience if not knowledgeable about the topic under discussion is then he would have understood what the discussion is all about. Various factual data are challenged from the text and exhibited under 6.3.4 of this unit.

Trask (1997:45) speaks about cognition, which he defines it in this manner:

is the totality of mental processes by which knowledge  
is acquired including perception, intuition and reasoning.

The noun, cognition, is the manner one acquires mental associations of things through one's personal experiences, one's thinking capacities and the five senses if still normal enough. How it happens is that one's principle of perception and knowing without conscious reasoning has to be applied.

In the play, certain characters like Macbeth and his wife, could not live according to the people's expectations. What they did in order to rise to

kingship was done as if they were senseless people, people who cannot reason like morons if not done through madness and some of the things were conducted without apparent reasons. Therefore, the totality of processes was not consulted before hand in order to have what we call personal principles. However, to Culpeper (2000:296) cognitive processes means many things related to cognitive. Therefore,

it is a way of structuring and managing potentially overwhelming input data and also, in social cognition, the term social is generally used to mean 'relating to people'.

My interest from this definition rest on social cognition since this research deals with the social aspects of the Scottish and Vatsonga nationalities. The adjective, social, refers to the hierarchy such as sex, class, race and age, nationality, religion, and so on. Therefore the knowledge of a person's social role puts one in a stronger position to reach conclusions of the basis of the person's reasoning and behaviour. It is evident in the Scottish and Vatsonga beliefs in witchcraft and superstitions.

Meanwhile, the noun, cognition, refers to the processes of requiring knowledge through experiences. Then by social cognition, we are dealing with a set of group of people as a unit, whereby their cognitive processes is examined on the basis of structuring and managing methods. In other words, for Shakespeare to write the literary work under discussions, a knowledge of the Scottish thinking and behaviour came to the fore and it is along those lines that he managed to produced such an outstanding literary copy. It is evident in this study as mentioned under previous definitions.

## 6.2 The implication of semiotics to the public audience

What semiotic study is likely to be, should receive attention under the certain headings with reference to the text. At certain subheadings, no quotations from the text should be extracted in order to avoid duplication of information.

The subheadings under debate are: contextualization of information, attributions of the message from the text, the emotive and the cognitive elements.

### 6.2.1 Contextualization of information

In this unit, Lady Macbeth's sleep walking sickness reveals all the hideous activities she has been doing together with her husband. The unit should highlight the context of the information she is divulging to the doctor under the influences of her illness. Her illness is linked to what should be discussed in 6.4 such as *rihuhe* (madness) and other stories.

By the time Macbeth was at war, his wife developed a very strange disease described as sleep walking sickness. A physic was invited to the castle to attend to her disease. At the castle he was met by a nurse who related to him about the conditions of Lady Macbeth. As they were talking, Lady Macbeth came naked. Nkondo and Shilote (1982:26) put it forward in this way:

*Vona hi loyi a taka. U endlisa sweswi minkarhi hinkwayo,  
a endla hinkwaswo a etele. N'wi xiye swinene, tshinela .*  
(Lo you! Here she comes. This is her very guise; and, upon  
my life, fast asleep. Observe her, stand close.)

From the above words taken out of the original text, the gentlewoman who looked after Lady Macbeth, relates her experiences about what she use to see from the queen. She explains the doctor how strange is the disease that troubles Lady Macbeth. The phrase that says: `... *a enlda hinkwaswo a etlele`*” (and upon my life, fast asleep), shows the seriousness of Lady Macbeth’s disease. She relates her surprises about the peculiar actions shown by the queen as something she never seen before.

A well-known disease that is similar to the one suffered by Lady Macbeth is sleeping- sickness , that is transmitted by tsetse flies. The carrier of this disease complains about headache and often feels very weary. In the case of Lady Macbeth, she is strong but thin because of her failure to sleep at night. As she struggles to chase what is seen by her alone, Nkondo and Shilote (1982:62) say:

*Suka, vala ro biha! Suka ndza ha lerisa! yin’we,  
mbirhi: se I nkarhi wo swi endla... Kambe I mani  
a ehleketa leswaku mukhalabye a nga va ni ngati  
yo tarisa leswi?*  
(Out, damned spot! Out, I say-one, two, why then  
‘tis time to do it- ...yet who would have thought  
the old man to have had so much blood in him?)

The adverb, *suka!* (out!) is in the form of instruction when someone instructs somebody or a living creature that understands but could not speak your language, like a dog. It is addressed like that with a belief that such an animal can understand what the angry speaker says. To Lady Macbeth’s madness, just like any mad person, she does the same thing in the most practical way by instructing the spot of Duncan’s blood to go away.

Her anger, although she's not aware of that because of her state of mind, is reiterated when she calls the blood spot that is seen by her alone, *vala ro biha* (damned spot). The verb damn, is a harshly condemnation usually by God where the sinner or wrong doer is to face an eternal punishment. This verb is in line with Lady Macbeth's sins; she could be facing them in that mood until her condemnation is met by death.

To show that her mind is preoccupied with so many dreadful events, she went on counting: *yin'we* (one); *mbirhi* (two) refers to the seconds left in order for her to ring the bell. This numerical incident reveals how she waited for the time to come so patiently like a bellman at a guillotine. At this juncture, the context of the counting is reversed in her memories and she's revealing it unconsciously.

As if her mind is full of missions that were accomplished, she's shocked to see the big pool of blood upon which the corpse of Duncan is lying and it is seen by her alone. She wondered in an ironic manner when she says that *kambe i mani loyi a ehleketa leswaku mukhalabye a nga va ni ngati yo tarisa leswi?* (Yet who would have thought the old man to have so much blood in him?)

The question does not have any answer. It is a mere revelation of their work well done. Now what has been done and kept as secrets, come out in her sleeping sickness as a result of work not properly done to connote the previous sentence. The context of the message speaks itself out that Macbeth and his wife had killed Duncan and at that moment, the conspiracy is brought out even to the physic.

Nkondo and Shilote (1982:62) went on to reveal her secrets stories in this way:

*Hosana ya Fife a yi ri ni nsati: U kwihi sweswi? Ha,  
Xana swandla leswi swi nge pfuki swi basile? U nga  
ha endli sweswo hosi yanga, u nga ha endli.*

(The Thane of Fife had a wife, where is she now?  
What, will these hands never be clean? No more that,  
my lord, no more of that.)

The Thane of Fife's wife revealed in sleepwalking sickness is Lady Macduff who was killed by Macbeth's dogs. She was slain under the command of Macbeth and his wife, Lady Macbeth. Now, the context of the message reveals it before to gentlewoman and the doctor.

The questions that she asks reveals the innocent death that Lady Macduff and her son had suffered. The implication of the message is that who would be the Queen when the Thane of Fife takes up the throne because herself and her husband too are dying.

She went on to reveal in her message the anxious feelings about their deeds that are very crucial in the lives. She asks this question: *Xana swandla leswi swi nge pfuki swi basile?* (Will these hands never be clean?). Lady Macbeth is very delirious and nervous about their deeds, and they have disturbed her mind very much. She sees her hands full of very unmovable blood that no single water of both rivers and seas can make them clean again. To contextualize her message is that she is regretting to their deeds that are so dreadful to such an extent that to die is far much better than to live.



As if she's having series of events in her mind, she says this and that but with no connections. She further says: *U nga ha endli sweswo hosi yanga, u nga ha endli.* ( No, more that my lord, no more that). This message reveals the time she was calling Macbeth to order when he sees the ghost of Banquo. This is a hilarious situation whereby one reveals oneself's deeds in an absent-minded behaviour. Their deeds were following their ways of life.

These episodes in Lady Macbeth's mind run like a motion picture that is rewinded on several occasion in order to review the past events. All in all, the context thereof, revealed the hideous activities behind the couples.

The hired doctor is now bemused by what he's seeing. Nkondo and Shilote (1982:64) put it in this manner:

*Vuvabyi lebyi byi hlula vutshunguri bya mina- kambe  
ndzi vonile van'wana lava a va famba va ri evurhongweni,  
lava nga fa khwatsi va tietlelerile.*

(This disease is beyond my practice, yet I have known those which have walked in their sleep who have died holily in their beds.)

The disease of sleepwalking that the doctor is faced with, is beyond his practice. The context of his message is that he never learnt about healing a sleepwalking disease at school and he could not risks of diagnosing her. His words are connotated by the line, *lava nga fa va tietlelerile khwatsi...*(who have died holily in their beds). To die in one's bed means dying at home than at a hospital while in the hands of doctors. With these words the physic mean that nothing he could do in order to heal her than leaving her to die holily, which means in the mercy of God.

Thereafter the doctor made a short prayer where he asked God to forgive her and also to look after her, which could be contextualized as `remove from her the means of all annoyance`. The prayer reveals the context of Lady Macbeth's illness, which, is the results of murder, greediness, cruelty and jealousy. Therefore, it is God alone who could forgive but not to heal her at the present state of health.

#### 6.2.2 Attributions of a message proper to the text

In this part of the research, the centre of attraction should be on the nonverbal elements of the message such as thunder and lightning, letter to Lady Macbeth, the ringing of bells, the beating of drums and other things that were used in the text to make noise.

In order not to duplicate the information of the research project, the above-listed sounds should only receive attention in the form of explanatory messages rather than quoting from the text. They have been discussed in the previous chapters but in a different approach hence the wording at certain instances are appearing in the same way and on the same pages.

The attributed sounds that are mentioned in the above paragraph should be discussed in with the Vatsonga people's rituals, witchcraft and as communication strategies use them. This should be elucidated in 6.4 of this unit.

The play opens up with thundering and lightning, which are the attributions of harsh messages carried by the witches to Macbeth, the most talk about of

the story. The desolate place where the witches live or perform their magics, the manner they dress themselves, their facial appearances, the atmospheric conditions and their message proper, that is to say, *u ta va hosi* (that shall be king), are all the attributions from the text that made Macbeth to believe in them.

For Macbeth to become a king, a series of stages have to be undergone. The first hurdle was to kill Duncan and he did that, and the hurdle was jumped over to another. To confirm that should happen later, Macbeth is met by the beating of the drums that should be discussed later in this unit.

From the first meeting with the witches where thunder and lightning were seen, it became a habit as an introductory welcome every time they met. After the second hurdle has been passed over, that is, the murder of Banquo, Macbeth revisited the witches. There was also thunder and lightning. The attributions of the message proper in the case are that a harsh situation is expected on a daylight to let all deeds done in darkness to the full view of the people.

Every time Macbeth is shown an apparition, thunder and lightning preceded it. This is intended to draw his attention and to make him believe what they would tell him to do. His continuous support and believe in them, made him unmoved when thunder and lightning take their causes.

The last apparition had a glass in the hand. The message proper of the glass is the crown that shall be handed back to Duncan's lineage. The glossiness of it is an attribution of what happened to Macbeth at the end of the play.

The drum is also used to convey different messages. While the witches are preparing their first meeting with Macbeth as mentioned before, the beating of a drum that Macbeth is coming alerted them. The attributions alleged thereof are to make them get them with the words of discomfort that Macbeth should think are the best words ever heard and agree with them.

The beating of the drums comes again when the Irish and English personnel meet to prepare their forces against Macbeth. The attributed message in this case is for a war that is about to take place. The drum is beaten by a specific person who always complies with the rhythm of the march of the soldiers. It is to let all the soldiers march in the same pace and at the same direction that is led by their commander.

The drum sounded again when it is near Dunsinane. The signalling message is their arrival at a point where the battle shall get underway. Its attributed message is the fulfilment of the witches' prophecies about the movement of the Birnam forest that also attributes to the advancement of war towards Macbeth's castle.

The last time Malcolm's drums were heard, he was before Macbeth's castle and they were conveying the message of attack at any minute and angle of the castle. As the beating continues, the soldiers are deployed at various corners of the castle in order to engulf all of its occupants. At that time, trumpets were also blown while the beatings of drums were so vigorous that a dog or cat could run for hiding in fear.

The letter to Lady Macbeth has a message that made her to change ways of perceiving life in general. The context of the letter was to inform her about what has transpired than what is supposed to be done. The context was also part of the sharing of what the supernatural agents have for people of high class like Macbeth in order to deceive them about things that are groundless.

The ringing of a bell is another instrument that is attributed to different warnings. The bell mounted on door may inform the owner of the house about the visitors at the door or it may signal danger like the hooting of a car and also it may signal the death of a church member or a prisoner who is supposed to die by hanging.

Lady Macbeth rings this one to signal death. The guillotine man rings it to warn the relatives of a prisoner about his death also attributes it to the knell of a bell rung. Contrary to all these stories, Lady Macbeth was informing her husband that the time of murder is fully ripen.

Immediately after the royal family knows the death of Duncan, the bell is rung in order to announce the death to the Scottish people. Its sound differ from a warning bell as it is rang for a longer time until those who are able to understand its message could interpret it.

The context of the message of the bell that Macbeth orders his men to beat, differ from those we read about in the above paragraphs. This time the bell passes the message to the Scottish people that the war is advancing towards the protected place then they must get ready to defend themselves.

The ghost of Banquo passes down another attributed message as the messages about the future Scottish kings. This time, the message is conveyed to one person, that is, Macbeth, as a warning about how the future should be. It is a message that challenges Macbeth's integrity as well as his personal being towards all of his deeds.

The stories about ghosts have been told in 5.4 of this research as to how one is made a ghost by *inyangas* according to Vatsonga's philosophy and psychology of evil. One can turn to 5.4 for more information.

### 6.3.3 The emotive elements of the text

In this subdivision of the study, attention should be given to the aspects of the message reflecting the feelings of the communicator and his recipients. Macduff, Malcolm and Ross are the best paradigms of this division. Their talk centred on the tyrant ruler, Macbeth, forms the basis of the point under discussion.

The scene is in England where Macduff has sought refuge in fear of Macbeth. Malcolm meets Macduff and wishes to elicit in him those intense feelings about what is happening in Scotland and their cowardice reactions. Nkondo and Shilote (1982:53) portray Malcolm as a dejected and helpless man who request his blood relative that:

*A hi lave ndzhuti wa ntima, hi tirila kona hi kala  
hi kolwa.*

( Let us seek out some desolate shade, and there  
weep our sad bosoms empty.)

The phrase that says: *`ndzhuti wa ntima`* (some desolate shade) reveals their impressive moods about what they heard that befell their families in Scotland. It is an emotive sign of sadness that they want to share under that desolate shade. They call it a desolate shade just like an ordinary shade, which is full of patches because of its shortages of leaves like in winter. Their family are no more under cover because of their negligence and lack of love and caring.

Malcolm went on to say: *hi tirila* (there weep our sad bosoms empty) meaning that they must revisit Scotland in cogitation than in flesh. It reminds one about the Israelites when they in captivity in Babylon, where they sat and sung all the songs that reminded them about Jerusalem. It applies to these brothers; they want to strategize on how to reclaim their throne of Scotland.

Malcolm does not worry about the kingship whether it goes to Macduff or he becomes a king himself. Anyone of the two is better to reclaim the throne than Macbeth. Nkondo and Shilote (1982:54) again, portrays Malcolm challenging his brother Macduff in these words:

*Ndzi kanakanisiwa hi maendlele ya wena.  
Hikokwalaho ka yini u siye nsati ni vana-  
swilo swa nkoka, swiboho swa rirhandzu-  
handle ko lela?*

(Where I did find my doubts, why in that  
rawness left you wife and child, those  
precious motives, those strong knots of love,  
without leave-taking?)

The emotive feelings displayed by Malcolm here is that of suspicion and mistrust. Malcolm feels very dispirited and despondent about Macduff's departure where he left his family unprotected. He calls Macduff's wife and son, *swilo swa nkoka* (precious motives). The adjective precious, means the greatest valued things. These words are intended to evoke Macduff's emotions.

Malcolm went on evoking the feelings of Macduff when he says: *swiboho swa rirhandzu* (those strong knots of love) just to remind his romantic feelings he had before together with his wife. It is the same as taking Macduff back to the day he said I do to Lady Macduff and also the manner how they celebrated the honeymoon together. It is indeed, intended to arouse the emotive feelings.

Macduff in response to the emotive attack led by Malcolm, is quoted by Nkondo and Shilote (1982:56) in an exclaim manner:

*O, rixaka leri xanisekaka ni mufumi wa rona wa nsele,  
wo ka a nga ri wa vukosi...*  
(O, nation miserable, with an untitled tyrant, bloody-sceptred...)

`O` is an exclamation which was spelt as: `Oh!` in other texts, and it expresses surprise and disappointment. It is regarded as a feeling of acknowledgement of what Malcolm was saying to Macduff. It reveals how Macduff 's emotive feelings have been aroused by Malcolm's ridiculous words.



The adjective, miserable, also reveals Macduff's anguish and also a feeling of morose and humourless when he compares the situation in Scotland to the English people. The Scottish are in a melancholy mood that needs a powerful man to revive them from tyranny, Macbeth. It is a dismal feeling that haunts Macduff's being against the wish to rescue them.

Macduff's cheerless feelings come out when he calls Macbeth, *mufumi wa nsele, wo ka a nga ri wa vukosi* (untitled tyrant, blood-sceptred). Now Macduff sees how the Scottish throne has been made unholy and a mere fallacy. Now he is developing patriotic feelings that would inspire him to reclaim the throne as a loyal inheritor.

Macbeth is condemned as a blood-sceptred, referring to his ceremonial swearing to the throne through blood of Duncan he had shed. It is a symbolic revelation of the continuous blood shedding in Scotland, a thing that arouses in Macduff distressful feelings.

Veszy-Wagner (1968:250) sees the killings of Macduff's family as a wish to both Macbeth and his wife who had no children to be similar to Macduff who would have no family. He says:

Macbeth's and Lady Macbeth's self-feeding of their ambition instead of feeding children is a kind of symbolic mutual masturbation, without the conception of anything else than animal, i.e.; corrupt babies: their evil thoughts and deeds.

Childlessness, according to Veszy-Wagner, is seen as a motivational force for them to do such a hideous crime. It also implies that Lady Macbeth

cannot have children because Macbeth has killed other women's children who represented her.

In other words, Lady Macbeth is a phallic mother and Macbeth is another Herod of his time but faced with the three witches while the previous one was faced with the three wise magi, who came to hail the New King, and, the witches, came to spur Macbeth to rise to be the New King of Scotland.

The discussion between Macduff and Malcolm is cut short by Ross' surfacing. The errand he had from Scotland triggers the emotive feelings of revenge in Macduff. Nkondo and Shilote (1982:60) put it in this manner:

*Khokholo ra wena ri hlaseriwile, nsati wa wena ni  
vana va dlayiwile hi tihanyi...*

( Your castle is surprised; your wife and babes  
savagely slaughtered)

This is the worse situation that could evoke in Macduff his inner most emotive feelings. Should he have a weak heart, he could weep, but should he have courage like a man, he would challenge the perpetrator in broad daylight.

The phrase, *va dlayiwile hi tihanyi* (savagely slaughtered) dramatizes in Macduff's mind, the rapid chopping and hacking, to an ear deafening screams of the innocent women and children. A cry for help that alluded them due to his flee to England.

The scene epitomizes the drama of merciless killing, so chaotic and defenceless on the side of the victims. It is a situation which no father will

like to see it taking place at his home, and also, to his family members. It is a situation just like that of a horrific film that challenges one's feelings of sameness to the victims. It is a loss that Macduff should never forget the rest of his life in deed.

The news completely changed Macduff's emotive feelings. Now he breathes blood throughout the noses. Nkondo and Shilote (1982:60) portrays him saying this:

*N'wi tise ekusuhi ni savula ra mina. Loko a pona  
na kona, Xikwembu a xi n'wi hlayise.*  
(Bring thou this fiend of Scotland and myself  
within my sword's length set him, if he escape,  
Heaven forgive him too.)

These are the words that bring the tyrant and the angry Macduff to close proximity. Macduff's emotive feelings of anger are uncontrollable to such an extent that he wants Macbeth very close to him. His speech of anger reveals his demonstration of the distance he wishes Macbeth to be for a fight.

Macduff's prayer that, *Xikwembu a xi n'wi rivalele* (Heaven forgive him too) reveals Macbeth's deeds that are lacking the moral character of Godliness. It is ironic to the fact that Macbeth cannot be forgiven for all the sins he had committed. In reality a prayer wishes Macbeth to die and his soul may not rest in peace but should go to hell as a repayment of his sins that were committed.

#### 6.3.4 The cognitive elements as factual data

The focus in this unit is based on the factual and informative data of the message of the text. The best precedents from the text are Duncan's announcement to pay visit to Inverness and Banquo's acceptance to avail himself at the banquet. The two fallen heroes were unprejudiced that may be the reasons why both of them met their terrible deaths while under the hook of Macbeth.

The visit by Duncan to Macbeth's home is nothing else but a personal whim from his heart. He had thanked and promoted Macbeth then there was no need of visiting his home. In 6.4 personal whims should be discussed, as the Vatsonga cultural group perceives them. Nkondo and Shilote (1982:10) quoted Duncan's words in this way:

*... hinkwavo lava xi va faneleke hikwalaho ka mintirho  
ya vona, va ta xi kuma. Ku suka laha hi ya eInverness,  
ku tiyisisa rirhandzu ra hina.*  
( ... but nobleness, like stars, shall shine on all deservers.  
From hence to Inverness, and bind us further to you.)

The adjective, noble, in English, refers to one with extremely fine personal qualities like Macbeth from Duncan's knowledge of him. Macbeth is regarded as a person of high moral principles in comparison to his dignity, dedication and integrity towards Scotland.

This is a factual data captured in Duncan's heart. It is a factual data which Duncan has no doubts but to announce it to the other noblemen of Scotland. It is based on the fact that Macbeth is his blood cousin, who needs

congratulatory messages at his home and in a relaxed atmosphere for the victory over the Scottish people.

To say, like stars, means that the characteristics of those who do well are open and seen by the people. There's no single star that shines in darkness but all of them are visible to the sight of everybody. Just like the good deeds of noblemen, are open and clear to every Scottish person. In other words, stars are regarded in this context as a factual data of appreciation and admiration of Macbeth's bravery at war. More about stars has been highlighted in 3.4.

The phrase *ku suka laha hi ya eInverness* (from hence to Inverness) ignited a spark of relief in Macbeth. The factual data conveyed in that message is seen in Macbeth as the most accurate and appropriate opportunity to fulfil the witches' prophecies. To Macbeth, Inverness is seen as the real place where the crown should be claimed.

The eagerness of Macbeth about the prophecies is seen when he announces to his wife what shall happen that night. Nkondo and Shilote (1982:12) say:

*Murhandziwa wanga, Duncan u ta haleno madyambu  
ya namuntlha.*  
(My dearest love, Duncan comes here tonight)

The symbolic nature of the chapter that Macbeth and his wife intend to open up, is written in these words: *murhandziwa wanga* (my dearest love). These words are usually said by a lover who needs attention, embracement, caresses and trust. They are the words that require Lady Macbeth's

involvement in the mission that should be undertaken. Macbeth knows that once she's part of his deal, the mission shall be fulfilled successfully.

Duncan's love to Macbeth contradicts the intentions of both Macbeth and his wife in the sense that they have geared for a kill than for love. Theirs is to kill Duncan and rise as a matter of fact to fame. Nkondo and Shilote (1982:14) put it in this way:

*Hi n'wi rhandza ngopfu... Hi pfumelele  
muamukeri lonene.*  
( We love him highly ... By your leave,  
hostess)

Duncan's love to Lady Macbeth has measure. He loves her just because she's his cousin's wife. He also loves her for her braveness and courage to allow her husband to go out for war, such a risky situation. He loves her as a woman who does not stand on the way of her husband when the country's politics are not at ease.

When Duncan says that by your leave hostess reveals his inner most trust about his safety in Macbeth's castle. It is a wish to Duncan that the hostess may go and relax after such a hectic times to prepare such a worthy party. It is a factual farewell between the two that should no more take place in future.

These words are deconnotated by Macbeth when he says the following to Banquo on the night the latter was murdered. Nkondo and Shilote (1982:15)

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

Macbeth knows that Banquo shall fail to honour the banquet that night. His words are ironically factual data that confirm the information of Banquo's death. The adverb of time, which is translated as `at night`, reveals a fix period of time when Banquo should meet his death.

The farewell message has a wish of time frame set by Macbeth for his men to kill Banquo. To ask Banquo's return and time of the day, it is to reveal Macbeth's period of activities like a nocturnal animal, to do away with those on his way of kingship. Macbeth knows that it is the same night that hired murderers should kill Banquo on his behalf. Now, Banquo's confirmation guarantees Macbeth's posted men to accomplish their highly paid mission.

The fact of the matter is that Banquo was murdered on the very same night. His son Fleance escaped the murder. Now Macbeth has partially achieved what he wanted as far kingship is concerned. Therefore the cognitive part of it has been fulfilled.

#### 6.4 The philosophy and psychology that signify the belief and superstitions in Vatsonga

As illustrated in 6.1, third paragraph, this part of this unit should link some of the secrets underpinning black magicians' practices to the public eye. The unobtainable scenarios about witchcraft have exuded through the ex-sangoma who denied his publication in this research but willing to meet anybody who would be interested in these affairs. Some of the witcheries that should be looked at are: *rihuhe* (slight madness), *tilo* (thundering),

*xinyanyu* (personal whim) and *mphahlo* (ancestral ceremonial rites). The causes, effects and the consequences thereof are laid down in this unit.

### ***RIHUHE***( SLIGHT MADNESS)

Under this portion of the study, emphasis should be directed to stories that have semiotic influence as far witchcraft and superstitions are concerned.

One of these stories that results from witchcraft is *rihuhe* (madness)

Kimbrough (1983:186) comments the following in relation to insanity stories:

Ironically, to Elizabethans, insanity and suicide were considered signs of weakness, signs of cowardice, therefore partaking of the feminine.

What Kimbrough comments about are the signs that are shown by one suffering from the kind of illness. The cowardice refers to can be liken to what Lady Macbeth did as soon she faces the body of Duncan while in the company of Duncan's children. As a result of her fear, she fainted. This is a sign of not liking to see evil actions she has done in the company of her husband. It went on to weaken her state of mind where she ended up being a mad person.

Similarly to slight madness, whereby a person displays an unfamiliar behaviour towards others, such behaviour was revealed by her. The symptoms thereof are speech disorders, weakness of hands, red eyes, shyness or wildness, taking clothes off in front of other people, breaking of things, burning of houses and so forth.



From the research studies that were conducted for this purpose, *rihuhe* (slight madness) is considered to be caused by the mixing of urine, faeces and burnt clothes of a mad person with the same stuff of animals that live lonely such as a pigeon, tiger or crocodile. The mixtures are done by the inyangas especially those who know how to cause this illness.

Should one prefer to use a pigeon, one should collect its urine, faeces and the tail feathers. Then a tiger's droppings, urine and furs. The collections are combined with muti and fats from a dead person who passed away while mad.

For these stuff to reach the intended person, they are burnt where they would flow until it is inhaled. Should it be a woman, hearthstones used by smearing them with the already amalgamated jujus. Whilst cooking, the muti should be burnt and she would inhale it and get mad easily.

For a man is supposed to get two or three grasses from the front entrance of the hut. Hopefully the grasses had been touched by his head before as he entered the hut. They are burnt together with muti while calling out the name of the intended victim.

The hallucinations suffered by Lady Macbeth in the form of sleep walking sickness are equivalent to madness. The talking processes about what other normal people don't understand followed by the rubbing of hands, sudden shocks, wide opening of eyes, all these sorts are the symptoms of *rihuhe* (slight madness).

Neither herbal medication nor any psychological means could be used to reverse madness. The victim could die like that without any help. It is similar to Lady Macbeth whom the physic claimed that the disease is beyond his practice meaning that there was no medication of madness.

*NYIMPFU YA NTIMA ( BLACK SHEEP TO CURE SLIGHT MADNESS)*

According to Vatsonga traditional healers, a black sheep is the best medicine to cure madness. The family of the ill person should go out looking for a black sheep. Should it be found, it could be led to the river to be slaughtered there in the presence of the inyanga who knows how to cure the illness.

It is alleged that the disease is caused by too much saliva and hydrochloric acid around the heart. This saliva causes speech disorderliness. It is the activities of the witchcraft and superstitions, which is done for cruelty purposes. It is mostly done to those people who are breadwinners just to deny them the chance to carry on with the family's obligations.

There at the river, the one suffering from madness is ordered to remove his/her clothes and to remain with underpants. The sheep is slaughtered in water with blood sprinkling down the sick person's body. The oval are removed and cut into pieces and burnt together with herbal medicine and others are pierced on his gap between the skulls.

The meat is cooked next to the bank of the river and eaten to the finish there. All the bones are collected by the sick person and thrown into the river. It is then that they would go back home.

On their return, the sick person is warned not to look back until they have reached the home, where he is hidden in the hut for some days. After a week the madness should have gone and a normal person could be seen again. This is another philosophical beliefs that are there in Vatsonga traditions. Should Lady Macbeth had been a Tsonga person, the same procedure should have been done in order to cure her illness.

### *TILO (THUNDERING)*

This is also a typical exercise to Vatsonga cultural group especially during summer time. Other inyangas do compete by this convention and laugh at each other as if it is a joke. There are many stories that are said by thundering. One of the story comes with Hart (1971:58) who says the following about a storm:

They tie three knots on a string hanging it at a whip. When they loosen one of these, they raise tolerable winds. When they loosen another, the wind is more vehement. But loosening the third, they raise real tempests as in olden tomes they raise thunder and lightning.

The same story is adopted by Vatsonga people who practice witchcraft by burning muti in order to create smoke. More could be read underneath.

*Tilo* (thundering) is done in a ludicrous manner. Its preparatory practice is very much similar to that of an experiment. The following are the apparatus that are needed, namely, feathers from a swallow bird or peacock, harmer, a bush-knife, a basin with water, matches and muti from natural herbs as well as fats from the listed birds.

The doer should then dress in feathers and carry along a bush-knife and matches to the intended family. Just before his departure, together with his wife, they burnt the muti and fill the basin with water and muti inside, and have a hammer and axe beside the water.

A smoke of the burn muti should form a heavy black cloud that would cover the whole village accompanied by thundering. Then the husband would hit the ground with a harmer and it would start thundering but at moderate pitch. By the time it would start to drizzle and the husband should sets out. The wife would then keep on beating the ground with a harmer followed by sounds of thunder that the villagers should assume to be.

As the husband move towards the neighbour's hut, the wife would see him in water and continue beating the ground this time by an axe in order to turn the sound to the higher pitch. The rain should by that time, be falling and most of the villagers should be in their respective huts.

When the man is closer to the intended hut, the beating would continue in a repeated manner and by time the husband would decide upon the things that they are targeted. All of a sudden , the husband should hit the ground this time being in that family with a bush-knife and sets the hut in fire by a stick of matches. In a very swift action, he would enter the hut and collect what they wanted most at his home and runaway.

Then the wife would use a winnowing basket to propel the husband's run and as well as fire so that it may not to cease under rain. The husband would run to the river to take off the feathers. The wife would keep on winnowing

until all the feathers are off the body of her husband. Thereafter, she would stop winnowing and the rain would abate but fire shall carry on burning the hut. The husband could no longer be seen in the blended water with muti. The incident illustrated in this unit suggests that the thunder and lightning used by the witches implies to a bad consequences. The falling of rain connotates the abundance in food to the villagers hence the purpose behind it in this instance is evil. If the two are not in good terms, the wife could stop winnowing and her husband could manage to burn the hut but fail to runaway. Then the villagers would find him lying there in the pool of water and beat him to death..

Furthermore, other stories about thundering is related by Uttley (1946:132) when says:

During a thunderstorm, scissors, needles, scythes and all steel implements are put away as they are lightning conductors.

This is a common practice by many cultural groups. The Vatsonga also hide all shinny utensils on thundering days citing to their attraction of light. All mirrors and headboards are covered by sheets and blankets since they are considered to be the best conductors of light.

Opie and Tatem (1992:406) have quoted Pliny when saying:

To bite off a piece from wood that has been struck by lightning and then to apply it to the tooth, is a sure remedy, they say, for toothache.

This practice is often done by Vatsonga. The stricken wood is really the fastest medicine to cure toothache. Similar to that are the barks of certain

tree, called *xenhe* (milky tree), where they are cut off from all four sides of the earth and boiled, are also an excellent medicine to cure toothache. The mention of wind, thunder and lightning prior to the appearance of the witches in the play, connote the evil outcome to Macbeth. These accounts in the play do have the same philosophy and psychological impact to Vatsonga people. For Vatsonga thunder and lightning are associated with evil. This could be one of the reason that this topic has been included in this study.

#### *XINYANYU* (PERSONAL WHIM)

Personal whim is just like excitement. A person simply becomes excited to an extent that he leaves his home and go and stay at the faraway place where he's not familiar to everybody. These are the results of the witchcrafts and superstitions conducted against him by the witches.

The charms that are used consist of fats from *nhunguvana* (a small calabash used by inyangas with different fats and oily substance inside), faeces, money from the dead person with whims and the nest of *mimpfi* (wasps species that stung). They are all mixed together to prepare muti together with soil collected along the path that the victim uses.

The intended person should then move away from his or her home in the same way the wasps moved away from the nest while fearing fire. The person should ramble around and gets sated when he/she thinks or reminded about his/her home. In the case of a man, he can stay at the isolation for many years.

Such a person is alleged to have been bewitched by *xinyanyu* (personal whim) and shall come back home at the latest age just for burial purposes. The witchery is done for cruelty sake and it is rooted down in the beliefs of Vatsonga people as a philosophy and also psychological practice that they use to bewitch other people. The continuous killings done by Macbeth, could be linked to personal whims. After killing Duncan which was followed by the running away of Duncan's sons, there was no need for killing Macduff's family if not some personal whims.

#### *NZUZI* (A BONE DEVINER FROM UNDER WATER OR GODS OF WATERS )

Such a person might have gone to the deepest pool of the river as if he was attacked by personal whims. Sometimes he might go there being carried by the whirlwind. A witchdoctor who might have stayed for many years in water living with marine animals and also, speaking and understanding their languages is needed to bring him back home.

Under the water there are many things that such person undergoes. He is taught how to keep himself dry, how to live with other submarine animals, different medicine as well as the interpretations of the divine bones and how to cure the most dangerous disease that failed many Inyangas who are not on the land.

During his stay, a reed would develop along the spinal chord. It signifies his qualifications in herbal medicine. Should it be the time for him to come out, there are signs that may be seen at his home such as coming at night and eat

the food remains, leaving water marks like a person seated with fold legs of an inyanga's ability, leaving behind some of his belongings like the divine bones or a tuft that is used by Inyangas.

The family members should go out to different Inyangas to find out of all these signs. They could be told what to do and the name of a person as well as his intentions. Then they would throw the divine bones for the one who can bring him back home. Usually it must be one who was taken by *nzuzi* (gods of the waters) as well and such an inyanga must come from outside the country. Sometimes he may come from Malawi, Swaziland or Zambia.

It may take the Inyanga ten to fourteen days to bring out that person. Day and night the drums should be beaten along the banks of the river without stopping. When he comes out, his body should have the reed as said before, small winnowing basket carrying his divine bones, different herbal medicine, with long and soft hairs all over the body and nails.

In line with the disease of Lady Macbeth, no one could cure it except an inyanga who has been in water for quite long. Should Lady Macbeth been a Tsonga person, her family should have consulted the inyangas as they are the only people who could cure sleep walking diseases. The inclusion of this story is to illustrate the types of inyangas we have for Vatsonga people. It is also to show how much depth we have as Vatsonga as far witchcraft and superstitions are concerned.

*MPHAHLO (ANCESTRAL CEREMONIAL RITES)*



It is a family function or party that is done once or twice per year. The best times of doing this function are either on the Easter holidays or the Christmas Eve. All family members must avail themselves even those who are married in case of women. A day is set and all family members wake up in the early morning and sit around the marula tree that is planted at the centre of the family.

All those who were given the names of their forefathers are dressed in *palu* (grey and white coloured cloth) as well as *njeti* (a red and white coloured cloth). The tree is also decorated in these clothes. The eldest person in the family is the one who must speak on behalf of the rest.

While the elder leads in the mentioning the names of the forefathers, other family members respond in unison accompanied by clapping of hands. It is done in this manner:

First in the Xitsonga version

*Wena Goya!* (leader)

*Sika!* (other family members clapping their hands.

*Byalwa hi lebyi!*

*Sika !*

Fole hi leri!

*Sika!*

*Rhamba va Mayayise ka!*

*Sika*

*Na va Manyatsi ka!*

*Sika*

*Mi vuyelelana hinkwerhu!*

*Sika!* And so on until all the known people are through.

In the English version it is translated as follows:

You Goya ! (name of the last person to die)

*Sika!* ( meaning come running to this place of worship)

Here is the beer!

*Sika!* (Come running to the scene)

Here is the snuff!

*Sika!* ( meaning the above)

Summon Mayayise to this scene!

*Sika !*

And Manyatsi !

*Sika!*

The leader could continue naming them until all the names are finished from her knowledge.

Then with *ndzheko* (a long-handled drinking calabash) she would draw sorghum beer from an earthen pot and pour some next to the tree stem and also some could be spitted on the faces of the family members as a sign of blessings. The children could then leave and the elders could remain and drink all of the beer from the earthen pot to the finish. Usually the beer must turn sour to symbolize that the gods have accepted the ceremonial rites.

Supposed a goat is slaughtered, all family members should cut a piece of skin and put it around their arms as a sign of ceremonial rites. The skin could remain around their arms up till it is dry and fall off on its own. The

removal of it is considered as a sign of disrespect of the gods and one should get ill as a punishment.

For those who are working in town, then they could believe that they should have plenty money and good relationship with their employers. Those who are from their respective marriages there could be peace and prosperity at their homes.

In the play, to Macbeth, *mpahlo* (ceremonial rites) can be likening to the organised banquet. It is considered so just because Macbeth intended to have all to his generals to attend this 'thank you party for the kingship title' he has achieved. Ironically, he wanted to kill Banquo in order to claim the kingship with no fear. Just like this customary ceremony, when one misses it with no apparent reasons, one is likely to meet a terrible death.

## 6.5 Summary

This section of the study has managed to lay down how it should have been analysed with regard to its content, the clarifications of the key words that should have been be defined, such as context, message, emotive and cognitive. All these concepts were based on the literary work of Macbeth that was under study.

The implications of semiotics in connection with the text are based on the manner the information from the text is contextualized, the message proper's manipulations, emotive elements of the text and the factual data captured from the play.

The last part of this section was based on the philosophy and psychology of evil, with particular reference to the Vatsonga's beliefs and superstition.

Most of the relevant information are the results from the interviews conducted from the inyangas who are aware of superstitions and have cured many of the patients who were bewitched.

The beliefs of Vatsonga people in witchcraft and superstitions have been brought out through different stories that were analysed throughout this project, some of these stories were aligned to the play where brief references were made.