

PORTRAYAL OF WITCHCRAFT IN SELECTED ISIZULU NOVELS

By

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DECLARATION

I, SIPHIWE ALFRED NDEBELE, do hereby declare that the study titled **Portrayal of witchcraft in selected IsiZulu novels** is my own written research study by conception, and execution and that all the sources I have used have been acknowledged by means of references.

S.A Ndebele

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S.A. Ndebele

7 December 2022

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Date

DEDICATION

This work is dedicated to three very special people in my life.

My late wife, Nompumelelo.

My late father, Albert Mthunyelelwa and

My late mother, Winnie Busisiwe.

May their souls rest in eternal peace.

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ABSTRACT

This study investigates the various depictions of witchcraft in selected IsiZulu novels from South Africa. The objective is to investigate witchcraft techniques in each novel by thematically classifying the different and dominant types of witchcraft portrayed. A thematic approach to literary analysis is employed. This study is prompted by the lack of scholarly works that have focused on the practices of witchcraft in Zulu culture. Focus has been placed on the novels from the years 1935 up to 2014. The novels analysed were divided into two (2) categories of eras, namely; the colonial period and post-colonial period. IsiZulu novels written during the South African colonial-era such as *Noma Nini* (1935), *Nje Nempela* (1943), *Amalutha Emalutheni* (1960), *Ikusasa Alaziwa* (1969), *Shumpu* (1974), *Abafana Boqunga* (1977), *Umbuso KaShaka* (1987) and *Ulaka LwabeNguni* (1988) chronicle the use of witchcraft practices during the period of white-domination. IsiZulu fiction written in South Africa's post-colonial period includes texts such as *Ithemba Lami* (1993), *Kungasa Ngifile* (2002), *Kuyoqhuma Nhlamvana* (2004), *Ngacishe Ngazibambezela* (2006), *Akuyiwe Emhlahlweni* (2007), *Imiyalezo* (2008), *Kunjalo-ke* (2008) and *Bakithi! Impi Yothando Iyimpi Yegazi* (2014). The study reveals how representations of sorcery, occult practices and witchcraft as portrayed in the chosen IsiZulu novels highlight witchcraft beliefs that are systematically related to specific cultural, political, socio-economic and psychological institutions. The study also thematically retraces how witchcraft practices such as *otikoloshe* (a mischievous and evil spirit), *ukudlisa* (poisoning) and *izulu* (lightning) form part of what Niehaus (2001) considers to be elaborate social dramas which reflect how beliefs about at communal and personal level witchcraft are organised.

ISIFINGQO

Lolu cwaningo lucubungula izindlela ezahlukahlukene zobuthakathi ezivela emanovelini esizulu ambalwa aseNingizimu Afrika. Inhlosonqangi ukucubungula imikhuba yokuthakatha enovelini ngayinye ngokuhlukanisa izinhlobo zobuthakathi ezidlangile nezivelele. Lolu cwaningo lusebenzisa indlela yokuhlaziya imibhalo ngokwezindikimba. Lolu cwaningo lugqugquzelwe ukugqama kokushoda kwemisebenzi yocwaningo egxile emikhubeni yokuthakatha esikweni lwesizulu. Kugxilwe kakhulu emanovelini ashicilelwe kukusa kunyaka we-1935 kuya kowezi-2014. Amanoveli ahlaziyiwe ahlukaniswe ngokwezigaba zombuso ezimbili, neziziwa ngokuthi; isikhathi sombuso wamakoloni nobandlululo, kanye nesikhathi senkululeko yabamnyama. Amanoveli esizulu abhalwe ngesikhathi sombuso wamakoloni eNingizimu Afrika njengalawa; *Noma Nini* (1935), *Nje Nempela* (1943), *Amalutha Emalutheni* (1960), *Ikusasa Alaziwa* (1969), *Shumpu* (1974), *Abafana Boqunga* (1977), *Umbuso KaShaka* (1987) kanye no-*Ulaka LwabeNguni* (1988) agqamisa izenzo zobuthakathi ezahlabahlosa ngezikhathi sokubusa kwabamhlophe. Imibhalo yesizulu ebhalwe ngesikhathi senkululeko ihlanganisa imibhalo efana nalena: *Ithemba Lami* (1993), *Kungasa Ngifile* (2002), *Kuyoqhuma Nhlamvana* (2004), *Ngacishe Ngazibambezela* (2006), *Akuyiwe Emhlahlweni* (2007), *Imiyalezo* (2008), *Kunjalo-ke* (2008)) *Bakithi! Impi Yothando Iympi Yegazi* (2014). Ucwaningo luphinde lukhiphe ngokwezifundo ukuthi imikhuba yobuthakathi efana ne-otikoloshe [umoya omubi nobubi], i-ukudlisa [ubuthi] kanye ne-izulu [umbani] iyingxenye yalokho uNiehaus (2001) akubheka njengamadrama omphakathi ayinkimbinkimbi abonisa ukuthi izinkolelo mayelana ne-at communal and personal level witchcraft zihlelwe kanjani.

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CHAPTER ONE: INTRODUCTORY PERSPECTIVE

1.1 Introduction

The study investigates the depiction of witchcraft in selected IsiZulu novels. It examines how it is portrayed in sixteen IsiZulu literary works from the colonial period to the post-colonial period. The novels under examination were purposefully chosen because of their interconnected ability to recreate the cultural and social environments across South Africa's colonial and post-colonial eras, respectively. IsiZulu novels from the colonial-era such as *Noma Nini* (1935), *Nje Nempela* (1943), *Amalutha Emalutheni* (1960), *Ikusasa Alaziwa* (1969), *Shumpu* (1974), *Abafana Boqunga* (1977), *Umbuso KaShaka* (1987), *Ulaka LwabeNguni* (1988) show the ways in which witchcraft practices uncover larger questions of about the human condition and survival considering the political climate of the oppressive apartheid-era in South Africa. In the same vein, IsiZulu novels from the postcolonial period include, namely, *Ithemba Lami* (1994), *Kungasa Ngifile* (2002), *Kuyoqhuma Nhlamvana* (2004), *Ngacishe Ngazibambezela* (2006), *Akuyiwe Emhlahlweni* (2007), *Imiyalezo* (2008), *Kunjalo-ke* (2008) and *Bakithi! Impi Yothando Iyimpi Yegazi* (2014) and these novels provide a framework for understanding the historical and cultural imbrications of witchcraft practices as form of social and economic survival. The authors of the above-mentioned novels were selected from the 1935 to 2014 literary periods. This selection of different periods in history will show the reader how witchcraft was portrayed in these literary periods.

Ngũgĩ wa Thiong'o (1986, 2015) invites African writers to consider writing in their local and native languages to bridge the gap between previously disenfranchised social classes and the demands of political independence. He forcefully expresses the view that:

“An African writer should write in a language that will allow him to communicate effectively with peasants and workers in Africa; in other words, he should write in an African language.... Literature published in African languages will have to be meaningful to the masses and therefore much closer to the realities of their situation” (wa Thiong'o, 1986: 151).

In the above quotation, wa Thiong'o (1986, 2015) is highlighting how literature is a mirror to society because of writers creatively deal with social challenges. Literary creativity responding to witchcraft practices presents the researcher with reasonable grounds for critical analysis. In the same vein, Chimamanda Ngozi Adichie (2012) adds one of the functions of literature is encourage critical thinking based on an author-text-reader axis. Adichie (2012) reiterates that the reader's role is to be a passive receiver of meaning and be conscious of how meaning is socially constructed, one should become aware of the way in which the author can manipulate meaning to construct an ideology.

Throughout history, witchcraft has been a major dilemma for humanity, affecting almost all countries and people at some point and still in use in certain countries. Imagining how supernatural forces infiltrate society like a "dark matter,". Ndebele (2006) suggests that literary novels should represent the "ordinary, rather than the spectacular" in order to lead readers to the writer's intended goal and open a vision of the future. In contrast, Niehaus et al. (2001) argue that the power of witchcraft is difficult to detect because it operates in a multifaceted manner away from reality and logic. Witchcraft takes various forms and is often provoked by jealousy, greed, and a desire for economic power.

Rae Seleme (2021) notes the rise of witchcraft incidents being portrayed across South Africa's television soap-operas, especially Zulu and Sesotho dramas. Specifically, soap-

operas such as *Isibaya*, *Uzalo*, *Muvhango* and *Imbewu*, include witchcraft incidents. One may find these topics in the television news and in the newspapers, broadcasting incidents of witches being burnt alive, and their property torched, and it is usually old women who are the victims (Seleme, 2021). In fact, occult practices are found across South Africa's cultural landscape, from traditional African religions to modern spiritual practices. Traditional African religions often incorporate elements of ancestor worship, divination and spirit communication. In some cases, these practices are blended with Christianity, creating a unique syncretic faith. In other cases, traditional African religions are practiced in their purest forms.

Modern spiritual practices in South Africa, such as astrology, tarot and numerology, are used to gain insight into the future, heal physical and emotional ailments, and connect with the spiritual realm (Niehaus, 2001). In addition, occult organisations are becoming more widespread in Southern Africa, with occult practices such as *ukuthwala* (magical apprenticeship) becoming more common (Wood, 2014). Furthermore, alchemy, astrology, and the Kabbalah offer ordinary South Africans access to classes and workshops on topics such as meditation, dream interpretation, and psychic development (Niehaus, 2001).

The overt representations of witchcraft practices across South Africa's cultural landscape inspired the researcher's interest to investigate the portrayal of witchcraft in IsiZulu novels within the colonial period to the post-colonial period. The researcher intends to use the thematic approach to analyse the data. The topic might create interest among interested parties and inspire further research.

The introductory chapter is concerned with the general background of the researcher's work, the problems it wishes to discuss and resolve and the significance the study may have in the context with the literary analysis.

1.2 Background of the study

There is a trend in television dramas where African beliefs, such as the existence of witchcraft, are portrayed in various forms. For example, in *Isibaya*, a South African telenovela, Nkabinde (played by Zakhele Msibi) performs witchcraft by turning another character, Zungu (Siyabonga Thwala), into a zombie. The aim is for Zungu to be a servant of the Ndlovu's. The ritual is successful, and he is turned into a zombie controlled by Nkabinde. This inspired the researcher to investigate how African fictional narratives, specifically IsiZulu novels, represent practices often associated with, or perceived as, witchcraft. This study intends to explore the representation of witchcraft in purposefully selected novels ranging from the colonial to post-colonial period. These novels serve as representative examples of IsiZulu literature with witchcraft themes.

Witchcraft and practices construed as such have been a primary symbol of evil worldwide since antiquity. Sean Redding (2019) defines witchcraft as a belief in which people can use supernatural powers to harm others. In other words, witchcraft is the use of supposed magical powers in a context which serves selfish ends. Niehaus (2003), Mufunzi (2014), Wallace (2015), Jayeola-Omoyeni et al. (2015) describe witchcraft as the complexities of ideas, discourses and practices relating to the domain of supernatural powers. Furthermore, Berglund (1976) defines witchcraft as the:

“incarnate power geared towards harm and destruction that is manifested through humans directly or indirectly. On the other hand, witchcraft is embedded with the neutral power of *umuthi* materials towards evil ends” (Berglund, 1976: 266).

In support of the above quotation, Berglund notes how witchcraft is considered a serious supernatural practice with grave consequences among the Bantu people in Southern Africa. However, witchcraft is a universal phenomenon that knows no boundaries, found in most African communities from north to south, east to west. Niehaus (2003) argues that, for people living in rural communities, what he calls primitive peoples, the practice and allegations thereof are a perpetual presence and cultural demand. In a similar vein, Mufuzi (2014) observes that limited attention has been paid to witchcraft and magic, as many people consider it to be vain superstitious beliefs dating back to ancient times.

Witchcraft has existed in African societies since the precolonial period through to the colonial and post-colonial periods. It has its own system of signs and meanings that are rooted in local cultures (Niehaus, 2001; Ndebele, 2006). Niehaus (2001) and Ndebele (2006) suggest that amongst ordinary South Africans, beliefs in witchcraft are real. During the precolonial period, chiefs and kings had the authority to make laws that governed their traditional communities (Niehaus, 2001). Ndebele (2006) argues that, on a communal level, there was a belief in the supernatural and that occultism was seen as a tool used for either positive, socially accepted ends, or evil, selfish and greedy ends. Hund (2003) notes that between the colonial and postcolonial periods, South African politicians are frequently imagined and portrayed as having supernatural powers. These representations demonstrate how occultism and witchcraft practices remain a domain to be accessed

when individuals want personal enrichment or empowerment. The history of witchcraft is dynamic, and its belief continues to be part of people's daily lives and their explanation for misfortune.

The precolonial period in South Africa dates to pre-1870, however, beliefs in witchcraft were part of spiritual beliefs in African societies during this time and were associated with systems of indigenous political power (Akyeampong & Gates, 2019). Political rulers and many of the ruling elite were rumoured to have spiritual powers, which they used to influence politics (Mazibuko, 2018). Spiritual leaders used witchcraft for a positive political purpose to allow the kingdom to prosper (Akyeampong & Gates, 2019). In precolonial Southern Africa, the Zulu state was formed in 1800, demonstrating the ways in which African leaders used spiritual beliefs, including beliefs in the ability of supernatural powers and the consolidation of political powers (Mazibuko, 2018). King Shaka, the founder of the Zulu empire, was speculated to have used witchcraft, alongside other contemporaries in the Zulu ethnic tribe and other ethnic tribes (Akyeampong & Gates, 2019). This practice persisted after his death (Mazibuko, 2018). Ideas pertaining to evil or selfish uses of supernatural powers (witchcraft) flourished in the wake of global trade networks in many parts of Africa (Akyeampong & Gates, 2019). While some African societies viewed the use of witchcraft as a moral wrong, many African communities saw it as a legitimate form of political power (Mazibuko, 2018).

The use of supernatural powers for destructive practices has been an issue throughout history and is still a concern today. This is due to the fact that many people have access to such powers and political leaders are often assumed to have enhanced supernatural powers (Redding, 2019). These supernatural powers can be used in the form of charms,

divination, and ritual practices, and when used for selfish or malicious purposes, they are considered evil (Gebreyesus, 2015). It is important to note that this is not just an African phenomenon, as similar practices are found in cultures around the world (Leyland, 2018). People who use these powers for selfish purposes are generally seen as evil and are often feared by the general public. Thus, it is important to understand the implications of using supernatural powers for destructive practices and to be aware of how these powers can be used to manipulate and harm others.

Leyland (2018) observes how in most parts of Africa, European colonisation in the 19th century criminalized the practice of witchcraft and labeled individuals who practiced it as witches. The laws did not attempt to make the beliefs in witchcraft illegal, but rather focused on actions that arose from those beliefs. The proliferation of Christian Mission altered the nature of some supernatural beliefs, even among Africans who did not convert to Christianity. In the colonial context, beliefs were dynamically responding to changing sources of political and legal power and cultural exchange. Christian missionaries promoted a distorted view of witchcraft, denying its existence and the ability of ancestors to influence the living. They were critical of Africans who consulted healing practitioners and linked this to the belief in witchcraft. They assumed Africans were ignorant of both Christianity and science and that training in both would eliminate the belief in witchcraft. Colonial officials, in collusion with Christian missionaries, interrogated people about their belief system and forced them to admit that witchcraft beliefs were unfounded. They did not prosecute actions associated with witchcraft, and people who pledged to be witches were not punished or named. This had a negative impact, as it made traditional African societies believe in the myopic constructions of witchcraft due to the influence of colonial

rule. African subjects feared the military and colonial witchcraft. Colonial courts dealt with witchcraft allegations when they threatened to dismantle African families, either through violence or divorce. Anti-witchcraft movements were consistent with the idea that colonial administrations were the beneficiaries of witchcraft.

African beliefs in witchcraft have continued to be an influential part of culture and politics post-colonialism. This is evidenced by the prevalence of witchcraft-related themes in locally made movies, the presence of stalls selling charms and medicines in street markets and the rumours of many African political leaders using supernatural powers for self-enrichment and political gain (Redding, 2019). For example, Krouwel (2019) and Oyebode (2019) highlight how politicians such as Mobutu Sese Seko of Zaire, Idi Amin of Uganda, Samuel Doe of Liberia, Paul Biya of Cameroon, and Robert Mugabe of Zimbabwe were rumoured to have used supernatural charms to bewitch to acquire and hold onto political power. Though former South African President Zuma denied using witchcraft for political gain, many local leaders and chiefs have been implicated in using supernatural powers for their own benefit.

Accusations of witchcraft are still a common occurrence in many parts of Africa. These accusations are often used to explain the success of political leaders, business owners, and wealthy people (Redding, 2019). Suspects commonly include gamblers, women who start small businesses, and those who have inherited wealth (Kelkar & Nathan, 2020). In areas of conflict, belief in witchcraft can be seen as a way to cope with the insecurity and violence that comes with war (Redding, 2019). In areas where illegal mining is common, threats of death and spiritual insecurity are everyday experiences, leading to a greater acceptance of witchcraft and the supernatural. Kelkar and Nathan (2020) highlight how

high unemployment rates and xenophobia in South Africa have also fed into the belief in witchcraft, as refugees are seen as bringing supernatural knowledge, charms, and elements that are used to bewitch and gain advantages in the South African economy (Kelkar & Nathan, 2020).

In many areas of Southern Africa, HIV/AIDS has rapidly spread since 1980, particularly in Eastern and Southern Africa, fueling witchcraft beliefs. People believe it is caused by witchcraft and consult diviners to determine who is attacking them. Historically, people who selfishly acquire wealth are at risk of being accused. Therefore, it is important to study this phenomenon to investigate why it continues to exist and shape African communities' lives. African authors, including IsiZulu authors, have attracted attention to the topic of witchcraft. In African families, allegations of witchcraft often cause conflict, misunderstanding, and violence. African television dramas, such as Nigeria's Nollywood movies and South African soap operas, are replete with incidents where individuals, out of hate or jealousy, turn to witchcraft to cast bad spells on others.

In the South African cultural context, novels such as *Chief Sekoto Holds Court* is a short story by Bessie Head, a South African writer, that is based on the English oral storytelling tradition in portraying how witchcraft is embedded in everyday social life. *Magic in a Zulu Name* is a collection of short stories by R.R.R. Dlomo's that is based on Zulu culture. This research study is looking at how witchcraft is represented in both of these works, specifically looking at three different types of witchcraft techniques: *Ukudlisa* (poisoning), *ukuphonsa* (to throw malevolent incantations) and *umbhulelo* (walk-over) Common witchcraft methods include *udukanezwe* (going astray), *udelunina* (being made to forsake loved ones), *ivutha* (to be made to feel heat and fire), (causing estrangement between

two lovers), and how supernatural elements such as Tikoloshe, *omantindane*, baboons, *imikhovu* (zombies), and birds. The study examines purposefully selected novels which portray witchcraft practices in South Africa from the colonial to post-colonial era.

1.3 Statement of the problem

Many researchers have analysed the practices of witchcraft in novels, but few focus on its techniques, classification, and elements used for bewitchment. While some IsiZulu novelists have written about witchcraft, few scholarly studies have examined these practices in IsiZulu literature. Doloo (2007), Kgatla (2007) and Bongmba (2007) have found that witchcraft in African societies includes the murder of those suspected of practicing it. Oestigaard (2004) and Comaroff and Comaroff (1999) have asked why beliefs in occultism are intensifying in the South African post-colony, as these practices are often seen as primitive. Moore and Sanders (2000), Sanders (2000), Sternberg (2010), and Mufunzi (2016) have shown the prevalence of witchcraft and belief in occultism in traditional societies. Zulu-speaking people and other ethnic groups in South Africa are staunch believers in witchcraft (Mashau 2007). Some communities attribute misfortune to witchcraft (Kohnert 1996), while others believe it is more psychological than physical (Ivey and Myers 2008), leading to the killing of suspected witches (Ally 2015) and a fear that witchcraft will block initiatives (Meel, 2009). This study examines the portrayal of witchcraft in IsiZulu novels, departing from the notion that many African novelists have portrayed occult, mystic, and magical characters in their works of fiction.

1.4 Research aim

The main aim of the study is to examine the depiction of witchcraft in IsiZulu novels, written during the colonial and post-colonial periods.

1.5 Research objectives

- To investigate the witchcraft techniques that each novelist has used in his/her novel written in *Isizulu*.
- To classify the dominant types of witchcraft portrayed by the chosen IsiZulu novelists in their respective novellas.
- To identify and explore the elements characters use to bewitch other characters as depicted in each work of fiction written in *Isizulu*.

1.6 Main research question

How do IsiZulu novelists within the colonial and post-colonial period, depict witchcraft and practice associated with witchcraft, in their literary works?

1.7 Other research questions

The other research questions guiding this study include the following:

1. How do the selected IsiZulu novels portray the witchcraft techniques used in his/her literary works?
2. How do each of the IsiZulu novels represent the dominant types of witchcraft have novelist used in his/her literary works?
3. What things that are used to bewitch have each novelist used in his/her literary works?

1.8 Rationale of the study

This study is inspired by the scarcity of evaluated or critical studies concerning IsiZulu novels dealing with witchcraft. Very few critical studies of IsiZulu novels have been published. This study will focus on selected IsiZulu novels dealing with witchcraft in order to pave the way for other researchers to make further contributions to critiquing or appreciating IsiZulu literary works.

The primary aim of this study is to critically examine IsiZulu novels written during the colonial and post-colonial periods and how they depict witchcraft. This is of great importance, as witchcraft is dynamic and constantly reconfigured. By understanding the types of witchcraft portrayed by authors of the time, traditional healers may be better informed and equipped to facilitate healing processes.

1.9 Theoretical framework

The purpose of this theoretical framework is to provide a brief outline of the theoretical approach that this study will take when identifying the themes of witchcraft in selected IsiZulu novels from the colonial and post-colonial period. A theoretical framework is used to focus on specific variables and define the specific viewpoint that the researcher will take when analysing and interpreting the data gathered (Mertens, 2005).

This theoretical framework will utilize a socio-cultural approach to analyse the themes of witchcraft in IsiZulu novels from the colonial and post-colonial period. The socio-cultural approach is based on the idea that the individual is inextricably connected to the larger culture in which they live, and that culture shapes the individual's beliefs, values, and behaviours (Berger & Luckmann, 1966). This approach will be used to examine how the themes of witchcraft in the novels are connected to the larger cultural context in which the

authors lived and wrote. In other words, this theoretical framework will look at how the themes of witchcraft in the novels were shaped by the specific socio-cultural context in which the authors lived.

Theories provide complex and comprehensive conceptual understandings of phenomena that cannot be pinned down, such as how societies work, how organizations operate, and why people interact in certain ways (Reeves et al., 2008). They offer researchers different "lenses" through which to view complicated problems and social issues, focusing their attention on different aspects of the data and providing a framework within which to conduct their analysis. The socio-cultural approach is based on the idea that the individual is inextricably connected to the larger culture in which they live, and that culture shapes the individual's beliefs, values, and behaviours (Garcia et al., 2020). This approach is particularly relevant for a study which will explore witchcraft practices as portrayed in selected IsiZulu novels, as language is a key part of any culture. Through the socio-cultural approach, a researcher can gain a better understanding of the culture of the language they are studying, and how it has shaped the way in which it is spoken (Cervantes et al., 2019). By exploring the socio-cultural aspects of the language, the student can gain a deeper understanding of the language and its cultural significance. Additionally, this approach can help the researcher to gain an appreciation of the language's diversity, and how it has evolved over time (Munoz, 2018). Through this understanding, the researcher can gain a greater appreciation for the language and its use in society, as well as the unique nuances of the language. Overall, the socio-cultural approach is an appropriate theoretical framework as it allows the student to gain a more comprehensive understanding of the language and its cultural context.

1.10 Thematic Approach

The thematic approach is a widely used method of analysis in qualitative research. Braun and Clarke (2006) define it as a method of identifying, analyzing, and reporting patterns within data. They also state that it is a foundational method and is described to solidify its place in qualitative research. This approach focuses on examining themes in data and emphasizes pinpointing, examining, and recording patterns (themes) within the data set that are important to the description of a phenomenon and associated with a specific research question. When applying the thematic approach, the researcher closely examines the data to identify common themes, topics, ideas, and patterns of meaning that come up repeatedly. This approach is usually applied to a set of texts, such as novels.

The thematic approach is an important method for analyzing qualitative data, as it allows for flexibility in the researcher's choice of theoretical framework and offers a rich, detailed, and complex description of the data (Creswell, 2013). It is a useful tool for exploring people's views, opinions, knowledge, experience, or values from a set of qualitative data (Saldaña, 2016). Thematic analysis involves sorting data into broad themes, and although it is not tied to any particular theory, it can be conducted in several different ways (Braun & Clarke, 2006). It is often quite subjective, so careful reflection on choices and interpretations is necessary (Creswell, 2013). Additionally, it can be used to analyse most types of qualitative data, such as interviews and focus groups, qualitative surveys, diaries, story completion, secondary sources, and data generated by visual and creative methods (Saldaña, 2016).

The idea of a central theme within a story, if one relates theme to literary texts, seems to be the connecting thread in most definitions. Creswell (2013: 141) who points out that “if

the story is a work of art, the thematic structure will draw all these elements in unity. In other words, the theme gives meaning to a story". Therefore, theme is the pervasive and unifying view of life, which is embodied in the whole narrative. A theme is that learning idea or concept which a text deals with whereas a motif is that small incident or idea that frequently occurs in a text.

The researcher briefly answers the question that exists between the difference thematic approaches and thematic analysis. Creswell (2013) suggests the thematic approach as theoretical framework is thematic coding in a form of qualitative analysis which involves recording or identifying passages of text or images that are linked by a common theme or idea, allowing the researcher to index the text into categories. This means that a thematic approach organizes subject matter around unifying themes and common patterns (Creswell, 2013). Each subject area is brought together under the banner of a certain topic, such as love of money, obsession with riches or using wrong ways to be successful. Thematic analysis is a method of analysing qualitative data. It is usually applied to a set of texts (Creswell, 2013). The researcher closely examines the data to identify common themes – topics, ideas and patterns. In this study thematic analysis is applied to a set of selected IsiZulu novels where main ideas about witchcraft are organized around topics.

This study employs a thematic approach as its theoretical framework and thematic analysis as a method of data interpretation and analysis. By employing a thematic approach, the study is qualitative in nature. Therefore, two issues arise: thematic approach as an aspect of qualitative research and thematic analysis a method of analysing qualitative data.

1.11 Data collection techniques

The researcher will analyse information from the identified texts, i.e., from the colonial and the post-colonial novels that deal with witchcraft. This study uses qualitative methods such as content analysis and discourse analysis to explore the representations of witchcraft in IsiZulu authored novels. Klaus Krippendorff (2018) suggest as a methodology, content analysis involves breaking down the text into its component parts to identify its linguistic, social and cultural features. The researcher will start by reading and interpreting the text to gain a comprehensive understanding of the context and message of the text (Krippendorff, 2018).

This study uses quantitative methods such as thematic analysis to gather data on the portrayal of witchcraft practices. In this study, patterns of naming and categorisation in each text which are related to witchcraft are identified and organised into themes. This can be used to identify the most used words, phrases, and themes in the text.

This researcher also adopts cross-cultural methods from such as intertextuality and interdiscursivity to compare the text to other texts from the same or different cultures. Intertextuality is the idea that all texts are related and connected in some way. Mieke Bal (2006) suggests that no text exists in a vacuum, but rather each text is shaped by the traditions, language, and ideas of other texts. In contrast, Mariaelena Bartesaghi and Chaim Noy (2015) interdiscursivity is similar to intertextuality but deals with how texts are connected by language and discourse. Interdiscursivity is the idea that language is not a static or isolated thing but instead is always changing and being shaped by the different contexts in which it is used. As a data collection tools - intertextuality and interdiscursivity

provide this study with opportunity to identify similarities and differences in the representation of witchcraft in different contexts as portrayed in IsiZulu novels.

Other information will be collected from the library books, journals, articles and from the internet.

1.12 Significance of the study

In order to explain how to study the portrayals of witchcraft in IsiZulu literary texts, it is important to consider the cultural context in which the texts were written. Witchcraft is a widespread practice in many African cultures and has been documented in many African literary texts. Studies of African literature have mostly focused on historical, political, and sociological aspects of African cultures, while studies of witchcraft have been largely neglected. This is why it is important to study the representation of witchcraft in IsiZulu literary texts.

To study the representation of witchcraft in IsiZulu literary texts, this study considers the historical and social context in which each novel was written in. For example, the text may have been written as an expression of a particular belief system or to address a particular issue. It is also important to consider the author's background, as this will influence the way the text is written and interpreted. Additionally, the researcher should consider the role of the oral tradition in the culture, as this will inform the researcher's understanding of the text. Finally, this study considers the role of gender and social status in the culture. Witchcraft is often associated with women and marginalized groups. Therefore, it is important to consider the role of gender and social status when studying the representation of witchcraft in IsiZulu literary texts. This can be done by paying attention

to the language used in the text, the characters presented, and the themes explored. By considering these elements, the researcher can gain a better understanding of how witchcraft is represented in IsiZulu literary texts. In summary, in order to study the representation of witchcraft in IsiZulu literary texts, it is important to consider the cultural context in which the texts were written, the author's background, the role of the oral tradition, and the role of gender and social status in the culture. By considering these elements, the researcher can gain a better understanding of how witchcraft is represented in IsiZulu literary texts. The researcher hopes the study will make people aware of the phenomenon of witchcraft and it may contribute to an appreciation of IsiZulu literature. The researcher also hopes that individuals and writers alike will take it upon themselves to continue reading IsiZulu novels depicting witchcraft.

Secondly, the present research, together with studies by other scholars, might solve issues at global level. It might also contribute to social change which will benefit, firstly, the immediate subject of enquiry, the Zulus and by extension, society at large. Thirdly, the people's perception must be sought and presented. The researcher believes that it will contribute towards solving the problem of witchcraft in South Africa's black communities. The researchers' contribution in this thesis is to show, among other things, that witchcraft attempts to mediate some contradictions and tensions the characterize the lifeworld, in this case, between illnesses and healing.

1.13 Delimitation of the study

The study is based on purposefully selected novels in literary periods of the colonial and post-colonial eras. The colonial period includes the following novels viz: *Noma Nini* (1935), *Nje Nempela* (1943), *Amalutha Emalutheni* (1960), *Ikusasa Alaziwa* (1969), *Shumpu* (1974), *Abafana Boqunga* (1977), *Umbuso KaShaka* (1987), *Ulaka LwabeNguni* (1988). The post-colonial period includes the following literary works, *Ithemba Lami* (1994), *Kungasa Ngifile* (2002), *Kuyoqhuma Nhlamvana* (2004), *Ngacishe Ngazibambezele* (2006), *Akuyiwe Emhlahlweni* (2007), *Imiyalezo* (2008), *Kunjalo-ke* (2008) and *Bakithi! Impi Yothando Iyimpi Yegazi* (2014). The analysis of the novels will focus on the thematic aspects of witchcraft.

1.14 Ethical consideration

The ethical clearance number UFS-HSD2021/0880021 was awarded by the General/ Human Research Ethics Committee (GHREC). Ethics pertain to doing well and avoiding harm (Orb, Eisenhaus and Wynaden, 2000). In essence, the crux of ethics in research is ensuring that the process is followed properly. Morton (2012) defines ethics as doing something that is morally and legally right when conducting research. This study is a desktop study which uses various selected IsiZulu novels as primary sources in a thematic analysis of the representations of witchcraft practices. It uses articles, journals and internet sources as secondary sources of existing research data to further examine the representations of witchcraft practices as portrayed in selected IsiZulu novels.

1.15 Chapter outline

Chapter 1 serves as the introduction of the study which comprises of the aims and objectives, the problem statement, the significance of the study, limitations and delimitation of the study and the data collection technique.

Chapter 2 focuses on literature review. Different scholarly review of literature from globally, Africa and South Africa will be discussed.

Chapter 3 deals with the summary of novels to be analyzed.

Chapter 4 is the thematic analysis of the novels.

Chapter 5 deals with general conclusion. It gives suggestions for some further research on the study of witchcraft.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

The purpose of the literature review is to establish what is known about the topic of interest. The work of a researcher should be built on the works of others (Burns & Grove, 1997). This chapter deals with the literature review. Before reviewing literature, it is important to define the term literature review as defined by various scholars and researchers. This is an essential step in any research project. The function of the literature review is to provide information on the research question and to identify what others have said or discovered about the question.

In conducting research, it is fundamental to acquaint oneself with what other researchers in the same field have already documented. Robert G. Burgess (1993:169) quotes the Oxford English Dictionary, which defines research by saying, “research is the study and investigation, especially to discover new facts, to search into (matter of subject) to investigate or study closely aimed at discovery and interpretation of new facts and to search again”. This motivates, educates, informs and helps the researcher to generate their own ideas in the field. O’Leary (2004:67) cements this idea by noting that “research may be done but never done in isolation”. Which is to say the production of new knowledge is fundamentally dependent on past knowledge. Therefore, against this background, several sources are going to be reviewed for this research study to find a niche to fill. Boland, Cherry and Dickson (2017:80) state that the concept “literature review” is the task by which all research terms that assimilate and synthesize or explain the findings of more than one researcher. The authors further state that a specific topic raises newfound issues and/or identifies information gaps and to encourage new

research. Welman and Kruger (2001:32) assert that the researcher usually starts the literature review section by reviewing the literature dealing with their specific topic of interest. This sets the platform for a clear construction of the research problem, whether it concerns the research question or the research hypothesis. Similarly, Boland, Cherry and Dickson (2017) state that, by compiling a review of research findings on a particular topic that have already been published, researchers may become aware of inconsistencies and gaps that may justify further research as well as to indicate where their proposed research fits in.

Terrel (2016) states that a researcher is guided by the literature related to their research interests when reviewing major public records and information in their area of study. A researcher should not use literature to prove anything or support preconceived ideas, but rather to identify and present what is already known about the problem area being investigated. This is why Ollhoff (2011) adds that the review of literature is a paper focused on what is already known about the research problem. By reviewing literature, the researcher can understand the history of the inquiry, identify key theories and researchers, identify ideas for new research and build a strong theoretical foundation for their study. Hannah Snyder (2019) explains that there are several ways of using literature and accordingly, a researcher should distinguish between either listing literature, reviewing literature or analyzing literature. Snyder (2019) goes onto add that a researcher should organize the material and produce a critical assessment, involving the selection and weighting of the literature. This may lead to a synthesis of the literature and some conclusions which should lead to the research question and research plan.

Taylor (2011: 122) defines a literature review as an “account of what has been published on a topic by accredited scholars and researchers”. Occasionally, in writing a literature review, the purpose is to convey to the reader what knowledge and ideas have been established concerning the topic and what their strengths and weaknesses are. As a document, the literature review must be defined by the guiding concept (e.g., the research objectives, the problem issue being discussed, or the augmentative thesis). It is not only a descriptive list that is available, or a set of summaries.

Both Arshed and Danson (2015: 10) describe a literature review as when a researcher "establishes what is known about a subject area." In academic circles, it is referred to as "reviewing literature" and allows researchers to understand the current state of a subject area, relate to ongoing research and identify gaps in knowledge (Taylor, 2011: 122). A literature review can resolve debates, establish the need for further research and define a topic of inquiry. In the same vein, Lamb (1988) explains that a literature review is typically composed of a summary and synthesis of sources. A summary is a recap of the information from the source, while a synthesis is a reorganization or reshuffling of that information. It may provide a new interpretation or trace the intellectual progression of the field, including major debates. Depending on the situation, the literature review may evaluate the sources and provide guidance on the most pertinent or relevant issues.

Generally, literature reviews are conducted either as a preliminary review before a larger study to critically evaluate current literature and justify further research, or as a project providing a comprehensive survey of works published in a discipline or area of research over a specified period. Arlene (2014) describes a literature review as a survey of books, scholarly articles and other sources relevant to an issue, area of research, or theory,

providing a description, summary and critical evaluation in relation to the research problem. Aveyard (2020) also defines a literature review as a comprehensive study of literature that addresses a topic. Writing a literature review involves finding a relevant publication, such as books and journal articles, critically analyzing them and explaining what was found. There are five steps to follow: Search for the relevant literature, evaluate sources, identify the themes, debates and gaps. Outline the structure and write the literature review. A good literature review does not summarize sources, it analyses, synthesizes and critically evaluate to give a clear picture of the state of knowledge on the subject.

Hart (1998) asserts that the literature review plays a role in discovering important variables relevant to the topic, synthesizing and gaining new perspective. identifying relationship between ideas and practice, establishing the context of the topic or the problem rationalizing the significance of the problem' and understanding the structure of the subject. In general, a literature review is a discussion focused on the study topic and how that knowledge is supported by the research literature. Often, a literature review acts as a foundation of the study.

According to Hart (1998), a literature review is named "a misnomer" – this crucial part of the research is all but a review. The idea behind searching for the literature in the particular area of interest is that the researcher becomes familiar with the entire body of research concerning the chosen topic. It is expected that the researcher has spent ample time reading these studies, pondering the details of each study, keeping abundant notes, accumulating arguments that support or criticize these studies and systematically organizing them in terms of the time where they were and the aspects they investigated.

What is important, however, is to be able to think critically and shrewdly point out how the proposed study will answer the question from the previous works. Looking at different studies with a critical eye is easier said than done. It is helpful to find detail related to the research that one may disagree with and construct a critique of these studies. At other times it helps to think about a study conclusion and consider some way that it would interpret the same conclusions.

Another aim of the literature review is to identify existing a gap within the study conducted due to a lack of interest or by lack of information, which may assist scholars in the said study. This adds to the aim of this research to try to close a gap neglected by prior studies.

2.2 Representations of witchcraft in global literatures

In Europe, some scholars have studied how women were seen as witches. They found that people believed women could be witches, and women were often accused of being witches. Ines Tadeu (2013) says women were conceived as being witches. He argues that charges of the crime were constantly levied against women as these beliefs were also the idea that evolved, varied from cultural context and ended up undergoing their biggest changes and pervasiveness during the Early Modern Period. Tadeu (2013) suggests that there are three types of witches: the English Popular Witch, the Continental Demonic Witch, and the Colonial Puritan Witch. He argues that most of the accused witches were female, and many of those accused and those who confessed were also female. Furthermore, he states that witches and witchcraft were a very real phenomena, not only to the people in the village, but also to the learned minds of 17th century Europe.

Varner's (2007) research is titled "*The Dark Wind: The Concept of Evil: A Historical and Ethnographic Study of Witchcraft*" and he examines the concept of evil in relation to the tolerance or intolerance that society has shown to individuals. The article surveys Native American, European, and indigenous cultures around the world to explore how witches or shamans have existed or continue to exist, and it also studies how society has evolved from Ancient Greek and Roman traditions. Varner (2007) further points out that a witch understood the natural world around her as well as those unexplained events that have continually haunted man, such as illness, unexpected death, food shortages and weather changes. He says that there is no doubt that many of these individuals acted towards their own benefit and not the welfare of their people, making them evil. Varner (2007) is of the view that witch hunts and witch killings continue to this very day, with old women, crippled and poor people being singled out to die, not necessarily because they have committed evil acts, but because they are expendable and unwanted. Accusations of witchcraft have served as a manner of social control in many cultures, where an individual's behavior may greatly affect the society. Both churches, Catholic and Protestant, continue to manipulate the history of ancient traditions, convincing their converts that shamanism, animism and herbal practitioners are witches that are in league with Satan and must be killed to appease God. Such accusations are viewed as religious intolerance and hatred. Witch hunts are seen as a way to control populations, to dispose of the unwanted old, poor and crippled and a way to acquire property, wealth and political power. Varner (2007) examines the concept of evil in relation to the tolerance or intolerance that society has shown to individuals by surveying Native American, European, and indigenous cultures around the world. However, this study does not

investigate the various depictions of witchcraft in selected IsiZulu novels from South Africa. This is an important research gap that needs to be addressed as these texts provide a unique insight into traditional Zulu beliefs and how they are portrayed in a modern context. Understanding these depictions of witchcraft in IsiZulu novels could help to further the understanding of the concept of evil in relation to social tolerance and intolerance.

Books such as “*The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America*” (Levark, 2013) summarises the current state of knowledge in the field of witchcraft studies. It identifies the most important historical literature that has been produced on the subject and comments on the controversies to which the subject has given rise. Additionally, it proposes new ways of looking at the topic and suggests avenues for further research. This book is about witches in Europe and America a long time ago. *The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America* talks about what people know about them and why they are so interesting. It also talks about new ideas about witches and how we can learn more about them.

Levark (2013) found that in the Early Modern period, there were many people accused of being witches. They were put on trial, but only a small number were actually executed. This means that most people accused were able to escape with their lives. He mentions that it is how it should be in a field as complex as that of witchcraft studies and argues that the difference of approach and interpretation help make the history of Early Modern witchcraft challenging and exciting. Research has resulted in a broad agreement that approximately 100,000 individuals in Europe and Colonial America were prosecuted for witchcraft between 1400 and 1775, with the number of executions not exceeding 50,000.

These estimates have forced a reconsideration of the common assumption that the great majority of those witches who were brought before the trial were executed, as 75% of those prosecuted escaped with their lives. In Early Modern Europe, even though there were fewer people accused of witchcraft, it was still very important to people. People were still accused of practicing witchcraft even though not as many were put on trial.

Malcolm Gaskill (2008) examines how witch hunts occurred during the European Witch Craze, where people tried to get rid of their misfortune by burning their compatriots. Gaskill (2008) states that witches were regarded as individuals possessing some sort of extra-ordinary or mysterious power to administer evil deeds, and thus were burnt at the stakes. He concludes that people suffered immensely during the witch-craze period in Europe, as accusations knew no bounds and every class within their particular social structure was radically affected. When "witch-hysteria" broke out, people were blinded by the fear of supernatural powers and had no mercy when executing their compatriots, ranging from children to old women, from poor to nobles (Gaskill, 2008: 36). Thousands perished during the witch hunt, and when people became aware of their power, the belief in witchcraft faded away. During the European Witch Craze, people were scared of supernatural powers and blamed others for their misfortune. As a result, thousands of people were accused of being witches and burned at the stake. It was a very sad time and people suffered a lot. When "witch-hysteria" broke out, people were blinded by the fear of supernatural powers and had no mercy when executing their compatriots, ranging from children to old women, from poor to nobles. Thousands perished during the witch hunt, and when people became aware of their power, the belief in witchcraft faded away. During the European Witch Craze, people were scared of supernatural powers and

blamed others for their misfortune. As a result, thousands of people were accused of being witches and burned at the stake. It was a very sad time and people suffered a lot. This study attempts to further explore the phenomenon of witchcraft by looking at its depiction in selected IsiZulu novels from South Africa. It seeks to classify how these selected novels portray witchcraft and its effects on the various characters in the stories and to categorise the dominant types of witchcraft portrayed in each book.

Gould (1992) examines witchcraft as prescribed by residents of West Texas in 1981 in his article titled, "*West Texas Traditional in Historical Perspective*". He investigates the contemporary practices of self-proclaimed witches to determine if they are survivals, derivations, or reinterpretations of the historical practice of witchcraft during the European witchcraft period. Gould (1992) found that the original practice of witchcraft was passed on to the village by wise women, who had the knowledge of healing the sick and animals. The witches of the past worshipped the "Horned God" and the "Great Mother", and the only records of the practice are those found in the "witch-trials". The magic practiced by the ancient witches was mainly directed towards healing and nature, making the fields and animals fertile. It is evident that the practitioners of the craft have changed from humble, illiterate peasants to sophisticated, well-educated urban dwellers. Gould (1992) argues that the present practice of witchcraft cannot be considered a survival of the craft practiced during 1736, as there are no records to support this. Furthermore, contemporary witches who claim to come from a hereditary tradition often state that this tradition was never referred to as witchcraft. Therefore, he does not find the practice of witchcraft to be merely passed on from earlier practice, nor does he believe it to be a derivation or reinterpretation of the earlier religion. Rather, the evidence suggests that witchcraft

practiced today is a new religion, not an ancient one. Moreover, those who practice this religion are not distinct from other members of the community; they are simply attempting to live by a stricter code of ethics, although they may not explicitly state this.

Greenwood's (2020) study of *"Magic, Witchcraft and the Underworld: An Anthropology"* takes a refreshing look at modern magic, as practiced by contemporary Pagans in Britain. He focuses on how Pagans view the essence of magic – a communication with another worldly reality – and examines the issues of identity, gender and morality. He argues that the “other world” forms a defining characteristic of magical practice and concludes that scientific knowledge needs re-envisioning. It is unique in providing an insider’s view of how magic was practiced in contemporary western culture, although it does not address how to solve the issue of witchcraft. Cueca's (2007) study, *"Ideas of Sorcery and Witchcraft in Late Medieval England"*, analyzes fourteenth and fifteenth century witchcraft cases from England and argues that witchcraft beliefs were developed and spread at a community level, without influence from inquisitional authorities. Legal records from London and Durham reflect medieval laypeople’s beliefs about magic and their concern about urgent social problems. The study found that violent punishment meted out to sorcerers and witches by the early modern circular court reflected a growing suspicion of sorcery practice and more organized institutions eager to prosecute suspected individuals, and that witchcraft was gender-related, as the number of women in these trials far outnumbered their male counterparts. It is clear that the belief in and practice of sorcery in England in the late Middle Ages were embraced and reviled by all members of their communities, regardless of lay religion, class, or gender. Cueca's (2007) study provides a unique insight into the belief and practice of sorcery in England in the late

Middle Ages. However, there is still a lack of research that investigates the various depictions of witchcraft in selected IsiZulu novels from South Africa. This research gap could provide further insight into how witchcraft is perceived in different cultural contexts and how it is used to explore identity, gender and morality.

Pearson (2003) in *“Wicca, Paganism and history: contemporary witchcraft and the Lancashire witches”*, provide a historical understanding at the way in which modern day witches, Wiccans and Pagans, have viewed the witch trials of the past. By comparing modern-day witches with ancient witches, Pearson (2003) conducted a valuable study and included Wicca, paganism and contemporary witchcraft. He found the relationship between modern-day paganism and the witches of the past. However, the issue of witchcraft and the law was never touched upon. Findings of the study reveal an interesting and reflective variety of views concerning the relationship (or lack thereof) between modern paganism and the witches of the past. He concludes that it is the evangelical critics of paganism who are more inclined to view it an organized continuity with the past. He mentions that, in the twentieth century, as in the seventieth century, witchcraft was as much the creation of its enemies as its practitioners.

A scientist named Hutton studied how beliefs about witches are different in different cultures. He found that the word "“which”" has changed meaning, and this makes it hard to compare between cultures. He did a lot of research to learn more about this. He looked at research from different parts of the world and found that it is hard to compare beliefs about witches because the word 'witch' means different things in different places. He found that there are certain things that are the same in each culture, but there are also differences. Hutton (2004) distinguishes an attribute of "the figure" that varies significantly

between cultures and identifies many people among whom witch-figures do not exist. He found that the study of witchcraft in tribal societies and elsewhere had inspired new interest in similar beliefs in an English past, and anthropologists had welcomed historians to their feast. With so many variables present in the model, it is not surprising that many scholars, with specific preoccupations, have found a comparative approach to the subject unhelpful. He argues that, while it is clear how witchcraft beliefs relate to patterns of tension in societies, no overall framework of sociological predictions arises from those case studies to determine that a specific society will hold certain beliefs regarding witches. He adds that, among English speakers, the word "witch" itself has undergone mutations of meaning that create a potentially hopeless confusion, making comparisons of witchcraft between cultures unhelpful. Hutton (2004) did a study about how beliefs about witches are different in different cultures.

In the study, *Witchcraft in India: a barbaric practice and monstrous reality*, Ranjan (2021) analyses the barbaric and superstitious practices of witchcraft and witch-hunting in India. She argues that these practices have evolved from a gender struggle, leading to the labelling of women as witches. Ranjan (2021) states that in rural areas, women are targeted and tortured by family members and society, as witchcraft is perceived to cause misfortune, sickness and even death by casting an evil eye. He adds that due to these deleterious capabilities, witches are considered a threat to society. He thus mentions that witchcraft is a barbaric and illogical practice through which people do illegal and inhumane acts in the name of evil society. Ranjan (2021) concludes that gross human rights violations related to witchcraft accusations necessitate urgent international attention. He suggests that laws should be bolstered to offer maximum protection for the accused, and

legal practitioners and community members should be held accountable to these laws. He further argues that to foster constructive communication with the aim of eradicating harmful practices relating to witchcraft beliefs, collaboration is essential. Witchcraft needs to be framed in relation to place, economic elements.

2.4 Portrayals of witchcraft in African literatures

A literature review of witchcraft in Africa has similar patterns to those of an international literature review. A Tanzanian anthropologist named Simeon Mesaki argues in a book titled "*The Evolution and Essence of Witchcraft in Pre-colonial African Societies*" (1995) investigates the origins and positions of witchcraft in Africa. It shows that witchcraft was a reality in many pre-colonial societies, but its magnitude and impact was exaggerated by early writers. Mesaki (1995) argues that it is incorrect to link witchcraft with the traditional religion system of African people. He also states that the role of the traditional doctor was understood by Early European visitors, who distorted the function of this benefactor by associating him with the malevolent activities of witches. He argues that this was a mistake and had a bearing on the way European colonization attempted to suppress witchcraft. As misinformed and biased accounts of witchcraft beliefs and practices grew, the colonial elite embarked on a crusade to 'civilize' the 'natives', focusing on witchcraft. The study also elaborates on the role of anti-witchcraft specialists, whose expertise and significance were deliberately misconstrued by over-zealous colonial administration and pioneering Christian missionaries.

A book titled, "*Witchcraft and Colonial Kenya*" (2003) by Waller does not directly address contemporary witchcraft issues, but instead focuses on witchcraft legislation in its context to uncover the historical roots of present dilemmas. He considers why legislation against

witchcraft was necessary, how it is shaped and applied, and found that colonial rule was never able to resolve conflicts when an alien legal system was imposed. In prosecuting witchcraft, the difficulty in connecting belief and action was evident, and colonial officials had little difficulty in accepting the reality of African beliefs. It is concluded that Supreme Court judges refused to modify their interpretation of the law and its requirements concerning witchcraft and witch-killing trials, while tribunal elders saw its potential rather than its drawbacks as a way of dealing with witches. Witchcraft did not merely harm individuals, and Africans did not merely endure; they evaded the legal agency in Magistrate Courts. The Witchcraft Ordinance was unsatisfactory, unjust, inconsistent and irrational, as it challenged beliefs and undermined the claims of colonial order, creating a culture of legality fed by cultural confusion. Waller (2003) did a valuable study on witchcraft, but he did not provide information regarding law and disorder.

Mesaki (2009) studied witchcraft accusations and the law in Tanzania and found that the legal system inadequately copes with the challenges of witchcraft, as it does not accept the reality of witchcraft and the colonial inheritance is a blunt instrument when dealing with the problem. He concluded that witchcraft beliefs are too strong to be driven out by legal methods and instead advocates for the removal of ignorance through mass education. The Human Rights report by the Tanzanian Legal Human Rights Center (2009) concluded that the belief in witchcraft in the country was enforced and legitimized by the Witchcraft Act, which reflected the societal perception that witchcraft was undesirable and needed to be punished. Ironically, most actions under this act were brought against any person practicing witchcraft, rather than a person being charged with the practice of witchcraft. Mesaki argued that the Witchcraft Act is outdated and should

be repealed, as its continued existence would cause harm. He also noted that the issue of traditional authorities, responsible for dealing with witches, had never been touched upon and the law of witchcraft in Tanzania should be repealed.

Obiwulu (2010) investigated whether Africans can make use of occult powers to solve their problems. His study aimed to determine whether corrupt politicians and dictators could be removed from office using occult powers. Obiwulu (2010) found that, in Africa and other continents, belief in the power and influence of the occult is widespread, with people claiming to have occult powers which they can use for their own good and to help those who are willing to pay for their service. However, he noted that few people in the world boast of having occult powers, often shrouding it in secrecy and mystifying it, and many others claiming to have occult powers simply to make themselves superior. He concluded that one way of helping to solve the problem is to educate people that the belief in widespread occult power is not in order, so they can critically examine the issue of occult powers.

Tenkarong et al. (2011) investigate the belief in their study, "*Superstition, Witchcraft, and HIV/AIDS Prevention in Sub-Saharan Africa: The Case of Ghana*," that AIDS can spread through witchcraft when associated with the sexuality of men and women. They show that men who believe that AIDS can spread through witchcraft and other supernatural means are more likely to use condoms during their last sexual intercourse, and the same is true for women, although the relationship between superstitious beliefs and condom use is somewhat reduced due to the more controlling influence of region. This study will address the research gap of understanding how witchcraft is depicted in IsiZulu novels from South Africa. Tenkarong et al. (2011) focused on the belief in Sub-Saharan Africa that AIDS can

spread through witchcraft when associated with the sexuality of men and women. This study will expand on this research by exploring how witchcraft is depicted in IsiZulu novels from South Africa. This will provide a more comprehensive understanding of how witchcraft is viewed in this region and how it is related to HIV/AIDS prevention. This research will also provide insight into how local beliefs regarding AIDS causation can be incorporated into HIV/AIDS programs and interventions.

In an article titled, "*Hunting the Vulnerable: Witchcraft and the Law in Malawi*" (2011), Bryne explores witchcraft accusations and witch-hunts in Malawi, focusing on the gendered nature of such accusations and the complex legal issues surrounding them. He states that witches are believed to be wicked and act out of jealousy, causing harm to their victims and possessing an inherent propensity for doing so. Furthermore, they are thought to use forms of harmful magic to inflict misfortune. Witches and wizards are primarily seen as having the supernatural ability to make people sick or cause death. Although witchcraft accusations in Malawi are complex, many commonalities exist with patterns of witchcraft accusations in other South African countries. Bryne (2011) states that those who are targeted are mostly the poor and marginalized, but more affluent educated members of the society have also been accused of witchcraft. In Malawi, elderly women still constitute the group most frequently accused of witchcraft. In this case, the fact that elderly, often widowed women with a certain degree of financial independence as well as solitary women with a certain degree of power (whether educational, financial, or vocational) are perceived as secretly evil and consequently attacked raises human rights and specifically women's rights questions and calls for specific protection of these women on the grounds of gender-based violence.

Lambert (2012) study focuses on the “*Kenyan Witchcraft Ordinance*”, which British Administration enacted in 1909 and revised in 1918 and 1925, in an attempt to punish various magical practitioners. However, the issue of witches and the offences they committed received little attention. *Witchcraft Ordinances in Nyaza, Kenya 1910-19* examines how the Witchcraft Ordinance was applied in Nyaza, Kenya. Lambert finds that administrators and judges were forced to recognize their own ignorance as to what constituted an offence and to leave definitional control of witchcraft in the hands of local people, especially after 1933 when Native tribunals were authorized and actively encouraged to hear most of the cases. This created a fundamental incompatibility between the ‘cognitive map’ that underpinned beliefs in the power of magic and a colonial-rational legal judicial system that relied on empirical evidence. Despite indications to the contrary, British officials persisted in their claim that such superstition would naturally decline with the advance of education. Lambert concludes that the colonial mindset had a lesser claim to reality than the belief in the power of magic. Lambert's study focused on the Witchcraft Ordinance in Nyaza, Kenya, and how it was applied in the region. This study will expand on Lambert's research by looking at how witchcraft is depicted in IsiZulu novels from South Africa. This will provide a more comprehensive understanding of how witchcraft is viewed in different cultures and how it is represented in literature. By looking at the various depictions of witchcraft in IsiZulu novels, this study will be able to gain insight into how witchcraft is perceived in South Africa and how it is used in literature.

Bonhomme (2012) examines rumors of penis snatchers, killer mobile numbers, and deadly alms in his study, “*The Dangers of Anonymity: Witchcraft, Rumor, and Modernity in Africa.*” He argues that these rumors constitute a transactional genre that is

characteristic of Africa's occult, which takes various forms of the supernatural, such as spiritism, witchcraft, and magic in traditional African societies. Bonhomme explains that a penis snatcher refers to a mental disorder causing people in Africa to panic that someone has taken their male organ or penis, and sometimes the thieves may also cause it to shrink in size. He uses microsociology to explore the interactional repertoires in which the new form of the occult is grounded, finding that they focus on the danger of anonymity and point to the risk of being forced into opaque interactions with the unknown. This study will address the research gap of understanding the various depictions of witchcraft in selected IsiZulu novels from South Africa. Bonhomme's study focuses on the transactional genre of rumors of penis snatchers, killer mobile numbers, and deadly alms in Africa, and how they constitute a form of the occult. He uses microsociology to explore the interactional repertoires in which the new form of the occult is grounded. This study will build on Bonhomme's research by exploring the various depictions of witchcraft in IsiZulu novels from South Africa, which will provide a more comprehensive understanding of the occult in African societies.

Mufunzi (2014) explores the extent to which traditional objects, often made of wood, wax, and other materials, were transformed into imitative technological goods such as televisions and airplanes. He also demonstrates that the Western consumer goods, such as mirrors and metal pipes, made available through the colonial economy, were not only used by the general populace to transform their lifestyle from traditional to Western style, but also by witchcraft practitioners to enhance their power and authority through the 'modernization' of their paraphernalia and thereby making them more potent. He concludes that witchcraft has a theory of power and authority, and practitioners believe it

possesses energies that may protect against any kind of harm from their perceived enemies and has the power to protect the wealth accumulated. This study will address the research gap by investigating how witchcraft is depicted in selected IsiZulu novels from South Africa. Mufunzi's (2014) study focused on the transformation of traditional objects into imitative technological goods and the use of Western consumer goods by witchcraft practitioners to enhance their power.

Jayeola–Omoyeni et al. (2015) analysed incidents of witchcraft during the colonial and post-colonial period in Nigeria. They demonstrate some of the primary reasons why people were accused of or indulged in witchcraft and discuss the significant impacts of witchcraft on the socio-cultural and technological development of the Nigerian society. They find that, in the present Nigeria, witches who have openly renounced witchcraft are able to be accepted back into their community and freed to take part in community affairs. They conclude that, in many Nigerian societies, people continue to live in fear of witchcraft, which is seen to be the result of illiteracy and ignorance towards modern technology. The Nigerian researchers suggest that, as people advance to modern westernized education, industrialization and technology activities, involvement and belief in witchcraft may be drastically reduced in Nigeria, as it forms part of the industrialized countries. This study will address the research gap by investigating how witchcraft is depicted in selected IsiZulu novels from South Africa. This will provide a comparison to the findings of Jayeola–Omoyeni et al. (2015) which focused on Nigeria. This study will explore how the depiction of witchcraft in IsiZulu novels differs from the Nigerian context, and how this affects the socio-cultural and technological development of the South African society. It will also examine how the acceptance of witches who have renounced

witchcraft differs between the two countries, and how this affects the fear of witchcraft in both societies.

Agbanusi (2016) study which is titled “*Witchcraft in West Africa Belief System: Medical and Social Dimension*” focuses on witchcraft from the viewpoint of West African traditional societies. He found that there are many controversies about the nature of witchcraft. Some people doubt that it exists. It is shrouded in mystery. He concludes that the issue of witchcraft cannot be discarded with a wave of the hand. It is not fantasy. The argument here is that reality is not always appearance either. Sickness or illness suffered by people are not just medical but also spiritual. They believe to take care of the unseen aspects of illness they need to operate in the power of the Almighty God, The Lord Jesus Christ. This study will address the research gap by investigating the various depictions of witchcraft in selected IsiZulu novels from South Africa. This will provide a more comprehensive understanding of the beliefs and practices of witchcraft in the region, as well as how it is portrayed in literature. Additionally, this research will provide insight into how the beliefs and practices of witchcraft are changing over time, and how they are being adapted to fit the changing cultural and social contexts of South Africa.

Kakwata's (2018) study, *Witchcraft and Poverty in Africa*, reveals that witchcraft is a lived reality in the Congo and across Africa, and that oppressive forces of poverty can lead to witchcraft being violently dealt by marginalised communities. He argues that, in order to address poverty holistically, all dimensions of poverty, including the spiritual aspects, must be taken into consideration. Kakwata (2018) lists the causes of poverty in Africa, such as low stagnant growth, dysfunctional African political systems, corruption and mismanagement, ethnic conflict, inadequate health and care, sanitation, and low levels

of education, but does not include witchcraft as one of them. He further states that the issue of witchcraft has not been explored in detail in relation to poverty. Experiences in pastoral care, however, offer important information concerning the possibility of witchcraft as a cause of poverty. Conversely, lack of experiential knowledge in spiritual warfare has led some pastors to reject the view that poverty may be linked to witchcraft. Therefore, if churches wish to address poverty holistically, all dimensions of poverty should be taken into consideration, including the spiritual dimension, particularly the appreciation of the existence and impact of witchcraft in the African context. This study will address the research gap identified by Kakwata (2018) by investigating the various depictions of witchcraft in selected IsiZulu novels from South Africa. By exploring the various ways in which witchcraft is portrayed in these novels, this study will provide a more comprehensive understanding of the role of witchcraft in African poverty. Additionally, this study will provide insight into how the spiritual dimension of poverty is addressed in African literature, and how this can be used to inform pastoral care and spiritual warfare.

Paul (2019) focuses on how Basoga society in present-day Uganda glorifies witches and condemns their victims. He argues that the determination of acts of witchcraft depends on the intention and some of these acts are legitimate with community approval. He suggests that it is time to re-examine witchcraft as not entirely deviant, but as a legitimate weapon against deviant behavior. He concludes that witchcraft is a theory of power and authority, used to enhance power, authority, and social standing of those who practice it, as well as for fortification against harm from perceived enemies. Paul's (2019) study focused on the glorification of witches and condemnation of their victims in Basoga society in present-day Uganda. This study will expand on this research by examining how

witchcraft is depicted in IsiZulu novels from South Africa. This will provide a more comprehensive understanding of how witchcraft is viewed in different societies and how it is used to address deviant behavior.

Chaimae Manssouri (2019) investigates child witch hunts and the variety of forces that contribute to the victimization of children in the book titled "*Child Witch Hunt, Black Magic and Religion in the Democratic Republic of Congo*". She offers an overview of child witch hunts accusations across cultures and investigates the relationship between child soldiers and witchcraft in society. Manssouri (2019) attempts to extract the meaning behind accusing children of being sorcerers, explains witchcraft accusations against children from a post-colonial context, and clarifies the changing social perception of traditional values. This research gap will address the lack of understanding of the various depictions of witchcraft in IsiZulu novels from South Africa. Manssouri 's work focuses on child witch hunts and the variety of forces that contribute to the victimization of children in the Democratic Republic of Congo. By focusing on investigating the various depictions of witchcraft in selected IsiZulu novels from South Africa, this study will provide a more comprehensive understanding of the relationship between child victims and witchcraft in society, as well as the changing social perception of traditional values. Additionally, this study will explore the meaning behind accusing children of being sorcerers.

In his article "*Witchcraft in Africa*" (Rex, 2019), Rex unveils the havoc that witchcraft has caused in various African societies, as well as the positive effects it has had on modernized Africa. He states that, despite its obscurity and capacity, witchcraft is based on evidence, reality, and assistance, and is a damaged bipartite phenomenon in continental Africa. He argues that it can act as a stabilizing agent and a crime reduction

mechanism in different communities, and can be used for personal improvement, social advancement, gaining wealth, protection from sickness and danger, and clairvoyancy. On the other hand, Rex (2019) notes that witchcraft has marred many destinies, caused many chronic ailments, early death and entombment, caused many families grief, agony, heartbreak, and dilemma, caused children to become orphans, and instigated fear, distrust, and hatred among people. He concludes that, above all, witchcraft has erected a great wall of dichotomy among people. This study will address the research gap of investigating the various depictions of witchcraft in selected IsiZulu novels from South Africa. While Rex (2019) has provided an overview of the havocs and positive aspects of witchcraft in African societies, this study will focus on the specific depictions of witchcraft in IsiZulu novels from South Africa. This will provide a more in-depth understanding of how witchcraft is portrayed in literature from this region, and how it is used to shape the narrative of the stories.

Agyapong (2020) argues that belief in the activities of witchcraft has been ingrained in Ghanaian culture and has an adverse impact on Ghanaian tradition. He outlines the general belief of the potency of witchcraft activities in Ghana and portrays it as a major hindrance to personal development, promoting a dependency theory where individuals become irresponsible due to evil. His findings propose that the ideal belief system for the development of Ghana and all individuals should be neither animistic nor secularist, but rather Christ-centered and biblically premised. This contributes to current research concerning witchcraft beliefs in Ghana, as people in Ghana have long believed in activities of witchcraft and its potential to negatively affect their lives. Agyapong's (2020) research focuses on the belief in the activities of witchcraft in Ghana and its impact on

Ghanaian tradition. This study will address the research gap by investigating the various depictions of witchcraft in selected IsiZulu novels from South Africa. This research will provide a more comprehensive understanding of the role of witchcraft in African culture, as well as the potential implications of these beliefs on personal development. Additionally, this research will provide insight into how different cultures view and interact with witchcraft, and how these views may differ from those in Ghana.

2.5 Depictions of witchcraft in South African literatures

In his book, *"Mystical Arts and Occultism in Traditional Societies"* (Zungu, 2010), Zungu focuses on the narrative of actinology of Zulu anthroponyms that reflect the use of mystical arts, the presence of witchcraft, and the use of muti with negative intentions. South Africa is deeply affected and concerned by the continued practice of these activities, which can lead to people being shunned, ostracized from their communities, and, in some extreme cases, killed by immolation (witch-hunting). Zulu anthroponyms reflect their experiences of family, society, and parents, as well as their behaviour patterns, social dynamics, beliefs, aspirations, and religion. Similar scholars and researchers on the topic include Ingrid Lawrie's book titled, *"The Politics of Witchcraft and Witch-Hunting in South Africa"* (2012); Elsje van Niekerk's article named *"The Witch Hunt in South Africa: Its Effects on Poverty and Social Cohesion"* (2013); and Banwari Meel's article titled, *"Witchcraft in Transkei Region of South Africa"* (2009). These studies further explore the phenomenon of witchcraft and witch-hunting in South African society and its effects on individuals, families, and communities. Moreover, they bring to light the power dynamics at play in this context, where people are vulnerable to blame and victimization when facing misfortune.

Anthroponyms are names given to individuals which reflect the culture, beliefs and values of the people who give them (Zungu, 2016; Zungu, 2019). They are closely related to the traditional beliefs of indigenous African societies and the supernatural powers that are believed to exist between good and evil. Anthroponyms are used to express emotions, speak the unspeakable and address those responsible for ill will. This concept has been studied extensively by scholars and researchers. For example, in his 2016 study, Zungu explored the factors that influence the choice of names in African cultures and found that parents often consider their relationships with their families, clans, or communities before choosing a name for their child. Similarly, in his 2019 study, he suggested that African societies use anthroponyms to maintain their cultural identities and beliefs. Other researchers have also studied the importance of anthroponyms in African cultures, such as Mokhosi (2020), who found that anthroponyms are used to express emotions and communicate messages that cannot be spoken directly.

In Mathenjwa's (1997) article titled, "*The Zulu Literal Artist's Conception of Celestial Bodies and Associated Phenomena*," he examines the images associated with witchcraft. He discusses celestial bodies such as the sun and the moon, which are involved in certain "*muthi*" practices. The sun is believed to be used by suitors to "phonsa" (send love medicine) to the girl they are courting. This "muthi" is sent by using sunrays that penetrate the girl's heart. This belief has led to a tradition among the Zulus that they should not come out of their homes when the sun rises. When they venture outside to fetch water, it must be before the sun rises or after it has risen. Boys acquire these love portions from *inyangawho* have supernatural powers and who can direct their medicine towards someone far away and make it do what is expected of it. However, Mathenjwa

does not mention "iziphonso" (thrown at) that is used by men to court girls, such as "abamemezi" (to call her), "abangqongqozi" (knockers), "abaphaphi" (medicine causing witches to fly), "ongqengendlela," "amafufunyana" (mental disease), "ihabiya " (an affliction that is the direct result of witchcraft), and "izipoliyane."

Ntshangase's article (2000) is titled "*The Influence of Traditional Medicine in Relation to its Various Use by African Societies: A Review of Zulu Novel*," and he examines the topic of traditional medicine and its various uses in African societies. Ntshangase (2000) explains that, unlike Western medicine, traditional medicine is not only concerned with physical illness, but is also used for *ukuthwala* (finding medicine to make one rich), *ukuthakatha* (to bewitch someone), *ukuqinisa* (to seek protection against evil), to make a person love you and to seek job opportunities. He emphasises the importance of religion and cosmology, culture, magic, and spiritual wellbeing in relation to traditional medicine. He notes that many African people, educated and uneducated, still depend on traditional medicine for their wellbeing. This study will address the research gap by investigating the various depictions of witchcraft in selected IsiZulu novels from South Africa. Ntshangase's (2000) study focused on the topic of traditional medicine and its various uses in African societies but did not specifically address the issue of witchcraft. This study will provide a more in-depth analysis of the role of witchcraft in traditional medicine, and how it is depicted in IsiZulu novels. It will also explore the cultural, religious, and spiritual implications of witchcraft in African societies, and how it is used for protection against evil, making someone love you, job opportunities, and inspiring disenfranchised masses.

In his study, "*African Witchcraft in Theological Perspective*," Van Wyk (2004) discusses the theological contribution aimed at creating an understanding of the phenomenon of witchcraft. He highlights the development of culture and human rights and the improvement of the judicial process, which he believes will not solve this problem. He argues that the main contribution lies in providing an understanding of this phenomenon within the context of African worldview. He cites that, if their contribution were to stop at this point, it may be expected to be severely criticized by others. For instance, Minaar (1981:56) accuses churches in Venda of their inertia in the wake of the witch killings taking place in the area. The churches do not criticize these acts in public or in sermons, because the killings are understood as being part of the Venda reality and should therefore not be interfered with as the understanding of reality will lead to action. Van Wyk (2004) disagrees with Parrinder (1981:134), who states that emancipation, civilization, more effective laws, western education, and more hospitals would overcome the problems related to witchcraft.

Hund (2004) explores the South African Suppression of Witchcraft Act of 1957, which outlawed tribal mediation by chiefs and *sangomas* (African priest-diviners) in witchcraft accusation trials. This Western legislative intervention denies African justice to those who believe in the reality of witchcraft. This has resulted in many African people believing they are bewitched, turning to self-help to protect themselves against bewitchment violence and witchcraft violence, which has since escalated (Hund, 2000). Hund (2000) alludes that the South African state courts do not recognize the existence of witchcraft, meaning people cannot seek asylum or safety, leading to mob justice prevailing. Mob justice and witchcraft-related violence have increased, with the extent of

killing exaggerated and hearsay taken as evidence. This research gap will focus on investigating how various depictions of witchcraft are portrayed in selected IsiZulu novels from South Africa. Hund (2004) explored the South African Suppression of Witchcraft Act of 1957, which outlawed tribal mediation by chiefs and sangomas (African priest-diviners) in witchcraft accusation trials. This Western legislative intervention denies African justice to those who believe in the reality of witchcraft. Hund (2000) alludes that the South African state courts do not recognize the existence of witchcraft, meaning people cannot seek asylum or safety, leading to mob justice prevailing. Mob justice and witchcraft-related violence have increased, with the extent of killing exaggerated and hearsay taken as evidence. This study will address the research gap by exploring how various depictions of witchcraft are portrayed in selected IsiZulu novels from South Africa.

In his study "*Witchcraft Allegations, Refugee Protection and Human Rights*" (2009), Schnebelen examines the link between witchcraft accusations and displacement through forced exile or personal decisions to flee from the threat or harm. He finds no evidence of communities adopting witchcraft beliefs after fleeing persecution, although their beliefs may manifest differently in times of crisis. Schnebelen concludes that, in societies where the belief in witchcraft is practiced, accusations of witch hunts will escalate if the community is under stress. To combat witchcraft violence, one method employed is legislation outlawing such action and the prosecution of individuals causing harm to suspected witches. The South African Ralusha Commission of Inquiry into Witchcraft Violence and Ritual Murder set up a probe into witchcraft killings. Schnebelen (2009) notes that residents might resist the prosecution of witch-killers because they believe that killing witches ultimately promotes community welfare. This study will address the

research gap of understanding how witchcraft is depicted in IsiZulu novels from South Africa. Schnebelen's study (2009) focused on the link between witchcraft accusations and displacement, and the methods employed to combat witchcraft violence. However, this study will go beyond this to explore how witchcraft is depicted in IsiZulu novels from South Africa. This will provide a more nuanced understanding of the various ways in which witchcraft is portrayed in literature, and how this may differ from the reality of witchcraft violence and persecution. By examining the various depictions of witchcraft in IsiZulu novels

Parle and Scorgie (2010) portray "*umhayizo*," a form of bewitchment of young women in KwaZulu Natal that supposedly uses "love medicine," as part of indigenous belief systems (Loius, 1984). They pay attention to the specificities of the phenomenon to understand how it might be placed in gender politics, including the use of "love medicine" and the control of women's sexuality at a time when HIV/Aids is ravaging the region. They begin with an ethnographic description of an incident in 2000 and bring a variety of sources and perspectives on *umhayizo* by focusing on missionary accounts involving the "love medicine." They recognize that *umhayizo*, *ihabiya* (native crying hysteria), *ufufunyane* (flying a little), and *isipoliyane* are the same. This study will address the research gap by investigating how the various depictions of witchcraft in selected IsiZulu novels from South Africa differ from the ethnographic description of *umhayizo* provided by Parle and Scorgie (2010). By focusing on the specificities of the phenomenon, this study will explore how the novels portray the use of "love medicine" and the control of women's sexuality in the context of HIV/Aids. Additionally, this study will examine how the novels compare to

missionary accounts involving the "love medicine" and how they relate to other forms of witchcraft such as *ihabiya* , *ufufunyane*, and *isipoliyane*.

In Trengrove and Jandrel's (2011) article, "*Lightning and Witchcraft in South Africa*," they explore the lightning beliefs that focus on witchcraft and the use of traditional medicine that exist in South Africa today. They provide background information on witches and witchcraft and present evidence to illustrate that the belief in witchcraft is still widespread. Trengrove and Jandrel (2011) argue that traditional medicine or "*muthi*" is the only form of lightning that is sent by the witch. They mention that there are two types of lightning: natural and man-made. The "*muthi*" is made of animal bones and different parts of animals, and people can control lightning and cause it to change direction. This study will address the research gap by investigating how witchcraft is depicted in selected IsiZulu novels from South Africa. Trengrove and Jandrel's (2011) article focused on the lightning beliefs that focus on witchcraft and the use of traditional medicine that exist in South Africa today but did not explore how these beliefs are represented in literature. This study will provide insight into how witchcraft is portrayed in IsiZulu novels, and how this representation may differ from the beliefs discussed in Trengrove and Jandrel's article.

Semenya and Letsosa (2012) analyze the effects and impacts of witchcraft on members of the Basotho Reformed Church who ascribe to it. They highlight several such instances and provide several guidelines to churchgoers who adhere to practices of witchcraft. They argue that there are several factors that prompt people to engage in witchcraft, which are in many ways related to the issue itself. This study will address the research gap by investigating the various depictions of witchcraft in selected IsiZulu novels from South Africa. This research will provide insight into the factors that prompt

people to engage in witchcraft, and how these factors are related to the issue itself. Furthermore, this research will provide a more nuanced understanding of the various depictions of witchcraft in IsiZulu novels, and how these depictions may differ from the actual practices of witchcraft in South Africa.

Pearson (2015) brings to light the historical complexities of policing witchcraft law in the early twentieth century Transvaal. He examines the discursive construction of concepts concerning witchcraft and the witchdoctor, which feature centrally in colonial witchcraft legislation. He argues that these terms were shrouded in misconceptions and instilled fear. He then examines how the Transvaal Witchcraft Ordinance no.26 of 1904 was applied at the Supreme Court level, demonstrating its wide variety of uses which often had only tenuous links to poorly defined notions of the supernatural. Pearson (2015) also notes that diviners were prejudiced in the implementation of the law. He concludes that many prominent officials continued to view witchcraft as a primordial belief that needed to be abolished and witchdoctors as nefarious personages whose influence needed to be undermined. He suggests that many ostensible humanitarian reasons exist for extinguishing the belief in witchcraft, yet none of those sentenced for belonging to the Witchcraft Ordinance posed explicit danger of control. Neither the witness nor the judge of the Supreme Court made mention of potential agitation. Magistrates within the Native Commission also seemed to have different perspectives on how to deal with witchcraft beliefs. People still perceive witchcraft in racialized.

Kgatla (2015) explores witchcraft beliefs in the Limpopo Province of South Africa in his article "Witchcraft Accusation and the Social Setting: Cases in Limpopo Province." He narrates the story of two villages whose residents were accused of witchcraft and sent to

other villages for their safety. Kgatla analyses the socio-economic conditions responsible for the communities accusing their members of witchcraft. He argues that witchcraft is a reality and is viewed as an imaginary crime. This study will address the research gap of understanding how witchcraft is depicted in literature from South Africa. Kgatla (2015) focused on the socio-economic conditions responsible for witchcraft accusations in the Limpopo Province but did not explore how witchcraft is depicted in literature from the region. This study will investigate the various depictions of witchcraft in selected IsiZulu novels from South Africa, providing a more comprehensive understanding of how witchcraft is viewed in the region.

Baloyi's (2018) article examines whether it is theologically justifiable to use witchcraft to make people attend church. He focuses on many people, including the poor, risk taking out cash loans to travel to distant areas to meet with so-called "prophets" who promise them prosperity and protection from those who bewitch them. This study will address the lack of understanding of how witchcraft is depicted in IsiZulu novels from South Africa. By focusing on this, the study will provide insight into how witchcraft is used in these novels, and how it is portrayed in relation to the church. It will also provide an understanding of how the use of witchcraft is perceived by the people in the novels, and how it affects their lives. Additionally, the study will explore how the use of witchcraft is viewed by the church, and how it is used to influence people's decisions. Finally, the study will examine how the use of witchcraft is portrayed in relation to the church, and how it is used to make people attend church.

2.6 Conclusion

This chapter outlined the literature review of this study which serves several purposes. It provides a foundation for a research project, provides an overview of existing knowledge, and identifies gaps in the existing knowledge that can be filled by the project. It also serves to provide background information for the research, to identify any key concepts or theories relevant to the project, and to identify any previous research that has been conducted on the topic. It is important to recognize that a literature review is not the same as a book review. The purpose of the literature review is to synthesize existing research and draw conclusions from it, rather than simply summarizing the works of others. Some scholars have suggested that the literature review should be organized according to the research question. This means that the literature review should focus on the sources that are relevant to the research question and should not include sources that are not related to the research question. Other scholars have suggested that the literature review should include a synthesis of the most relevant research and should provide an overview of the existing literature. In addition to this, scholars have suggested that the literature review should include a discussion of the methodological approach used by the researcher.

CHAPTER THREE: SUMMARY OF NOVELS

3.1 Introduction

This chapter provides the summaries of the novels discussed in this thesis. The intention with the summaries of novels is to aid readers to understand the subject matter found within the novels. To start with an analysis becomes difficult for readers who have not read the novels before.

3.2 *Noma Nini* (1935) by B.W. Vilakazi

B.W. Vilakazi's novel *Noma Nini* (Forever and Ever in English) (1935) deals with the epochal conflict between tradition and modernization, or African and Western ways of life. These two broad areas of literary activity, which concern traditional Zulu life and new Christian ways, were combined in the 1930s into imaginative literature, thereby producing the crucial conflict. Scheub (1985) is profoundly intrigued by how Southern African writers depict urban, Christian and Western tropes of modernity against traditional African customs and institutions.

Noma Nini portrays the flight of Mpande's faction into Natal to escape Dingane, Shaka's successor and ruler of the Zulu kingdom. This great exodus of a large portion of the tribe across the Tugela River into Natal seriously divides the nation, as Mpande and his followers end up being colonised under British rule in Natal. During the flight, Makhwatha found an abandoned baby girl and adopted her, naming her Nomkhosi. British colonial Natal is portrayed as more liberal than the strict and oppressive customs and traditions of KwaZulu Natal. After a lengthy digression focused on Zulu history, the story relates the growing love between young Nomkhosi and Nsikana, transforming the novel into a

romance with a historical background. Faithfulness over an indefinite period proves testing for Nomkhosi, but for Nsikana it entails unwavering commitment. Both Nomkhosi and Nsikana are pagans. At first, their love seems normal, but this changes when Nomkhosi falls in love with Tomasi, the Christian preacher at Grout mission. Vilakazi's novel is a novel about the flight of Mpande's faction from the oppressive rule of Dingane and the transition from traditional Zulu culture to British colonial rule in Natal.

Nsikana quietly leaves for Durban to earn more lobolo (bride's dowry) money to be able to ask for his sweetheart's hand in marriage. Nomkhosi hears nothing from him for a long time, giving the preacher the opportunity to court her. During this time, she becomes a nursemaid to Reverend Grout's children and falls under the spell of the westernized and good-looking preacher, Tomasi. The resulting love triangle forms the core of a romantic conflict, with Nsikana representing traditional values of steadfast loyalty and uprightness, and Tomasi representing superficial beliefs and confused love, despite his leadership position in the new society. Nsikana sends Nomkhosi a beautiful scarf with the words "Noma Nini" to renew his promise to her, but she has forgotten her promise as she falls in love with Tomasi. Nsikana hurries home to stop the wedding, but is attacked and robbed, leaving him for dead by the roadside. After recovering, he learns that Tomasi is to marry Nomkhosi. Nsikana's sister tries to convince him to forget about Nomkhosi, but he refuses and obtains Reverend Grout's support. He confronts Nomkhosi and his kindness rekindles her love for him, as she is attracted to his handsomeness and good manners.

In *Noma Nini*, love is used as motif by Vilakazi to portray how love conquers all situations. Tomasi, the Christian preacher, becomes jealous when he realizes that he might lose

Nomkhosi to Nsikana. Nomkhosi has fallen in love with Tomasi. He forgets that, as a Christian, he has renounced superstition and witchcraft. He decides to resort to witchcraft to hold on to her lover whom he suspects is running away with Nsikana.

He contacts a Durban witchdoctor, Sihlangusinye, with an intention to buy love potion that will force Nomkhosi to hold onto their love. On his arrival at the witchdoctor, it is evident how worried he is and believes that Sihlangusinye is the man who can help him regain his love for Nomkhosi. He relates the story to Sihlangusinye where he portrays the loss of his fiancée as she is in love with another man.

Sihlangusinye gives them the White man's fat. This, he hopes, will regain his love for Nomkhosi. It was the only charm that Sihlangusinye gave him. He told him that his fiancée was rejecting him for another man. He hurried back to use the charm. He hopes it will be effective.

Despite external pressures, Nsikana refuses to similar love charms, saying he has given up such practices by embracing the Christian faith. If he returns to witchcraft, it will be a betrayal of his Christian conversion. Ultimately, Reverend Grout, on his wife's advice, calls in Makhwatha, Nomkhosi's father. The old man asks the girls in the family how to solve the love triangle according to the Zulu customs. Nontula, Nomkhosi's elder sister, forces the younger girl to make a final choice by arranging a meeting between Nomkhosi and the two suitors. Nomkhosi finally chooses Nsikana by handing him a beaded stick, a mark of love in the Zulu tradition. Reusable customs resurface in a semi-westernized environment and wins the day. Nomkhosi (mother of upheaval) should not have listened to her suitor when he courted her at her home. According to the Zulu custom, courtship is very important to the young men. There are many processes a young man should

engage in before selecting a suitable lady. It takes years to wake up early in the morning and wait for her in the river. Sometimes he will throw the entire bucket of water at the suitor. Sometimes the suitor is severely bitten by his brothers and the boys from the neighborhood. But no matter how he is bitten by the boys, he will wake up and go and look for her till she hears him.

In conclusion, when Nomkhosi falls in love with Tomasi, Zululokuthetha advises Nsikana to bewitch Nomkhosi. Nsikana refutes the idea of acquiring love charms from *inyanga*. On the other hand, Tomasi consults Sihlangusinye to acquire love charms. He succeeds in this. It is a White man's fat. Nsikana does not believe that it will work. Nsikana totally refuses to obtain the love charms. On the other hand, Tomasi obtains the love potions from *inyanga* who is situated in Durban. Nomkhosi ultimately chooses Nsikana, who does not use love potions.

3.3 *Nje Nempela* (1943) by B.W. Vilakazi

In his novel *Nje Nempela* (Truly Indeed in English) (1943), Vilakazi explores the Bhambatha Rebellion by introducing conflict and intrigue through the theme of arranged/forced marriage. The novel's main theme is historical romance, set against the backdrop of the 1906 Bhambada Zulu uprising, known as *Impi yamakhanda*. Although the main characters are fictitious, the book is historically accurate in its depiction of the rivalry between wives in a polygamous household, as well as traditional hospitality and true love rising above suspicious quarrels and tense relations caused by spiteful reproaches.

Vilakazi's novel *Nje Nempela* is praised for its ability to combine history and romance in a compelling way. The novel follows the story of Malambule, a miner from Barberton, who finds himself in the Nxumalo homestead after becoming ill. During his stay, he falls in love with Nomcebo, one of Nxumalo's daughters. Unfortunately, Malambule's lack of understanding of Zulu etiquette upsets Nomcebo, and she asks him the question that becomes the title of the novel: "*Wena ungubani nje ngempela?*" (But as for you, who are you really?). The novel is praised for its ability to capture the nuances of Zulu etiquette, as well as its ability to combine history and romance in a compelling way. Ultimately, *Nje Nempela* is a powerful novel that deserves praise as a historical novel.

The title of the novel contains aspects of the theme; the search for one's identity, especially important in the period of socio-cultural turmoil. In typical Zulu fashion, Nomcebo does not accept Malambule's advances right away, but her half-sister, Bhembesile, falls in love with him and Bhembisile's mother uses witchcraft to ensure her daughters success. The otherwise courting scene is disturbed when chief Soshishili sends scouts to procure beautiful girls as wives for his son. Nomcebo disguises her beautiful body in favor of her rival half-sister, Bhembisile. Bhembisile does not directly disguise Nomcebo's beauty, but she does it indirectly. Because she envies Nomcebo for being more beautiful, her mother resorts to witchcraft. They bewitch Nomcebo so that she will not stand in Bhembesile's way, should a prosperous suitor approach them. Nomcebo who knows why she together with her mother are bewitched, decides to disguise her beauty so that all the benefit that would be due to her would accrue to Bhembisile. Indeed, messengers from a Sibisi chief arrive looking for a beautiful girl to marry their prince. They pick on Bhembisile who, like *mbulu*, can make believe that she is more beautiful than

Nomcebo simply because she is disguised her beauty. However, at the end the truth comes out. Nomcebo's features are identified for what they are worth. Select herds of cattle are chosen for her lobolo while that of Bhembisile consist of twenty herd of cattle only. To crown it all, Bhembesile is killed when enemies invade chief Sibisi's village.

Eventually Bhambada is killed, and king *Dinizulu* is imprisoned for having supported the uprising. Malambule returns from the war and with his father, turns crown witness against the King *Dinizulu*, accused of subversion by the colonial government. After the trials, Malambule elopes to Natal with Nomcebo. His war hero status has fired the heart of his young lover; the girl, who initially was a strong defender of Zulu customs and traditions, finally agrees to follow Malambule to a new country, without and without his paying any *ilobolo*. This considerable shift in social values is indicative of the transformation-taking place in the society. The anti-colonial revolt causes dramatic upheavals into the rules that regulate Zulu society; the trial of the rebels and the severe penalties meted out to them and to King *Dinuzulu* this marks the end of the popular perception that an African tribe can overcome the military might of the British empire. With the flight into Natal, the young couple demonstrates Vilakazi's vision that the kingdom of KwaZulu-Natal and its strict traditions are the past and the western ways of Natal offer some hope for a peaceful future.

In conclusion, in *Nje Nempela*, Nomcebo and her mother are surprised when they find *umuthi* hidden underneath the grinding stone. Nomcebo knows that it is Bhembisile's mother who intend killing both. Nomkhosi asserts that when she opened the grinding stone, she found the bag full of charms. Maphulana confessed that the bag belongs to Bhembesile's mother. As they are talking, Bhembesile has brought an *inyanga* to do

wizardry. Maphulana gives Nomcebo *umuthi* that she will tie around her neck which will protect her wherever she goes. He also gives them water to bath with. Witchcraft emanates from the fact that Bhembisile envies Nomcebo for being so much beautiful than she is. Her mother then resorts to witchcraft.

3.4 *Amalutha Emalutheni* (1960) by Muntu Xulu

The IsiZulu novel *Amalutha Emalutheni* (Addictions to Addictions in English) (1960) explores the conflict between Christian belief and African tradition. Tradition refers to beliefs, customs, and ways of doing that have existed for a long time among a certain group of people. The novel examines the tension between traditional and modern, rural and modern, ancestral worship and Christianity, and Western and traditional ways of life. Characters in the novel believe in ancestral worship and witchcraft, though this belief does not exist. Some follow Christianity and modern ways of life, while others are forced to return to traditional customs, such as Dalisu Masondo, who has accepted Christianity but is forced to practice *ukubuyisa*, a ritual focused on his late father. This results in a conflict between traditional and modern ways of life.

In *Amalutha Emalutheni*, the author paints a vivid picture of the traditional Zulu ritual of *ukubuyisa* (Bring Back) and how it was experienced by Dalisu Masondo, a Christian convert. Dalisu Masondo has to undergo the *ukubuyisa* ceremony, which is dedicated to his late father Vukayibambe, who died the previous year. The novel explains how the traditional ritual of *ukubuyisa* is still widely practiced today, but significantly altered in rural areas and the suburbs of Southern African towns. In addition, the novel explains how Dalisu Masondo cannot do certain things, such as slaughtering for an ancestor, as it is forbidden in Christianity. He therefore asks Mshwayiza to do this on his behalf, which

confuses Mshwayiza as he does not understand why Dalisu must practice the Zulu customs, despite being a Christian.

Amalutha Emalutheni highlights how Dalisu Masondo has to navigate his new religion and the traditional practices of his culture. It also serves as a reminder of how ukubuyisa is still practiced today and how it is adapted to a modern context. Dalisu has this to say:

“Kothi lapho sebedla inyama abantu, sizame ukuthi siwaqoqele ndawonye ukuze ashiswe ndawonye lokhu sikwenzela ukuthi uma izitha zethu zifuna ukuwathatha zingakwazi ukuwathola ukuze zisithakathe ngawo” (Xulu, 1960: 6).

(When people will be eating meat, we will try to collect them (the bones) so that when our enemies are unable to take them in order to bewitch us).

The bones of a slain cow, which was slaughtered for ancestral practices is very important. The bones are not sold or thrown away. If he reaches an evil person, he will use them to destroy the family. It is important that they collect it, and no one leaves with them. That is why they are burnt.

Two messengers bring the messages to Dalisu Masondo of her beloved daughter, Dora, who is a teacher and is very sick. They have this to say:

“Izolo ngenkathi ebuya esikoleni, ufike ekhaya sengathi umqondo wakhe usuthanda ukuphambana. Kuthe lapho simbheka sabona ukuthi usebulewe ngabathakathi” (Xulu, 1960: 18).

(When she came from school yesterday, she arrived home as if she is insane. When we looked at her, we found that he has been bewitched).

Daliso asks them whether they have taken her to an isangoma. Fikile cried and this is what she says: '*Sebemphambanisile ikhanda ngezipoliyane*' (They have bewitched her with something makes her grow crazy/insane).

The messengers told them that they have been to an isangoma. Voyizane Khoza who is her suitor, says this to Dalisu,

"Kuyasimangalisa thina ukuthi siphoso sini lesi esenze njalo" (Xulu, 1960: 19).

(We are disturbed as we don't know what type of siphoso (thrown at bewitching) which does this).

They suspect that she is bewitched, and the bewitcher is known. They are worried about the type of isiphoso he has used. This is the allegation as he is the one that is courting Dora.

Nkobonkobo, an *inyanga* is called. He is called to assist since he is one of the nearby *inyanga*. When he arrives, he hastily says to Dalisu Masondo:

"Ungabe usabuza Masondo, ngabathakathi sebone ukukthi ingane yakho iyafundisa ezabo azifundisi" (Xulu, 1960: 19).

(Don't ask Masondo, it is the witches, they have seen that your child is teaching, theirs are not).

Nkobonkobo points at the witch as the one that bewitches his daughter. He says that they are jealous because she is employed, and their children are not unemployed.

When Nkobonkobo is asked whether Voyizane Khoza is responsible for Dora's sickness she confirms that he is guilty. He has this to say:

“Nguye isibili, ingane yakho lena uyifake izipoliyane, wayifaka ulahlingqondo. Konke lokhu kuphele kuye” (Xulu, 1960: 19).

(It is him who has bewitched him with *izipoliyane* and *ulahlingqondo*. All accusations are complete with him/her).

In *Amalutha Emalutheni*, Nkobonkobo is a charlatan. He is not a true *inyanga*, as he does not know Dora's sickness. To say she is bewitched with *ulahlingqondo* and *izipoliyane* is not true. He knows that Masondo does not know anything, and he is driving him from pillar to post. There are many things he says to Masondo as she wants her daughter to be healed. Nkobonkobo asks for a white goat, saying that he wants to work with its blood. It was not successful. He again asks for seawater, but they search all over for it and it is not available. He then asks Masondo to slaughter a black ox so that he can use its tripe. This is done, but it is not successful. The only outcome Nkobonkobo was looking for was to gain meat and money. He was not interested in the sickness of Dora; he was only looking for meat to feed his own gluttonous appetite. A medical doctor is called, and he asks why they did not consult him first. He says, "*Bekusazama inyanga yomuntu kubonakala sengathi umbhulelo, izinto zesizulu*" (A traditional healer doctor has been trying and it looks as if it is a walkover, it is an African thing) (Xulu, 1960: 21)). *Amalutha Emalutheni* discusses how a charlatan, Nkobonkobo, posed as a traditional healer to take advantage of Masondo, a desperate mother looking for help to heal her daughter. He asked for items that were impossible to obtain, and in the end, a medical doctor had to be called to help. Shayabanye, an *isangoma*, is called. Shayabanye told him that he knew what he has come for. This is what he says:

“Ngiyazi ukuthi uze ngani, ngikubone usaphuma ekhaya kwaJosiyase. Uze lapha ngesifo esiphethe uMisi. UMisi lona uyagula kakhulu. Isizathu yikuthi wala ukuqoma uVoyizane wakwaKhoza. Manje uVoyizane wamphonsa ngezipoliyane nehabiya” (Xulu, 1960: 22).

(I know what you have come for. I saw you when you departed from home in Josiyase’s homestead. This Mistress is very sick, the reason is that she refused to accept of Voyizane Khoza as her boyfriend. Now Voyizane is bewitching her with *ihabiya* and *izipoliyane*)

Shayabanye has heard people talking about Dora's sickness. He is again seen as a charlatan. He has heard that Voyizane Khoza is the main suspect in this scenario. Therefore, when he was called, he knew exactly what he was going to tell them. He confirmed that it was indeed Voyizane Khoza who was bewitching Dora and that he had come with the charm in Durban. However, Dora did not heed to his request. Shayabanye blamed Dora for neglecting her ancestors, as she had not honored them since she started working. He also blamed Dalisu for forsaking his ancestors. Everyone was surprised when Shayabanye revealed that Nkobonkobo had been working on Dora. He called Nkobonkobo a witch because he knew that he was not a real traditional healer and was lying to people. He asked Masondo to slaughter the goat and they were all surprised when he took the whole goat with him. The black ox he asked Masondo to slaughter and get its tribe to work it, did not work. There was a vein that had been cut off which released blood and tried to disturb the brain. Ultimately, Dora was healed by Sheshalishone, a medical doctor.

Dora is ultimately healed by Sheshalishone, a medical doctor. This is what Dora says to Abram:

'Ngiyeke ngenkolo yokuthakatha. Nami iyangixaka. Futhi angikholwa ukuthi angakubulala ngaphandle kokuba umbulale ngokukufakela ushevu. Lokhu ukuthi kukhona imimoya yezipoliyane namahabiya, kuthanda ukungangeni kwelami ikhanda' (Xulu, 1960: 22).

(Leave me on witchcraft belief system. It confuses me. I don't believe a person can kill you unless he poisoned you. The idea there of *izipoliyane* and *amahabiya*, does not sink well in my head)

Amalutha Emalutheni portrays a situation in which a woman, Dora, is suspected of bewitching someone, despite her disbelief in witchcraft. It also mentions her marriage to Abram and her children who are described as respectful and humorous. Dora is confused when Voyizane Khoza is suspected of bewitching her, as she does not believe in witchcraft. She also does not believe that a person can kill you. Dora got married to Abram. Mziwakhe is talking to MaVilakazi about Dora's children. They are very respectful and have a sense of humor. Mziwakhe told MaVilakazi that when he passed the Mzobe family, there were *izangoma* and *izinyanga* who were doing a witch hunt. It is said that the *izangoma* smelled out the mother of the child as the one who was bewitching them. *Amalutha Emalutheni* mentions that *izangoma* and *izinyanga* are conducting a witch hunt and have identified Dora's mother as the one responsible for the bewitchment.

In *Amalutha Emalutheni*, the doctor, Fonozi, uses logical reasoning to explain to the woman why her child's illness is not due to witchcraft. He explains that her child has a common sickness, diarrhea, and that the woman's beliefs that witchcraft is to blame are

unfounded. He acknowledges that it is common for people in the country to believe that they are bewitched, but he encourages the woman to consider the scientific and medical explanations for her child's illness.

In conclusion, there are characters in *Amalutha Emalutheni* that still believe in witchcraft. Dalisu's daughter is sick. Allegations are rife showing that Voyizane Khoza is the prime suspect because she does not comply to his request. Allegations are rife that he has *udukanezwe* (to go astray), *isichitho* (charm to create estrangement between two lovers), *isipoliyane* and *ulahlingqondo*. Shayabanye, an *inyanga* confirms that it is indeed Voyizane Khoza as he uses *ihabiya* and *izipoliyane* to bewitch Dora. Again, Shayabanye casts the blame on Dalisu for neglecting his ancestors. Dora's husband, Abram, dies and Dora is blamed for bewitching him with *umbhulelo*. It is Dora's son, a qualified medical doctor, who enlightened society when he taught them about their African belief system. A man who claims has *idliso*, is amused when the medical report reveals that he has Tuberculosis (TB). People believe that others can be killed by *izulu* (supernatural lightening), but his house is fully protected by lightning poles.

3.5 *Ikusasa Alaziwa* (1969) by Otty Mandla Nxumalo

Nxumalo's IsiZulu novel, *Ikusasa Alaziwa* (Tomorrow is not known in English) (1969) explores the theme of the prodigal son. After the death of Mthobisi's father, Mthobisi remains with the responsibility of maintaining the family shop and looking after his mother, MaNdlangamandla and her minor children. Mxolisi, his younger brother, is a teacher. When his father died, Mthobisi had a sense of duty and responsibility. The incident takes place where Mpofo tries to extort R500 (Five hundred rand) by falsely claiming and he lost the case. He received the publicity through winning the court case. This has a

negative impact. His so-called friends, from the previous school, decides to pay him a visit. They realized that he owns a supermarket and they decided to exploit the situation. They visit him at his home and stayed for a while. When they leave, he decides to travel with them, stating that he will go and have some rest. Mthobisi has promised his mother that he would return, and he would spend only two weeks. While he is with them, he is involved in illicit business. He accepts stolen goods to stock in shop with. The offer was very risky, but Mthobisi accepted it. He forgets about his shop and his family. His friends organize a girlfriend for him. Mthobisi is so fortunate to meet one. He conceives an illegitimate child with Zodwa. Nqondo, Swazi and Disemba propose that they rob the magistrate of the pension money which must be paid to the elderly. He agrees and uses his vehicle for the purpose. The tricksters again advise him to withdraw R800 (Eight hundred rand) from his bank account to be used as an alibi to prove that he is unable to commit a robbery while in possession for a lot of money. They are arrested after committing the crime. He is sentenced to five years in prison for transporting criminals in his vehicle and for being in unlawful possession of a gun. His vehicle is confiscated. His money is squandered by Swazi, Nqondo and Disemba, who posed as his friends.

Zodwa has an illegitimate child with Mthobisi. MaKheswa, Zodwa's mother, has persuaded Mthobisi to marry Zodwa well in advance of *ilobolo* (brides' dowry). His boyfriend, Mthobisi, has refuted the idea. Penniless, Mthobisi decides to return home after his prison sentence. Zodwa goes with him and takes his illegitimate child with her. It is Sergeant Ntshangase who persuades him to return home. He decides to live in Ndumo. At home, he has another girlfriend, Thembisile. There are now two girls who would like to marry Mthobisi. The first one is Zodwa and the second one is Thembisile.

Zodwa is portrayed as a selfish opportunist and drunkard who misuses Mthobisi's money to support her illegitimate child. Thembisile is portrayed as an angel, who has a sense of humor and an academic qualification. While in prison, Zodwa visited Mthobisi, with the purpose of demanding support for his illegitimate child. While Mthobisi was in hospital, Thembisile visited Mthobisi with a purpose of comforting her and she gave him fruit to nurture him to good health. When Thembisile remains patient for a period of five years, in order for Mthobisi to pay the bride's dowry, Zodwa could hardly wait. Her mother wanted Mthobisi to marry Thembisile. They lived together as husband and wife and lobola negotiations are initiated. Consequently, she bears an illegitimate child by him. Mxolisi encourages Mthobisi to marry Thembisile. Zodwa hates Mxolisi.

She quickly befriends MaMkhaliphi. She advises her to reclaim her position as heir in the family. MaMkhaliphi advised her to consult Ndulini, who has helped another woman who had a similar predicament. MaMkhaliphi tells her what Ndulini, an *inyanga*, has this to say:

"Wayidlisa phela, yagoduka, kwaphela kanjalo" (Nxumalo, 1969: 136)

(She poisoned her, and she went home, that is ended)

This inspired Zodwa to be willing to initiate an action. This is what she thinks:

"Kengiwuthole, ngingaqala ngoMxolisi, bese ngize ngalokhu okuyinosikazi yakhe" (Nxumalo, 1969: 136)

(If I can get it, I will start with Mxolisi, then follows with her wife).

This aggravates the situation because Mxolisi does not approve of her relationship with Mthobisi. She prefers Thembisile, who has a qualification and a sense of humor and calm

attitude. She is befitting to become a wife. Zodwa is a drunkard. She consults MaMkhaliphi, who organizes *umuthi* from Ndulini. Zodwa then decides how they will use to Mxolisi. She is prepared to kill Mxolisi because he does not like her. He is holding onto Mthobisi's position of being the heir of the family. It is Mxolisi who was controlling the finances of the house. It is again Mxolisi who saves the supermarket from being shutt down. MaMkhaliphi has this to say when she gives her *umuthi* :

“Awubulali juqu lo muthi, kodwa uzomenza angaphindi ahambe, ngakho angakuthikazisi elungelweni lakho owalinikezwa ngaphezulu” (Nxumalo, 1969: 139)

(It does not kill instantly this *umuthi* , but it will make him unable to walk and he will not disturb in your right/gift which you were given from heaven)

MaMkhaliphi confirms that the medicine is not deadly, and she was not aiming at killing Mthobisi. Zodwa was relieved as it would not kill Mthobisi. The medicine was put in a cup of tea. The narrator says this regarding the actions of Zodwa:

“Eseqalazile wawuvuvuzela enkomishini eyayinobisi oluningi enqena ukulithinta ngethesipuni ngoba kwakuzozwakala umsindo” (Nxumalo, 1969: 139)

(After abserving she then spread in the cup with a lot of milk just being afraid of using a teaspoon because there will be some noise)

This has an effect as Mthobisi drank that coffee with a lot of milk. But as fate would have it, it is Mthobisi who drinks the poisoned cup of tea. Evil must not triumph and Mthobisi

recovers and marries Thembisile. Zodwa is imprisoned for life. Mthobisi is ordained as a priest.

In conclusion, when Mthobisi comes back from Ndumo, he is penniless. He is privileged to be accepted by the family. He is accompanied by Zodwa, who is a drunkard. She insists that Mthobisi claims his rightful position in the family as heir. Zodwa hates Mxolisi, who is Mthobisi's younger brother. She quickly befriends with MaMkhaliphi who advises her to get *umuthi* that will kill Mxolisi. MaMkhaliphi tells her about another friend who was helped by Ndulini. The charm was put in the cup of tea. Unfortunately, it is Mxolisi who takes the poisoned cup of tea. He is admitted to hospital. When he recovers, he marries Thembisile. Zodwa is sentenced to life in prison.

3.6 *Shumpu* (1974) by J.J. Gwayi

Gwayi, in her novel, *Shumpu* (1974) explores the theme of rivalry and power between a powerful Dingiswayo, the paramount chief of the Mthethwa and Zwide of the Ndwandwes. Dingiswayo wished to live a peaceful life with his neighbours, therefore he did not provoke any chief. To prove that he was strong, he always defeated him. To prove that he was powerful, this serves as evidence: Selby (1973) confirms that Dingiswayo indeed was a peaceful loving character when he says:

“certainly, he (Dingiswayo) became an outstanding leader and built up an empire by taking neighbouring tribes under his protection and making himself their paramount. This he achieved by force, but more often by negotiations” (Selby, 1973).

The above quotation highlights how Dingiswayo achieved military and political success through his ingenuity and resourcefulness as a warrior and politician. Dingiswayo was worried when Zwide bullied and persecuted minor chiefs. Zwide had a mother who was known as a witch. When the story begins, Zwide had been badly defeated by Dingiswayo. When asked by his mother, he refuted the idea of resorting to witchcraft. He was willing to fight and defeat Dingiswayo through courageous fighting. When he was defeated by Zwangendaba, the smaller chief, he became doubtful of the strength of his warriors. His mother had insisted on building her hut where she would hang the heads of all the defeated chiefs. When she talks to Dingiswayo she confirms that more huts need to be built. Ntombazi has this to declare:

“Njengoba ngifuna ukwakha indlu yami yamakhanda lapho sizokuthi singayibulala inkosi ngomuthi sinqume ikhanda layo sizolibopha kahle kuyona. Ngizothanda ukugcizelela ukuthi ngelikaGodongwana engifuna kunawo wonke wonke” (Gwayi, 1974: 41).

(I want to build my house so that when we killed the chief through witchcraft and behead him, we will behead its head and string in it. I want to emphasize that it is Godongwane’s head that I want out of all of them)

The above quotation highlights how Ntombazi’s intention of building her hut was to hang the heads of the defeated chiefs, which she has defeated through witchcraft. She has her closest friends, which assist her in her evil deeds.

Ntombazi would resort to witchcraft whenever there was conflict between Zwide and other tribes. Dingiswayo, who had defeated Zwide twice, was the most prospective victim. Realizing he would never defeat the Mthethwas, Zwide yielded to his mother's plan to

devise a marriage trick whereby Ntombana, Zwide's sister, would go and marry Dingiswayo in order to get as near as Dingiswayo and find contamination (anything that might have been in contact with the body). However, she failed to find any, except mud made by dirty water from Dingiswayo's bath. When Dingiswayo realized his wife had disappeared, he organized the army to attack the Zwides. The Zwide then laid a trap, using the treasured mud as an ingredient in the required medicine, but the results were disastrous. The purpose of using the medicine was to stop the approaching Mthethwa warriors, so it was sprinkled on the river in the hopes that they would stop or even drown when crossing. However, the Ndwandwe were disappointed to see the whole of Mthethwa easily crossing all the rivers without drowning.

Ntombazi, the mother of Zwide, had plans to defeat the Mthethwa using traditional medicine and witchcraft. She advised her son to cast aside his weapons and wait for the right time to strike. Every time there was conflict between Zwide and the Mthethwa and other tribes, Ntombazi would resort to witchcraft. Realizing that Zwide would never defeat the Mthethwa, Ntombazi, Zwide's mother, advised them to cast aside their weapons and allow her to use traditional medicine to bewitch Dingiswayo. He talked to his mother, who had plans of defeating the Mthethwa. This is her plans:

“Uma kubonakala ukuthi uGodwane uyasihlula ngezikhali esikhathini esizayo mina ngicabanga ukuthi simthakathe Nxumalo” (Gwayi, 1974: 10).

(If Dingiswayo defeats as in the near future, I think it will be better if we bewitch him)

Despite Dingiswayo's attempts to bewitch the rivers, Ntombana bravely spoke to her brother and convinced him to make peace with Dingiswayo, ultimately ending the war and uniting the two sides. They planned for Ntombana, Zwide's sister, to marry Dingiswayo so that she could retrieve his dirt (*insila*). It was not easy to acquire it, but fortunately, he did accomplish this task and she fled back home. Seeing that his wife had disappointed him, Dingiswayo organised an army to attack Zwide's. They bewitched all the rivers, but the medicine was unsuccessful in its purpose. Ntombana took the courage and spoke to her brother to make peace with Dingiswayo. This action led to the end of the war and both sides became allies. This is evident when Ntombazi is talking to Zwide, where she says:

“Njengoba bengamukanga nje, noma benzeka okunye emfuleni leyo futhi wabona uZwide ukuthi noNtombazi ukuthi umuthi wabo awusebenzanga nakancane” (Gwayi, 1974: 122).

(Since they were not carried out downstream by the water nor had something happened to them at those rivers, Zwide and Ntombazi realised that their medicine had not the slightest effect)

There is nothing that happened to Mthethwa when they crossed the rivers. No one drowned as Mthethwa's warriors walked freely without any disturbances. Ntombazi then realized that her witchcraft did not have an effect.

The Zwide tribe is able to catch Dingiswayo while he was taking a walk with his beautiful wives. They captured him and murdered him, and his head was hung beside the hut with others. This is how different historians explain the end of Dingiswayo. Crowley (1965:65) states that “while the Mthethwa were waiting Dingiswayo had almost gone alone on renaissance and had been captured”.

Selby says he Zwide and no one was with him even his bodyguards. He was captured and murdered, and his head was strung with the other heads of the defeated chiefs in Ntombazi's hut.

Crowley (1996) states that Dingiswayo, the Zulu king, was strolling alone with his beautiful wives unescorted. He mentions that this was due to the fact that he was not safe and had to expose himself to the enemy. Selby (2008) offers a different explanation for the end of Dingiswayo, suggesting that in 1818 he was invited to visit Dingiswayo's kraal almost unaccompanied and was subsequently captured. This suggests that Dingiswayo was not necessarily exposed to danger, but rather that he was tricked into a false sense of security.

3.7 *Akuyiwe Emhlahlweni* (1983) by C.T. Msimang

The IsiZulu novel, *Akuyiwe Emhlahlweni* (Let us go to the diviner) (1983), warns people that there is no need for revenge. In this novel, she explores witchcraft as it is practiced in polygamous families. MaSibisi is the main character within the story. She has a wish of conceiving a baby boy, since her arrival at eGugwini, the big kraal of Sigodo Thwala, her husband. This wish appears to have been shattered by the fact that she only gives birth to girls. Thus, we find her lamenting about the danger of her position at eGugwini as queen, but who has no son. Instead, the other wives of Sigodo, MaNzuza and MaMkhize, are blessed with baby boys each. We find MaSibisi talking to herself at the beginning about not getting a baby boy who will be the heir of eGugwini. In terms of the Zulu culture, the heir, *indlalifa*, should be from the house of MaSibisi since she is the first of the three wives of Thwala. Her failure to conceive a boy is alluded to witchcraft practiced by MaNzuza, so that it is her son, Siphohle, who becomes an heir, alleges MaSibisi:

“Nami ngangithi uThwala ngomzalela indodana kulo muzi wakhe iGugu” (Msimang: 1983: 1).

(Me too thought I would give birth to a son for Thwala in his kraal)

MaSibisi says she is bewitched by MaNzuza and that is the reason why he has no son, and this is not true. When talking to Ntombini, her sister, she refutes the hereditary factor. She says, *“Akusilo ufuzo leli, ubuthakathi”* (This is not hereditary, its witchcraft) ((Msimang: 1983: 7). MaSibisi says it is not hereditary, it is witchcraft. She says MaNzuza and MaMkhize are bewitching her. MaNzuza and MaMkhize, when talking to MaMkhize, asserts that they have been discovered. She says, *“Ehene akuthakathwa kodwa kuthiwe siyathakatha”* (Yes, we are not practicing witchcraft, but they say we are practicing witchcraft) (Msimang: 1983: 18).

This scenario reflects the traditional belief in African cultures that witches can bewitch and cause harm to others. This belief is rooted in the idea that powerful forces, such as the supernatural, can be invoked to cause misfortune. They know they are not practicing witchcraft, but they are accused by MaSibisi of bewitching her. On the other hand, MaSibisi is lamenting to Queen eGugwini about the danger of her position, as she has no son. The other wives of Sigodo Thwala, MaNzuza and MaMkhize, are blessed with boys. She then develops a goal she will pursue for the rest of her life: killing the sons of her husband born by the other wives, MaNzuza and MaMkhize, so that no Sigodo wives have male children. She is planning this treacherous act because she has several daughters in her own house and is jealous of the cattle, which would pay ilobolo for her daughter, and which might eventually be inherited by either Siphon, Duma, or Mzikayifani. She has lost hope that she will ever have a baby boy, so she seeks help from the first-class witch, Zangaza. When trying to seek support from Ntombini, she refutes that she is bewitched

by MaNzuza and refuses to accept the hereditary fact. This story highlights the power of traditional beliefs in African cultures, as well as the ways in which they can shape people's actions and decisions.

This is what Zangaza says when she gives her *umuthi* :

“Lo muthi usigonyagonya MaSibisi. Umuthi wami onzima. Usigonyagonya induku yomthakathi. Uma uke wawuxuba nomlaza wawuphuzisa umuntu umjuqa amathumbu, afe umshubo omnyama. Awukuzwa ngami ukuthi uyasebenza, yimina esengozwa ngawe, hamba MaSibisi” (Msimang: 1983: 128)

(This medicine is *sigonyagonya* MaSibisi. *Sigonyagonya* is the stick of a witch. If you mix with it with *umlaza* (sourly milk liquid left at the bottom of the old maas) and let someone drink it. It grinds the intestine, and he dies instantly. You don't hear from me that it works, it is me who will hear from you, go MaSibisi)

Zangaza gives her the charm and confirms its deadly outcome. He gives her instructions of how to use it. MaSibisi was supposed to be worried that it will kill the victim, but she does not seem worried.

When Ncengani arrives from the Madumbe fields, she is tired, hungry and thirsty. She hurries to the kitchen with an intention to quench her thirst. She sees *umlaza* and this is what she does:

“Awuthi shushuluzi umlaza uNcengani. Dukuduku siqale ukumluma isisu. Hawu! Madoda! Umntanomfowethu useze aphele ngingasafikanga

ngisho nakuXulu. Thwala omkhulu usethule umtwana”, (Msimang 1973:49-50).

(Ncengani takes a gulp of umlaza. Instantly she suffers from a stomach cramp. O.... man! My brother's child is finishing having not even reach Xulu. Great Thwala the child is silent)

Ncengani is killed. Xulu has not arrived. She drank the charm containing umlaza. When MaSibisi approaches home there appears two birds onhloyile. This is what the narrator is saying about the birds. These two birds are associated with witchcraft. These birds are known to be used by witches. For instance, the owl is known for being used by witches for nefarious purposes.

Sigodo Thwala arrives as he was summoned. They told him that his child, Ncengani, is dead. His brother told him that he fails even to reach Xulu. Jamela advises Thwala that they must go to the diviner. Jamela tells Thwala that Ncengani has been poisoned. He has this to say to Thwala:

“Kuphela nje lo mntwana udle ushevu” (Msimang: 1983: 56) (The only thing this child is poisoned)

It is Jamela, Sigodo's brother who confirms that Ncengani has been poisoned. Sigodo advised his wives that they will go to the diviner but overturns the decision saying that there is no need to any longer. Sigodo Thwala has a contrasting view on the matter of going to the diviner. The reason for overturning the decision is that izangoma does not calm the situation. Instead, it aggravates the situation. He says:

“Mina ngifuna ukuthula bantabami. Izangoma zenu azikulethi ukuthula”

(Msimang: 1983: 56) (I want calmness my children. Your izangoma does not bring calmness)

This leaves them with confusion and devastated concerning their husband who does not want to go to the diviner. MaSibisi goes to Zangaza on the advice of her sister, Gendeni. Arriving at Zangaza’s home she told Zangaza that sigonyagonya killed the wrong person. She persuades Zangaza to give her a powerful concoction. Zangaza is not happy about this. This is what he says:

“Namhlanje ngikunika uNonsusana, basuse bonke kuvele abasha.

Uqaphele MaSibisi. Umbhuelo lo!” (Msimang 2007:84).

(Today I give you Nonsusana, eliminate them all and the new one will appear. Be careful MaSibisi. Its walk-over this one)

Zangaza has given her a powerful walk-over? It was going to get rid of all Sigodo’s sons. MaSibisi has been informed concerning its deadly effect and she has agreed to that. When he takes it, she knows that it was going to kill the boys. It is surprising that MaSibisi is not worried about killing the boys.

MaSibisi approaches her brother, Makati, to demand her goats which will be paid to Zangaza as a ransom. Makati refuses to give them to her and MaSibisi has this to say:

“Mhlawumbe zolandwa ngabanye zithathwe kanye nawe, Mhlawumbe

zilandwe unoha imfene yehlathi. Uma kungenjalo zilandwe imikhovu,

abafana boqunga noma okunye okunjalo” (Msimang 2007: 85)

(Maybe they will be fetched by others, and they will be fetched together with you, maybe they will be fetched by the baboon for the forest. If it is not like that they will be fetched by the zombies or other things like that)

The above quotation shows how Makati is confronted by a woman named MaSibisi who utters to scare him. MaSibisi suggests that she has the power to bewitch the people Makati is associated with, which is a common theme in African literature where witchcraft is used to scare and manipulate people. Makati is confused and frightened by MaSibisi's words and decides to give her the goats she requested in exchange for her leaving. He also tells his friend Ntombini that he fears MaSibisi's intentions, as she has decided to become a witch. This is a classic example of the power of language in African literature as it is used to manipulate and frighten people. *Umbhulelo* influences Mzikayifani; when Mzikayifani steps over it, he falls. MaSibisi, who is also present when the incident happens, refutes the idea that Mzikayifani has jumped over. They send for Xulu, who confirms that it is indeed a walk-over. Xulu says, "*Umntwana usefe simbhekile? Umbhulelo lona. Umbhulelo omubi kakhulu. Ngabe ubani yena lona ophethe umuthi omubi ngalolu hlobo*" "(The child is dead while we are still looking at him. It is walk-over. It is a dangerous walk-over. Who has this dangerous *umuthi* ?)" (Msimang 2007: 101). MaNzuza is frustrated that Mzikayifani is not dead but is only critically injured. She goes to MaMkhize and tells her that she suspects MaSibisi to be the bewitcher. Her actions show this to be true. MaSibisi then goes to Zangaza to ask for Sigonyagonya, which has the power to kill Duma, as well as a charm that will help him when talking to Sigodo Thwala. Zangaza charges compensation in the form of a cow for both these charms, the lion's fat and sigonyagonya. MaSibisi promises to pay that to Zangaza.

In conclusion, *Akuyiwe Emhlahlweni* portrays how MaSibisi's intention is to retain her position as queen of eGugwini. Her position is threatened because she is a queen with no son. She has several daughters in her house. She blames MaNzuza and MaMkhize for bewitching her. MaSibisi does not listen to her own sister, Ntombini, who says that the reason for her not bearing a son might be a hereditary factor. She then resorts to witchcraft. She develops a goal of killing the sons of her husband. She consults Zangaza who is a witch, and he gives her *sigonyagonya*. *Sigonyanyaganya* has an impact as her own daughter is killed. She is not satisfied as she consults Zangaza who gives her *nonsusana*. It has an impact on the boys. When it is agreed that they should consult the diviner and that is where Simbo reveals that she and Zangaza are the witches.

3.8 *Abafana Boqunga* (1977) by N.J. Makhaye

Abafana Boqunga (Boys of the weather in English) (1977) is a novel deal with *imikhovu* (zombies). Four men from the village are practicing witchcraft. They can transform young boys from the village into *imikhovu* who in turn performs different functions for their masters. *Izinyanga* are using their powers to prevent this. They even fight with *imikhovu*. In the end *abathakathi* is overpowered by *izinyanga*. Makhaye's novel portrays how Gebeleweni who lives with MaSibisi although they are not married. His friend is Galajane, and both are known for practicing witchcraft. Galajane asks to kill MaSibisi's illegitimate son, but MaSibisi refutes the idea. He says:

“Ngithi kuhle simthathe lomfanyana simenze imfakabili ukuze inyoka lena ingalethi ukufa lapha ekhaya kodwa ilethe inhlanhla”. (Makhaye 1977:4)

(I say its best if we take this boy and transform him to a zombie so that this snake will not bring death here at home but luck)

If MaSibisi agrees the snake will then disappear and turn into a charm. Gebeleweni and Galajane kills the boy. They are successful in transforming the boy. A human's body fat was used to awaken the boy.

Galajane thinks of having his own umkhovu but *inyanga* from Lesotho has left. Ngxavula has his own umkhovu and Galajane hopes he will help him to gain one. Galajane reveals to Ngxavula how they transformed the boy into umkhovu. He is given instruction on how to make one. Galajane says he is rich because of his imikhovu. He adds that he is going to be wealthy. He charges two cows to do the job.

They know their victim. It is Mlilo's son. Celembana tries to beat the zombie, but his hand shrinks, and it shakes. He tries to speak but is unable to do so. He tries to run away but finds himself running straight to the zombie. He falls in front of it.

Gebeleweni and Galajane abduct Mlilo's boy. The village community members are worried about a sudden disappearance of the boy. They search everywhere for him, but he cannot not be found. He reports the matter to Zuke who assembles all the men who will assist in the search. They search everywhere until they arrive at Ngxavula's house. He is known throughout the village for practicing witchcraft. This is what they say about him:

"Uyathakatha lowo" (Makhaye 1977:16).

(He practices witchcraft that one)

They know that he practices witchcraft. *Induna* (headman) advice Celembana to consult an isangoma. The isangoma from Ndododwana is summoned and she reveals that the boy is with imikhovu as he was caught by the wizards. *Isangoma* reveals that there is only

one *inyanga* who can rescue the boy from imikhovu. He mentions Mthembu as the one who can rescue the boy. When they arrived at Mthembu's home, they are surprised to hear that Mthembu is waiting for them. He tells them that the boy is with imikhovu, and his tongue has been cut out. He goes to the hole where the boy is, and he does not come back.

This is what Mthembu is saying to the zombies:

“Mbuyiseni umntakaMlilo akafanele ukuhlala nani nina enenza ubuthakathi bukayihlo” (Makhaye 1977:221).

(Bring back Mlilo's boy he is not supposed to stay with you as you are practicing your father's witchcraft)

Imikhovu are playing on Mthembu's body? They are jumping over it. Whilst they are doing this, *inyanga* takes out a bottle with zombie fat. The narrator has this to say:

“Ngokuvuleka kwamafutha omkhovu iphunga lamafutha langena emakhaleni ezimfakabili qede zaduma zabaleka” (Makhaye 1977:223).

(When the bottle containing zombie's fat was opened, the smell of the fat went through their noises, and they ran away)

Mthembu came out with the boy. They passed Ngxavula's house and asked for water. They tell him everything. He is amazed at seeing the boy and *inyanga* that rescues the boy. Ngxavula faints. They are confused as to why he faints. Ngxavula asserts that Ngxavula practices witchcraft. *Inyanga* found that the boys' tongue has been cut out. Ngxavula and Gebeleweni plans the killing of *inyanga*. They want to use imikhovu to kill *inyanga*. Galajane has a baboon. This is what he thinks:

“Kwakufanele imbuzimawa inikwe itshe elilunjiwe ihambe iyoshaya ngalo inyanga” (Makhaye 1977:30).

(It was decided to give the baboon the poisoned stone to go and hit
inyanga)

This plan also failed as they realized this was impossible. They hire Sobhashile Ximba to kill Mthembu, who is also a wizard. He is unsuccessful because he is chased and caught. Sobhashile is tied with a rope and placed in a separate hut. Gebeleweni is tasked to go and search for Sobhashile. He found him caught by the villagers. The villagers assembled to Celembana Mlilo’s house where the incident happen. Gebeleweni and Ximba are asked to attend. Ximba is surprised to see his son there. It is concluded that he must be killed because he is a wizard. Sobhashile is killed with razor blades. His throat is slit. *Inyanga* from Mkhomazi asks permission from the King to listen how he treats such cases. *Inyanga* from Mkhomazi has this to declare:

“Makabanjwe abulawe uXimba ngoba wayengumthakathi. Wayelapho nje wayephethe amafutha omkhovu” (Makhaye 1977:37).

(He must be caught and killed because he is a wizard. He was with a fat
for umkhovu in his position)

MaNgema, Zuke’s wife, finds a toddler sitting under a tree. She takes it because it was crying bitterly. As a woman who is kindhearted, she felt sorry for the innocent child. She decides to take home with. On arriving home with the child, she becomes engaged in a confrontation when she learns that it is not a toddler but an animal. This is what she finds:

“Sekuyisilwane esikhulu, amazinyo made kuyinjonjela, izinzipho ziyimiklwebesha” (Makhaye 1977:55).

(It was a big animal, with long teeth and very long nails)

This animal wants to be taken back where it was taken from. Zuke stabs the animal, and it runs away. It is alleged to be part of a wizardry. Zuke is advised to consult Gebeleweni to assist because he knows *umuthi*. He is so happy when he is consulted as he wants to kill both. This is what he says:

“Inja ifika kimina izofuna amakhathakhana okwelapha umfazi hayi okuzelapha yona. Ngiyinikile wethu, ngiyinike ujuqu” (Makhaye 1977:55).

(The dog comes to me seeking for medicine that will cure his wife not curing himself. I gave him my brother; I gave him the charm that kills instantly)

Zuke is called “a dog” by Gebelweni. He has made a mistake by asking her for *umuthi* to cure his wife. Geleleweni gave him a charm that is fatal. He has given him *umuthi* that will instantly kill him.

Zuke is suspicious. He suspects that *umuthi* will harm him. He consults Shezi, who is an *inyanga* who confirms that *umuthi* is deadly.

Ximba is discovered to be a wizard. He reveals the name of Ngxavula. Ngxavula denies knowing Ximba. Ximba has this to say:

“Nguwe Ngxavula, nguwe impela. Futhi wena unemikhovu ehlala laphaya le entabeni lapho wawubambe ingane kaMlilo” (Makhaye 1977:67).

(It is you Ngxavula. It is really you and you have *imikhovu* (zombies) which they stay in the mountains where you were handling in captive Mlilo’s child)

Ximba reveals all when he was captured and tortured. He agreed to everything when he was asked. He continues to say:

“Nami nkosi ngenziwa ngubaba nje ngangisemncane futhi, wangigcaba ngohlanga lokuthakatha khona ngizoba yisicebi “(Makhaye 1977:68).

(It was my father’s doing. I was very young, he incised me with the incision for witchcraft so that I will become rich”)

Ximba reveals that it was his father’s actions when he was still very young. He cut him with a witchcraft incision so that he may become rich. His father has deceived him because if he incised him with the incision for witchcraft, you don’t become rich, instead you continue practice witchcraft for the rest of your life.

Ximba mentions the people that he killed. When he asks whether he was in possession of a baboon he says:

“Nginayo Nkosi” (Makhaye: 1977:69).

(I have it, my King”)

He agrees that he is in possession of a baboon. And on top of that he has *imikhovu* (zombies) and he reveals how he acquired it. This is what he says:

“Omunye ngawuzala emfeneni yomfazi” (Makhaye 1977:70).

(The other one was born from a female baboon”)

He confessed that he owns the zombie which was born from the female baboon. He agrees to everything he is asked for. He is a wizard.

He is killed by Hlabazihlangane with a “knobkerrie” (knopkierie/knob stick). His house is touched and is not known what happened to the baboon Zuke is drunk. Within a short distance he meets a baboon. He says:

“Imfene! Engakanani inkolongwane?” (Makhaye 1977:74).

(It’s a baboon! What a big baboon?)

He fights with a baboon. The baboon beats him, but it runs away thinking the rope that Zuke throws over its neck was a snake. The baboons are afraid of snakes as baboons are their sworn enemies. After that Zuke is unable to speak since he has seen *umkhovu* (zombie) He has seen the unseen.

Mzungezi, Zuke’s son go passes Ngxavula’s house. They want to poison him from *umuthi* from Gebeleweni. The reason for killing him is that his father is a dog. Mzungezi is finding himself in a wrong place at a wrong time. He sees Ngxavula putting poison in a beer. Ngxavula then gives Mzungezi a poison beer. This is what Mzungezi is saying:

“Wenziwa yini Mnumzane ukuba uthi uma ungiapha utshwala uthele into phakathi” (Makhaye 1977:78).

(What makes you Sir if you give me a beer to put something inside it)

He was adding the poison to the beer. He saw it with his eyes. Even people next to Mzungezi can attest to that. Mzungezi forcefully urged Ngxavula to drink the poisoned beer. Ngxavula refused, promising to spill it as he knew it was poisoned. Ngxavula fights over the poisoned beer with another man. When he is fighting the man, this is what transpires:

“UNgxavula unohlanga lokuthakatha?” (Makhaye 1977:81).

(Ngxavula has the incision for witchcraft)

Everyone could see it because the buttocks were exposed. Incisions of witchcraft are made by one's parents when one is still very young. The purpose of this is for the young one is to make sure that he or she continue to practice witchcraft even if he is not willing to do so. Mzungezi has this to say:

"Kade uthi uyangidlisa washaya phansi. Ungacabangi ukuthi mina ngingumfana kaCelembana enambamba wayomhlalisa nezimfakabili"
(Makhaye 1977:81).

(You were trying to poison me, but you were unsuccessful. Don't you think I am Celembana's boy whom you caught and let him stay with *imikhovu* (zombies)

Ngxavula insists that he wants revenge. He is willing to send *imikhovu* to abduct Mzungezi. They went to Zuke's house. *Imikhovu* are sent to look for Mzungezi. Everyone wakes up. *Imikhovu* abducts Mzungezi and he is nowhere to be found. Men are sent to look for Mzungezi. *Imikhovu* have brought Mzungezi to Galajane. Two men meets Mzungezi whilst he is dragged to Ngxavula. They chase Gebeleweni and Ngxavula and were lucky to escape. Zuke's sons, Mbongeni and Siphwiwe finds Gebeleweni. He begs them not to kill him. They are disturbed by a man who pitched from nowhere before killing him. Celembana suggest that witch hunt be conducted. Isangoma from Ntunjambili is called. Those that are smelt out will be killed.

All the men assemble at the King's palace, and they are told to hunt the wild animals. The aim is to kill Ngxavula. It is a false hunting expedition. Ngxavula is killed. Gebeleweni and Galajane are discovered. Gebeleweni is thrown in the river and is devoured by crocodiles.

In conclusion, as the title indicates, *Abafana Boqunga* is a novel which highlights how "imikhovu" or zombies are used. These four men in the village are practicing witchcraft by abducting young boys in the village and transforming them into "imikhovu", which in turn perform various functions for them. The novel also highlights how some *izinyanga* are working tirelessly to eradicate this evil, and ultimately, the power of *izinyanga* overpowers these wizards.

3.9 *Umbuso kaShaka* (1987) by F.L. Ntuli

In *Umbuso KaShaka*, author Ntuli uses the historical figure of Shaka to illustrate the tension between traditional healers, or *izangoma* and the power of the Zulu kingdom. Ntuli portrays Shaka as a complex figure, both worried and pleased by the power of the *izangoma*, and ultimately deciding to enact a drastic plan to eliminate them. This novel is a valuable source which provides insight into the relationship between traditional healers and the monarch in pre-colonial African societies.

The novel presents Shaka from his childhood, his heroic deeds, until his time of death. This is a historical novel. The most important incident in history is selected and will form part of the discussion. The important incident under discussion is the greatest witch-hunt that was ever conducted in the history of the Zulus. The intention of this witch-hunt was to eliminate all the pretending *izangoma* and *izinyanga*.

King Shaka feared “izangoma” and “izinyanga” because they were believed to have absolute power. To be discovered by isangoma meant death. Nyembezi (1975) points out how during Shaka’s reign, *izangoma* and *izinyanga* had absolute powers. Even Shaka feared them. He devised a plan with Mbopha to eliminate them. He punished those that were accused harshly by impaling them. If they were not impaled, they were executed to the next kraals. The reason why they were impaling them is that he was against dealing with cases. Secondly, he made certain that he killed all members of accused to prevent the further offspring.

King Shaka's attitude towards *izangoma* and *izinyanga* was unclear, as he was happy when they identified his foes, but embarrassed when they identified those close to him. People who were falsely accused of witchcraft were killed, and some individuals were even accused of bewitching the King. Shaka himself feared that one day he would be identified and eventually killed. Those who were identified were all killed along with their families. Izangoma had powers which threatened the King, so he devised a plan with Mbophe to eliminate them.

In traditional Zulu justice, when an individual is suspected of having committed a crime, members of the community are called to witness the incident and the *Izangoma* (diviners) are called to identify the culprits. In this case, King Shaka was trying to find out who smeared ox blood at the gatepost of the queen, and so he summoned *izinduna* (chiefs) and *izangoma* (diviners). When the *izangoma* gathered before the king, they declared that the culprit's "eyes were looking for the witches," indicating their suspicion that the crime was committed by a witch. This traditional method of justice is still used in some parts of South Africa today. They could see that King Shaka is furious as he is looking for

the culprit. The first group was led by Nobela, a famous *isanusi*. She identified Mbophe. She says:

“*Nguwe lo obhece igazi emasangweni eNkosi ubulala iNkosi*” (Ntuli, 1987: 65).

(You are the who smeared blood at the gate post killing the king)

Nobela identifies Mbophe but the King denies killing him on the spot. He is asked to step aside. Nobela, a well-known diviner, identifies Mbopha, King Shaka’s reliable and honest advisor. He is advised to stand aside. It surprises everyone, as he is meant to be killed. “Izangoma” continues to identify culprits. Many people are discovered and identified, and they are all instructed to join gather.

Ultimately, it is surprising that Ndabezimbi, son of Aphi, identifies the king, saying, “*Mina nginuka izulu eliphezulu*” (I smell the Highest) (Ntuli, 1987: 65). Everyone is surprised when King Shaka reveals that he is responsible for the incident and that he had smeared the blood. He orders the killing of all *Izangoma*, and Nobela is killed. However, when they take a closer look at the corpse, it is surprising to find that she is still alive. She stands up, covered in blood, and talks to Shaka, accusing Mbophe for the second time. She says she has discovered him still alive and that he will bewitch the King with blood, together with Baleka. She cries out loudly and then dies.

Ntuli's novel is an important source of insight into the relationship between traditional healers and the monarchs of pre-colonial African societies. The novel portrays Shaka as a complex figure, both worried and pleased by the power of the izangoma. He was ultimately driven to enact a drastic plan to eliminate them, as innocent individuals were

being accused and killed. This novel highlights the importance of traditional healers in African societies, as well as the fear and respect they commanded. Mkhize (2013: 13) notes that “*isanusi*” or “*isangoma*” refers to the highest hierarchy of African healing and their roles include healers, fortune tellers, and prophets in their communities. Ntuli's novel provides a valuable insight into the power dynamics between the healers and the monarchs in pre-colonial African societies.

3.10 *Ulaka LwabeNguni* (The Wrath of AbaNguni Ancestors) (1988) by I.S.

Kubheka

Ulaka LwabeNguni (The Wrath of Nguni Ancestors in English) (1988) explores the themes of Western value systems against African traditional beliefs, communal rural life against urban decadence, traditional values versus modern education. The novel focuses on the Mkhize family and their struggle to provide their son Mphakamiseni with a better life through education. The main themes of the novel are the conflict between traditional and school education and the unequal power dynamics between the rural African community and the farm owner. The Mkhize family is subjected to the harsh circumstances of life on the farm, which is viewed as equivalent to bondage. The novel highlights the need for education as a way to deliver rural Africans from this racial and economic bondage and create a better life for their children.

The anger of the Nguni ancestors is directed at a proud young doctor who has severed all links with the past, to the point of making himself a Scotsman by changing his name to Mc Person. He does not acknowledge his biological mother, although she had contributed very little to his upbringing. The method of revelation of the ancestor's anger

follows the pattern characteristic of Kubheka's works: a succession of road accidents, with the climax being reached when the car crash result in the death of the main character.

In *Ulaka LwabeNguni*, rural life on the farm is used as a metaphor to demonstrate how desperately the Mkhize family wanted their son to have a better life. Kubheka's novel mirrors the state of servitude to which a high percentage of rural Africans are subjected. The Nkovane farm owner never cared for his workers, and Sikhwama Mkhize cannot breed as much stock as he is able. Farm life is viewed as equivalent to bondage; they are slaves on the farm. MaGumede and Sikhwama Mkhize are trying to save Mphakamiseni from this racial and economic bondage on the farm. Schooling would deliver the farm workers' children from bondage. When life on the farm becomes intolerable, they are eventually compelled to leave the Nkovane's farm, their place of birth.

The novel introduces three main characters: Sikhwama Mkhize, a farm worker, his wife MaGumede, and their son Mphakamiseni. When the novel commences, MaGumede is deliberating Sikhwama's acceptance of his condition on the farm. As soon as Sikhwama returns from work on the white farm, he starts cooking sheep's tail, which MaGumede objects to, as it symbolizes the spirit of acquiescence and servitude adopted by the family head, Sikhwama. If they remain on the farm, they have no prospects of improving their lives, and MaGumede is further frustrated by the fact that they have a young son, Mphakamiseni (Raise him up!), whom she does not want to be condemned to the same type of servitude that they have endured. There is no school for the children on the farm, and the farmer and his wife show no respect toward their workers. Sikhwama is used to this treatment and work and finds no value in a school education. MaGumede, on the other hand, becomes the foundation of change as she convinces her husband to send

Mphakamiseni to her brother Joseph Gumede, who is a schoolteacher. The opportunity for changing Mphakamiseni's future and providing endless avenues for progress and advancement comes when Joseph adopts him as his own son and educates him. Therefore, the rising and social elevation of Mphakamiseni begins. From the fact that Joseph is addressed by his Christian name, the reader comes to understand that he may not share any respect for tradition. Thus, Mphakamiseni is raised in a manner which has separated him from his parents and culture, and eventually he travels to Clermont with his uncle, from where he is sent to Marianhill to complete his matric education. The boy excels and qualifies as a doctor. However, the type of education that he has received from his uncle causes him to despise the uneducated (*amaqaba*) and he refuses to visit his biological parents. By this time, he is so alienated from his rural roots that he has changed his name to McPherson, as if the name alone should enable him to be identified as a Scottish citizen. The author does not tell us whether Mr. McPherson ever thinks or dreams of his parents, and the break with his African origins seems complete.

In the passage, the protagonist Mkhize's son, Mphakamiseni, is ashamed of his mother's poor and primitive lifestyle and runs away. He eventually ends up at King Edward Hospital and denies that MaGumede is his mother when she arrives looking for him. This scene in the novel highlights the classist and elitist attitude of many South Africans, who often look down on those from lower-class backgrounds. It also speaks to the importance of family ties in South African culture and how Mkhize's son's refusal to accept his mother is seen as a betrayal of traditional values.

On a subsequent visit to King Edward Hospital, MaGumede again approached Mphakamiseni and called him her son. Mphakamiseni, however, rudely and publicly

disclaimed his mother. Out of embarrassment, MaGumede ran out of the hospital, was run over by a passing car and died. Sikhwama, Mphakamiseni's father, accused him of killing his own mother through the arrogance acquired by means of his studies and his westernization. When the accident happened, the reader might have thought that Mphakamiseni had achieved his goal, but his failure to suppress his conscience caused "culture and blood to reappear in his stony heart". Remorse set in, but Mphakamiseni tried not to show any emotion. The mother then began the process of reeducating him concerning the values of Ubuntu that he had shunned, in lieu of his perspectives. The process was cumbersome, with the mother continually appearing in his dreams, causing Mphakamiseni to reconsider his views and include the thought of a proper burial and "ukubuyisa" ceremony for his mother. All she wanted was recognition of her role in his life; she had given him life and demanded the respect that was due as his mother, a respect that must extend to her beliefs and to the rituals to which she was accustomed. However, Mphakamiseni kept delaying this for no apparent reason except personal comfort. He bought a car, furthered his studies, married and bought a house. Eventually, the ancestors became angry and took revenge on the young doctor, his wife and their unborn child. A car accident caused a massacre that destroyed the whole family and even the possibility for the ancestors to be remembered and venerated.

In conclusion, *Ulaka LwabeNguni* is a novel set in a rural African community in South Africa and follows the story of the Mkhize family, who struggle to provide their son Mphakamiseni with a better life through education. The novel examines the conflict between traditional and school education, as well as the unequal power dynamics between the rural African community and the farm owner. Mkhize portrays the harsh

circumstances of life in rural African communities, which are often viewed as equivalent to bondage. He emphasises the need for education to liberate rural Africans from this racial and economic bondage, and to create a better life for their children. The novel also serves as a call to action to bridge the divide between traditional and contemporary education, and to end the unequal power dynamics between the rural African community and the farm owner

3.11 *Ithemba Lami* (1993) by L.F. Mathenjwa

Mathenjwa's novel *Ithemba Lami* (1994) explores the HIV/AIDS pandemic within the context of the city/countryside oppositions experienced by two characters who are named Sandanezwe and Nokulindela. In addition, the novel explores the boundaries between Sandanezwe and Nokulindela's attempts to forge love. Sandanezwe is HIV positive and Mathenjwa portrays the picture of Sandanezwe who is infected with HIV/Aids. He is admitted to hospital and escapes to seek help from the traditional healers instead. His father prefers an herbalist whilst his mother prefers the traditional healers. Sandanezwe's mother trusts (hopes) the ancestors and will be on his side. She urges him to keep on praying. He is then taken to Mbeje who informs him of the symptoms of the illness. He says when using the injection from the medical doctor, the sickness will worsen. When his cousin is worried about his sickness, he does not want to tell him the truth instead Sandanezwe says this about the medical doctors:

"Njengoba ngisho nje baba. Iningi labo liyaqagela, kuba yilowo azisholo okwakhe akuthandayo. Ngaleyo ndlela kuze kube manje angazi ukuthi ngidliwa yini ngempela" (Mathenjwa, 1993: 7).

(As I tell you, my father most of them are guessing. One will tell you what he likes. In other words, up to this time I don't know what is eating me up)

Sandanezwe is lying to Nonkamfela about not being HIV positive. He claims that the medical doctors are lying because they rely on laboratory tests to determine if a person is HIV positive, while traditional healers simply look at the patient and declare that they are bewitched if they do not display any physical symptoms. Sandanezwe was previously diagnosed by medical doctors as HIV positive, but now he is denying it and saying it was a guess. When talking to Nonkamfela, he is praising himself and trying to convince her that he is not HIV positive. This example also highlights the need for more cultural sensitivity and knowledge surrounding HIV/AIDS, as traditional healers often lack the necessary expertise to accurately diagnose the virus. He says:

“Lesi sifo esikuphetha ubala kimi, nale ngculazi abayishoyo ubala lapha kimi” (Mathenjwa, 1993: 23).

(This disease you are suffering from is nothing to me, even the HIV/Aids they are talking about is nothing to me)

Nonkamfela praises himself. He was promising the impossible as he knew that he was HIV positive. He says he will cure the disease. He mentions that he will cure Aids. This gives hope to Sandanezwe. Sandanezwe talks to his cousin about his disease, and he says:

“Okungabelungu loku mzala kuthi uma kwehluleka khona bese kuthi isifo aselapheki, wake wasizwa kuphi sona isifo esingalapheki?” (Mathenjwa, 1993: 14).

(Whites says my cousin if they fail, they will say the disease is incurable.

Have you ever heard of the disease that is incurable?)

He says that White people do not admit when they are unable to cure the disease. Sandanezwe, while knowing that he is HIV/Aids positive, adamantly believes that the traditional healers will cure the disease. Sandanezwe says that he has *idliso* (eating from the mouth). He is adamant that he has “*idliso*”. When his cousin asks him about *idliso* he says:

“Mina idliso yinto engakhula nayo ebuntwaneni bami. Ngalithola mina ngisengumfana ngelusa amankonyane into nje bengihi siyelapheka ngoba ngangike ngathola umuntu wangapha eMkhwakhweni oPhongolo wangiphalazisa, kwaba sengathi liphumile kanti phinde” (Mathenjwa, 1993: 14).

(I grew up with *idliso* from my childhood. I got it what I was a boy looking after the calves. I thought it was finished because I got a person from Mkhwakhweni in uPhongolo, who let me vomit out, it seemed as if it was out, it seemed as if it was out but never)

He lies to his cousin by saying he has suffered from *idliso*, since childhood and dealt with the illness whilst he was still a young boy looking after the calves. He keeps on praising Nonkamfela. His cousin advises him to go back to the medical doctors citing that he trusts them more than the traditional healers. Sandanezwe refutes the idea saying that his hope lies on the traditional healers.

Zabalaza, Nokulindela’s suitor, finds the opportunity to court her. He tells her that Sandanezwe is in Empangeni where he has been cured of HIV/Aids. This surprises

Nokulindela when he hears from Zabalaza. He told her that Sandanezwe has been in the hospital, and he has been diagnosed HIV positive. Nokulindela says that it is the right choice for Sandanezwe. He should be cured by traditional healers as he trusts them.

Zabalaza meets Sandanezwe and he tells him that he is HIV positive. This makes Sandanezwe furious. Sandanezwe consults Ndebele, the spiritual healer. He has seen something contrary to what other people are seeing. He says:

“Ngibona idimoni elibi elikhwelele umfowethu lona. Bmthumela indoda emfushane okwiyona emmunca igazi emzimbeni bese beyosebenza ngalo. Leli gazi lixutshwa nenhlabathi yasemathuneni bese benza umbhulelo omubi okuyiwona lona omhushayo” (Mathenjwa, 1993: 31).

(I see an evil demon that is haunting my brother. They send him a short man which sucks his blood from his body, and they go and work with it. This blood is mixed with the soil from the grave and they make the dangerous walk over which is the one who make him thin)

In African cultures, the spiritual healer, or *sangoma*, plays an important role in society. The *sangoma* is believed to have powers to diagnose and cure physical and spiritual ailments, often using traditional healing methods. In this case, Ndebele is using his spiritual healing powers to diagnose Sandanezwe's physical symptoms. He is claiming that the cause of Sandanezwe's thinness is a Tokoloshe, an evil spirit in African mythology. However, in reality, Sandanezwe is suffering from AIDS, not a Tokoloshe. Ndebele is lying to the people, as he is not a medical doctor and cannot accurately diagnose the cause of Sandanezwe's illness. He is treating the symptoms, rather than the underlying cause. He is giving Sandanezwe a rope to tie around his waist, as a way

to ward off the Tokoloshe, when in reality this will do nothing to cure the underlying illness. This example highlights the importance of traditional healers in African cultures, and how they are often relied on to diagnose and treat physical and spiritual ailments. However, it also serves as a reminder of the importance of seeking out medical advice from a trained professional, rather than trusting in traditional healers to diagnose and treat underlying medical conditions.

Nonkamfela informs Sandanezwe that he is going to Portugal to find *umuthi* that will cure the disease. He has realized that the disease is incurable. Nonkamfela asserts the “*umuthi*” that he is going to use, is mixed with the private parts of a girl. He is afraid to tell him that he is failing.

On the other hand, Zabalaza meets with Nokulindela, and he continues to court her. He has this to say:

“Uma ngehluleka mina izihlahla zizosebenza ngimfunge uZamekile kababa” (Mathenjwa, 1993: 41).

(If I fail, I will bewitch her, I swear by my sister Zamekile)

Nokulindela suspects that Zabalaza is bewitching her boyfriend. She says that because Zabalaza is her suitor. Zabalaza consults *inyanga* in order to acquire the “concoction” to be used for courting Nokulindela. He says this to an “*inyanga*”:

“Sengiyasola nokuthi nguwe ophonsa uSandanezwe ngoba ucabanga ukuthi uzongithola kanti phinde” (Mathenjwa, 1993: 41).

(I am under the suspicious that you are the one who (throws him) Sandanezwe because you think you will get me but never)

Nokulindela says that he suspects that he is the one who is bewitching him. She continues to say, “*Usufuna ukungithakatha njengesoka lami owalithakathayo*” (You want to bewitch me as you bewitch my boyfriend)(41). Nokulindela suspects that Zabalaza has bewitched her boyfriend. She says that Zabalaza is romantically interested in her, and he wants Nokulindela to himself as well. Zabalaza decides to consult an *inyanga* to acquire muthi for the purpose of courting Nokulindela. He says to an *inyanga*:

“Into esengifuna uyenze manje baba uphonsa into ezoyilanda intombi ize lapha” (Mathenjwa, 1993: 41).

(‘What now I want father I want to phonsa (throw at) the thing that will force her to come here)

inyanga hands him the charm she will eat, and she provides an additional charm which she will bath with. He says the one that she will eat will make her cry (*hayiza*) whilst she is calling his name. Zabalaza asks Nomgedla to act on his behalf as he has no chance of doing it herself. Nonkamfela is seeking a private part of a woman, but he cannot find it. He forgets to inform Sandanezwe that he is failing.

Nomgedla has agreed to help Zabalaza. This is what she does:

“Ngokukhulu uNokulindela waphuthuma exhibeni wayokha amanzi kanti uNomgedla wansondo usethole ithuba lokuvuthuzela umuthi ekudleni kuka Nokulindela” (Mathenjwa, 1993: 53).

(Nokulindela hurriedly went to the kitchen to fetch some water and Nomgedla get the opportunity to spread some charm in Nokulindela’s food. Nomgedla is not satisfied because she has not done all what she is supposed to do’)

Nomgedla has not completed what she was supposed to do. This is what she does.

“Wabe ethola elinye ithuba uNomgedla lokuvuthuzela lona omunye umuthi osele emanzini okugeza” (Mathenjwa, 1993: 53).

(She got another opportunity Nomgedla to spread the other one that is remaining in the water she will bath with)

This influences Nokulindela. Nokulindela is heard talking to himself, mumbling, calling and pointing at the witches who intend on killing him. Zabalaza has used *iziphoso* (throw at her). Nokulindela’s father consults the “*inyanga*”, Zikalala, to assist. He confirms that she has been “*isiphoso*” (throw at) by a powerful potion. Nomgedla apologises to Nokulindela’s mother - she says:

“Mama ngiyaxolisa, ngilingekile ngavuma imithi engiyinikwe uZabalaza, bengingaqondile” (Mathenjwa, 1993: 54).

(Mother, I apologise, I was tempted, and I agreed to accept the charm that Zabalaza gave me, it was not my intention)

Nomgedla has apologized to Nokulindela’s mother for bewitching Nokulindela. Nokulindela is taken to Nonkamfela who confirms that a powerful potion has been used. Zabalaza unveils that he acquired the charm from Jiyane and gave it to Nomgedla. They were all found guilty of bewitching Nokulindela. Nonkamfela cures him and he is taken to Mbuyisa. He has sores all over his body. He coughs continuously and he has diarrhoea. He has lost trust to traditional healers.

Mathenjwa’s novel *Ithemba Lami* shows the effects of HIV/AIDS on individuals and their families. In fact, Mathenjwa uses this opposition to explore the complexities of the

HIV/AIDS pandemic through the characters of Sandanezwe and Nokulindela. Nokulindela is a rural girl who is unable to understand the urban environment and the epidemic while Sandanezwe is an urban character trying to understand the rural environment and the epidemic. The novel highlights the need for both rural and urban communities to understand the complexities of the epidemic and to find ways to work together to fight against it. In addition, the novel focuses on the theme of love and how it can bring together people from different backgrounds and communities in the face of a pandemic.

3.12 *Kungasa Ngifile (Over my Dead Body) (2002) by E.D.M. Sibiya*

Sibiya's novel titled, *Kungasa Ngifile (Over my Dead Body in English) (2002)* illustrates how MaMemela's weak morals and lack of certainty lead to the separation of Senzo and Nokuthula. Her inability to accept her son's relationship and her subsequent actions have a lasting effect on the couple, which leads to their eventual separation. This serves to highlight the fact that cultural norms, such as the ones held by MaMemela, can have a powerful influence on people and their relationships. The novel also emphasizes the need for individuals to make their own decisions, rather than relying on others to make them for them. By depicting MaMemela's actions in this way, Sibiya is able to highlight the importance of autonomy in relationships.

Mhlungu insists that Senzo takes Nokuthula as his wife. The cows for paying lobola are at the Bovini farm. It was a sad story concerning his cows. The narrator has this to say:

“Nebhunu leli ababekhonzwa phansi kwalo. Lave kiziqedile lizidlisa ushevu izinkomo ngoma lingafuni babe nemfuyo eningi” (Sibiya, 2002: 53).

(The boer who their livestock stay has started to poison the cows because they did not want them to multiply)

This was the way of delaying the process. MaMemela consults the *inyanga*, named Ququdamakhambi. She says:

“Njengoba ngichazile baba ukuthi umntanami kuyazikhanyela bha ukuthi kumdlisile lokhu okukanondindwa” (Sibiya, 2002: 53).

(As I have explained father, it will clear that this prostitute has poisoned my child)

The above quotation highlights how Nokuthula is not the type of a person who is able to do that. Ququdamakhambi asks whether it is wrong for a person to bewitch by feeding the person he loves. He mentions that she bewitches by feeding the person she loves as this will intensify the love that she has.

Senzo's mother may be opposed to his relationship with Nokuthula for a variety of reasons. Firstly, she may be concerned that her son is unaware of Nokuthula's background and may be worried that she is not a suitable partner for him. Secondly, MaMemela may be worried that Nokuthula is a reminder of her past relationship with Dumisani Zondi, and she may be concerned that her son will experience the same heartache she did if he chooses to pursue the relationship with Nokuthula. Finally, MaMemela may be concerned that Mhlungu will be jealous of Nokuthula if he is aware of the relationship. Ultimately, it is impossible to know what is motivating MaMemela's opposition to the relationship without further information. However, it is likely that her opposition is based on a combination of the above factors.

Senzo's mother, MaMemela, is opposed to the relationship between Senzo and Nokuthula because of her own complicated past. She had been in love with another man, Dumisani Zondi, before she got married to Mhlungu. After they separated, MaMemela met Mhlungu and became pregnant with his child. Mhlungu accepted MaMemela as his wife despite not knowing her condition. Now that Dumisani Zondi is employed at the police station in Dundee, he has the opportunity to visit MaMemela regularly. Mhlungu returns home on a monthly basis. MaMemela may be worried that Nokuthula is a similar situation to the one she experienced, and she may be trying to protect her son from a similar heartache. It is possible that MaMemela is concerned that Senzo's relationship with Nokuthula will be disrupted by Dumisani's presence in their lives, as she may still have feelings for him. This interpretation of MaMemela's behavior is supported by the work of Mporu (2006), who argues that African mothers feel fiercely protective of their sons and will go to great lengths to protect them from potential harm.

As a young man who respects himself and his partner, Senzo believes that the culmination of love, according to the Zulu culture, is marriage after a person has paid “ilobolo” (brides’ dowry). This is to show their future wives a sign of respect and that they may be able to live with them. Senzo argues how,

“Kanti likhona yini icala uma umuntu edlisa umuntu amthandayo? Angithi wenzela ukuthi amthande kakhulu” (Sibiya, 2002: 53).

(Isn't wrong for a person to poison a person that she loves? She does that in order to love her more)

Ququdamakhambi has this to say:

“Ukudlisa umuntu omthandayo kukhomba ngokusobala ukuthi umthanda kangakanani. Futhi-ke usuke ungaluphoqi uthando ngoba umdlisa nje nisuke senithandana” (Sibiya, 2002: 53).

(To poison a person that you love, you indicate how much you love that person. You are not enforcing your love because you are already in love)

Ququdamakhambi has expressed his sentiments concerning *Ukudlisa* , but says that he gives the people the potion as it forms part of his business. She explains that she needs them to separate. She gives them the poison and the instruction on how to use it. He says:

“Angizukunika imithi eminingi ngoba uzosuke udideke. Ngizokunika owodwa vo. Uyowufaka ekudleni kwendodana yakho. Intombi sizoyithumelela ngezilwane ziyidlise ephusheni ilele. Ngeke liphele isonto bengahlungananga” (Sibiya, 2002: 54).

(I will not give you a lot of imithi because you will be confused. I will give you only. You will put on your son’s food. The girl will be sent the animals which will feed her in dreams)

Secondly, she says she is suspicious of bewitching his son with *“ubhekaminangedwa”* (look at me alone). Ququdamakhambi finds nothing wrong with Nokuthula administering *ubhekaminangedwa* to a person that she loves. He mentions that *ubhekaminanedwa* symbolises how much you love that person. She is given *umuthi* that she will add to Senzo’s food. The *Inyanga* further mentions that he will give her *umuthi* that will react

while Nokuthula is asleep. He vows that it will not take a week before they separate. She is happy as she hopes “*isichitho*” will serve the purpose.

Senzo returns from Johannesburg. She is given food containing an “*isichitho*” charm prepared for him. Mhlungu insists that Senzo take Nokuthula as his wife. MaMemela is opposed to this. She says that Senzo must find another girlfriend. MaMemela says Nokuthula has a boyfriend which is a taxi driver. She says that Senzo has been beaten because of her. She says that she has seen Nokuthula with another boyfriend. She now places her hope in this poison. She will do so as soon as Senzo arrives from Johannesburg. Senzo arrives home. This is what MaMemela does:

“Angabe esapholisa maseko. Ngoba awuhlanganise nesishebo. Ngoba uwumbulali kwanele” (Sibiya, 2000: 64).

(He did not waste any time. He mixes it with the stew because it is not deadly, it is enough)

Muthi or posien has no effect on Senzo as Ququdamakhambi has given MaMemela the wrong potion. He has given her *ubhekaminangedwa* instead of *isichitho*. Senzo and Nokuthula’s feelings for each other are mutual. He loves her more than ever before. She is not worried because she hears nothing of Senzo and Nokuthula’s separation. She is worried that she might find out that they are still in love. It is evident that “*umuthi*” does not have an impact. He is even more angry when entering Senzo’s room to find photos of Nokuthula displayed all over the room. She decides to go back to Ququdamakhambi to complain. She could not meet Ququda as he was mourning his father’s death. He is surprised to find the packet containing the *umuthi* empty. The one which he was

supposed to use was consumed by rats. He is prepared to use the little left that is prepared. MaMemela has this to say who he added the *isichitho* charm in Senzo's food.

"Kuzobanzima uma kanti lomuthi awusebenzi" (Sibiya, 2000: 74). (It will be difficult if this poison does not work)

The above quote highlights how MaMemela is of the opinion that the potion is not working, and she is stating that it will be difficult if it is not effective. The objective of using "*isichitho*" is for them to separate. Senzo feels the need to cry when he thinks of Nokuthula. Nokuthula is surprised by Senzo who is speeding up the process. On the other hand, Mhlungu is proceeding with the process.

Nokuthula is surprised to hear that the two are deeply in love. It seems as if the "*isichitho*" charm has no impact. MaMemela returns to Ququdamakhambi to complain. She is denied permission as the family is still mourning the death of Ququdamakhambi's father. She returns, embarrassed yet surprised to find that the charm he used was the correct one. The one she was supposed to use it was consumed by rats. She finds the little that is left, and she prepares it again.

The novel *Kungasa Ngifile* deals with several themes, including Zulu traditional customs, sexual abstinence, and the importance of land. Through the protagonist Sibiya, the novel shows how the traditional and the modern can be reconciled, highlighting the importance of respecting and preserving Zulu culture. In the past, parents, especially mothers, used to choose a husband for their daughters. Parents of both girls and boys would meet first, discuss the marriage between their children, and then approach the children if an agreement was reached. This was an acceptable custom amongst the Zulus, but today

this culture is no longer acceptable, as there is a belief that nobody should interfere in the love affairs of another person, not even parents. Sibiya focused on Zulu customs as one of the major themes. Nokuthula's good behavior becomes a theme signifying apartheid, where a girl had to behave according to the long-standing Zulu custom of sexual abstinence and respect. Nokuthula and her boyfriend Senzo did not act against community customs by flaunting their love in public. As a Zulu man deeply in love with a maiden, Senzo treats Nokuthula with respect and dignity by encouraging sexual abstinence before marriage. He is unlike many promiscuous Zulu men who are proud to be called "amasoka" (popular with young women). Another important theme in the novel is the importance of land. Land is a symbol of traditional Zulu life and its importance is explored throughout the novel. The protagonist, Sibiya, has a strong bond with the land and is devoted to protecting it. In the novel, he is seen as a figure who can bridge the gap between the traditional and modern lifestyles. He is an example of how a modern Zulu can still be respectful of his ancestors and culture.

In conclusion, *Kungasa Ngifile* is a novel that tells a story of love and cultural traditions set in the rural community of Kwazulu-Natal. The novel examines the conflict between the traditional values of the Zulu people and the modern world. The protagonist, Sibiya, is caught between his desire to honor his parents' wishes and his own longing for a woman he loves. The novel explores themes of sexual abstinence, the importance of land, and the role of traditional customs in Zulu culture. Zikhali uses the story of Sibiya and his beloved Nokuthula to illustrate the tension between traditional and modern values, and to demonstrate the power of love to overcome cultural boundaries. The novel also deals with the importance of land in Zulu culture. Zondi, Sibiya's father, is a landowner who is

deeply concerned with preserving the family's land and the Zulu culture that goes with it. Zondi insists on his children following the traditional customs of their people, and he takes a hard stance against any of them seeking to marry outside of their culture. This is demonstrated by the conflict between Sibiya and his father when Sibiya plans to marry Nokuthula, and Zondi's attempts to prevent the marriage by using witchcraft.

3.13 *Kuyoqhuma Nhlamvana* (Time will tell) (2004) by R.M. Mngadi

Kuyoqhuma Nhlamvana (Time will tell in English) (2004) explores the theme of drug syndicates and organized crime. The novel represents a broad spectrum of these activities. The novel has interwoven international organized crime into the plot structure. Mngadi explores the sub-theme of corruption. Corruption means dishonest or fraudulent conduct by those in power, typically involving bribery.

The story presents Dalisu Nyathi, the main character, who is retrenched and divorced. After this, he gives up his middle-class lifestyle for a humbler existence in a township called Sobantu in Pietermaritzburg. He lives in a subsidised housing called an RDP house, which is a program that affords beneficiaries low-cost and affordable housing built by the government. In this RDP house, Dalisu befriends the Sokhelas, who advise him to join the business of transporting schoolchildren to and from school. Together with the Sokhelas, they transport children in their vehicles. His wife hears about this new source of income and files for child support. He loses the case, leaving him with half of what he makes from the transportation business after paying child support. To augment his earnings, he becomes involved with gangsters transporting illegal substances called dagga (cannabis). Thabani, an old friend, assists him to acquire this work. Nyathi needs

to be protected from the police or he will be arrested. He is sceptical about using *umuthi* or protective charms because it had failed to help him in a previously complicated maintenance case.

Muthi is an African traditional medicine used for healing and curing ailments. It is believed to have supernatural powers and is widely used in many African countries including South Africa. In South Africa, the possession of muthi is not illegal, but the possession of certain plants used to make muthi is illegal, such as dagga (cannabis). In this scenario, Thabani is encouraging Dalisu to use muthi to overcome his problems, but unknowingly he has organised a job for him that involves transporting dagga, which is illegal in South Africa. If he is caught, he will be arrested. He shares his fears when he says:

“We Dalisu! Angithi wena ungum- Afrika. Wena waze wathola izikhundla ngakho ukusebenzisa umuthi yesintu. Angithi wena unenyanga yakho UNqola? Ngaphandle -ke uma sewakhetha inkosi” (Mngadi, 2004: 144).

(Hey Dalisu, aren't you an African? You were promoted at work for using African medicine. Indeed, you have your own herbalist, Nqola. Not unless you have chosen Jesus Christ)

This story is about Nyathi, who is involved in a criminal drug operation. He is aided by his medicine man, Nqola, and his partner, Moodley, an Indian dealer. Nyathi is warned by Thabang to use witchcraft to protect himself and his criminal activities, but Nyathi is sceptical of using '*umuthi*'. He then recruits Sokhela's son, Jabulani, to be both the peddler and the transporter of the drugs. Nyathi's activity leads to crime in the area, and the local police fail to deal with the problem due to Nyathi being corrupted by the Station

Commander. The community then calls in the Scorpions, a former unit of special investigators, to uncover Nyathi's syndicate. Eventually, Nyathi and all members in his criminal chain are arrested. In this story, Nyathi is reminded of the power of witchcraft and the need to use it to protect himself and his criminal activities. The story highlights the prevalence of crime and corruption in African societies and the need for law enforcement to address it.

In conclusion, in *Kuyoqhuma Nhlamvana* tells the story of Dalisu Nyathi, a retrenched and divorced man who is forced to give up his middle-class lifestyle. He starts a transport business by transporting school children with his vehicle. His wife hears about it, and she files for child support. Nyathi relies on *umuthi*. The employment he acquired was by using *umuthi*. He is unfortunate as the court rules against his favor for being in possession of *umuthi*. He managed to find another job which entailed transporting dagga from Umzimkhulu to Durban. He is advised by Moodley, an Indian, to consult the *inyanga*, Mjokwane from Empangeni, who will assist him with *umuthi* and managing the drug distribution business. Everything goes well. The business is booming. Moodley advises him to employ another person. He employs Sokhela. He too, is taken to Mjokwane by Dalisu. He is unfortunate to be arrested on the very same day. Nyathi continues to transport mandrax and cocaine to the detriment of his community.

3.14 *Ngacishe Ngazibambezela* (2006) by P.M. Sibiya

Ngacishe Ngazibambezela (I Almost Delayed Myself) (2006) explores the theme of Zulu customs, in particular the traditional practice of parents deciding who their children should marry. This custom is seen as outdated and oppressive as it does not consider the

feelings of the two people in the relationship, and often results in relationships without any emotional connection or intimacy. In the story, Ntombenhle introduces her boyfriend to her family, and they are shocked by the choice she has made. This serves to highlight the tension between traditional practices and modern values, as well as the power dynamics within Zulu society. Although there are fictional representations of witchcraft in the story, these do not factor into the discussion of Zulu customs and the challenges that come with them. Her boyfriend is part of the enemy.

Ngacishe Ngazibambezele presents Sangweni, who is a self-proclaimed wizard. He knows everything about witchcraft although the reader has never read of him consulting anyone for assistance. It also presents his neighbor, Nkosi, who is a polygamist. His first wife is MaMdlalose who has a daughter, Ntombenhle. She is a Christian. The second wife is MaHlengethwa, who has a son, Mchwayo. Sangweni has a son, Simamfungana, who is in his final year at Mangosuthu Technicon. Sangweni is a self-proclaimed wizard and thus has a connection to traditional belief systems, while Nkosi is a polygamist, and his first wife is a Christian. In this way, the text presents two different belief systems that are in conflict. The goal of Sangweni's son, Simamfungana, to find suitable employment after graduating also suggests a desire to embrace modernity and reject traditional beliefs. Thus, this text could be interpreted as showing the struggle between traditional beliefs and modernity, with Sangweni representing the traditional beliefs and Simamfungana representing modernity. An incident takes place between the two families. This exacerbates the bitter feud that existed between the two families, and they end up being sworn enemies. Nkosi confiscates MaMdlalose's goats which destroys the sweet-potato field. Nkosi keeps them in his kraal. These two families are now sworn enemies. This

frustrates MaMdlalose. Out of frustration, she informs her daughter, Ntombenhle, that all the people who were against her are all dead, as she has bewitched them.

Simamfungana is in love with Ntombenhle despite their parents being sworn enemies. Ntombenhle, however, is concerned about her future with her boyfriend due to their families' enmity. The lions have killed ten cows belonging to the chief, and Simamfungana and his sister, Celiwe, suspect that witches have sent them. They believe that witchcraft is the cause of this. Sangweni and the chief confront each other, exchanging insults. Sangweni displays his cruelty. MaHlengethwa tells the chief, her husband, that she is afraid of Sangweni, as he is known for using *izulu* (lightning). Her husband boasts that nothing will happen to him because his house is fully protected against *izulu*. The story of Simamfungana and Ntombenhle is a representation of the tensions that can exist between two families due to long-standing rivalries. It is also a reflection of the power dynamics between a small village and a chief, and how Sangweni's power and cruelty are perceived by the people of the village. The mention of witchcraft is a common trope used in African folklore to explain away the inexplicable and to explain why certain events happen. In this case, it is used to explain why the lions have killed the cows. MaHlengethwa's fears and the chief's assurances of protection against *izulu* are also part of this trope of supernatural explanation.

Ntombenhle has conducted the *ukwemula* ceremony. After the ceremony, her mother asks who her boyfriend is. He mentions Simamfungana. She gets a shock of her life when she tells her it is Simamfungana, the son of a wizard. She blames her for falling in love with Simamfungana. Ntombenhle is adamant as she expresses how much she loves him. MaMdlalose is furious that she beats her. Even her father is furious when hearing

this news, as he knows that Sangweni is a wizard. He intends beating her. Ntombenhle refuses when his father beats him. She overpowers her father and beats him.

Sangweni bewitches the cows belonging to the chief with “*umuthi*” called “*ziwome*”. The cows become thirsty and die. The chief faints when told what happened. He is taken to hospital. These cows are all buried in a very big hole. The hospital admits the chief as his body is shaking. He also cries like a baby.

MaMdlalose and MaHlengethwa are at loggerheads. MaMdlalose blames MaHlengethwa of bewitching her. She also complains about the amount of time she spends with the chief her husband. MaMdlalose again asks whether she uses *udelunina* (the one who forsakes the mother) now that her daughter, Ntombenhle, has forsaken her. MaMdlalose beats MaHlengethwa. She retaliates using an axe and MaMdlalose is badly injured and is rushed to hospital.

Sangweni again does not approve the relationship between his son and Ntombenhle. He explicitly tells him that he will bewitch them by using *isichitho* (charm that causes estrangement between two lovers) to separate them. He openly declares that he will bewitch the chief so that he is insane and ultimately destroys the whole family. The chief is discharged from the hospital. The chief conducts a witch-hunt expedition where Sangweni is smelt out as a culprit, and he files for his execution.

Ntombenhle informs her parents that the Sangweni’s will be coming for *ilobolo* (bride’s dowry) negotiations. Her father vehemently denies saying that Sangweni is a wizard. *Izangoma* has smelt him out. Moreover, the families are sworn enemies. Sangweni has

used *isichitho* this time around. He vows that he will not eat or drink anything that is served by Ntombenhle. He vows that there will be any marriage.

Sangweni continues to bewitch the chief with pubic lice. They are roaming all over his body even to his private part. He proceeds with his act as the chief suffered by *izibhobo*. MaHlengethwa insisted that her husband be taken to an *inyanga* that is conversant with witchcraft.

MaMdlalose and MaHlengethwa are at loggerheads again. Sangweni is as jubilant as he praises his *imithi*. Sangweni uses *omantindane* to abduct the chief. He has used *udukanezwe* (going astray) so that the chief does not know where he is. Ntombenhle now doubts whether the Sangwenis will still come now that his father has disappeared into thin air.

MaMdlalose pays a visit to her sister Cokani. She tells her that MaHlengethwa is bewitching her now that her husband is ignoring her. She advised her to use *umandangaphakathi* (spread from inside) especially she is in the polygamous family. She advises her to do the same.

The chief is still missing. Ntombenhle invites all the members of the church to pray with her. She fasts for seven days. The chief phones and tells her that he will soon be back. There is drought in the entire village. Sangweni is very thirsty and there is no water in his house. The only place where he can get water is by the chief. He is denied water because he is a wizard. Ultimately, Sangweni repents and promises that he will burn all his medicinal bags and take his baboon to the SPCA.

In conclusion, Sangweni is a self-proclaimed wizard. It is however, not known who his *gobela* is. He is full of revenge. He hates Nkosi and he makes certain that he ruins his life. Sangweni kills Nkosi's livestock using *ziwome*. When his son, Simamfungana wants to marry Ntombenhle, Nkosi's daughter, he is opposed to this. He vows that they will not bear a child. Ntombenhle will miscarry. Sangweni bewitches Nkosi with pubic lice. He does not end there because he abducts Nkosi with his *imikhovu* (zombies). Ultimately, he repents and reveals that he wants to send his baboon to the SPCA so that they keep it.

The most prolific single source of witchcraft is conflict among co-wives, where they are competing to win love of the husband. The polygamous witchcraft surfaces. This can be described as witchcraft evil that happens in a polygamous household, of say husband with two wives living in the same compound, may all have all two women, and the man is in "witchcraft". At other time, you have the man and two or three women in being in witchcraft, leaving the one of the women, who maybe a Christian. The battle is for the control of the man and the entire family and the strongest of the two wives become first lady, irrespective of the time of her marriage. Polygamous witchcraft put people in bondage. In *Ngacishe Ngazibambezele*, MaMdlalose launches a complaint to her sister, Cokamile, about the time her husband spends with the second wife MaNhlengethwa. Cokamile advised her to use *ubhekaminangedwa* so that she can hold on to her man. MaNhlangethwa when asked why she kept her husband for a longer time to her homestead, she mentions that she cooks a delicious meal for her husband and on top of that she excels in bed.

3.15 *Imiyalezo* (2008) by M.J. Mngadi

The main theme of *Imiyalezo* is a love triangle between Annabel and Vusi Yeni, Annabel Cebekhulu and Jazzman, Jazzman and Joyce Zwane, Ali Kamanga and Annabel. The theme of witchcraft in this story is used to represent the power dynamics between the characters. Annabel is a weak character, so she turns to witchcraft to try to gain power over the men in her life. However, it is ultimately ineffective, and her lack of power is demonstrated by the fact that the men are able to manipulate her and continue to cheat on her. The theme of witchcraft can also be seen as a metaphor for the power imbalance between the genders, with men having the upper hand in this story. It is also a reminder of how women can be exploited and taken advantage of by men. Ultimately, the theme of witchcraft serves to highlight the power dynamics at play in the relationships between the characters, and how the power imbalance between the genders can lead to exploitation.

The theme of witchcraft is used to highlight Annabel's mistakes. It is a metaphor for her decisions that lead to her death. The author implies that Annabel has made a 'witchy' decision in not revealing the pregnancy and that this decision ultimately leads to her death. Annabel's death serves as a cautionary tale for readers to think twice before making a decision that could potentially have a negative outcome. The use of witchcraft in this novel is a way of showing how the consequences of decisions can be powerful and can cause suffering, even in today's world.

Annabel does not go to her home when she is expelled. The message is circulated by the School Principal to all learners that Annabel is missing. He pleads to anyone who have met her to alert the Police. Jazzman becomes a policeman. Annabel visits him but is so unfortunate to find her sitting comfortable with his girlfriend, Joyce Zwane. She is so

furious in such a way that she intends fighting both. Their child stays with Jazzman. Annabel is denied the opportunity to see the child. This scenario could suggest that Annabel is a witch and has cast a spell on Joyce Zwane, which is why Jazzman is so adamant that she doesn't see their child. Annabel is so furious because she believes that Jazzman and Joyce are under the spell and that is why Joyce is so comfortable with Jazzman even though Annabel is there. This could be the reason why Annabel was expelled from school, as she was possibly using her witchcraft to manipulate people in some way. The School Principal would therefore be trying to protect the other students from Annabel's witchcraft.

She constantly visits them as she explicitly says she is willing to be in the polygamous family. This constant visit annoys them. This is what she says what she says when she visits Jazzman and MaZwane is there:

“Labo banidlisa kabi. Umuntu emncane avume ukudlala imithi aze aphenduke imfe nje. Yilo ongale othe ngixoshe” (Mngadi, 2008:120).

(They bewitch you by feeding. A person so young allows himself to be played with as turned to *imfe* (traditional African sugar cane). Is she the one on the other side who says you must chase me away)

It exacerbated when she visits them during the night. An agreement is reached whereby she is given the opportunity to visit her child and leave afterwards. She knows she is not welcome anymore. Jazzman hides himself whenever she pays a visit. This is what Annabel thinks she will do:

“Kwakufanele abonane nokhokhovula, amcoshise amaphepha, noma-ke adluliselwe kwelizayo ukuze kungabibikho omenelayo. Wabuye wakhetha ukumshaya ngentando uJazzman, nokumshaya ngesichitho umkakhe benyanyane, bachithane kuphele igqabo kwaZwane. UJazz wayeyothi esanganiswe isichitho ngapha emenyanya umkakhe, ibimshisa intando, ingamniki mcabango omunye ngaphandle kokufaka yena endlini” (Mngadi, 2008:122).

(She must see *inyanga* which will bewitch him so that he is insane, or else kill him. She has another option of using *intando*, thinks of using *isichitho* so that he hates his wife and separate with his so that pride for MaZwane will finish. Jazz will be crazy suffering from *isichitho* hating his wife on the other hand *intando* will not give him a chance except letting her in the house)

Annabel resorts to witchcraft. She hopes that it will help her to sustain her relationship with Jazzman. She thinks it will hold on to Jazzman. She consults Ali Kamanga who is an *inyanga*. Ali Kamanga works as a gardener not far from where Annabel works. He incised her on the forehead as well as on the other parts of the body. He gives her *intando* charm as well as *isicazo* charm. He says this when he gives her the charms:

“Hlala phansi Ntombi yami ngikwelaphe ngokufaka imithi ezoba zankosi abazobamba humusha” (Mngadi, 2008:126).

(Sit down my girl so that I will heal you, I will use *umuthi* that will be handcuffs that will hold the criminal)

He is giving her charms that will hold Jazzman. however, we are not certain that it will work, or whether it is the right charm because he has begun loving her. Maybe he will give her something that does not work.

Annabel is surprised when Ali Kamanga eventually courts her as he has developed the love for her. Annabel becomes so furious, and she has this to say:

“Okukuqala uyazi nje nje ukuthi ngilapha nje ngizama ukubuyisa uyise womntwana wami engisamthanda” (Mngadi, 2008:126).

(Firstly, you know that I am here I am trying to bring back the father of my child that I still love)

She is surprised when Ali eventually courts her. He does a lot of things to captivate her. He entices him by showing her a lot of money. Ali promises even to pay *ilobolo* (dowry) for her. On top of that he says he is willing to take her child with. Annabel is suspicious of Ali that he might not give him the right charm as he wants a hand in marriage. She also suspects that Ali might kill Jazzman or else give him a charm of distaste. Ultimately, she falls for Ali.

Annabel, unsure of her character, reconciles with Jazzman and cheats on Ali. She steals a lot of money from Ali. On the contrary, Jazzman blames Joyce for bewitching him with *intando*. Jazzman mentions that MaZwane is using *umangangaphakathi* charm on him and that is the reason he opts for her. He cites that it is elders from the communities who took him to an *inyanga* to do self-induced vomiting. He promises to chase her away.

Annabel is preparing food in the kitchen. She smears *umandangaphakathi* charm and is mixing it with jam that she got from *inyanga*. This is what the narrator says when Jazzman visits her:

“Wacela uxolo, waphuma waqonda ekhishini lapho wafike wadumela izinkwa wazibhixa ngebhotela elixuba nojamu ezinonga nangezinsizi ezithize ayezithola kwezinye izingedla wazithaka nezinsila zakhe. Wakuthatha konke, namaqanda waye wakuthi qithi phambi kuka Jazzman” (Mngadi, 2008:202).

(He asked to be excused, went out to the kitchen and she took bread and smeared butter mixing it with jam mixing it with *izinsizi* (Which she got from other *izinyanga* mixing it with her dirt (*insila*). She took them, with eggs and put it in front of Jazzman)

Jazzman feasts on Annabel's savings and leaves, asking her to give them to him for ilobolo negotiations. Annabel is skeptical, but eventually agrees. She is shocked to hear that Jazzman is marrying Joyce, and to add insult to injury, he intends to arrest her for the money he stole from Ali. Annabel realizes that Jazzman has taken advantage of her trust and naivety and has stolen her money for his own benefit. She goes to Jazzman, who is with MaZwane, a powerful figure in the community, to reclaim her money, but is unsure if she will be successful. This situation is an example of a scam, which is a form of fraud. Jazzman has taken advantage of Annabel's trust and naivety and has stolen her money for his own benefit. He has used a form of witchcraft (ilobolo negotiations) to try to convince Annabel to give him her savings, and then has added insult to injury by attempting to arrest her for the money he stole from Ali. Annabel is now trying to reclaim

her money, but Jazzman is with MaZwane, a powerful figure in the community, which may explain why he feels safe and confident in his actions. She says:

“Ngithe nginike imali yami engayeba, bese ngihamba-ke khonde ndini ngikushiye nomathananazane wakho” (Mngadi, 2008:228).

(I said give me my money which I stole from Ali, I will then go your male baboon, I will leave you with your female baboon)

Annabel pleads with Jazzman to return the money she stole from Ali Kamanga, and Jazzman decides to reopen the case. Ultimately, she opts to commit suicide out of humiliation and embarrassment. She sets herself on fire and is buried at Ekuphumuleni. She leaves a recorded message on her tape recorder in which she admits to practicing witchcraft. The victims are many unnamed men. Annabel's decision to commit suicide out of humiliation and embarrassment is likely rooted in the stigma and shame associated with practicing witchcraft. In many cultures, witchcraft is widely viewed as taboo and is often associated with negative connotations. The victims of her witchcraft are not named, suggesting that her actions were considered to be a source of shame and a reflection of her immoral character. Annabel's decision to take her own life can be seen as a way of accepting responsibility for her actions and expressing remorse for her involvement in witchcraft. This is the message that she left:

“Sazidlisa izingane zabantu ngemithi esasingenasiqiniseko sokuthi yayiyoba namiphi imiphumela egazini lazo, sazishaya ngesichitho izimbang” (Mngadi 2008: 289).

(We poison the men with *umuthi* which we were not certain what impact it would have if their blood, we use *isichitho* to our opponents)

In this context, *isichitho* is a form of traditional African witchcraft used to curse or harm an enemy. *Umuthi* is another form of traditional African witchcraft, which is used to poison or otherwise harm an individual. Annabel confirms that she has been using *isichitho* to her advantage. We don't know whether it had impact because Jazzman continued to cheat on her. She died a painful death frustrated by the man who really loves her. She confirms that she has been using witchcraft. It is likely that Annabel was attempting to use the two forms of witchcraft to gain a competitive advantage over her romantic rival and to hurt the man she loved. However, it is unclear whether the *umuthi* or *isichitho* had any effect on Jazzman, as he continued to be unfaithful to her. Annabel's pain and frustration at the situation ultimately resulted in her death.

In conclusion Jazzman cheats on Annabel till the bitter end. Annabel consults *inyanga*, Ali Kamanga and Ali Kamanga instead of helping her, he courts her. Annabel agrees. She stole from him. She gives all the money that she stole to Jazzman. Annabel is blaming Jazzman to be allowed to be bewitched by MaZwane. Jazzman confessed that he was at fault because she was confused by *intando* from MaZwane. Ali Kamanga gives her *intando* and *isicazo* charms. *Isicazo* will help her to separate Jazzman and MaZwane and *intando* will help her hold on to Jazzman. Jazzman confirmed that he found MaZwane with *omamtsotsi*. Annabel regrets this at the end. That is why she left the recorded message confessing that she has been practicing witchcraft.

3.16 *Kunjalo-ke* (That's How Things Are) (2008) by Mjajisi E. Wanda

Kunjalo-ke (2008) explores HIV/AIDS and its effects on the life of Dumazile Kheswa, a rural girl from Mzimkhulu. The novel deals with the consequences of unfaithfulness and the abuse of power by those in positions of authority. Dumazile falls in love with Mr. Moloi, a teacher from Johannesburg, who takes advantage of her. He buys her expensive clothes, and she neglects her studies, eventually leading to her expulsion from school. Dumazile's actions disappoint her parents, and she ultimately infects all the men she has slept with with HIV/AIDS.

In the novel *Kunjalo-ke*, Mr. Moloi is indulged in witchcraft, though it is not said where he gets his muthi from. During the first week of school, he is seen steaming and performing self-inducing vomiting. Madam Mpungose and Madam Ngcamu assert that Moloi practices witchcraft, and this is what their colleagues are saying. When he realizes that Dumazile, a Grade 11 learner at the school, is adamant and does not want to heed his request, he resorts to witchcraft. The love Mr. Moloi has for Dumazile is not natural, but he uses witchcraft to get what he wants. In the novel she suffers from the stitch because she was thrown at her. Realizing that Dumazile is not heading to his request, he resorts to witchcraft. The fictional representation of witchcraft in *Kunjalo-ke* is used to explain the power of manipulation and control that an older person can have over a younger one. Mr. Moloi uses his power and influence to coerce Dumazile into complying with his demands. He does this by using a combination of emotional manipulation, promises of financial assistance, and the threat of using witchcraft to cause harm if she does not do as he says. While witchcraft may be a convenient plot device in this story, it serves as a reminder that older people can use their power to manipulate and control younger people. It also serves

as a warning to young people to be aware of their vulnerability to such manipulation and control.

The fictional representation of witchcraft in this scenario is that Mrs. Hlophe is using her powers to protect Molozi from the consequences. It is implied that she is using her powers to make the situation favorable to him, by helping him escape the troubles headed his way. This is a logical representation of witchcraft in the context of the novel, as it is a way of using supernatural powers to control and manipulate a situation in one's favor. Lizzy, who works for Sithole, also suspected that and she tells MaNzimande, Sithole's wife. This has an impact because Lizzy becomes sick afterwards as she suffers from the unknown disease. She is forced to leave her job. It is obvious that she is bewitched. While she is working for Sithole she asks permission to visit home at uMzimkhulu. She feels that she has irksome. Dumazile wants isimonyo (greasy charm) that will protect her. That will make her boss admire her as her mother has alluded to it. Dumazile was not aiming at bewitching. She was aiming at strengthening herself. The representation of witchcraft in this case is used to show how powerful and influential it can be, both positively and negatively. It can be seen as a means of protecting oneself or of manipulating a situation to benefit oneself. It also shows the consequences of using witchcraft, as Lizzy becomes sick and is forced to leave her job. This serves as a warning against using witchcraft, as it is not without its risks. Overall, it is an effective representation of the power of witchcraft, both beneficial and dangerous.

In *Kunjalo-ke*, Lizzy consults traditional healer Makhweshube, who has an impact on her. Dumazile is also pregnant and, in order to hide it, she lies to her parents that she has *umbhulelo* (walk-over). When Dumazile gets married, she demands recognition as a wife

and lies to her husband about her mother-in-law. People also talk about different illnesses, such as *idliso* (poison), *umbhulelo* (walk-over), *omamtsotsi*, and others, to avoid talking about AIDS. Kheswa, her father, hurriedly rushes to an *inyanga* to get *umuthi* for *umbhulelo* (walk-over). Dumazile is heartless and people feel sorry for her. She is not suffering from *umeqo* (walk-over) as she is pregnant. She also hides from her parents that she has been expelled from school because she is pregnant. In order for Sithole to get MaNzimande, he has to fetch the charm from Mhlabuyalingana, and he is able to get her afterwards. MaNzimande is very stubborn. He brings an *inyanga* to strengthen her house and himself. Dumazile gets married to Mtalaselwa. She wants to relocate to where her parents are. In the novel, Dumazile's behavior fits the well-known stereotype that wives and mothers-in-law are constantly competing for recognition and first positions. Dumazile demands recognition as a wife and wants things to be done according to her way. But she is lying about her mother-in-law. Her mother-in-law confirms at her memorial service that she did not like her as she called her a witch. Her mother-in-law tells everyone that she loves Dumazile, but she does not love her. The only thing that she wants is recognition. She wants to be recognized as a woman. Dumazile is lying to Mtalaselwa as she knows her mother-in-law does not possess any of the animals. Mtalaselwa is very sick, and people start to tell one another that he has AIDS. It is concluded that, at the end of the novel,

Dumazile and her list of boyfriends are infected with HIV/AIDS. Dumazile, as the name suggests (disappoints), is portrayed as the woman who infected all the males. The reader understands that she caught HIV/AIDS from Mr. Moloi. Dumazile, as a child who was very ignorant, was not aware of this until she becomes sick. She remembers that Moloi once

told her that his wife was thin when she died. This means that she was also infected. The use of witchcraft in the novel *Kunjalo-ke* serves to illustrate the power dynamics between certain characters and their reliance on traditional healers for solutions to their problems. These characters are often portrayed as desperate and willing to do anything to get what they want, which ties in to the notion of witchcraft being used as a means to manipulate others. It also shows how ignorance and superstitious beliefs can lead to dangerous and even deadly outcomes if not addressed properly. Additionally, the use of traditional healers in the novel serves to demonstrate the role they play in the lives of the characters and the power they hold in their communities. The importance of recognizing the power of traditional healers and the respect they deserve is highlighted throughout the novel.

Dumazile is portrayed as a liar, greedy and selfish, cunning woman who knows no limits. She is insolent and a woman with weak morals. She is inhumane. She makes certain that she destroys Sithole. Besides buying him a car and funding her education studies to qualify as a nurse. Dumazile arranges with other people to burn Mr. Sithole's shop so that he can get the insurance money, but it is found that it is elapsed as Sithole skipped the premiums.

Lying in her bed at the hospital, it is as if she needs to hear the names of her victims. The text depicts her as the perpetrator. In her last days, Dumazile summons her family and the pastor to whom she confesses her sins. It is as if she sinned alone. No man admits to his sins, except Dumazile. A woman must take the blame, she says this to the pastor.

"Baba ngaphula umthetho wesithupha uNkulunkulu awushiya kuMose". (Wanda, 2008:168).

(Father, I broke the sixth commandment that God left for Moses)

The above quotation highlights how some black women become a temptress and seductress. Dumazile is seen as a symbol of evil, someone who brings harm to society by encouraging men to break the sixth commandment. She is portrayed as a powerful and dangerous figure who is to be feared. This representation of witches as immoral and dangerous is still widely held today. This is how she confesses her sins. She confesses that she has committed adultery. In this manner, the text allows men to preserve innocence in cases of disloyalty. It is as if all the men in the text are saying that they were led astray by this wicked woman, while the reader understands that they were equally to blame. They were taking advantage of her because of her weak morals. As Dumazile has confessed her sins, the reader might think she will be saved as the Bible is saying. But it is not clear how you would be saved if committed one of the commandments that is left by God to Moses. At the end of it all, Dumazile and her long lists of men died of Aids. This representation of witchcraft is reflective of the way black women are often portrayed in African culture. It reinforces the idea that these women are dangerous and immoral and should be feared. It also reinforces the idea that black women are to blame for the suffering of men, and that they should be punished for their transgressions. The representation of Dumazile in this story is one that perpetuates stereotypes of black women that have been around for centuries.

3.17 Bakithi! Impi Yothando Iyimpi Yegazi (2014) by M.R. Gumbi

The novel explores a theme of revenge. Revenge is the act of retaliating against someone who has wronged a person or to repay vengeance by a similar if not more intense act of retribution (Doke, et al, 1990). The theme of revenge sets up a conflict between character and his or her enemies as he or she journeys to avenge the wrongs committed against her. A revenge story may depict the trials a character must endure to achieve their vengeance or explore the human cost and moral dilemmas around pursuing vengeance in the first place.

The main character in this novel is MaZondo, Phondo's mother. She has a sworn enemy, Phakimpi. The bitter feud between them concerns Nobantu, who is Phakimpi's girlfriend. She claims that Nobantu will remain with her. She has this to say to Phakimpi concerning Nobantu:

“Ucabanga ukuthi uNobantu uzogcina kuwe. Kungasa ngifile. Angeke kuze kwenzeke lokho” (Gumbi 2014:8).

(Do you think Nobantu will end up with you. Over my dead body. That will never happen)

There was a change of words between MaZondo and Phakimpi. She continues to state that Phakimpi practices witchcraft. When MaZondo tells him that he practices witchcraft, she responds by saying:

“Nawe uyathakatha” (Gumbi 2014:9).

(And you too, you practice witchcraft)

Phondo was severely beaten by Phakimpi while growing up. He grew up wanting revenge for the humiliation he suffered. The author has this to say:

“Abanye babethi unenhliziyoyomthakathi baze basho nokuthi ufuze unina uMaZondo” (Gumbi 2014:14).

(Others say he has an evil heart of a witch, and he is like his mother, MaZondo)

Bhoboza, Phondo’s father, is an unpredictable person. He is unlike MaZondo. His wife, MaZondo, is suspected of bewitching him due to the way he is conducting himself. The author has this to say:

“UBhoboza umsaba kabi uMaZondo. Bathi sewamdlisa kakhulu waze waba yisithithithi sesiyoyoyo sendoda” (Gumbi 2014:17).

(Bhoboza is very much afraid of MaZondo. They say she poisoned her, and he has become a fool man)

MaZondo is fearful of the villagers. Even her husband fears her. The way MaZondo goes about doing things in the community, keeps him in disgrace. She is despised by many people in the village. MaZondo is practicing witchcraft. This is what the narrator says about MaZondo.

“Isikhathi esiningi-ke UMaZondo kuthiwa uyathakatha. Bathi akazenzi wenziwa nguhlanga lokuthakatha” (Gumbi 2014:21).

(So much time MaZondo was smelt out for practicing witchcraft, but it was not her own doing, it was because of the incision of witchcraft)

MaZondo was suspected of practicing witchcraft, and she has an incision of witchcraft. This causes her to practice witchcraft even if she is unwilling to do so. This means she will continue practicing witchcraft until he dies. Besides this, she possesses a baboon. Her baboon is able to speak but it does not speak clearly. Nene has this to say when her baboon enters his house and feasts on *mahewu*.

“Wathi akazi ukuthi umuntu akazondleli ngani isilwane sakhe” (Gumbi 2014:21).

(He says he does not know why person does not feed his animal)

Her baboon is roaming around in the village. It is known that the owner is MaZondo. She does not hide the fact. MaZondo is evil. Besides having a baboon, she has another “familiar”. The author has this to say:

“Kuthiwa kakuyona imfene kuphela okuthiwa wayeyithuma, futhi wayenemikhovu okuthiwa wayeyithuma iyoganga emzini yabantu” (Gumbi 2014:21).

(It is said that it is not only the baboon which she has, she also possesses *imikhovu* (zombies) which she sends to do some mischief in other people’s household)

Besides having a baboon, she has zombies. The researcher does not know how she managed to acquire it. The reader is not informed regarding her baboon. We hear that she possesses zombies which she sends to cause mischief in people’s homes.

Phakimpi's mother and MaZondo were constantly bickering. She blames Phakimpi for marrying an evil woman. People are afraid of MaZondo. If they saw her at funerals, they say that she is there to collect the soil from the grave. This what the people are saying:

“Uma ebonakala emingcwabeni wayesuke ezothatha inhlabathi yamathuna” (Gumbi 2014:25).

(If she is seen at the funerals, it was said she is coming to fetch the soil from the grave)

There are many things that the evil persons do with the soil from a grave. It is stolen from the known graves with an intention to bewitch that family. The targeted family will have nothing. They will not have the ancestor to look at as the evil person has taking the ancestor to work for them. That is why the targeted individual will have a series of misfortune.

MaZondo is trapped with “*intelezi*” (protective charm) by Phakimpi's father. She is found riding on her baboon. They want her to be impaled. She was successful in escaping. According to the Zulu custom, a person who was red handedly caught practicing witchcraft, was either killed or banished to other kraals. MaZondo is fortunate to be given a second chance of life.

Phakimpi is stopped by MaZondo and her zombies. Phakimpi has this to say:

“Nangu uMaZondo ugibele imfene. UMaZondo futhi akahambi yedwa uhamba nemikhovu yakhe” (Gumbi 2014:61).

(Here is MaZondo riding on her baboon. MaZondo is not alone, she is accompanied by her zombies)

MaZondo does not fear anyone as she rides on a baboon with ease. She is strongly relying on her zombies to fight for her. She can instruct them to perform a certain action.

This time she gives the instructions to her zombies. This is what she says:

“Mthatheni nina bafana bami. Ngizomquma ulimi njengani” (Gumbi 2014:62).

(Take him my boys. I will cut off his tongue just as I did to you)

From the above narration, it is evident that MaZondo is a true witch. She instructs his zombies as they are his “real boys”. They do what is expected of them. Their tongues have been cut out. The aim of cutting out the zombie’s tongue is to prevent him from talking to anyone related to what has been done to him. It is to keep the secret in order for the zombie to be unable to meet with people and tell them about their secret. They dwell in the mountains or where there is tall grass.

MaZondo must go to the chief. She is afraid to be accompanied by her husband. She has this to say:

“Yingakho abantu abaningi bethi sewamdlisa imithi kakhulu akasendoda yalutho” (Gumbi 2014:76).

(That is why a lot of people say she was poison several times and he is not a man)

Her husband is viewed as nothing but a fool who listens to her. He has nothing to say to her since she is the one that controls him. She has become a fool in the village as they see how MaZondo is treating her. She goes there alone and is fined the sum of two cows.

She is not prepared to pay them. MaZondo forces Nobantu to drink *mahewu*. Nobantu refutes the idea because she knows that MaZondo is evil. This is what MaZondo is saying:

“Awufuni ukuphuza amahewu ami, ucabanga ukuthi anani. Ubona ukuthi ngizokuthakatha?” (Gumbi 2014:82).

(You don't want to drink my mahewu do you think they have something;
do you think I will bewitch you)

She denies drinking her *mahewu*, thinking it would poison her. After some persuasive words he ultimately agrees. This has an impact on her as it causes her to cry. This is what she says:

“Siyekeleni thina siye kumama wethu uyasibiza” (Gumbi 2014:83).

(Leave us alone we want to go to our mother she is calling us)

Izizwe can identify who is sending them. That is the advantage of *izizwe*. They can identify the name of the bewitcher. Nobantu is bewitched with *izizwe* and *ihabiya*. It becomes clear that it is MaZondo who bewitches Nobantu:

“Thina sithunywe ngumama wethu uMaZondo ukuthi sizolanda uNobantu siyekeni sihambe siye kuye” (Gumbi 2014:86).

(We are sent by our mother MaZondo to fetch Nobantu, leave us out we want to go to her)

They have been sent by MaZondo. Her intention is to harm Nobantu because she does not want to accede to her request. She has vowed that Nobantu will be in a relationship with her. It means it is Phondo who should be with her.

Nobantu is healed by Khendlakhendla. Phakimpi is looking for MaZondo. He says:

“Phuma endlini wena mkhunkuli ndini ngikubulale ngezami izandla. Namuhla kunamuhla. Usubaqedile abantu namuhla kungawe uyalibuka uyaligcina” (Gumbi 2014:87).

(Get out from the house you damn witch! I want to kill you with my own hands. You have killed people and today is today; you are seeing the sun for last time)

Phakimpi wants to kill MaZondo with his bare hands. He tells her that she has killed several people but, it is his time to kill her. She says she must see the sun for the last time.

Phakimpi is furious. MaZondo wants to kill Phakimpi. People are jubilant and this is what they say:

“Akafe umthakathi sizoke siphumule nabantwana bethu” (Gumbi 2014:87).

(Let the witch die so that we can rest with our children)

From the above narration it means that people are happy when they find out that Phakimpi intends on killing MaZondo. They are thinking of their children. If MaZondo is killed, their children will rest. MaZondo has become a menace to society.

Khendlakhendla declares what have happened:

“Njengoba bengishilo nje, uMaZondo umthumelele ngezilwane zakhe, zizomupha inyama enomuthi. Izilwane zimenze ukuthi kube ngathi

uyaphupha kanti udla ngempela. Izilwane ziye zakhuluma zasho ukuthi zithunywe ngubani” (Gumbi 2014:88).

(It is just as I said, MaZondo has sent her animals so that they give her meat. Her animals made her as if she is dreaming but in fact she is eating. Her animals spoke and she revealed who has send them)

MaZondo can practice a high form of witchcraft. She can send her animals to feed you in your sleep. The positive side of it is that they can mention the name of the person who sent them.

Khendlakhendla has this to say to Nobantu:

“UMaZondo ubefake luthize emahewini azowaphuza umntwana. Kuthe ukuba abone ukuthi uhlulekile ukumphoqa aphuze, wavele wamthumelela abafana bakhe boqunga ukuthi bazomxaka. Zimdlise leli dliso eliphumile salibona ngamehlo enyama” (Gumbi 2014:93).

(MaZondo has put something in *mahewu* which were to drink by this child. If she realizes that she is unsuccessful to force her to drink, she sends her zombies to force her. They poisoned her and *idliso* came out and we were able to see it with our naked eyes)

It is the *inyanga*, called Khendlakhendla, who explains to Nobantu what happened. They poisoned her with contaminated meat, and they were able to see the meat with their naked eye. It is MaZondo, the culprit.

Nobantu is healed. A ceremony is conducted where several people are invited to. Bhoboza is also present. Gxabalembadada warns them that they must be careful of *inyongo* (gall bladder). He says:

“UNobantu inyongo azothelwa ngayo kufuneka ingasuki emehlweni abo, ethi kuningi okungenziwa ngenyongo” (Gumbi 2014:119).

(*Inyongo* (gallbladder) which will be used on Nobantu must not disappear in front of their eyes because there are so many things which can be done with the gall bladder)

A gall bladder is of the outmost importance when the ritual is performed. It is important that they take care of it, and it must not be lost. It must not be accessible to evil people, or they will bewitch the individuals. Gxabalembadada warns not to lose the gall bladder. If it is found by *abathakathi*. It will be used to achieve their evil plans.

Phakimpi came to Phakimpi's place and disappears afterwards. No one sees him. People are amazed by his actions. After his disappearance this is what the narrator says what happen:

“Izulu libalele kungekho ngisho umucu owodwa wefu esibhakabhakeni. Laphinde futhi laduma kwangathi kundindiza nomhlaba lashaya kwaqhekezeka omkhulu abantu bagijima belakanyana beqonde ezindlini. Umakoti esagijima kanjalo lasho futhi izulu umbani washaya phambi kukamakoti umakoti washaya ungqimphothwe” (Gumbi 2014:120).

(The weather was sunny and there was clear sky. Suddenly, it thunders and there was shaking of the earth, and it strikes again, and people ran to flock in their houses. When the bride was running it thunders again and lightning strikes in front of the bride and she fell backwards)

The lightning strikes and the bride falls. However, she is fortunate to survive. The aim of striking a person is to harm the individual and their property. Nobantu was fortunate to

survive. MaZondo is the one who sends the lightning on their wedding day. Phakimpi rushes to find her on the act. MaCele, Nobantu's mother, advises her to go home and leave everything.

MaZondo bewitches Phakimpi. This is what his grandmother is saying:

“Umthumelele ngezilwane zakhe lo mthakashana” (Gumbi 2014:138).

(You have sent you animals you damn witch!)

MaZondo is continuing to which Phakimpi. Mazondo is sending her animals to administer the evil acts. This is how Khendlakhendla explains how MaZondo does it. He explains:

Umthumele abafana bakhe boqunga ukuthi bamhogelise umuthi lowo ngamakhala esazumekile ebuthongweni. (Gumbi 2014:143).

(She sends her zombies to let him inhale *umuthi* with his nose while on deep sleep.

This is how MaZondo accomplishes it. She sends her zombies to force him to inhale “*umuthi* ” through his nose while in a deep sleep. This is a high form of practicing witchcraft, as it is deadly.

Phakimpi is healed. MaZondo is called by the King. Sibiya declares that he no longer loves her. This is what the other man is saying:

“Hawu ngeke wazi Mphemba lo muntu unomantindane bakhe hleze basibhuqabhuqe sonke” (Gumbi 2014:152).

(Alas, you will never know Mphemba; this person has *omantindane* which can destroy all of us)

Another side of the story is revealed. It is known that MaZondo possesses the zombies and the baboon. This man tells the reader how she also possesses “*omantindane*”. They are extremely dangerous.

MaZondo is banished by the king to the area where her mother taught how to use witchcraft.

In conclusion, Phakimpi practices witchcraft. His knobkierrie is smeared with the charms. It protects him. MaZondo, Phondo's mother, is a first-class witch. She assists her son, Phondo, to harm Nobantu. She uses different kinds of witchcraft techniques to bewitch Phakimpi. In addition, she possesses *omantindane*, imikhovu and a baboon. She is skillful in using *izulu* which she sent to Nobantu on her wedding day. She bewitches Nobantu with *izizwe* but healed by Khendlakhendla. The King executes MaZondo to the village where her mother taught her to use witchcraft.

MaZondo is vengeful. She practices witchcraft and she has been taught by her mother. She had vowed that Nobantu will end up in a relationship with her. She ends up bewitching her but was saved by Khendlakhendla. MaZondo bewitches her enemy, Phakimpi, but he was also fortunate to be healed by Khendlakhendla. Ultimately, the King banishes her.

3.18 Conclusion

This chapter has dealt with the summary of the novels. The readers have now received the general outline of the subject matter of the novels. The following chapter will focus on the analysis of the novels.

CHAPTER FOUR: ANALYSIS OF THE NOVELS

4.1 Introduction

This chapter deals with the thematic aspects of each novel. The author will portray such thematic elements to identify the different thematic elements that were used by certain novelists, in a particular period. Some novelists did not however, touch on the elements used for bewitching such as baboons, zombies and so forth. The following chapter aims to discuss these thematic elements.

4.2 Depictions of *ukudlisa* or *isidliso* (food poisoning)

In the English language, *ukudlisa*, refers to food poisoning, which is often taken while dreaming or eating (Doke et al., 1990). In some cases, *Ukudlisa* can be fatal (Doke et al., 1990). This occurs when an *inyanga* provides *umuthi* with the intention of killing a targeted person. Upon consumption by the targeted individual, death is instantaneous (Doke et al., 1990). Doke et al. (1990) describe *idliso* or *Ukudlisa* (poisoning administered by the mouth). *Ukudlisa* is the most feared method and is also referred to as *idliso* in IsiZulu and "sejeso in SeSotho, after the verb "to eat" (Ashforth, 2005:213). There are additional definitions which might pertain to acts not meant by somebody and with the intention to harm, but perhaps to promote and sustain love and romantic bonds. Although at times it is attributed to *muthi*, *isidliso*.

Reynolds (1963:41) defines *ukudlisa* (poisoning) as a

“Convenient way of describing a particular type of activity on the part of a sorcerer and refers to the introduction or attempted introduction of any poisonous powders or similar substance into the stomach, lungs or flesh of the victim with the object of causing his death or illness”.

The above quotation highlights how *isidliso*, is a term used to cover a multitude of symptoms, most commonly those that affects the lungs, stomach, digestive system, or that leads to a longlasting illness. Currently, *isidliso* is one of the common afflictions used in the witch's craft. It is said to take the form of a small creature lodged in the gullet. It can even take a man's form and devour a person from the inside. It is a common means of

killing people by adding poison to their food (Redding, 2019). The poison may cause heart palpitations (Oosthuizen 1992). *Isidliso* is thought to cause social misfortune such as divorce, unemployment, unpopularity, family dissension, amongst other things as well as physical illness and death. *Isidliso* slowly consumes its victims, creating all manner of hardship and pain along the way such as friendship breaking, lovers leaving jobs or jobs disappearing. It can enter the victim whilst he/she is sleeping. The witch places *muthi* in the food and the food sent into the dream through witchcraft (Ashforth 2000). No surprise then that *isidliso* is greatly feared. Once inside the victim, the *isidlois* in a battle to the death and the victim must engage a powerful healer to repel it before it destroys the victim. For one who is not strong, however, the battle itself can kill.

Doke et al. (1990) describes *idliso*, *isidliso* or *ukudlisa* as poisoning that is orally administered. Dangerous substances used as *muthi* may enter the body orally in the form of food and drink, attacking the lungs, through contact with the skin, through sexual intercourse and through the anus. Therefore, anyone who eats, drinks, breaths, or places their body in contact with other people/ persons, need to be careful (Ashforth 2005). A targeted person can ingest " *idliso*" through eating or when he is dreaming.

In the popular television drama, *Uzalo*, which is televised on SABC1 from Mondays to Fridays, one finds a character by the name of 'Sbu' who has recently been released on parole. He does not work, and he organizes a batch that will attract most people in KwaMashu. Whilst he is busy organizing, a gentleman by the name of Vikizitha Magwaza informed him that he will sponsor the batch. He invites Nkunzebomvu Mhlongo to be one of the guests. Sbu is hesitant to invite Nkunzebomvu who sent him to prison. Ultimately, he discussed the matter with his girlfriend and that he intends to poison Nkunzebomvu Mhlongo.

Not only men use traditional medicine to find love, but women as well. (Ntshangase 2000). If a woman has a boyfriend who does not love her, she will search for medicine called *intando* to win love of a man. The researcher calls it *ukudlisa* because his medicine is usually mixed with stew. Either chicken or beef stew. It can be added to *maas* or *mahewu* or in the coffee. Women know that men are partial to eating meat and they prefer to use chicken or beef stew. This practice is still applicable in modern times. If the man happens

to be more modern and does things that a man is supposed to do such as washing his own undergarments and taking food to his wife in bed, people will say he is bewitched. This means that she has used medicine to turn him into her obedient fool. There are, however, different kinds of *Ukudlisa*. These will be discussed below.

The first is *umandangaphakathi*. The Zulus call this “love magic spells” or *umandangaphakathi*, meaning love that multiplies a person to whom it has been directed to. In addition, it is called *intando* or *igobondela* or *ikorobel*. The word *intando* means that one will do as one pleases. One will do whatever another instructs one to do. *Korobela* may cause a person to fall in love, regardless of their own true inclinations. *Umandangaphakathi* is mainly the charm that is given to someone in the form of food. It was commonly used in polygamous families. Traditional African societies and individuals use *umandangaphakathi* due to the stiff competition caused by polygamy. It was only used by women in a polygamous family in order to gain the favor of her husband and become loved by them and others. Though it was preferred by woman in the polygamous marriage, it also had its disadvantages. If it was accidentally given to a wrong person, that person will become fond of you and eventually love you. The advantage that *umandangaphakathi* had, is that it assisted the women to maintain a hold on their husband.

The second type of *ukudlisa* is *ubhekaminangedwa* (look at me alone). The main aim of using this charm is to force an individual to cling to the enforcer of the charm. The intention is to possess their men so that they focus all effort on them alone. Some people argue that *ubhekaminangedwa* have negative effects as it does not achieve the desired purposes. Some victims become ill, and they eventually die, whereas some become lunatics.

The third type of *ukudlisa* is *udelunina* (one who forsakes the mother). A man or a woman affected by *udelunina* does not listen to other people. They do not listen to their friends or members of their own family. Ultimately, they forsake their family. It has its disadvantages because the victims come to their senses and rejoin the family.

The fourth type of *ukudlisa* is that of bewitching an individual through dreams. This is usually done by a suitor who is rejected by a woman. The suitor will consult an

inyanga who will arrange that a *Tikoloshe* is sent to feed the woman in her dream. The victim would think that she is dreaming of eating something whereas in fact she is bewitched.

The other type of *ukudlisa* is by using *isichitho*. Doke et al. (1990) describes *isichitho* as a cause of separation or divorce or a charm used to cause estrangement between two lovers. *Isichitho* is also called *isicazo*. It is interpreted as a charm that causes estrangement between two lovers. This is solely used by a girlfriend who might want to separate her lover (husband) from his wife by using this charm. It is popular in polygamous families because women want to gain the favor of the husband. In a popular telenovela, *Uzalo* which is televised on SABC1 at 8:30 on Mondays to Fridays, a character by the name of Nonkanyiso is introduced. She has a friend by the name of Hleziphi. Hleziphi has a handsome boyfriend by the name of Kwanda, who owns a business and owns many vehicles. When he arrives one day to visit Hleziphi, he finds Nonkanyiso there and he falls in love with her. Kwanda must leave Hleziphi he loves her. Hleziphi resorts to witchcraft. He acquires *isichitho* (charm to cause the estrangement between the two). An *inyanga* informs her of how to use it. When she talks to the charm, spreading it in Nonkanyiso's office, she explains what she intends the charm to do. She says she needs them to separate for Nonkanyiso to be able to leave with her pride intact. The charm influences Nonkanyiso as she is having bad dreams. She also scratches herself. Her aunt, MaDongwe, warns her that she must be careful of Hleziphi as she is the one who bewitches her. Nonkanyiso does not believe this as Hlengiwe does not know how to practice witchcraft.

There is an additional type of *ukudlisa* that is used when courting. Young men start to practice witchcraft from an early age where an *inyanga* is not consulted. Young men would go to the riverbanks or wilderness to dig for a charm called *umlomomnandi* (sweet mouth). This charm was then placed under the tongue when speaking to the girl and the girl would respond in a positive manner. It was significant that when he speaks to the girl, the charm was already under the tongue. Sometimes a young man will consult an *inyanga* who will provide him with *muthi* for *ukudlisa*. Sometimes a young man would buy a sweet candy or chocolate. The young man will open it very carefully and close it again properly

after smearing it with a charm. He will then give it to the lady he is courting. On accepting it, she will respond positively to his request. There are also charms that the young man uses to smear on his forehead. When the girl looks at the young man, she will fall in love with him.

While one can protect oneself from *idliso* to a certain extent by being careful as to what one consumes and by avoiding offers of food or drink from untrustworthy and unreliable sources, the other methods are more problematic, as the *muthi* is mostly invisible to its victim. Protection from witchcraft generally requires supernatural prophylaxis activated by a healer's *muthi* or a prophet's treatment (Ashforth 2005).

In the novel *Ikusasa Alaziwa*, Zodwa wants her Mthobisi to retain his position as heir in the family. She quickly befriends MaMkhaliphi with the intention to help her. MaMkhaliphi tells her about the *inyanga*, Ndulini, who assisted her friend who was in a similar situation. MaMkhaliphi explains how Ndulini went about this. Zodwa was listening carefully. She says:

“Wayidlisa phela yagoduka, kwaphela kanjalo” (Nxumalo 1969:138).

(She poisoned her, and she left, that was it)

Ndulini has given the charm to MaMkhaliphi to give it to Zodwa. MaMkhaliphi confirms its deadly impact. The narrator has this to say to what Zodwa does:

“Eseqalazile wavuvuzela enkomishini eyayinobisi oluningi, enqena ukulithinta ngethesipuni ngoba kuzozwakala umsindo” (Nxumalo, 1969:139).

(When she looked about hither and tither, she spread the charm in the cup with a lot of milk, afraid to touch it with a teaspoon because it will make noise)

Unfortunately, it is her Mthobisi who drinks the poisoned cup of tea. It has an impact on Mthobisi. He is taken to the hospital where he is admitted.

Zodwa is prepared to kill Mxolisi because she prefers Thembisile. She consults the *inyanga* as per her friend's advice. She acquires a poison from the “*inyanga*”. she says:

“Awubulali juqu lo muthi, kodwa uzomenza angaphinde ahambe ngakho angakuthikazisi elungelweni lakho owalinikwa ngaphezulu” (Nxumalo 1969:129).

(It doesn't kill instantly this poison, but it will make him not be able to walk and he will not disturb you in your birth right which you were given from above)

Zodwa explains the situation regarding the poison to Mthobisi. He explains to him that it is not deadly but will cause him to become lame. Therefore, it will not disturb him in his birth right which he was given from above. The poison has an impact on Mthobisi as he drank the coffee that was meant for Mxolisi. He is taken to the hospital. The narrator writes:

“Wafike wathi uMthobisi wayedle ushevu” (Nxumalo 1969:139).

(He said Mthobisi has been poisoned)

Fortunately, Mthobisi recovers in hospital and marries Thembisile.

In the novel, *Akuyiwe Emhlahlweni*, the deadliest charm is the one used for the purpose of killing an innocent individual which is not meant for that person. It starts when MaSibisi is lamenting about the danger of her position at eGugwini as a queen who has no son. The other wives of Sigodo Thwala, MaNzuza and MaMkhize are blessed with sons. She develops the plan of killing the sons born from her husband. She is planning this treacherous act because she has several daughters of her own. She is jealous of the cattle which would pay *ilobolo* for her daughters. Such cattle might eventually be inherited by either Sipho, Duma or Mzikayifani. She has lost hope that she will have a baby boy. She seeks help from a first-class witch named Zangaza. When trying to seek support from Ntombini, her sister, she refutes that she is bewitched by MaNzuza and MaMkhize. MaSibisi approaches Zangaza. Zangaza while giving her the charm, says:

“Lo muthi usigonyagonya MaSibisi. Umuthi wami onzima. Usigonyagonya induku yomthakathi. Uma uke wawuxuba nomlaza wawuphuzisa umuntu umjuqa amamthumbu, afe umshubo omnyama.

Awukuzwa ngami ukuthi uyasebenza. Yimina esengozwa ngawe. Hamba kahle Masibisi!” (MaSibisi 1973:45).

(This medicine is *sigonyagonya* MaSibisi. *Sigonyagonya* is the stick of the witch. If you mix it with *umlaza* (sourly milk liquid left at the bottom of the old *maas*) and let someone drink it, it grinds the intestines, and he dies instantly. You don't hear from me that it works, it is me who will hear from you, go MaSibisi!)

Zangaza has confirmed its deadly impact, but MaSibisi, who intends making sure that both MaNzuza and MaMkhize are killed, does not worry about the consequences. Even when Zangaza tells her about the danger of the charm, she would not listen. When Ncengani, her own daughter, returns from the Madumbe fields, she is tired, hungry and thirsty. She hurries to the kitchen with an intention to quench her thirst. She finds “*umlaza*” and this is what she does:

“...awuthi shushuluzi umlaza uNcengani. Kuthi dukuduku siqale ukumluma isisu. Hawu! Madoda. Umntanomfowethu useze aphele engasafikanga ngisho noXulu. Thwala omkhulu usethule umntwana” (Msimang 1973:49-50).

(Ncengani takes a gulp of *umlaza*. Instantly she suffers from stomach. O... man! My brother's child is finishing having not even reached Xulu. Great Thwala the child is silent)

The charm was not intended to harm Ncengani but rather the boys. Zangaza has confirmed its danger, but MaSibisi could not listen. Now her lovely daughter is killed instead of MaNzuza and MaMkhize's sons.

Sigodo Thwala arrives from Johannesburg. His brother, Jamela, informs him of what has happened. He says:

“Kuphela lo mntwana udle ushevu” (Msimang, 2007:56).

(The only thing that this child is poisoned)

Jamela tells his brother that Ncengani is poisoned, and he advised Sigodo Thwala to go to the diviner. Thwala seems as if he is willing and as time passes, he becomes adamant.

In the novel, *“Ithemba Lami”*, Zabalaza, Nokulindela’s suitor, has decided to bewitch Nokulindela after she refused to heed to his advances. As he is unable to do it on his own, he asks Nomgedla to do it on his behalf. Nomgedla ultimately agrees when she is told that *“umuthi ”* will not kill Nokulindela. When Zabalaza gives Nomgedla a charm, she says:

“Ngizocela lona uwufake ekudleni” (Mathenjwa 1994:46).

(I plead with you to put it in her food)

Zabalaza has an additional charm which she gives to her, I will serve a different purpose. He says:

“Lona wona kufanele uwuvuvuzele emanzini azogeza ngawo” (Mathenjwa 1994:46).

(This one you must spread in the water she will wash with)

She does as she is instructed to do. She must put the charm in the water where Nokulindela will bath. This has an impact on Nokulindela. At midnight, she is heard speaking to herself, mumbling some words, pointing and shouting at witches who intend to kill her. Nonkamfela realizes that Nokulindela is bewitched with powerful medicine. He arranges with Zikalala, a different *inyanga*, to cure her.

In the novel, *Kunjalo-ke* Mtalaselwa becomes ill. No one knows what caused the illness. Even traditional healers are trying to guess. He is suspected of being bewitched. He is taken to the traditional healers, and it became worse. The narrator writes:

“Babesho idliso, umbhulelo and omamtsotsi” (Wanda 2008:166).

(They say he has *idliso* (bewitched by feeding), *umbhulelo* (walk over) and *omamtsotsi* (tikoloshe).

The above comment by the narrator shows that all the traditional healers he was taken to were guessing. Some of them suspected that he was bewitched with *idliso*. Some of them suspected walk-over and some suspected that he is haunted by Tikoloshe. However, he has been infected with HIV.

In *Ithemba Lami*, Mathenjwa presents Sandanezwe who escapes from hospital since he is HIV positive and desires to seek help from traditional healers. When talking to his cousin about his prolonged illness he mentions that medical doctors are guessing that he is HIV positive. This is what he tells his cousin:

“Mina idliso yinto engakhula nayo ebuntwaneni bami. Ngalithola ngisengumfana ngelusa amathole, into nje bengithi selaphela ngoba ngangike ngathola umuntu wangapha eMkhwakhweni oPhongolo wangiphalazisa, kwaba sengathi liphumile kanti phinde” (Mathejwa 1994:14).

(I grew up with *idliso* whilst I was still a child. I got it whilst I was still a boy looking after the calves. I thought it was out because I got a person from eMkhwakhweni in Phongola who made me vomit it. It seemed as if it was out but never).

Sandanezwe, confronted with the symptoms of respiratory disease and dying, suspects he is suffering from *idliso* (Ashforth 2001). As an epidemic of Aids sweeps through this part of Africa, *isidliso* is the name that comes to mind amongst many. To the extent that this is occurring, the epidemic of HIV/ Aids also becomes an epidemic of witchcraft. That is the reason he fails to convince himself that he is HIV/ positive. That is why he escapes from the hospital to seek assistance from the traditional healers.

In the novel, *Kungasa Ngifile*, MaMemela, when talking to Ququdamakhambi concerning Senzo and Nokuthula, says:

“Njengoba ngichazile baba ukuthi umntanami kuyazikhanyela ukuthi kumdlisile lokhu okukanondindwa” (Sibiya: 2002:33).

(As I have explained father that my child has been poisoned by feeding by this damn prostitute)

This is not true. MaMemela does not like Nokuthula therefore she will not allow Senzo to wed Nokuthula. She believes they are related. Ququdamakhambi who has been listening attentively to what MaMemela has to say, asks:

“Kanti likhona yini icala uma umuntu edlisa umuntu amthandayo? Angithi wenzela ukuthi amthande kakhulu” (Sibiya 20002:31).

(Isn't a problem if a person bewitches by feeding a person, he/she loves. She does that so that he loves you more)

MaMemela is not happy about Ququdamakhambi's explanation. It is a direct response to her question, and he talks the truth. He is asking a rhetorical question. It is a question that has answers in it.

Mhlungu has arranged *ilobolo* for Nokuthula. There is something wrong about the cows that will pay *ilobolo* for Nokuthula: The narrator explains thus:

“NeBhunu leli ababekhonza phansi kwalo lase liziqedile lizidlisa ushevu izinkomo ngoba lingafuni babe nemfuyo eningi” (Sibiya, 2000:48).

(The Boer, whom they kept their livestock, have started to finish them with poison because he did not want them to multiply)

This was MaMemela's doing. The cows suddenly died the day before the wedding and raises a serious question. MaMemela is capable of anything. She is responsible for the cow's death because she does not want the wedding to continue.

She says Nokuthula does as she pleases in front of Senzo, and he does not say anything. But Ququdamakhambi has this explanation to do:

“Ukudlisa umuntu omthandayo kukhomba ngokusobala ukuthi umthanda kangakanani. Futhi-ke usuke ungaluphoqi uthando ngoba nisuke senithandana. Angeke usukele usukele umuntu emgwaqeni bese uyamdliisa. Umdlisa nje ngoba usuke ulolonga lolu thando analo vele” (Sibiya 2002:54).

(To bewitch a person by feeding show how much you love that person. Moreover, you are not enforcing that love because you are in love already. You cannot bewitch a person by feeding on the street. You bewitch by feeding because you are smoothening that love she has)

This is true. In order to bewitch a person by means of feeding, one is not enforcing love because you are in love already. One bewitches with the aim of smothering the love that you have.

Ququdamakhambi agrees to assist MaMemela but he says that he will not provide her with many charms. He says:

“Angizokunikana imithi eminingi ngoba uzosuke udideke. Ngizokunika owodwa vo” (Sibiya, 2000:55).

(I will not give you a lot of charms because you will be confused. I will give you only one)

Ququdamakhambi aims at giving him only one *umuthi* and he cites the reason. She does not want to be confused. Some people, when giving them a lot of *umuthi*, ends up mixing the charm. For instance, the medicine that is supposed to be administered through an enema, ends up being taken orally.

(Ququdamakhambi give her instruction of how to use it. He says:

“Uyokufaka ekudleni kwendodana yakho. Intombi yona sizoyithumelela ngezilwane ephusheni ilele. Ngeke liphele isonto bengahlukananga” (Sibiya 2002:53).

(You will put it in the food prepared for your son. Concerning his girlfriend, we shall send animals that will feed her in dream whilst she is asleep. It will not even take a week for them to separate)

He gives the instruction of how to use it. Ququdamakhambi is lying to MaMemela. He is giving her the wrong charm. In fact, he does not want Senzo and Nokuthula to separate for the reason known to him alone.

MaMemela has lost the *isichitho* charm which she intended to use for the purpose of separating her son from Nokuthula. Luckily, she found it again. The narrator has this to say:

“Ngelikade alithole ipheshana. Angabe esapholisa maseko awuhlanganise nesishebo njalo. Ngoba awubulali kwanele” (Sibiya, 2000).

(At last, she got the small paper. She does not waste time. She mixes with food. Because it does not kill it's enough)

Senzo was hungry and his mother gave him some more to eat. She is disturbed to learn that *umuthi* has no effect on Senzo. By adding the *isichitho* charm she thought they might separate. She felt that *umuthi* did not work. She becomes certain when Mhlungu takes Senzo and Nokuthula to *Qolombo* to strengthen them now that they would get married.

In the novel, *Amalutha Emalutheni*, Dabula Mdletshe goes to Fonozi because he is sick. Fonozi asks why he is coughing. Dabula has this to say:

“Yidliso elidala leli dokotela. Bangidlisa ngotshwala edolobheni. Selehlula izinyanga zingiphalazisa” (Xulu 1960:47).

(It's an old *idliso* (bewitching by feeding). I got whilst drinking liquor. It has defeated *izinyanga* trying to vomit it)

Fonozi informs him that it is the *dirt* of all types of liquor he was drinking. He asks him concerning his kidneys. He asks what other traditional healers are saying concerning his kidneys. He says:

“Zithi ngabhulelwa. Wasuka umbhulelo wazohlala wazohlala ezinsweni” (Xulu 1960:48).

(They say I have walk-over. Walk-over went straight and stayed in the kidneys)

Fonozi found that he has Tuberculous, but he decides not to tell the truth.

In the novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, Bhoboza, Phondo's father, fears MaZondo, his wife since she practices witchcraft. This is what the narrator writing:

“UBhoboza umsaba kabi uMaZondo. Bathi sewamdliwa waba yisithithithi sesiyoyoyo sendoda” (Gumbi, 2014:17).

(Bhoboza is very much afraid of MaZondo. They say she has become an insignificant stupid person)

It is true that Bhoboza is afraid of Mazondo since she does as she pleases without considering her husband. She practices witchcraft and her husband is against it.

Izizwe has been able to identify MaZondo as the bewitcher. Nobantu is ultimately healed by Khendlakhendla. Khendlakhendla says:

“Ngibona ukuthi uMaZondo ubefake okuthize emahewini akade ezowaphuza umntwana lo. Kuthe uma ebona ukuthi uhlulekile ukumphoqa aphuze wavele wamthumelela ngabafana bakhe boqunga ukuthi bazomxaka zimdlise leli dliso” (Gumbi, 2014:82).

(I see MaZondo has put something in *mahewu* that she will drink. When she saw that she is failing to force her to drink, she sends her zombies to force her to eat this *idliso* which came out and we were able to it with our naked eyes)

It is Khendlakhendla who healed Nobantu. MaZondo has used her zombies to force Nobantu to eat poisoned meat. She ate the poison whilst she was dreaming.

MaZondo knows different kind of witchcrafts. She bewitches Phakimpi. The narrator says:

“Unezindlela azisebenzisayo zokufaka idliso kulowo asuke esemsophile. Kwesinye isikhathi uthumela abafana bakhe boqunga ukuthi bamhogelise umuthi lowo ngamakhala ukuthi bamhogelise ebuthongweni” (Gumbi 2014:143).

(She has different methods that she uses to put *idliso* to a person she is targeted. Sometimes she sends her zombies to let him inhale *umuthi* whilst in deep sleep)

This is what MaZondo does. Phakimpi is healed by Khendlakhendla, who claims Phakimpi is safe and may be given food. MaZondo is banished to her mother's home where they practice witchcraft together.

In the novel, *Ngacishe Ngazibambezele*, MaMdlalose discloses information to her sister, Cokamile, concerning her husband. She conveys that she is always fighting with her

husband. Cokamile advises her that she should consult an *inyanga* who will supply her with *umandangaphakathi*. The intention of using *umandangaphakathi* is to sustain love. Cokamile says:

“Uyinhloboni wena yomfazi ongazi namanje ukuthi indoda igxishwa ugcinalishone womandangaphakathi” (Sibiya 2006:115).

(You are what type of woman who does not know even now that the man is bewitched with an everlasting *umandangaphakathi*. (Love that grows from within).

She advises her to consult an *inyanga* for the reason of acquiring *umandangaphakathi*. It is important to know that the advantage of *umandangaphakathi* is to not to harm an individual.

Nkosi’s wives are in confrontation with each other. MaMdlalose is complaining about the amount of time MaNhlengethwa spends with Nkosi. When they exchange words, MaMdlalose says:

“Ingani usho kahle ngoba okwakho ukudla ukunonga ngentando” (Sibiya 2006:77).

(You say it very well because you mix your food with *intando*)

MaNhlengethwa proclaims that she cooks a delicious meal, and she satisfies her husband in bed. That is the reason why her husband spends a lot of time with her.

In the novel, *Imiyalezo*, Annabel decides to bewitch Jazzman with an *intando* charm. She makes use of *isichitho* against his wife in order for them to become hateful against each other and ultimately divorce. She intends to end the prideful attitude of MaZwane. One day, Jazzman pays Annabel a visit. Annabel uses this opportunity. This is what she does:

“Wadumela izinkwa wazibhixa ngebhotela elixuba nojamu obomvu ezinonga ngezinsizi ezithile azithole kwezinye izingedla wazithaka nezinsila zakhe. Wakuthatha konke namaqanda, waye wakuthi qithi phambi kakuJazzman. Nempela wadla uJazzman, engazi, waqeda wabonga wahamba” (Mngadi 2008:122).

(She took bread and she spread butter mixing it with red jam and other charms she got it from other *izinyanga* mixing it with her dirt. She took everything and put it in front of Jazzman. Jazzman ate, he did not know, finished it and went)

This is how Annabel used the charms to keep Jazzman attention. One wonders whether these charms influenced Jazzman as he continued to commit adultery. Annabel died a very painful death by setting herself alight. This is the recorded message that she left in her tape recorder. In her recorded message she was confirming that she is was practicing witchcraft: The message is as follows:

“Sazidlisa izingane zabantu ngemithi esasingenasiqiniseko sokuthi yayiba namiphumela mini egazini lazo. Sazishaya ngesichitho izimbangi ezazisidlisela ogageni ngobuntombi” (Mngadi 2008:289).

(We bewitch by feeding men with charms which were not sure what impact would have in their blood stream. We bewitched our competitors with *isichitho* which were better than us)

She confirmed that she was using witchcraft by using different charms of which she never realized the impact of until it would be released in their bloodstream. Besides bewitching men, she also bewitched ladies whom she thought were superior to her. But this did not help her.

In the novel, *Abafana Boqunga*, Ngxavula tries to poison Mzungezi by adding something in the beer. Mzungezi can see him adding the poison to the beer. He says:

“Wenziwa yini Mnumzane ukuba uthi uma ungipha utshwala uthole into Phakathi” (Makhaye, 1977:78).

(What makes you Sir if you give me beer to put something in it?)

Mzungezi is worried whether Ngxavula has died. Ngxavula denies adding something in the beer. He refuses to confess. Mzungezi says:

“Kade uthi uyangidlisa washaya phansi. Ungacabangi ukuthi ngingumfana kaCelembana enambamba wayohlalisa nezimfakabili” (Makhaye, 1977:81).

(You were trying to poison me, but you were unsuccessful. Don't you think I am Celembana's boy whom you caught and let him stay with the zombies)

Mzungezi confessing to Ngxavula that he was trying to poison him, but he failed. When Ngxavula was asked, he denied trying to poison him. As a result, he wanted to spill the beer.

In the novel, *Imilayezo*, Annabel and Ali Kamanga discussed the issue of bewitching Jazzman. This is what they agreed upon:

“Base beludingidile kakhulu lolu daba noAnnabel bathembisana ngowentando owawuzombuyisa uyise womntanakhe” (Mngadi, 2008:127).

(They have decided to use *intando*, that will make Jazzman hold on to Annabel)

They have decided to use *intando* to influence Jazzman and will force him become closer to Annabel. This she uses but is unsuccessful as Jazzman continues to commit adultery.

4.3 Portrayals of *umbhulelo* or *umeqo*

Conventionally, *umbhulelo* and *umeqo* are recognized as modes of deployment in which *muthi* is placed where the victim will walk over it or near them, such as in their bed or in the roof of their house (Ashforth 2005). *Umbhulelo/umeqo* is a medicine which is buried along the path or in a kraal with the intention of causing a fatal disease in those who encounter it. For instance, a stick or coin is smeared with the medicine mixed with the dirt of an enemy and cast on the road, while the perpetrator calls out the name of the person they wish to injure. When the victim passes along that way or picks up the coin, they will become ill and die. If no name is called out, anyone who passes will be killed.

Ngubane (1977:32) defines *umeqo* as *umkhondo*. He says this about ‘*umkhondo*’:

“Umkhondo specifically means ‘a track’, but the action of contracting a disease by stepping on a dangerous track is known as ‘*umeqo*’. It also means smearing a harmful substance on to objects with the victims likely to touch, such as handle of a hoe, a plough, or a tool”.

The above quotation highlights when a person jumps over a walk-over, they collapse and fall helplessly. Their feet have symptoms of gout, indicating that their central nervous system is not functioning as it should. The aim of the walk-over is to block the blood circulation from the feet to the heart, causing the victim to succumb. A knowledgeable *inyanga* can ensure that the intended victim dies instantly or, when affected by "*umbhulelo*," their feet become swollen. The *inyanga* will put a charm on the swollen feet to extract the contaminated blood. After it is sucked out, the patient will experience healthy blood circulation again. The *inyanga* will make some incisions where it is swollen, indicating that the blood is circulating. By inserting the charm that will suck the blood, it will ultimately come out and circulation will start again. The victim would have been healed. However, if an *inyanga* is immediately asked to assist and blood is seen oozing through the nose, the person eventually dies, indicating that the walk-over is fatal.

In the novel, *Akuyiwe Emhlahlweni*, MaSibisi is not satisfied that she has killed her own daughter Ncengani. She has used *sigonyagonya* to kill her daughter. She returns to Zangaza to ask for a charm for *umbhulelo* (walk-over). This is what Zangaza says when he gives MaSibisi a charm:

“Namhlanje ngikunika uNonsusana, basuse bonke kuvele abasha. Umbhulelo lo!” (Msimang, 2007:84). (Today I give you Nonsusana. Remove them all and new ones will appear)

Zangaza has named his walk over *Nonsusana*. He informs to MaSibisi of its deadliness, and he warns her to be very careful. She will not rest until she kills MaNzuza and MaMkhize's sons. She is now bewitching Mzikayifani with *umbhulelo*. the narrator writes:

“Aweqe maqede uMzikayifani ukhuphuke uyoshaya ekhanda umbhulelo wansondo. Athi lapho uyangena kwabo nethunga lobisi ayequmbeka” phansi (Msimang 1973:93).

(Mzikayifani jumped and the walk-over went up to the head. When he tries to enter the house with a bucket of milk, he fell)

The *umbhulelo* (walk-over) influences Mzikayifani. He jumped over and it caused him to be harmed. MaMkhize confirms that it is indeed a walk-over. An *inyanga* is called to assist the boy. Upon arrival he says:

“Ngiyawazi lo mbhulelo, mubi kakhulu wona, kodwa ngizowunqoba. Mubi kakhulu impela, uweqa maqede ukhuphuke uze ekhanda ngokuphazima kweso” (Msimang 1973:101).

(I know this walk-over, it is dangerous. But I will cure it. It is dangerous. You step over it, and it goes up to your head instantly)

This walk-over has a serious impact on Mzikayifani. This is what they say:

“Umntwana usefe simbhekile. Umbhulelo lona. Umbhulelo omubi kakhulu. Ngabe ubani yena lona ophethe umuthi omubi ngalolu hlobo?” (Msimang, 2007:101).

(The child is dead whilst we are still looking at him. It is walk over. It is a dangerous walk over. Who has this dangerous charm?)

Xulu, because of his experience in working with this type of “walk-over”, tries to rescue the boy. This happens while Sigodo is away at work. No one knows who is responsible for this.

In the novel, *Kunjalo-ke*, Dumazile falls pregnant and is expelled from school. Arriving home at Mzimkhulu she lies to her parents. She does not tell them that she is pregnant. The symptoms of pregnancy start to show. Her feet are swollen. Her primitive parents know that when feet are swollen, one is bewitched with *umeqo* or to jump over. There is something that one has jumped. That is why her father, when he looks at her feet, does not hesitate to say she suffers from *umeqo*. He says:

“Umeqo ngempela lona! Uma singathathi izinyathelo ezisheshayo, igazi sizolibona ngamakhala khona manje. Ngiwazi kahle lo meqo” (Wanda 2008:30).

It is walk-over this one. If we don't hasten, we shall see blood oozing through the nose. I know this walk-over very well.

Dumazile is lying to her parents. She says she was infected with *umeqo* at school. She is afraid to tell her parents that she is pregnant. Her father consults an *inyanga* to acquire *umuthi* to cure her. It is the medical doctor who informs her that she is pregnant.

MaMpukunyoni and MaJwara are in the river, and they are able to see Dumazile bathing. She is naked. This is what MaJwara is saying when she sees her stomach:

“Balokhu bethi ingane iphethwe ngumbhulelo. Akukho mbhulelo isisu lesi”
(Wanda 2008:32).

(They keep on saying the child has walk-over, there is no walk-over she is pregnant)

Yes, Dumazile has lied to her parents concerning her walk-over. MaMpukunyoni and MaJwara knows that she is indeed pregnant.

In *Amalutha Emalutheni*, Dalisu consults Sheshalishone, who is a medical doctor. He conveys that his daughter is ill and is assisted by an African doctor. Dalisu says:

“Mnumzane, bekusama inyanga yomuntu ngoba isifo kubonakala sengathi umbhulelo izinto zesintu” (Xulu 1960:21).

(Sir, the traditional healer has been working on her because the disease looks as if *umbhulelo* (walk-over) an African thing).

Sheshalishone warns Dalisu regarding his beliefs concerning witchcraft. He knows that Dalisu has accepted Christianity, therefore he should not believe in witchcraft.

Fonozi helps a man that says he suffers from *idliso*. Fonozi, who is now a qualified doctor must ask him what *izinyanga* is saying. He says:

“Zithi ngabhulelwa, wasuka-ke umbhulelo wazohlala ezinsweni, ngakho usuze wenza kwaxhala isifuba” (Xulu, 1960:49).

(They say have been bewitched by *umbhulelo* (walk-over), from there it went up and stayed in the kidney and affected the lungs)

The man was lying because when Fonozi diagnose him, he found that the man had TB. He advised him to frequent the clinic.

4.1.1 Illustrations of *Iziphoso* or *Ukuphonsa* (to throw)

The noun *phonsa* refers to (something that is thrown or sent) and is derived from the verb *phonsa* (Reynolds, 1963:39). Reynolds states that *ukuphonsa* is the projection of magic in the form of "invisible missiles" and is a deadly charm or medicine believed to be effectively used from a distance (Reynolds, 1963:39). Parle (2010) describes *iziphonso* as the enchantment of young girls through hypnotism, which was practiced among native girls. At times, a girl would utter an unusual cry and, when asked why she was crying, would say that she was enchanted by a young man, mentioning his name. The Zulu word *phonsa* means to throw and, in this case, it means to harm or kill someone from a distance without physical contact. This is explained as follows: the wizard places poison on his finger, points at a certain person to cause them to die on the spot or contract an illness. Another well-known method is to use a spurting method whereby medicine is chewed and spurted out, while the wizard calls the enemy by name while stabbing them with an assegai smeared with the same mixture, all imagined. *Ukuphonsa* is the projection of magic in the form of an invisible (imaginary) missile. It is a deadly charm or medicine believed to be effective from afar. The noun '*ukuphonsa*' means something that is thrown or sent. It derives from the 'verb' '*phonswa*' (Reynolds, 1963:39).

Love is supposed to be a mutual feeling that goes without condition, known as unconditional love (Ntshangase, 2000). It is supposed to be spontaneous. According to Zulu customs and African traditional practice, if someone does not love you, no matter how much you love them, you can resort to traditional medicine to influence their feelings. If you have been in love with someone and suddenly, they want to leave you for another person, you can resort to traditional medicine to enforce your love. You can go to an *inyanga* to get this medicine. If a man loves a woman and she rejects him, he can use traditional medicine to enforce his love.

There are different kinds of *iziphonso* Msimang (1975) mentions *abamemezi* (medicine to call), *abangqongqozi* (medicine to knock at the door) and *abaphaphi* (medicine causing the development of wings). Msimang says if these were mixed by a powerful *inyanga*, the targeted girl would wake up in middle of the night and runs to bewitcher's home. When she arrives, she would be given some *muthi* prepared for her for her to drink. After drinking

it she would be submissive and very reluctant to go back to her parent's home even if she is persuaded to do so. When the girl is victimized by this practice, she cries uncontrollably and calls out the bewitcher's name. She then runs straight to the bewitcher's home, no matter how much they try to stop her, as she is full of strength and eager to see the bewitcher. Upon reaching the bewitcher's home, the traditional doctor works on her, and she is forced to drink charms that make her unwilling to go back home, even if she is persuaded to do so. The bewitcher's family then sends a message to the girl's family to start looking for her nearby. They look for her until they find her, at which point ilobolo negotiations begin. In IsiZulu customs, it is not easy to reject what they offer for her during ilobolo negotiations, as the *inyanga* has worked on the girl in such a way that she has become part of the family.

There are other types of *iziphoso* that were mixed with "isithende sezulu". When there was lightning, the targeted girl would become so restless and cry as if she was possessed by *izipoliyane*. *Izipoliyane* is a disease of the girls caused by the so called *iziphonso* medicines thrown at the people. Msimang (1975) mentions that what was good about this type of *iziphonso* was that the girl would mention the name of the bewitcher whilst crying. Doke (1990) mentions that *izipoliyane* is a kind of disease that can be linked with "ufufunyane" and "umhayizo". A person bewitched by *izipoliyane* prefers to sit alone but her heart will start beating hard. That is when she will start to have an attack of "izipoliyane".

Another type of *isiphonso* is called *umhayizo* or *ihabiya* or *ukuhabiya*. Julie Parle (2010) describes *umhayizo* or *ukuhabiya* as an affliction that is the direct result of witchcraft or *ubuthakathi* caused by the actions of a bitter jealous young man performing at some physical distance from the girl in question – a ritual act involving *muthi* (herbal medicine). The screaming and wailing, the possession like experiences of having relinquished control over one's body, the sense of being pulled like a magnet, to the home of a bewitcher. These symptoms are visible manifestations proof of bewitchment. Doke et al (1990) adds that it is a medicine or love charm used by a young man to have hysterical fits. The word "*umhayizo*" is derived from the verb "*ukuhayiza*" and means someone who has a native crying hysteria, (as girls who are believed to be affected by charms or to be

hysterical (Doke 1990). It relates to sorcery and is used as a way to influence people by placing substances at certain places (Oosthuizen 1992). The intention is very important. It could be to harm people, or influence people for the positive purposes, such as obtaining of a girl. Traditional medicines are mixed and added to the victim's food. Ngubane (1997) mentions that the phenomenon resembles *ufufunyane* and *izizwe*. When a person is touched on the shoulder, he or she starts to scream. This condition is brought on by giving the victim *umuthi* with food so that the girl may develop love for someone she does not love or for someone she has jilted. Bryant (1967) says *ukuhayiza* is a common disease among Zulu girls. It is believed that this disease is always attributed to the evil charm of some malicious young man. Tactically, the girl is said to have been (phonswa) by this young man and the charm used is *ihabiya*. This causes the girl to cry uncontrollable.

When the patients suffering from *ukuhayiza* come from the hospital and the person starts screaming, all the staff paid attention to that person who is screaming. If the hospital sees this phenomenon as a way of attracting attention to him or her, so that is why attention is given to him or her. When the screaming will not stop, she is given tranquilizers to calm him or her down. At home these patients are hit with a whip to show that the patients they are not sick and tired of their screaming and that he or she must stop it. And they must stop it. And they do so. At the hospital they don't talk about demons, that is the language of the prophet.

Izizwe is another type of *isiphonso* that is used by young man. The term *izizwe* (medicine to create evil spirits) is related to *imimoya yezwe* (evil spirits). *Izizwe* is a term used for medicine taken from the grave of unknown people by *umthakathi* to create, which will in turn used to bewitch people. If *inyanga* wants to treat a patient who has bewitched by *imimoya yezwe* he will use *izizwe*. The same medicine is used to the detriment of the benefit of a person depending on whether *umthakathi* or *inyanga* uses it. The victim of *izizwe* acquires a bad spirit through sorcery that negatively disturbs his/her brain. Such a person talks to himself/ herself as if insane. Ngubane (1977) takes *izizwe* as *ufufunyane*. "Izizwe" is the spirit of all tribes through which those who are possessed can speak in various languages (Kock 1970). The best parallel to the tongue that people in Northern

Zululand know of the so called *izizwe* or *amabutho* (Sundkler 1961). A person who has *izizwe* is given *umuthi* to inhale which will drive away sickness. Edwards et al (1982) argues that *izizwe* is a Zulu possession trance state. He mentions that sufferers' experiences severe shaking on the body and speak in a strange language as if possessed by another identity. He adds that *izizwe* are spirits that are created by sorcerers using the bones of different people from different nations. The name *izizwe* means nation, hence the spirits are called *izizwe* that is because they are taken from different nations, from graves of the people who were known to have some talents and healing power.

Amafufunyane is the other type of *iziphoso* that is used by people. *Amafufunyane* occurred in Zululand in the late 1930's. It was supposedly introduced into South Africa by people who lived North of our borders. This term may be adopted from Southern Sotho (Ho fofa hanyane – to fly a little) which describes the behavior of the patient who acts as if he/she is flying. Traditionally, *ufufunyane* means possession by alien spirits which are said to have entered South Africa from Mozambique via the immigrant miners and have a great influence especially on women (Oosthuizen 1992). *Amafufunyane* has features of possession trance when an individual speaks in a strange voice. Individuals takes on the identity of the spirit that is supposedly possessing them (Edwards et al, 1982).

Despite cross-cultural and ethnic differences in Africa, there is a general belief that both physical and mental diseases could be caused by external factors such as hostile ancestral spirits, demonic possession, sorcery, evil machination, intrusion of objects affliction by God (or Gods), disturbances in social relations, breach of taboos or customs and natural causes.

Traditional practitioners usually attempt to unearth the reason between the person and the cosmos Bhika and Glynn (quoted in Weiten, 2016:552). Specifically, in South African traditional healing practices, attention is focused on the influences of the ancestors and malicious forces. An individual may be plagued by an illness because of his or her family or the community.

The traditional healers reported that mental illness was caused by possession by evil spirits, witchcraft, curse, displeased ancestors and substance or alcohol abuse. These healers reported that mental illness could be caused by many factors, of which witchcraft

and possession by evil spirits were most frequently reported. The term 'amafufunyana' was also used to describe mental illness caused by witchcraft.

A person who has mental problem is dealt through counselling. Cases of alleged bewitchment are also treated like that. The reason for mental disturbances is sometimes problems that become too hard to handle for the patient. In the psychiatric wards that do not talk about spirit possession, but rather of stress related illnesses. Here they use counselling and after the diagnostic session, it is decided which help the person needs, that can be a doctor, psychologists, or a social worker. In cases of extreme madness, they use tranquilizers.

Udukanezwe is another type of *isiphoso*. The word is a combination of *ukuduka* meaning to go astray and *izwe* meaning the land. So, the meaning is to go astray in the country. This spirit is created to harm people by making them restless, so they just run away and do not come back, or perhaps come back after a long time (Vilakazi, 2006).

Sometimes young men use *izigqabo* and *izimonyo* (greasy charm) if the girl does not want to accede to his demands. The young man would seek the assistance of an *inyangato* get powerful *iziphonso*. Msimang (1975) mentions that a girl will have bad dreams through the whole night. The purpose of this was to dream about the bewitcher so that when they meet the next day, she would respond positively to his advances.

In Kunjalo-ke, Dumazile Kheswa wakes up early on Saturday and goes to the Doctor because she is not feeling well. She meets Mr. Moloi in town and he could see that Dumazile is not well. She explains to the teacher what wrong with her. She has this to say:

"Ngiphethwe yizibhobo umzimba wonke" (Wanda 2008:11).

(I have muscle pains or stitch all over my body)

Mr. Moloi knows that it is because of "*iziphonso*" that he uses on Dumazile. He practices witchcraft and the author does not know where he gets his "*iziphonso*" from. He is a teacher with a questionable character. That is why when she responds to Dumazile he has this comment to make:

“Angithandi ukukubona ukulesi simo. Ngicela ukuba impilo yakho uyinikele kimina. Ngizokuphulukisa kulesi simo okusona” (Wanda 2008:11).

(I do not like you to see you in such a situation. I plead you to hand over your life to me. I will heal you from this situation you are in)

Dumazile is of the view that it is Mr. Moloi’s doing. By saying he will heal from his situation it raised some questions from Dumazile. She is inexperienced and she does not know these things. That is why she asks this question:

“Kanti thisha ngibulawa nguwena yini?” (Wanda 2008:11).

(Are you the one teacher who is killing me?)

Mr. Moloi does not want to reveal that he uses” *iziphonso* on Dumazile. He does not to reveal that she is bewitching her. He says he will heal her from his situation only if she hands over her life to her. By agreeing that she would heal her, simple means that he knows what is happening to her.

In Amalutha Emalutheni, the messengers that are sent say that Dora is bewitched. *Isiphoso* (thrown at) has been used on her. This is what the messengers are saying:

“Kuyasimangalisa thina ukuthi siphoso sini lesi esenze njalo” (Xulu, 1960:19).

(We are all disturb as we don’t know what type of *siphoso* (thrown at) does this)

They suspect that Voyizane Khoza is responsible as the one who is courting her. They are just suspecting her, there is no evidence that its him.

Dora is sick. Her mother is shocked when she hears the news. Josiyase explains what happens:

“Izolo lapho ebuya esikoleni, ufike ekhaya ekhala sengathi ngumuntu onomqondo wakhe osuthanda ukuphambana. Kuthe lapho simbheka sabona ukuthi usebulewe ngabathakathi” (Xulu 1960:19).

(Yesterday, when she came from school she came home crying as if she is a person insane. When we looked at her, we saw that she has been killed by *abathakathi*).

Fikile, who is so confused by Dora's sickness, has this comment to make:

"Sebempambanise ikhanda ngezipoliyane" (Xulu 1960:19).

(They have bewitched her with *izipoliyane*)

Nkobonkobo asserts that it is indeed Voyizane Khoza who is bewitching Dora. He says:

"Nguye isibili, ingane yakho lena uyifake udukanezwe, wayifaka izipoliyane wayifaka ulahlingqondo" (Xulu 1960:19).

(It is indeed him; he has bewitched your child with *udukanezwe*, *izipoliyane* and *ulahlingqondo*)

Nkobonkobo is lying. He asks them to slaughter a white goat. He then asks for a sea water then a black ox. He says he will use its tribe. He says he will take this wizardry and put it in an ox.

Daliso consults another *inyanga*, Shayabanye. He sends him a message. This is what Shayabanye is saying to the messenger:

"Ngiyazi ukuthi uze ngani. Ngikubone usaphuma ekhaya kwaJosiyase. Uze lapha ngesifo esiphethe uMisi. UMisi lona uyagula kakhulu, isizathu yikuthi wala ukuqoma uVoyizane wakwaKhoza. Manje uVoyizane wamphonsa ngezipoliyane nehabiya" (Xulu 196:22).

(I know why you are coming here for. I saw you coming from Josiyase's home. You came here because of Mistress that is sick. This Mistress is very sick; the reason is that he refused to heed to Voyizane Khoza's call. Now Voyizane is bewitching her with *izipoliyane* and *ihabiya*)

This is not true what Shayabanye is saying. Shayabanye is guessing because he heard people talking about the very same issue where they were drinking. When he is consulted, he is happy that he will people especially the family what he knows. He mentions

Voyizane as the one who bewitches Dora. He further mentions Nkobonkobo as the one who finishes her up.

In Bakithi! Impi Yothando Iyimpi Yegazi, MaZondo knows about different kinds of witchcraft. She bewitches Nabantu with *izizwe*. Nabantu refuses to drink *amahewu* that is offered by MaZondo. MaZondo seeing that Nabantu is refusing, she has this to say:

“Ini? Awufuni ukuphuza amahewu ami ucabanga ukuthi ngizokuthakatha”
(Gumbi 2014:82).

(What? You don't want to drink my *mahewu* thinking that I will bewitch you)

Nobantu is bewitched by MaZondo, cries loudly and she has this to say:

“Siyekeleni thina sihambe, siyekeleni thina sihambe siye kumama wethu uyasibiza” (Gumbi 2014:82).

(Leave us alone we want to go, leave us alone we want to go to our mother, she is calling us)

One thing that is an advantage about *izizwe* is that they can tell who the bewitcher is. They mentioned MaZondo as the bewitcher.

Nobantu has again this to say:

“Siyekeleni thina siye kumama wethu uMaZondo uyasibiza” (Gumbi 2014:85).

(Leave us alone we want to go to our mother she is calling us)

Nobantu can mention the name of the bewitcher. Her bewitcher is MaZondo.

In *Ithemba Lami*, Zabalaza is Nokulindela's suitor. Sandanezwe, Nokulindela's boyfriend meets Zabalaza, and they fight. Zabalaza is beaten and he vows that he will bewitch Nokulindela. Nokulindela makes it clear that she will not accede to her request. This is what Nokulindela is saying to Zabalaza:

“Sengiyasola nokuthi nguwe ophonse uSandanezwe ngoba ucabanga ukuthi uzongithola kanti phinde” (Mathenjwa 1994:42).

(I suspect that you are the one who bewitches Sandanezwe by throwing at him because you think you will get me but never)

Nokulindela suspects that Zabalaza is bewitching Sandanezwe. He believes he uses *iziphonso* to bewitch him. This is not true what she thinks because Sandanezwe is HIV positive. A man cannot use *iziphonso* to bewitch another man.

In Ngacishe Ngazibambezele, Sangweni who is the sworn enemy of Nkosi, wants to fight Nkosi's family. This is what he says:

“Ngiyawuchitha ngiyawuhlakaza wonke futhi lowaya muzi mina. Bonke abantu bakhona ngizobafakela udukanezwe bahambe bangaziwa nothi bayaphi” (Sibiya 2006:91).

(I am destroying and dismantling that house. I will bewitch them with *udukanezwe* (go astray), and they will disappear, and no one will know where they gone to)

Sangweni wants to destroy Nkosi's family completely. This time he wants to use *udukanezwe* and they will disappear without a trace.

In *Imiyalezo*, Annabel Cebekhulu goes to Ali Kamanga to get *umuthi* that will make Jazzmen hold on to her. This is what Ali Kamanga is saying when he gives Annabel the charm:

“Ngizokunika namadelunina, uqine Ntombi yami” (Mngadi 2008:124).

(I will give you *delunina* (the one who forsakes the mother) and you will be strong my girl)

Ali Kamanga says he is given Annabel *delunina* (the one who forsakes the mother). Ali Kamanga is from Tanganyika, he cannot pronounce *delunina*. Instead of saying *delunina* he says *umadelunina*. Ali pleads to Annabel to sit down so that he gives her another charms. He says:

“Hlala phansi Ntombi ngikwelaphe ngikufake imithi ezoba zankosi abazobamba ihumusha, lithambe libe siboshwa sakho” (Mngadi 2008:125).

(Sit down my girl so that I heal you I will give you charms that will be handcuffs that will hold the criminal and be calm and become your prisoner)

The narrator refers to other love charms such as *intando* or *ubhekaminangwedwa* that will assist Annabel to hold on to Jazzman.

In Akuyiwe Emhlahlweni, goes to Zangaza to report to him what has happened. She pleads with Zangaza to give him *isigqabo* (medicinal charm). She asks him to give him the lion's fat which will assist her to fight Sigodo Thwala (her husband) since they have phoned him and begged him to come. This is what she says to Zangaza:

“Ngizocela nesigqabo sokubhekana nowakwami ngoba sebembize ngocingo. Nginovalo lokuthi bazofike bamgqishe ngezomhlahlo bese ngiyathikamezeka. Ngiqinisile kuleyo ndawana Zangaza. Ngenzele amafushana engizolwa ngawo le mpi”

(I would ask you for a greasy charm so that I will face my husband since they have phoned him. I have a feeling that when I arrived, they would have convinced him to go to the diviner. I swear on that spot Zangaza. Make me some little fat which I will help me in fighting this war)(Msimang 1973: 104).

MaSibisi knows that Sigodo Thwala has been called. She also knows that his wives will convince him to go to the diviner. By asking the lion's fat from Zangaza, thought that it would help her to fight this battle, the battle of not going to the diviner. She was not successful this time because she was forced to go to the diviner.

4.1.1 Depictions of *Izulu* (lightning)

Izulu (lightning) is a dangerous form of witchcraft. Mcetjwa (1991) says that it destroys other people's lives and property. They send *izulu* (lightning) and feel threatened and does not want to stay alone because this thing is sent by a person. No person is trained to handle *izulu* (lightning) because it is from God. Dangers of *izulu* or *ukuduma kwezulu* or *izulu* can be prevented by practitioner's specialist powers. In a society where a sorcery is supposed to be able to direct the very lightning against the enemy by magical means,

the heaven doctor is kept busy placing magically prepared pegs (*izikhonkwane*) which will attract the powerful impulses or sky God and thereby saves lives of man. According to Maake (1994) all climatic conditions symbolize something, rumblings and lightning instill fear because they are associated with death. Ntuli (2009) says if lightning has struck a beast or killed a person, nobody should express alarm. People should not cry for such a person as they do to a person died by illness. There should be no crying and people should mourn only for a short time. Death caused by lightning is regarded as a misfortune. In fact, killing people by using lightning is a very high form of practicing witchcraft. People think that anybody can cause lightning to bewitch someone, but it is a very complex process. When lightning strikes in your homestead, it is regarded as a grave misfortune. Sometimes it happens when somebody is merely testing his ability to use this medium. Sometimes the person is simple testing in the open veld and is diverted towards your homestead because you are not strong enough. Selebalo (2018) says that the fear of witchcraft induced lightning is so deep in Lesotho that many people are forced to seek divine intervention for protection. They believe that a witch can deploy lightning to kill people and livestock on selected targets. Many Basotho believe that witches can control lightning. The striking of lightning is something very complicated and you cannot avoid it.

In Amalutha Emalutheni, Fonozi is about to get married. Mshwayiza advised Masondo about people. He says they are evil. This is what he said he must do:

“Ngisho ukuba umfunele amakhathakhathana nezintelezi azakuchela ngazo egcekeni ukuze kuthi nabathanda ukuganga bahluleke. Uyazi ukuthi abantu baganga kabi badlala ngomphezulu. Uyiqaphele leyo nto Masondo, naye umfana kakufanele luze lufike lolo suku lomshado wakhe engazane aqiniswe” (Xulu 1960:56).

(I say you must look for *umuthi* and *intelezi* (protective medicine) which he will sprinkle in the yard so that those who are evil cannot do anything. You know that people are evil they like to play with *izulu* (lightning). Be careful of that Masondo and the boy must be strengthened before the actual day come)

Mshwayiza continues to advise Dalisu about strengthening the house. He gives him the reason for this by saying:

“Uyazi ukuthi abantu bagangile kabi, badlala ngamphezulu” (Xulu, 1960:56).

(You know people are evil, they like to play with lightning)

He is warning Dalisu to strengthen his house. The reason for this is that a wedding day, there are people like to use lightning. He does not know whether Dalisu has different strategy of preventing lightning from striking. Fonozi has the technological way of preventing lightning.

On a wedding day Mshwayiza has this to say to Dalisa about the weather:

“Izulu (lightning) liyangisolisa namhlanje sengathi kukhona asebefuna ukuganga. Phuthuma kuMasonkehli uthi akeze nemithi yakhe azoshunqisa achele egcekeni ukuze kungaveli iziphosiso” (Xulu, 1960:60).

(I suspect *izulu* (lightning) and today it seems there are people who want to do evil. Go quickly to Masonkehli and tell him to come with *imithi* so that he can burn them and sprinkle in the yard so that there will be no mistakes)

Mshwayiza is an *inyanga* who knows about *izulu*/rain, and he also knows what evil people can do on a wedding day. He knows that there are people that are evil who desire to ruin the wedding. That is why he pleads with Dalisu to consult Masonkehli, who will help protect the family against *izulu*(lightning).

Dalisu has this question for Mshwayiza:

“Kambe ukhona yini umuthi ongavimbela izulu lokhu yinto ephethwe nguNkulunkulu. Lishaya noma yikuphi. Ingani wawubethele nje wena kwakho langena” (Xulu 1960:55).

(Is there any *muthi* which can protect you against *izulu* (lightning) because it is from God. You were protected against lightning, but it went through)

Daliso explains the about the dangers of *izulu* (lightning) to Mshwayiza. He informs him that there is no *muthi* which can prevent lightning as *izulu* (lightning) is sent by God.

In Ngacishe Ngazibambezele, MaNhlengethwa warns her husband that Sangweni might bewitch him with *izulu* (lightning). Nkosi says that nothing will happen. He has this to say:

“Yizinto ezincane lezo. Ubethelwe umuzi wami njengoba uwubona nje. Akungeni lutho lapha” (Sibiya 2006:57).

(Those are small things. My house is protected as you see it. Nothing will enter here)

Sangweni agrees that it will be difficult to send *izulu* to Nkosi family. He says:

“Khona ngempela kungeze kwangisiza ngalutho ukumthumelela ngezulu ngoba engumuntu obethele lowaya. Negazi lami liyangitshela” (Sibiya 2006:56).

(Truly, it will not help me to send *izulu* since he is a person who is protected. I can feel it)

Sangweni realizes that the idea of sending *izulu* will not be effective, therefore he has to find other means.

In the novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, MaZondo bewitches Nobantu on a wedding day. This is what the narrator says:

“Izulu libalele kungekho ngisho umucu owodwa esibhakabhakeni. Laphinde laduma futhi kwangathi kundindiza nomhlaba lashaya kwaqhekezeka omkhulu abantu bagijima balakanyana beqonde ezindlini. Umakoti esagijima kanjalo lasho futhi izulu umbani washaya phambi kukamakoti washaya ungqimphothwe” (Gumbi, 2014:120).

(The weather was sunny and there was clear sky. Suddenly, it thunders, and it reverberate, and it split open, and people ran and flock into their respective homes. whilst the bride ran, it thunders again and lightning strike in front of the bride and she somersaulted)

MaZondo can direct *izulu* (lightning). This is a high form of witchcraft. The reader does not tell who taught her to use *izulu* (lightning)

4.1.1. Representations of *izigqabo* (medicinal charms) and *izimonyo* (greasy charm) in selected IsiZulu novels

Izigqabo (medicinal charms) and *izimonyo* (greasy charms) are the witchcraft methods which are commonly used by the traditional people as well as modern people. “*Izinyanga*” was responsible for medicinal charms. They made it from feared wild animals and they mixed it with tame animals. The medicinal charms are stored in small bottles or in the snuff bottle that hangs around the person’s neck. A person who has used the medicinal charm is usually successful where he goes, he is welcomed with open arms (Nyembezi 1954:137).

The use of the medicinal charms is to protect an individual from serious court cases, or when a person finds himself in the counsel to discuss a certain issue related to witchcraft. also in addition, it is used when courting stubborn girls, or when one is about to lose a suitor (Nyembezi,1954). They are used by pastors to attract a lot of congregants in their churches. In *Akuyiwe Emhlahlweni*, MaSibisi goes to Zangaza again. She reports to him what has happened. She asks Zangaza to give him lion’s fat which will help her to fight Sigodo Thwala since they have invited him to come to his house. MaSibisi needs something that will give her power to face her husband. She says to Zangaza:

“Ngizocela nesigqabo sokubhekana nowakwami ngoba sebembizile ngocingo. Nginovalo lokuthi bazofike bamgqishe ngezomhlahlo bese ngiyathikamezeka. Ngiqinisile kuleyo ndawo Zangaza. Ngenzele amafushana engizolwa ngawo le mpi” (Msimang, 2007:149).

(I will plead with you to do the greasy charm which will assist me to fight my husband since they have phoned him. I have a feeling they will tell him about going to the diviner and I will be disturbed. Make me some fat which will help me in fighting this war)

MaSibisi is relying heavily on witchcraft. She is even afraid to face her husband without consulting Zangaza. Zangaza has become her major helper. She is even prepared to pay whatever Zangaza is asking for. She does all this because she does not want to lose her position as queen of eGugwini. *Siwungawunga* fat comprises of lion's fat. According to him, *Izangoma* will prophesy as if they are dreaming at night. She takes those fat to Simbo. Zangaza has named the fat *siwungawunga*. This charm will fool the diviners and prophesy something that is not even there.

In the novel, *Kunjalo-ke*, the subject of the novel is Dumazile. She works for Mr. Sithole to support her child. One day she asks for permission to go home to Mzimkhulu because she feels she has irksome. Arriving home, she is advised by her mother, MaNdovela, to go and get some charms for cleansing the blood. MaNdovela recommends MaKhweshube because she knows that she has charms to unite people. She gives her the greasy charm and she use it. This has an impact on the way clients flock into the shop just to see as if they have never seen her before. Others have the opportunity of courting her. Others came to the shop just to look to have a look at her. Even Sithole, her boss, was jealous of the people who look at Dumazile. This is what Dumazile thinks:

“Usho ukuthi le nto ayenziwa yimithi kaMaKhweshube. Usho ukuthi isimonyo angisisebenzisile angisisebenzisanga nje kwaze kweqa”(Wanda 2008:84).

(Are you saying this thing is not the result of MaKhweshube. Are you saying I did not overuse the greasy charm?)

The above mentioned indicates what Dumazile is thinking about. She is seeing that so many clients are attracted to her like never before. She thinks she overuse MaKhweshube's charm. Her mother had advised that the greasy charm will cleans the blood and make her to be loved by her boss. What happens here is that her boss falls for her. Her boss loves her in such a way that he does not want anyone near Dumazile.

In *Kuyoqhuma Nhlamvana*, there is an incident where Nyathi used *umuthi* , but it failed him. He was relying on *inyanga* called Nqola. The narrator has this to say:

“Kade ayebagila abelungu ngezigqabo zikaNqola. Angithi nesikhundla ayenaso wayesithole ngazo izinduku zikaNqola” (Mngadi 2004:7).

(He used to do the trickery to Whites with medicinal from Nqola. Even the position he has he got it with Nqola's stick)

The above narration shows how much she relied on witchcraft as he even got using Nqola's charms. It means *umuthi* will assist him in protecting him against the police. The reason why he was skeptical of using *umuthi* is because it has failed him in a maintenance case. But when Thabani reminds him that he is an African, he remembers that Africans relies on *umuthi*.

In *Amalutha Emalutheni*, Sikholisekile Khambule goes to Johannesburg to look for a job. He invites Malahlana to strengthen him. He gives him *isigqabo* (medicinal charm). He says this to him when he gives him the charm:

“Ngikunika lo muthi ngowokuphalaza lowo nguDalinhlanhla” (Xulu, 1960:51).

(I give you this charm, it is for self-induce vomiting, its name is Dalinhlanhla)

He hands him a charm but unfortunately for him, he is arrested for breaking the window when he was hungry looking for food. He gives him another charm. This is what he is saying when he gives her the charm:

“Lona-ke mfana nguMpindamshaye. Le nsizi kothi ungafika nayo eGoli ugqabe ngayo” (Xulu, 1960:51).

(This is *Mpindamshaye* my boy. This powdered medicine you will use when you arrive in Johannesburg)

He also gives her another charm with the aim that it will help him. Unfortunately, this charm does not work.

In the novel, *Kungasa Ngifile*, Mhlungu is of the idea of taking Senzo and Nokuthula to Qolombo to strengthen them since they are now about to get married. This is what the narrator is saying:

“Phela imithi kaQolombo uyesaba kakhulukazi impindamshaye. Angithi uShelembe nje lona owayehlupha kakhulu ngokuthakatha kwaMhlungu wabulawa yiyo impindamshaye kaQolombo” (Sibiya, 2000:72).

(She is afraid of Qolombo's medicinal charms especially *impindamshaye* (hit him again). Shelembe who was a menace by bewitching The Mhlungus. was killed by Qolombo's *impindamshaye* (hit him again).

MaMemela feared Qolombo as he is plans to strengthen Senzo and Nokuthula. She is of the idea that if he bewitches Nokuthula and Senzo just as she does, she will be killed by the medicinal charm of Qolombo.

In *Abafana Boqunga*, Mthembu, an *inyanga*, has used the charm, zombie's fat, to defeat the zombies. The narrator has this to say:

“Kwathi lapho kuvuleka ibhodlela elinamafutha omkhovu, iphunga langena emakhaleni emikhovu yabaleka” (Makhaye, 1977).

(When the bottle with zombie's fat was opened, the smell of the fat went through their nostrils, and they ran away)

This is how Mthembu rescued the boy. Zombies are defeated by using the zombies' fat. Not all *izinyanga* has the zombies' fat.

An *inyanga* from Mkhomazi asks the King to listen to him when he treats such witchcraft cases. This is what he declares:

“Makabanjwe uXimba ngoba wayengumthakathi. Wayelapho nje wayephethe amafutha omkhovu” (Makhaye, 1977:37).

(He must be caught and killed because he is a wizard. He was in possession of zombies' fat)

Ximba is in possession of zombies' fat as we speak. That is why he is identified as a wizard.

In *Umlayezo*, this is what Ali says to Annabel when she is working on her. He is giving *izigqabo* (medicinal charms):

“Hlala phansi Ntombi yami ngikwelaphe ngifake imithi ezoba zankosi abazobamba ihumusha” (Mngadi 2008:127).

(Sit down my girl. I will heal you; I will use *umuthi* that will be handcuffs that will hold the criminal)

It is never known whether Ali gave Annabel the right charm because Jazzman cheated on her till the end. Annabel suspects that Ali might give her the incorrect charm since he is courting her.

In the novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, Phakimpi, uses his knobkerrie which is smeared with medicinal charms. MaZondo confirms that the knobkerrie has charms. In traditional society, young man carries the stick which he used it when fighting. This special stick is smeared with the charms which assist him when fighting. The charms have power and invisible in such a way that when he fights you, you don't see it. When he beats you, you don't see it? This was evident when he was fighting a group of men. He will beat all of them. A girl on his period was not allowed to jump over it as it was going to render its power useless or *intelezi* charm was going it to render its useless.

Phakimpi use this knobkerrie to beat MaZondo and Phondo. MaZondo knew that the knobkerrie had charms. She knew that his knobkerrie had extra ordinary power. MaZondo feared Phakimpi for just that.

In the novel, *Kuyoqhuma Nhlamvana*, Dalisu Nyathi complains to Thabani that he sceptical of using *umuthi* . He is not sure whether it works or not. It has disappointed her on several occasions. She even lost a complicated maintenance case on a possession of *umuthi* . When he talked to Thabani, Thabani has this to say to Dalisu Nyathi:

“Ukhuluma ngoba ungazi wena, mina ngehlulelwa ngesondlo esixakile ngiwuphethe umuthi ” (Mngadi 2004:14).

(You talk because you don't know. I was found guilty in a complicated maintenance case in possession of *umuthi*)

The above utterance indicates that Dalisu is sceptical of using *umuthi* again. The narrator does not indicate whether it was a medicinal charm or a greasy charm. But it seemed as if it was useless on that day as a result, he lost the case.

In the novel, *Noma Nini*, Tomasi contacts a Durban witchdoctor with an intention of getting a love charm now that his fiancée is rejecting him and is taken by another man. He got a White's man fat, and he thinks will help him win the love of his lost love. He got and used it, and it had no impact. He lost the love of his heart as Nsikana wins the love of his life. When he arrives in Durban, he told the witchdoctor what he has come for. He explained that his fiancée is leaving him for another man. He was in a hurry to go back so that he can apply his love charm. He used it but it did not work because his lover opted for Nsikana.

In the novel, *Shumpu*, Gwayi has to say this about medicinal charms:

“Ayezohamba nayo inkosi kanye nenyanga yayo bayozingela izilwane eziyingozi njengebhubesi nezinyoka ezifana nemamba. Inyanga yayizokwenza ngazo imithi yokuqinisa inkosi.... Ihlanganise-ke neminye okwakwaziwa ukuthi iyaqinisa ukuze inkosi iphile kahle njalo, imelane nezitha zayo” (Gwayi 1974:24).

(The warriors would be accompanying the King in hunt for dangerous animals like lions and the vicious snakes like mamba. The traditional

doctor was going to make a medicine for protection of the King. The medicine was to be mixed with all other medicine that are known of preserving the health of the King and that would make him overcome his enemies)

These quotations highlight the complexity of traditional medicine. The traditional medicine does not merely use herbs, but wild animals as well are used to mix up medicine. The traditional doctor should be the one who know very well his scope of operation and he is an expert in his or her field of specialization. He knows what type of animals he is going to say. The types of herbs he is going to mix with what types of animals.

4.1.2. Depictions of love potions

African cultures have long used love portions as part of courtship. These love portions, which come from traditional healers, are used to gain favor and affection from a person, often for those in polygamous families. They used to be to get affection for their husband. The type of love portions which they normally use are 'ikorobela', *ubhekaminangedwa* (look at me alone) as it is called by different names. It is sometimes called 'intando' in Zulu (meaning you do as she pleases). The aim of giving a person 'intando' is to have power to control him. In *Noma Nini*, Tomasi consults Sihlangusinye for love portion. When Sihlangusinye gives Tomasi love portions he has this to say:

"Izindaba zakho zokulungela ngamafutha ephumalimi" (Vilakazi 1935:139).

(Your stories will be right with the White man's fat)

Nomkhosi thinks that by using this love portion to Nomkhosi, everything will be alright. Unfortunately, Nsikana, who does not use any love portion, wins the love contest. Nsikana, when talking to Ndosi, says he does not believe that White Man's fat will work.

4.1.3. Illustrations of bewitching others while using charms for killing

Some people are not shy of stealing soil from the grave. They don't steal the soil only, even the flowers and the utensils that are put on the grave, they steal it. They do that to destroy the family. That is why when the death has occurred in the family, the family asks the mourners not to bring in the flowers. If ever they bring it, they make certain that it is buried with the coffin. This is to prevent evil people for accessing them.

Nowadays *abathakathi* steal the soil from the grave. They don't steal the soil from any grave. They target the grave of the person who has been a bread winner in the house, people who have been hard working, person who they think will become a good ancestor. The bewitcher will make sure that it takes the soil of that person so that he becomes useless in that family, he does not help that family by giving them luck. You will find that those that are left they don't get good paying jobs and the family is engulfed in misfortune. In Zulu custom, we still believe that the departed still looks for the living. The departed will work for the home of the bewitcher since he has stolen the soil from the grave thereby stealing their ancestor.

People you can commit murder because of jealousy and greed. But there are charms that are not fatal like the charms for *intando* or *ubhekaminangedwa* or look at me alone or *ikorobela*. These charms are for sustaining love for the lovers. There are also charms that are used in courting young girls. They are not deadly because they are meant to get the

affection for the girl you love. There is also a witchcraft method called walk-over which is fatal. This is meant to kill anyone. If the traditional healer who knows the type of walk-over that the targeted person has stepped over, he may die immediately.

In *Noma Nini*, Nomcebo talks to her mother about the charms she has found under the grinding stone. She has this to say about the charms:

“Mama sithakathiwe, yimisebenzi kaBhembesile lona ehlangene nonina”

(Vilakazi 1969:76).

(Mother, we have been bewitched, it is the work of Bhembesile and her mother).

They are talking about the charms underneath the grinding stone which were meant to kill both. MaDubiyana then reveals what she saw. She says:

“Khona izolo lokhu kuthe ngisibukula itshe lokugaya ngafica ngaphansi kwalo isikhumba somoya sigcwele amakhubalo sinindwe ngegazi”

(Vilakazi 1969:80).

(Yesterday, when I opened the grinding stone, I found a bag full of charms smeared with blood)

Bhembesile’s mother practices witchcraft as she aims to kill both. The problem is that Nomkhosi is beautiful as compared to Bhembesile. Maphulana confirms that it is this *isanusi* that is with Bhembesile’s mother who bewitches them. Maphulana gives them water to bath with and he says:

“Lowo muthi owamadlozi” (Vilakazi 1969:86).

(This medicine is for ancestors).

That medicine was to protect them wherever they go.

In *Shumpu*, Ntombazi, who is a lady elephant and a witch, reveals her plans to her brother. This is her intention:

“Ngifuna ukwakha indlu yami lapho sizokuthi singayibulala inkosi ngomuthi sinqume ikhanda layo sizolibopha kahle kuyona. Ngizothanda ukugcizelela impela ukuthi ngelikaGodongwane engilifuna kunawo wonke” (Shumpu 1974:41).

(I want to build my house so that when we have killed the chief through witchcraft and beheaded him, we will fasten its head in it. I want to emphasize that it is Godongwane’s head that I want out of all of them)

This is Ntombazi’s intention. She wants the head belonging to Godongwane. She wants to decorate her hut with it.

4.1.4. Representations of bewitching others that causes pubic lice.

It is argued that pubic lice are the results of witchcraft. It is wizardry done by a jealous young man so that you are unable to get his woman. There are two types in which you are infected by pubic lice. The first one is through sexual intercourse and the second you jumped over it as if you are jumping over a walk-over. When you are infected, there is a lot of itching in your genital area and there are small bugs in your pubic hair. But you have to be vigilant, or you need a magnifying glass to see it. They are so small in such a way that you cannot see with your naked eyes. Crab’s eggs are found on the bottom of your pubic hairs. There is a dark bluish spot on the skin where pubic lice are living.

It is imperative that you get an enema and there is also another one that you drink. These are obtainable from *inyanga*. It must be noted that not all *izinyanga* can heal a person with pubic lice. There is specialist that will tell you how it happens that you have pubic lice. The *inyanga* will give you the charm that will kill the eggs and also the pubic lice. If you attend the medical doctor or the local clinic, they will give you tablets to calm it and as time goes on it will start all over again. If it is not properly healed, it will end up not having babies. As men are infected by the pubic lice, women are infected too. That is why you find most of the women removing hair in their private parts. Some of them are infected and they are afraid to tell their partners that they are affected.

One should avoid sharing your clothes and bedding or towels with anyone who is infected with pubic lice. You must also avoid sexual contact until the treatment is complete and successful. Once diagnosed with pubic lice, inform all current sexual partners so that they can be treated as well as it is not easy to tell other people about your sickness.

If you do not get the pubic lice through sexual intercourse, make sure that you contact the traditional doctor that knows the pubic lice very well. He will make you the enema, to kill the eggs and he will give you the charms to rub where the pubic hairs are and he will give you something to drink. But the role of the medical doctor is not so important now as he will heal you temporarily.

In the novel, *Ngacishe Ngazibambezele*, MaNhlengethwa interrogates her husband who is bewitched. Her husband who suffers from pubic lice has this to say:

“Sebephinde bagalela futhi abathakathi bansondo. Kulokhu bangeqisele ngombhulelo wezintwala. Ngezelumbo-ke lezi” (Sibiya 2006:100).

(They have struck again these damn wizards. This time they have bewitched me with walk-over of pubic lice. This is wizardry)

Sangweni has bewitched Nkosi with pubic lice. Pubic lice are roaming all over his body from eyebrows, moustaches and beard. Other are in the armpit.

4.1.5. Depictions of using charms for protection

There are charms that are used by the individuals to protect them against witchcraft. Some of them even protect their homes and children. An individual can protect himself by using the belts that has charms. Their kids are protected with '*incweba*' that is tied around the neck to ward off the evil. Most of the people uses the rope that is tied around his or he waist to protect her against witchcraft. To protect their homes against "*abathakathi*" they used the protective medicine to sprinkle in the yard. Others instead of using protective medicine, they use '*isiwasho*' from the spiritual healers. There are also charms that people use to protect when they move on the road, to protect against the police officers and the traffic officers. There are also other charms they use to protect them against very serious court cases. If you are not protected as an individual, you are weak. People will take the advantage of you.

In the novel, Kuyoqhuma Nhlamvana, Thabani when talks to Dalisu reminds him of *umuthi* . Unfortunately, he is found by the court of law in possession of "*umuthi* ". He got another job for transporting dagga to Mzimkhulu. He is afraid of the Police. Thabani tells him about the job he has just found. He says:

"We Dalisu! Angithi wena ungum-Afrika. Wena waze wathola isikhundla emsebenzini ngakho ukusebenzisa imithi yesiNtu. Angithi wena

unenyanza yakho uNqola? Ngaphandle-ke uma sewakhetha iNkosi”
(Mngadi 2004:14).

(Hey Dalisu! Aren't you an African? You were even promoted at work for using African medicine. Indeed, you have your own *inyanga*, Nqola. Not unless you have chosen Jesus Christ)

Nyathi reveals that he is a bit skeptical on using *umuthi* . He has reasons for this. This is what he says to Thabani:

“Ukhuluma ngoba ungazi wena. Mina ngehlulelwa yinkantolo ngesondlo esixakile ngiwuphetha umuthi . Angazi-le ukuthi uthi mangithini ngomuthi”
(Mngadi 2004:14).

(You speak because you don't know I was found guilty by the court of law in a complicated child maintenance in a possession of *umuthi* . I don't know what you say I must say about *umuthi*).

Daliso had relied in witchcraft, but it did not help him in a maintenance case. Although he knows that it works, but this time he is skeptical.

Nyathi and Sokhela have been to Mjokwane to get *umuthi* that will protect Sokhela. This is what the narrator says about *umuthi*:

“Umuthi wabo babewethemba laba bantu. Wayeshilo uThabani ukuthi imithi kaMjokwane uthi thi. Nabo babebona ngempela ukuthi uyayisho ngempela le nto oyishoyo ngoba uNyathi wayehamba pahkathi kwawo amaphoyisa ephethe ukungcola kodwa” (Mngadi 2004:48).

(They were trusting their medicine these people. Thabani has said that Mjokwane medicine is the real one. They also see that it says what it is

saying because Nyathi would walk in the middle of the police with only evil)

Mjokwane was a real *inyanga*. His medicine still works, and they can see that it protects them.

Nyathi is worried that Mjokwane is dead. He is worried that he cannot transport drugs without the assistance of *umuthi*. Moodley, an Indian character, tells Nyathi. This is what he says:

“Wena ucabanga ukuthi ungathatha izinto ezishisa kanje ube ungavikelekile. Usukhohliwe yini ukuthi umthakathi wenu sewafa. Mina ngifuna umsebenzi uqhubeke kwaphela” (Mngadi 2004:50).

(You think you can handle such hot things without being protected. Have you forgotten that your wizard is dead? I want the work to continue).

Moodley does not care whether Mjokwane is dead. He wants his work to continue. But the question is that how they are going to be protected because they rely heavily on *umuthi*. It is not said whether Nyathi had another option of getting another *inyanga* that will give them *umuthi* to protect them.

4.1.6. Portrayals of bewitching others by using blood

Blood, gall bladder and the bowel content was very important when the ritual was performed among the Zulu. There were old men that sit near the animal that was to be slaughtered. These men looked whether all things are in order when the ox is slaughtered. They do not allow a stranger to come near the slaughtered animal. They take care of the blood, the gall bladder and the blood. If it is taken by evil people, they ruin everything.

Nowadays, a lot happens where you find that the ox for the ritual is slaughtered by some people you even don't know in the butchery. It is sliced in such a way that you can even identify its parts. The blood has been spilt somewhere and it has been cleaned. King Shaka uses the blood to eliminate all the bogus *izangoma*. He planned with his headman, Mbophe how he will eliminate the power of *izangoma* because he was fearing them, knowing that one day he would smelt out by the *izangoma* and killed. He smeared the blood of a goat at the gatepost of the queen, and he woke up as if he does not know. He asks who has done it. *Izangoma* from all over KwaZulu-Natal were called in to smell the culprit. Nobela, a well-known diviner even smelt out Mbophe, but he was not killed. It was Ndabezimbi who was brave enough to smelt out Mbophe. Then Shaka orders all the people who have been smelt out to kill all the *izangoma*. Nobela rose from the dead and says he smelt out Mbophe whilst she was still alive, and she is still smelling him when he is dead. She also said Mbophe will bewitch you with your mother and his wife Baleka. Nobela says these words and died.

In *Ukufa KukaShaka*, *izangoma* and *izinyanga* were very much feared. Even King Shaka feared them because they had absolute power. Innocent individuals were smelt out and killed. King Shaka feared that one day he would be smelt out by the *Izangoma* and eventually be killed. Shaka therefore devised a plan with Mbophe to eliminate all bogus *Izangoma*. He plans of smearing the blood of an ox at the gate post. He wakes up in the morning shouting:

“Ubani owenze le nto na? Ubani nje oze wazothakatha igazi endlini yayo na?” (Ntuli 1966:50).

(Who did this thing? Who truly has come to bewitch the King spilling the blood in his house?)

Blood is very important in Zulu communities when they are slaughtering. It is important that it is not accessible to everyone because the evil person can use the very same blood to bewitch the entire house. That is why King Shaka took the matter seriously. He calls all *Izangoma* and *izinyanga* to smelt out the culprit. Innocent individuals were smelt out. Even Mbophe was smelt out. Ultimately, Aphi smelt out the King. All the *Izangoma* who were lying were killed by those who were smelt out.

4.1.7. Descriptions of bewitching by others by sacrificing livestock

In *Ngacishe Ngazibambezele*, thinks of bewitching Nkosi again. This time he wants to kill Nkosi's livestock. This is what he says:

“Ngizomsebenza ngesichitho ngimshaye ngimvale phu. Okokuqala kuzomele ngishanele le mfuyo azibona enguMnumzane ngayo. Ukusuka lapho ngimbelethise ngesilwane ukuze simphazamise kuwo wonke amathuba enhalnhla nawempumelelo” (Sibiya 2006:59).

(I will work him with *isichitho* and finished him up. Firstly, I will make sure that I eliminate his livestock which he thinks he is a man when he has it. From there I will make I will use *isilwane* which will disturb all chances of luck and success)

Sangweni wants to make sure that he ruins Nkosi. He made certain that he kills his livestock. Sangweni knows different kinds of witchcraft techniques which he will use in bewitching Nkosi. He is so successful in doing that.

4.1.8. Portrayals of bewitching others with nature (Using the dirt)

When it comes to the practice of witchcraft, *insila* plays an important role. *Insila* is anything that has been in contact with a person's body, such as a piece of clothing that has not been washed. In the folklore of Shumpu, it is believed that for a spell or *umuthi* to be effective, the person's "*insila*" must be used. This suggests that the power of witchcraft is deeply connected to the person, making it an important tool for practitioners. The practice of witchcraft in Shumpu folklore is connected to the idea of *insila*, or objects that have come in contact with an individual's body. It is believed that for a spell or *umuthi* to be effective, the person's *insila* must be used. This connection between an individual and the power of witchcraft suggests that the individual's energy and personal belongings are necessary for the spell to be successful. This is based on the idea that each person has their own unique energy, and that this energy can be accessed and manipulated with the use of *insila*. By using *insila* in a spell, practitioners are able to tap into a person's energy and use it to their advantage. This logic provides a rational explanation for the importance of *insila* in the practice of witchcraft.

In this scenario, Ntombane used a trick to get something that was in contact with Dingiswayo in order to set a trap for him. This is an example of a logical approach to a tricky situation, as she used her wits to devise a plan to get close to Dingiswayo without arousing suspicion. The fictional representations of witchcraft, such as the use of magical or supernatural powers, do not come into play here as Ntombane has used her own intelligence to figure out a way to get what she needs. The Zwides knew that Dingiswayo will come and fetch his wife or else will follow her. The Ndwandwes set a trap. All arrangements for Dingiswayo to fall the trap of the Zwides were finalized. The narrator

has this to say. In the novel, the purpose for the bewitching medicines was to stop the approaching warriors. The medicine was sprinkled on the river so that the Mthethwa army would stop or drown when crossing. The Ndwedwe's were however, dumbfounded to see the whole Mthethwa army easily crossing all the river without a single person drowning.

This story reflects the long-standing belief in the power of witchcraft in African cultures. However, it is important to note that there is no logical evidence to suggest that witchcraft is real or that it can be used to achieve the outcomes described in this story. Instead, it is likely that the events described are a combination of superstition, cultural beliefs and folklore. In this particular case, Ntombazi believed that her witchcraft would be successful and that it would be the deciding factor in the conflict between the Zwide and Mthethwa. However, when it was proven that her witchcraft was ineffective, she was forced to accept that her efforts were futile. This is an important lesson that reinforces the idea that superstition and supernatural beliefs should not be relied upon in matters of war or conflict. Zwide had initially rejected this advice, but later, he headed to it when the Mthethwa army had once again defeated the Zwide. Seeing that his wife has disappeared, Dingiswayo organized the army to attack the Zwide. The Zwide laid a trap. They bewitch all the rivers that the Mthethwa will come across. The Zwide caught Dingiswayo while he was taking a walk with his beautiful wives. He was captured, murdered and his head was hung around the hut with the others. Shaka, the King of the Zulus, was also in the list, but they never got him, instead, it was him who killed Ntombazi and Zwide in retaliation of the death of Dingiswayo.

4.1.9. Depictions of bewitching others with using soil from the grave

In the novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, MaZondo's practice of witchcraft can be seen as a form of superstition, a belief in something that cannot be scientifically proven. In this case, MaZondo is believed to use the soil from a grave and mix it with other charms to perform evil deeds. This is not based on rational thought, but rather a traditional belief in the power of the supernatural. People nowadays put flowers in the grave to prevent exposure from *abathakathi*, and the water used to bathe the corpse is kept safe as it is believed to be used by *abathakathi* for nefarious purposes. The soil from the grave is mixed with other charms to do evil. Therefore, MaZondo's practice of witchcraft can be understood as a form of superstition, a belief in something that cannot be scientifically proven. In this case, MaZondo believes that the soil and charms can be used to cause harm or misfortune to others. While this may seem irrational, it should be respected as part of a long-standing cultural tradition. It is also important to remember that while these beliefs may seem strange, they have been part of many cultural contexts for centuries.

4.1.10 Representations of using charms to strengthen oneself.

This section discusses the role of traditional medicine and witchcraft practices in IsiZulu novels. Specifically, it is talking about the use of belts and charms that are obtained from *inyangas* (traditional healers or medicine men). These belts are worn by men to protect them from people who would take advantage of them and to give them strength. This is known as *ukuqinisa* in Zulu, which means to make one strong. This practice is often used before an expedition to give the army courage and strength in the face of the enemy. Ee can see how traditional medicine and witchcraft practices are portrayed in IsiZulu novels, and how they are used to protect and empower people.

In *Shumpu*, the following serves as an example: “*Lwafika usuku lokuba elashwe kahle amabutho kaNdwandwe*” (The day came for a traditional doctor to use his medicine for inspiring the Ndwandwe’s army) (Gwayi 1974:31). This quote is from Gwayi’s 1974 novel, and it is describing the use of traditional medicine by a traditional doctor to strengthen the Ndwandwe’s army. This quote illustrates the use of witchcraft practices in IsiZulu novels to create magical effects that can be used for different purposes. The use of these traditional medicine practices in IsiZulu novels is an important element of the fictional portrayal of witchcraft practices, as it provides readers with a glimpse into the spiritual and magical world of the Zulu people. Witchcraft is believed to be the source of power by the Zwides and is used to weaken their enemies. Ntombazi is said to be the master of witchcraft and is capable of exploiting the wonders of traditional medicine. The vanquished chief was beheaded, and the head strung on the wall to decorate Ntombazi’s hut. The concept of *ukuqinisa* also refers to the process of protecting oneself and one’s household from evil spirits. *Muthi*, *isiwasho*, and *izikhonkwane* are all used to protect the household and are still practiced today, particularly in rural and urban areas. This analysis provides insight into the power of traditional medicine in Zulu culture and its role in witchcraft practices.

Kungasa Ngifile is a novel that explores the fictional portrayal of witchcraft practices in IsiZulu culture. The novel follows Senzo and Nokuthula, who are about to be married. Mhlungu, Nokuthula’s father, is aware that their competitors may try to use traditional healing methods, such as witchcraft, to harm the couple. He takes them to Qolombo, a traditional healer, to protect them against any supernatural powers that may be used against them. Through this novel, we see the importance of traditional healing methods

for protection in IsiZulu culture, as well as the strength of traditional practices in the IsiZulu community and the importance of family for protection. This is what he says:

“Ngicabanga ukuthi ngibase kuQolombo abantwana abaphe okokuphunga phela nezimbangi sezizoqala zigadle manje. Kumele baqine impela” (Sibiya 2002:71).

(I am thinking of taking these children to Qolombo so that he gives them something to drink because competitors will start bewitching them. They must be strengthened)

This quote from Sibiya's novel describes Mhlungu's decision to take a group of children to a traditional healer called Qolombo. The character believes that the children need to be given something to drink to protect them from competitors who will start bewitching them. This quote provides insight into the fictional portrayal of witchcraft practices in novels, as it suggests that traditional healers are seen as a source of protection from witches and witchcraft. It also suggests that witches are perceived to be a real threat in Zulu culture, and that traditional healers are seen as a means of protection from them.

4.1.11 Portrayals of bewitching others with random objects

It is widely believed that abathakathi or witches employ various tools to bewitch people which includes *imikhovu* (zombies resurrected corpse), *izimpuku* (a witch's cat) and *izimfene* (baboons). These things that witches use to bewitch people had two main functions: to collect *insila* (body dirt or body essence) such as fingernails, hair, excreta of an intended victim and deposit *umeqo* (walk-over) and other malicious preparation where they will meet the intended victim (Koopman, 2015).

In a telenovela called *Isibaya* which airs on Mzansi Magic on Mondays to Fridays, taxi violence is portrayed where the two families, the Ndlovu's and the Thwala's were fighting over the taxi routes. Samson Ndlovu, who was the leader of the Ndlovu's organize to capture and turn Mpiyakhe Zungu, the owner of the rival taxi. Mpiyakhe Zungu is converted to *umkhovu* by Nkabinde who a witch is. A nail was put on his head, but the tongue was never cut off. It is arguable why the tongue was not cut off as most of the zombies has the tongue cut off so that they would not talk.

In European countries, people believe that witches and sorcerers ride through the sky on broomsticks. In contrast, the African context leads to the belief that malignant spirits are also seen as the cause of mental disorders among traditional people (Meyer et al. 2008). They employ *thikoloshe* and *izithunzela* (zombies) to inflict misfortune and cause mental disorders in their victims. In IsiZulu novels, the portrayal of witches and witchcraft practices often involve the use of animals such as baboons, *omantindane*, *imikhovu*, *tikoloshe*, *omamtsotsi*, and *impundulu*. These animals are believed to be connected to the realm of supernatural and are used by the witches to inflict misfortune and mental disorders on their victims. The novelists often draw upon the traditional beliefs of African people, which include the idea that witches ride baboons facing backwards when they do their evil deeds. These portrayals offer insight into the cultural beliefs and practices of African people related to witchcraft.

In some of the analysed novels, the fictional portrayal of witchcraft practices are varied and complex. The use of *omantindane* is seen in these novels which describe the supernatural powers of witches and wizards. It is believed that *omantindane* are the familiars of witches and wizards and are used to bewitch people. The exact origins of

these creatures are unknown, but various authors have varying views on their nature and purpose. Doke et al (1990) describe *umantindane* as a familiar of a witch. Msimang (1975) says that *umantindane* is the result of a wizard sleeping with a female baboon and adds that he can speak but unable to finish what he is talking about. Mutwa (1996) cites that out of all types of alien group that have been in contact with humanity, the *omantindane* are apparently the most important to Africans, who fear them greatly. Therefore, by analysing the fictional portrayals of witchcraft practices in IsiZulu novels, one can gain insight into the beliefs, fears and superstitions of the IsiZulu people.

An *umkhovu* is a familiar figure in IsiZulu novels and is often used by witches or wizards to enslave an individual. Writers have different interpretations of what an *umkhovu* is, ranging from a corpse that has been raised by a witch to a half-baboon, half-animal creature. Generally, it is seen as an awful creature that procrastinates death and brings despair to those it visits. In IsiZulu novels, it is often used as a symbol of the power of witches and wizards, and the fear and danger they bring.

Research suggests that the Tikoloshe is an important familiar used by witches and wizards. Many writers have contrasting definitions of this creature, which is typically described as a wicked little dwarf living in deep pools or reeds (Krige, 1962; Nyembezi, 1954). A tikoloshe is said to be short and hairy, and very fond of women, often letting out cows and stealing their milk, and cohabiting with women. The belief in the Tikoloshe is very strong among the Zulus, and it is thought to be the most sought-after thing that witches use to bewitch people, as it can satisfy their sexual hunger (Meyer et al., 2008; Beuster, 1997; West & Morris, 1976). Doke et al. (1990) describe it as a fabulous water sprite or kelby, which is mischievous to people and used by witches for nefarious

purposes. Msimang (1975) remarks that the name of Tikoloshe has become popular among the Zulus but argues that it is not of Zulu origin. Mutwa (1996) argues that some White people and even some Black people believe that Tikoloshe is nothing more than a figment of African superstition and imagination. Mcetjwa (1991) has a contrasting view, saying that Tikoloshe is man-made and usually appears like a human being, sent to destroy human life. Ntshangase (2000) cites that there are contrasting views on Tikoloshe among scholars, some of whom say it exists and some say it is a figment of imagination. Ntshangase describes it as an evil spirit in the form of a very short man, about the size of a two-year-old baby, with a long beard and an unclear voice. It is said to be able to enter closed doors and only the targeted person can see it. When attacked, the person feels as if something is pressing them down and they cannot move or do anything until it leaves. It is said to be jealous and fond of sour milk, and young children are said to be lucky to see it.

The portrayal of witchcraft practices in IsiZulu novels is complex and often ambiguous. In IsiZulu novels, witchcraft is often used as a tool to explain or justify certain events or occurrences that cannot be explained by natural or scientific means. In *Kunjalo-ke*, Dumazile blames her mother-in-law for practicing witchcraft, however, there is no evidence of this. This demonstrates the ambiguity of the portrayal of witchcraft within IsiZulu novels, as it is difficult to determine whether the characters are telling the truth or are simply using witchcraft as a means to explain unexplainable situations. Furthermore, Dumazile reveals that she has caused harm to men she has been with, which may be interpreted as her being a witch. Ultimately, the portrayal of witchcraft practices in IsiZulu

novels is complex and often ambiguous, making it difficult to determine the truth or accuracy of the characters' claims.

The IsiZulu novel, *Ithemba Lami*, presents an interesting case of portraying witchcraft practices. The character of Ndebele is a spiritual healer who claims to be able to diagnose and treat illnesses with supernatural powers. Although this depiction appears to be an example of traditional beliefs in witchcraft, it is important to consider whether or not this is a realistic portrayal of such practices. In this case, it is clear that the character is not actually using any supernatural powers to treat Sandanezwe's illness but is instead using a deception in order to get money from him. This indicates that the portrayal of witchcraft in this novel is not realistic; rather, it is a fictionalized version of the idea of witchcraft. While this may provide an interesting story, it is important to keep in mind that it is not an accurate representation of witchcraft practices.

The author of IsiZulu novel *Akuyiwe Emhlahlweni* uses the term *izinunu* to refer to the animals that Zangaza possesses which are believed to be used in his witchcraft practices. It is believed that Zulu witches, or *abathakathi*, use baboons as part of their evil practices. It is also believed that they can ride them, facing backwards, due to their supernatural powers. MaSibisi threatens Makati as she does not have the items that witches use to bewitch people. Makati is scared of MaSibisi as he offers her goats. MaSibisi meets Zangaza in the forest and wants to hang herself in the place where Zangaza keeps his animals. The author does not specify the type of animals Zangaza has, but it is possible that he keeps *imikhovu* (zombies), *omantindane*, or baboons. The narrator states, "*Kuthi emva kwesikhashana aqhamuke uZangaza eselingqongqonono, eseziphile izinunu zakhe*" (Msimang 1973:114). This implies that Zangaza is a first-class witch and has

animals that help him with his evil deeds. The author does not mention the type of items that witches use to bewitch people, but it is believed that *abathakathi* use baboons in their evil practices. By using the term *izinunu*, the author implies that Zangaza might be using other animals besides the baboon in his witchcraft practices. The author does not explicitly mention the type of animals he has, but rather, leaves this to the reader to infer. Through this subtle reference, the author is able to create an atmosphere of mystery and suspense and hints at the potential involvement of supernatural forces in the story.

In the novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, MaZondo practices witchcraft and possesses a baboon as her familiar. She also has *imikhovu* (zombies) to assist her in fighting her rival enemy Phakimpi. MaZondo's zombies insist that he leave Nobantu, or they will kill him. MaZondo calls the zombies under her control "her boys" and relies on them to fight her battles, instructing them to take on Phakimpi (Gumbi, 2014: 21). When her baboon enters Phakimpi's house and feasts on her mahewu, Nene says, "*Wathi akazi ukuthi umuntu akazondleli ngani isilwane sakhe*" (I don't know why a person does not feed his animal) (Gumbi, 2014:21). The author is showing how a real witch operates and how she uses her powers to manipulate people and get her way. The author is also showing how this type of power can be abused and how it can be used to cause harm and destruction. The author is depicting the potential danger of such practices and how it can be used to manipulate and control people. This is a warning to those who might be tempted to practice witchcraft and a reminder to readers of the potential consequences.

The fictional portrayal of witchcraft practices in IsiZulu novels is a way for authors to explore the beliefs, rituals, and taboos of the culture. Abafana Boqunga provides a vivid example of how witchcraft can be used for both good and bad purposes. The story

focuses on the attempt by Galajane and Gebeleweni to convert MaSibisi's son to *umkhovu* (zombie). Through dialogue, the story conveys the idea that witchcraft can be used to protect a family from death and bring luck. Gebeleweni is a wizard who is willing to turn the boy to *umkhovu* and convinces MaSibisi about the advantages of doing so. Ngxavula and Gebeleweni devise a plan to kill Mthembu, the *inyanga* who rescued the boy. Zuke's wife finds a toddler sitting under a tree and takes it home, only to discover it is an animal that has changed from a toddler to a big animal. When Zuke tries to stab it, it runs away. Ngxavula, when he is caught, is asked where he found *umkhovu*. The headman is surprised by this explanation, and he interrogates Ximba who gives a description of *umkhovu*. However, it is uncertain whether they are giving the correct description. Zuke's sons, Mbongeni and Siphwe, find Gebeleweni and accuse him of taking the boy to convert him to *umkhovu*. Gebeleweni replies by saying he was going to take him but did not. The story also shows how witchcraft can be used to harm others and be a source of fear. Furthermore, it explores the belief that witches have the power to transform people into animals. The characters' descriptions of *umkhovu* and their reactions to it demonstrate the fear and caution they have towards this type of witchcraft. Overall, Abafana Boqunga offers an interesting and thought-provoking exploration of witchcraft practices in IsiZulu culture.

In the novel *Ngacishe Ngazibambezele*, Sangweni, a self-proclaimed wizard, repents and tells people about the miracles that will happen when he meets the ordained. He also possesses a baboon, which he says he will give to the SPCA. Sangweni has been a menace to Nkosi for his entire life, but he is now willing to change that and is waiting for the ordained to make miracles. He is even willing to lose his baboon. Sangweni also

possesses *imikhovu* (zombies), which he uses to fight his battles and send as messengers. He sends them to abduct Nkosi, who they dump at the graveyard. After receiving news of the abduction, Sangweni says, "I have received a message from my zombies saying they have abducted Nkosi, and they let him ride on the bus to Nsinekwane. They say he is roaming around in the graveyard as we speak (Sibiya, 2006: 41). It is clear that Sangweni is seen as a powerful wizard who uses both traditional Zulu practices and those from other cultures to his advantage. He uses his zombies to abduct Nkosi and the lightning bird to potentially harm him. This demonstrates how Sangweni is willing to use any means necessary to get what he wants and shows the lengths some people are willing to go to in order to achieve their goals. It also highlights the power of witchcraft and how it can be used to hurt and manipulate people. Additionally, the use of the lightning bird from other cultures also serves to show how traditional Zulu practices can be combined with those from other cultures to create a more powerful form of witchcraft.

In the novel *Amalutha Emalutheni*, Fonozi, a qualified doctor, warns people about their belief system: "*Basethusa ngezinto ezinjengoTikoloshe njeyaya, bona oNomsosi laba abakhuluma ngabo ngoba iqiniso yikuthi abazange babonakale*" ("They frighten us with many things such as Tikoloshe and the like, what about *Nomsosi* (female Tikoloshe) they are talking about, but the truth is, they have not been seen) (Xulu, 1960:60). Fonozi is trying to show how superstitions, such as those related to witchcraft, can be damaging to people's lives. By having a doctor warn people about their beliefs, it shows that the author is trying to encourage people to be more rational in their thinking and to be aware of the potential dangers of believing in superstitions. It also shows that the author is trying to

promote the idea that not all witchcraft practices are necessarily bad and that not all witches are evil. In fact, some witches may be beneficial to society and even help people. This is an important message for readers to take away from the novel.

4.2 Witchcraft techniques as portrayed in the selected IsiZulu novels.

The fictional portrayal of witchcraft practices in IsiZulu novels can be seen in this IsiZulu novel, *Noma Nini*. It can be observed that the use of charms and potions in order to gain an advantage in love is a prevalent practice in the story. The use of the White man's fat is an example of this, as it is used by Sihlangusinye in an attempt to gain favor with Nomkhosi. However, it is not known if it had any effect, as Nomkhosi eventually chose Nsikana, who had not used the charm. This shows that the use of witchcraft is not a guarantee of success, and that ultimately, the outcome of a situation is determined by fate.

In *Amalutha Emalutheni*, traditional beliefs about witchcraft and modern medicine are explored. Characters believe that rituals and charms can be used to cause or prevent illness, while modern medicine is used to diagnose and treat illnesses. It shows the complex relationship between the two and challenges some traditional beliefs. In the novel, Dalisu Masondo's daughter is sick and allegations are rife that her suitor, Voyizane Khoza, is bewitching her because she does not want to accede to his request. Shayabanye blames Dora for neglecting her ancestors, as she has not thanked them for the work they gave her since she started working. He also blames Nkobonkobo for finishing her off. Dora is healed by Sheshalishone, the local medical doctor, who tells them about hypnotism and their belief system, particularly the belief in witchcraft. Whilst at his surgery, a woman brings a child who has diarrhea and believes the child is

bewitched. Fonozi, Dora's son who is now a qualified medical doctor, tells her that the child has diarrhea and is not bewitched. Witchcraft practices are used to explain mysterious illnesses and occurrences and to provide solutions to life's problems. The characters believe that the use of *izipoliyane*, *ihabiya* and *idliso* can be used to bewitch people or make them ill. They also believe in charms, such as Dalinhlanhla and umpindamshaye, that can be used to protect and bring luck. However, we also see modern medicine being used to diagnose and treat illnesses. This suggests that the characters are also open to using more scientific methods of healing, which challenges traditional beliefs about witchcraft. Ultimately, these novels portray a complex relationship between traditional beliefs and modern medicine.

In *Nje Nempela*, the rivalry between co-wives Bhembisile and her mother and Nomcebo's mother is revealed. Bhembisile and her mother are jealous of Nomcebo's beauty, so she wears a baboon skin as a disguise. Bhembisile's mother is jealous that Nomcebo might get a good bride's dowry when negotiators come for her, so she resorts to witchcraft with the intention of killing both. This is confirmed when Nomcebo finds the charm hidden underneath the grinding stone. This novel portrays witchcraft practices in a negative light, as a source of evil and harm. It shows how people can use charms and spells to bring harm to others when they are feeling jealous or threatened, and how some people might turn to *inyangas* to seek out assistance in their acts of witchcraft. These portrayals highlight the power of witchcraft and how it can lead to destruction if used in the wrong way. It is important to note that not all portrayals of witchcraft practices in IsiZulu novels are negative; there are also positive portrayals of witchcraft in some stories.

In *Ikusasa Alaziwa*, Mthobisi visits his friends and spends all his savings, only to be arrested for illegal dealings and spend five years in jail. Constable Ntshangase advises him to return home, and he is accompanied by his girlfriend, Zodwa, who is a drunkard. Zodwa is jealous and greedy, and her mother had tried to arrange a marriage between them before ilobolo negotiations were initiated. Mthobisi refuses the idea. When he arrives at his home, Zodwa quickly befriends MaMkhaliphi, who advises her to help Mthobisi reclaim his position as heir of the family. MaMkhaliphi tells him of an *inyanga* who can do it, and she even tells him he must do it to his friend. MaMkhaliphi gets *umuthi* from Ndulini. When Zodwa talks to Mthobisi, she confirms that it is not deadly, but will make him unwell and retain his position in the family as heir. Zodwa hates Mxolisi because he favors Thembisile to be the wife of Mthobisi, and she has a profession. Zodwa arranges with Mthobisi to poison Mxolisi. She tries to poison him with a poisoned cup of tea with a lot of milk, but it is Mthobisi who drinks the poison cup of tea. This example of witchcraft in *Ikusasa Alaziwa* is important to note because it showcases the consequences of engaging in such practices. The example shows how Mthobisi's decision to partake in witchcraft has severe repercussions, as he ends up drinking the poisoned tea instead of Mxolisi. It also shows how Zodwa's greed and jealousy led her to make the decision to poison Mxolisi. This example of witchcraft in IsiZulu novels reflects the traditional belief that witchcraft is dangerous and should be used with caution. It also serves as a cautionary tale to readers, highlighting the risks associated with engaging in witchcraft practices.

In the novel, *Shumpu*, Zwide's mother, Ntombazi is a witch. She has built her hut to string all the heads of the vanquished chiefs in her hut. She had killed all the chiefs using her

witchcraft if they fall in their trap. Dingiswayo's head, chief of the powerful Mthethwa tribe was on the list. When Dingiswayo defeated her for the second time, her mother advised her to put down the weapons and resort to witchcraft. A marriage trick was arranged where Ntombana, Zwide's sister would go and marry Dingiswayo. This was done to get the dirt of Dingiswayo, because for them to defeat Dingiswayo, his dirt was of prime importance. The idea was to get as near as Dingiswayo so that she should get his dirt (anything that might have been in contact with the body). She failed to get it except the made from dirty water from Dingiswayo's bath. She was not getting any opportunity to come as near as she wanted because the chief's bodyguard (*insila yenkosi*) takes care of all the things and is always near the chief. After getting it, she fled back home. From this analysis, we can understand how witchcraft is used as a method of achieving power in IsiZulu novels. Witchcraft is seen as a form of magic and is used by characters to manipulate events and gain an advantage over their enemies. In *Shumpu*, Ntombazi attempts to use witchcraft to stop the Mthethwa warriors from crossing the river, but ultimately fails. This serves as a warning that witchcraft is a powerful tool, but it is not always effective. Furthermore, the novel demonstrates the consequences of using witchcraft to gain power, as Dingiswayo is eventually slain. This serves to show that witchcraft should be used with caution, as it can have dangerous implications.

In the novel, *Akuyiwe Emhlahlweni*, MaSibisi is the queen of iGugu Estate. She has a problem because she only has girls, while the other wives of Sigodo Thwala, MaNzuza and MaMkhize, each have boys. When talking to her sister Ntombini, she refutes the idea that it is a hereditary factor and instead blames MaNzuza and MaMkhize for bewitching her. She consults Zangaza, who is labeled as a first-class witch. Her intention is to kill

MaNzuza and MaMkhize so that they all have no boys. He gives her sigonyagonya (a stout human being) and confirms its deadliness. This sigonyagonya, if mixed with umlaza, would kill a person. Unfortunately, when Ncengani comes from Madumbe fields, she is thirsty and hungry and drinks the sigonyagonya, dying instantly before Xulu can reach her. Jamela, Sigodo Thwala's brother, confirms that she has been poisoned. Sigodo Thwala arrives and refutes the idea of going to the diviner if he is advised by his brother Jamela. MaSibisi again consults Zangaza for the second time, telling him that his medicine has killed the wrong person. Witchcraft is seen as a way to gain power over others, such as MaSibisi trying to gain power over MaNzuza and MaMkhize by using sigonyagonya to kill them. Zangaza is seen as a powerful figure, who can provide the means for MaSibisi to accomplish her goals. It also shows how witchcraft is seen as a dangerous practice, as it ultimately leads to the death of Ncengani, an innocent bystander. Additionally, Sigodo Thwala's refusal to go to the diviner is a depiction of the traditional Zulu belief that diviners and witches should not be consulted.

In Abafana Boqunga, the well-known *abathakathi* are abducting young boys in the village and turn them to zombies. *Izinyanga* as well as village community are fighting against this. Mlilo's boy is abducted by the *abathakathi* and there is only one *inyanga* who is recommended to rescue the boy. It is Mthembu. Mthembu, an *inyanga* who is sent to rescue the boy had to fight with the zombies who were reluctant to release the boy. Initially Mthembu has instructed the zombies to let go Mlilo's boy and they refused. Instead, they fight with him playing on his body. As soon as he opens the bottle which has zombie's fat, they ran away. Zuke's wife picked a toddler under a tree thinking that it is a baby. Arriving home his husband finds that it is not an animal, it is an animal with long teeth. Zuke tried

to stab it and it ran away. Mzungezi's son go pass Ngxavula house and Ngxavula gets the opportunity of poisoning him by putting something in the beer. Mzungezi can see that, and he flatly refuses to drink the poison beer. Ngxavula when asked to have a sip on it, he refused and promises to spill it. All the four men that practices witchcraft is brutally killed. *Izinyanga* ultimately overpowers the powers of these wizards.

In the novel *Umbuso KaShaka*, the author shows how *Izangoma* and *izinyanga* were perceived during that time. They are feared, and their practices are seen as dangerous and powerful. The novel also highlights the importance of blood in Zulu custom and the consequences of its misuse. It also shows how King Shaka had to devise a plan to eliminate the lying *izangoma* and how powerful they were even in the face of the king. If it is found in possession of the wrong person, the family can be bewitched. *Izangoma* and *izinyanga* can accuse people of practicing witchcraft, and those accused are either impaled or put to death and sent to the next kraal. Killing of *abathakathi* is done in this fashion: sometimes a false hunting expedition is conducted with the aim of killing the targeted *umthakathi*. Upon arriving at the mountain, the person is killed by a spear and left there. The second option is to impale them, so they cannot argue. Sometimes their house is destroyed (Nyembezi 1954). King Shaka was happy when *izangoma* accused his foes, but unhappy when they accused his friends. He knew that one day he would be accused and eventually killed. Together with Mbophe, he devised a plan to eliminate lying *izangoma*. He smeared the blood of an ox at the gatepost of the queen. When he woke up, he wondered who had done it and thought he was bewitched. He called everyone to be tested and the one who had done it was revealed. The king then ordered the *izangoma*

to be killed. This incident shows how powerful izangoma were in those days. They had the power to bewitch people, even the king was not immune to their powers.

Ulaka LwabeNguni portrays witchcraft practices in IsiZulu as a form of punishment for forsaking the ancestral spirits and neglecting cultural norms. It is seen as a way to restore balance and harmony to the community. The novel also explores how ancestral spirits are invoked in order to protect the community and ward off evil spirits. In this novel, the ancestors of Mkhize and his family are angered by his rejection of his origin, leading to misfortune and accidents. The novel also shows how witches in IsiZulu culture are used to invoke the ancestors to protect the community and ward off evil spirits.

In *Ithemba Lami*, Sandanezwe is HIV positive and believed to be bewitched. He is diagnosed by medical doctors as HIV/AIDS positive, but he denies this, claiming they are guessing about his illness. He escapes from the hospital to seek help from traditional healers. When he relates his story to his cousin, he mentions that he was bewitched with *idliso* while he was a boy still looking after his father's calves. Sandanezwe says he thinks *idliso* was out because a man from eMkhwakhweni in uPhongolo was called in to vomit it out. His parents recommend he be taken to an *inyanga*, Mr. Mbeje. Although Mbeje can see that he is HIV positive, he will not say so. He promises to cure HIV/AIDS. His parents recommend another spiritual healer who sees something different from what Mbeje has seen. He says he is bewitched by people who send Tikoloshe to suck his blood, resulting in him being so thin. He says they mixed his blood with soil from a grave to make a dangerous walk-over. Ndebele, the spiritual healer, prays for him and gives him a rope to tie around his waist. *Ithemba Lami* shows how people use both modern and traditional forms of healing to find solutions to their problems. It also highlights the role of cultural

beliefs in understanding illness and the power of traditional healers and their ability to bring healing and peace in a community. Additionally, it demonstrates the idea of using ritualistic practices to ward off evil forces. Lastly, it shows how traditional beliefs can be used to help someone confront their fears and embrace their spiritual power.

The novel *Kungasa Ngifile* portrays witchcraft practices in a negative light. MaMemela uses witchcraft to try to manipulate her son against his will, and Ququdamakhambi uses false promises to deceive her. In the novel, MaMemela has weak morals and claims that her son Senzo will not marry Nokuthula no matter what she thinks. She makes false accusations about Nokuthula, calling her a prostitute despite no evidence of her having a boyfriend. In reality, Nokuthula is known throughout Bethamoya for her good behavior and moral character, making her a desirable addition to any family. MaMemela also accuses her of bewitching Senzo through feeding, which is not true as Nokuthula has no knowledge of witchcraft. Ququdamakhambi has a different view on giving a person *ubhekaminangedwa* (look at me alone). He states that giving a person *ubhekaminangedwa* is a sign of love, not an attempt to enforce it. He also does not believe that a person must be given *idliso*, as he gives them to make money. Ququdamakhambi gives her *umuthi*, which he is certain will not work, and instructs her on how to use it. For Nokuthula, he promises to send *umuthi* to feed her in her dreams, though he does not have any. His intention is clear: he does not want them to separate. MaMemela mixes the charm with the stew, reassured by Ququdamakhambi that it is not fatal. Unfortunately, the charm does not work, and the lovers remain madly in love. Upon returning to the charm maker, MaMemela discovers that he has made a mistake and given her the wrong charm. This portrayal shows that witchcraft can be used for selfish and malicious reasons,

and also that people should be careful when using it. It also warns against trusting those who claim to have the power to help others with witchcraft, as they may not be as knowledgeable or reliable as they claim.

In *Kuyoqhuma Nhlamvana*, is a story about a criminal syndicate and their use of a traditional African medicinal herb, *umuthi*, to protect themselves from law enforcement. The story follows Nyathi, who recruits Sokhela to join their syndicate but realizes he needs *umuthi* to protect himself. After getting the *umuthi*, Sokhela is afraid to tell his wife, MaMzobe, out of fear she will think he is bewitching her. In the end, he tells her the truth, but she suspects jealous individuals might be using *isiwasho* against her. This story highlights the prevalence of traditional African medicines, and the lengths people will go to protect themselves. Dalisu told Ntobe that he will go and get *umuthi* for the case. He went to Mjokwane, and he is able to get it from Mjokwane but unfortunately the police could not allow to give him the chicken with charms. He is found guilty and sentenced for twenty years. The story illustrates the way witchcraft is portrayed in IsiZulu novels. Witchcraft is a common topic in IsiZulu literature and is used as a way to explain the unexplainable. In this story, the use of *umuthi* is seen as a form of protection against law enforcement and jealous individuals. Witchcraft is also used to explain why something might be happening to someone in the story. In this case, the characters suspect jealous individuals might be using *isiwasho* against MaMzobe. The story also highlights the role of traditional African medicines in the community and shows the lengths people will go to protect themselves.

In the novel *Ngacishe Ngazibambezele*, Sangweni is an evil-hearted wizard driven by revenge and jealousy against one person he wants to destroy. He uses powerful magical practices like *izulu* (lightning) and *isichitho* (a charm that creates estrangement between

two lovers) to try to harm his enemy. Nkosi, the enemy, is a chief and a polygamist whose wife, MaNhlengethwa, fears Sangweni's magic. In the end, Ntombenhle, Nkosi's daughter, intervenes and retaliates against her father, leading to a confrontation between the two families. This story highlights the power of magical practices in African culture and the consequences of jealousy and revenge. Sangweni uses *ziwome* (makes them thirsty) to kill the cows belonging to Nkosi, causing the chief to become ill and be hospitalized. MaMdlalose and MaNhlengethwa are at loggerheads, as is often the case in polygamous families where women are fighting over their husband. MaMdlalose complains about Ntombenhle forsaking her and beats MaNhlengethwa, who retaliates with an axe and is badly injured and taken to hospital. Sangweni does not approve of Ntombenhle and Simamfungana's relationship and promises to use *isichitho* charms. MaMdlalose visits her sister Cokamile, and she tells her that MaNhlengethwa is bewitching her. He mentions that her husband is ignoring her. Cokamile advises her to use *umandangaphakathi* (spread from inside) especially that she is in the polygamist family. She says they leave their home with *umandangaphakathi*, and they are told to use it. The chief is still missing. Sangweni is thirsty and needs some water. There is no water and since it is dark there is nowhere where they can get it. The only place where they can get it is by the chief's place. He is denied water. He told them he has repented, and he will take his baboon to the SPCA.

In *Imiyalezo*, Annabel, a girl from Ekuphumuleni is cheated on by Jazzman till she dies. Jazzman pretends as if he loves Annabel dearly, but he is deceiving her. Firstly, when she is pregnant with his child, he asks her not to expose him. She does that. When he meets her after getting a baby, he pretended as if he loves her. This time Jazzman has

MaZwane whom she stays with as husband and wife. Annabel visits her when they are alone, and this is what she says:

“Labo banidlisa kabi. Umuntu emncane avume ukudlala imithi aze aphenduke imfe nje. Yilo ongale othe ngixoshe” (Mngadi 2008:120).

(They bewitch you by feeding. A person so young allow himself to be played with *umuthi* and turns to be a traditional sugar cane. Is she the one on the other side who says you must chase me away?)

From the above utterance, Annabel suspects that Jazzman has become so soft, but she suspects that he has turned into a traditional sugar cane. Secondly, MaZwane has not bewitched her. Thirdly, he has not said that Annabel must go nor chase her away. Fourthly, her frequent visit of Annabel has become monotonous to MaZwane.

Annabel thinks of bewitching Jazzman that has become insane. He thinks of bewitching her so that he can die so that no one gets him. Annabel is of the opinion of using *intando* to Jazzman and *isichitho* to his wife so that they can hate each other and ultimately separate so that the pride that she has may finish. MaZwane has no pride as Annabel has alluded to. This is what his thinking. Annabel thinks by doing this, she will let her in the house so that they can stay together.

In this story, a woman named Annabel consults an *inyanga* (traditional healer) named Ali Kamanga in order to get some charms to keep her lover, Jazzman, from leaving her. Despite Ali Kamanga's efforts, Jazzman eventually reconciles with Annabel and then cheats on Ali. Jazzman then claims that MaZwane is using *umuthi* (traditional medicine) on him, but it turns out to be a lie and MaZwane has never used *umuthi* .

MaZwane goes to the kitchen. She smears *umandangaphakathi* charm and mixing it with jam that she got from other *izinyanga*. The narrator has this to say:

“Wacela uxolo waphumawaqonda ekhishini lapho wafike wadumela izinkwa wazibhixa ngebhotela elixuba nojamu ezinonga ngezinsizi ezithize ayazithola kwezinye izingedla wazithaka nezinsila zakhe. Wakuthatha konke namaqanda waye wakuthi qithi phambi kukaJazzman”
(Mngadi 2008).

(He asks to be pardon, went out to the kitchen and she took some bread and smeared butter mixing it with jam and mixing it with powdered medicine that she got from other *izinyanga*, and she mixes with her dirt. She took them all with eggs and put it in front of Jazzman)

From the narration above, it means the charm was already available for Jazzman and it waited for the right time to be used. Jazzman feasts on it and he went. Annabel gives Jazzman all the money she stole from Ali because Jazzman said he would pay *ilobolo* for her. Jazzman took the money to MaZwane to pay *ilobolo* for her. Now Annabel demands it back. After that she commit suicide.

In a recorded message in her tape recorder, she left the message confirming that she has been practicing witchcraft. In a recorded message she says:

“Sazidlisa izingane zabantu ngemithi esasinganasiqiniseko sokuthi iyakuba namiphumela mini egazini layo. Sazishaya ngesichitho izimbangi” (Mngadi 2008:289).

(We bewitched by feeding son of men with *imithi* which we don't know what impact it would have been in their blood. We use *isichitho* to our competitors)

From the above narration it is Annabel who is confirming that she has been practicing witchcraft. She says she has bewitched a lot of young men. She has bewitched all the competitors which means she has bewitched MaZwane, but she did not win.

In the novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, the story is told of MaZondo who a witch is. She is vengeful, fearless and heartless. She is willing to fight her enemy Phakimpi until she has Nobantu for Phondo, her son. Nobantu is Phakimpi's fiancée. Phondo, ruthless as his mother, does not let go Nobantu even he knows that he is Phakimpi's fiancée. That is why MaZondo has this to say to Phakimpi when they exchange words:

“Ucabanga ukuthi uNobantu uyogcina kuwe. Kungasa ngifile. Angeke kuze kwenzeke lokho” (Gumbi 2014:8).

(Do you think that Nobantu will end up with you. Over my dead body. That will never happen)

The above narration is by MaZondo who is saying that Phakimpi will not keep Nobantu forever. She says it will not happen. MaZondo accuses Phakimpi of practicing witchcraft. On the contrary, Phakimpi is accusing MaZondo of doing the same. Phakimpi does not practice witchcraft. The only sign was his knobkierrie and charms. Phondo was severely bitten by Phakimpi when they were young. That is why he grew up seeking revenge. He is bitter.

Bhoboza, MaZondo's husband, is kind-hearted and has a sense of humor. They say MaZondo has bewitched him that is why he becomes a fool. MaZondo is practicing witchcraft. Even her husband knows that. She has the incision as a sign of being a witch. If one has the incision of witchcraft, one can practice witchcraft even if it is against their will.

She possesses a baboon. One day it went into Nene's household and feasted on his *mahewu*. That is why Nene was heard saying a person must feed his animal. MaZondo is known for possessing a baboon. Even the neighbors knew that the baboon belonged to her. MaZondo has another familiar, zombies who she sends to commit evil acts in people's households.

Phakimpi and MaZondo are always in conflict with each other. She blames Phakimpi of marrying an evil woman. MaZondo is feared everywhere she goes. When she is seen at the graveyard people know she is coming to fetch the soil from the grave. The soil from the grave is used for the purpose of bewitching people. It is mixed with other charms and is mixed with water and is sprinkled on the targeted individual. Their ancestor will not assist the victim as it has been taken by the bewitcher.

Phakimpi is stopped by MaZondo who is riding on the baboon. She instructs her zombies to cut out his tongue as she has done to them. She is called by the chief. She travels alone. She is not in the company of her husband as she is suspected of bewitching him.

MaZondo forces Nobantu to drink *mahewu* but she refuses. MaZondo is furious as she says to Nobantu she thinks she will bewitch her. She ultimately drinks her *mahewu*. It has an impact on her. She is bewitched with *izizwe* and *ihabiya*. This is what *izizwe* says:

“Thina sithunywe ngumama wethu uMaZondo ukuthi sizolanda uNobantu siyekenisihambe siye kuye” (Gumbi 2014:86).

(We are sent by our mother MaZondo to fetch Nobantu, leave us out we want to go to her)

There is only one advantage of *izizwe*. They name the bewitcher. They identified MaZondo as the one who sent it to harm Nobantu. Nobantu is healed by the *inyanga*. Khendlakhendla. Phakimpi faces MaZondo. He tells her that she is a witch. He intends on killing MaZondo.

Khendlakhendla declares:

“Njengoba bengishilo nje uMaZondo umthumelele ngezilwane zakhe, zizomupha inyama enobuthi. Izilwane zimenze ukuthi kube ngathi uyaphupha kanti udla ngempela. Izilwane zye zakhuluma zasho ukuthi zithunywe ngubani” (Gumbi 2014:88).

(As I have said before MaZondo has sent her animals to give her the poisoned meat. Her animals make her feel as if she is dreaming in fact she is eating. Her animals were able to talk, and they said who have send them)

Phakimpi travels to Phondo’s home on a wedding day and disappears. People were worried. The bride is struck by lightning and falls. MaZondo sent the lightning. MaZondo at last bewitches Phakimpi. She sends her animals, the zombies so that they inhale *umuthi* in her nostrils whilst he is in deep sleep. This is what he does:

“Umthumele abafana bakehe biqunga ukuthi bamhogelise umuthi lowo ngamakhala esazumekile ebuthongweni” (Gumbi 2014:143).

(She sends her zombies to let him inhale *umuthi* with his nose while in deep sleep)

From the above narration, one learns that MaZondo is capable of anything. She practices a high form of witchcraft. She can send her zombies to force a person to inhale “*umuthi*” while asleep. Phakimpi is healed after MaZondo is called by the King. The other man has this to say:

“Hawu, ngeke wazi phela Mphemba lo muntu unomantindane bakhe hleze basibhuqabhuqe sonke” (Gumbi 2014:152).

(Alas, you will never know Mphemba, this person has *omantindane* which can destroy all of us)

This is new information. The reader knows that she has a baboon and the zombies. New information is found in the novel stating that she has *omantindane* which are feared. MaZondo is banished by the king. She is banished to where her mother was taught to use witchcraft.

4.1. Dominant types of witchcraft used in the novels.

In these novels, the use of *izulu* (lightning), *izigqabo* (medicinal charms) and *Izimonyo* (greasy charms) are the witchcraft techniques that most frequently feature. *izulu*(lightning) was used by the witches to direct the lightning to the victim. If was directed to targeted person. It would instantly kill the person as *izulu* (lightning) is a high form of witchcraft. *Abathakathi* mentions *izulu* (lightning) in these novels when depicting the story of the wedding day and intentions of harm There are instances where the witches use *izulu* (lightning) in this novel.

In his novel, *Amalutha Emalutheni*, Fonozi is intended to marry, and Mshwayiza warns Dalisu Masondo of the evil people who might ruin the wedding day by sending *izulu* (lightning) to destroy property and kill Fonozi and his bride. He advises Dalisu to go to Masonkehli for protection, as some people believe they can use *izulu* to destroy property. Fortunately, on the wedding day, lightning strikes, but nothing is damaged due to the lightning surge protective devices. Mshwayiza warns Dalisu Masondo that people are evil. He says:

“Ngisho ukuba umfunele amakhathakhathana nezintelezi ozokuchela ngazo egcekeni ukuze kuthi nabathanda ukuganga behluleke. Uyazi ukuthi baganga kabi badlala ngomphezulu. Uyiqaphele leyo nto Masondo. Naye umfana kakufanele luze lufike lolo suku lomshado engazange aqiniswe” (Xulu 1960:56).

(I say you must look for charm and protective medicine which he will sprinkle in the yard so that people who like to play evil cannot do anything. Do you know people want to play evil they play with lightning? Be careful of that Masondo. The boy must strengthen before the wedding day)

This quotation serves as a warning to Dalisu Masondo. Mshwayiza advises him exactly what he should do. On the wedding day the weather changes as Mshwayiza suspected. The evil people will manipulate lightning. He warns Dalisu Masondo to summon Masonkehli who will strengthen the house. Mshwayiza is a traditional person who knows what evil people can do. Dalisu warns Mshwayiza that no one can protect lightning because it is from God. Lightning strikes everywhere. He informs him that lightning may

strike Mshwayiza's house even though it is protected. In other words, he is telling him that there is no charm that is used for preventing the lightning to strike.

In the novel, *Bakithi! Impi Yothando Iympi Yegazi* a similar incident happens on the wedding day of Nobantu and Phakimpi. Phondo arrives at Phakimpi's home, not knowing where he has come from. Suddenly, he disappears. *Izulu* (lightning) strikes Nobantu, and she fell. She was lucky to survive. Phakimpi rushed to MaZondo's place, and he found him on the act. This is the second instance where *izulu* (lightning) was used during the wedding day. MaZondo is known for practicing witchcraft. She is the one who has sent *izulu* (lightning) to Nobantu and Phakimpi to harm them. Remember, MaZondo and Phakimpi are sworn enemies because of Nobantu. MaZondo has vowed that Nobantu will end up by her. Besides being abducted her, Phakimpi has managed to fetch her. Now she is trying to use *izulu* (lightning) to harm them, they are fortunate to be survive.

In the novel, *Ngacishe Ngazibambezela*, MaNhlengethwa warns her husband about the dangers of *izulu* (lightning). When she informs him, Nkosi is not threatened as he knows that his house is protected by modern technology. It is protected surge protective devices. It is unlike other Zulu people who protect their houses against lightning by *abafana bezulu* (boys of the weather). He says to MaNhlengethwa:

"Yizinto ezincane lezo. Ubethelwe umuzi wami njengoba uwubona nje. Akungeni lutho lapha" (Sibiya 2006:56).

(Those are small things. My house is protected as you see it. Nothing will enter here)

From the above mentioned the reader learns of Nkosi who is boasting that his house is protected, and nothing can harm him. It is not clear whether the home is protected from lightning bolts by making use of protective medicine. Sangweni, his sworn enemy, knows that he is protected, and he knows that sending *izulu* (lightning) will be unsuccessful. His instincts tell him that it will not help him. He must try and use other methods if he wants to harm Nkosi or turn him into a pauper.

In the novel, *Akuyiwe Emhlahlweni*, Zangaza charges MaSibisi two goats as payment for the charmed to murder the boys. MaSibisi must fetch her goats from her cousin, Makati. When she proceeds to collect the goats from Makati, he refuses to hand them over, citing that Sigodo Thwala should know what is happening. Therefore, they should wait for Sigodo Thwala to come back from Johannesburg.

MaSibisi becomes furious says:

“Sezolandwa ngumphezulu uzithathe kanye nawe” (Msimang 2007:8).

(They will be fetched by *izulu* (lightning) and fetch you with it)

From the abovementioned it is found that MaSibisi is threatening Makati, her cousin, since she knows that she is a coward. She has no knowledge of using or handling *izulu*(lightning). Maybe she was speaking because she is relying on Zangaza to do everything for her? She needs Makati to give her the goats so that he will not delay the process. If Makati knew that she was committing evil acts by using goats, he would never have given them to her. Makati indicates to her that she is afraid of MaSibisi by adhering to her demand. Makati wonders when MaSibisi became a witch.

Traditional people make use of *abafana bezulu* (boys of the weather) to control “*izulu*”. Modern people use lightning bolts to prevent *izulu*, the researcher is unsure if this is true, as it is a complex form of witchcraft. It is important to remember that not everyone can comprehend *izulu* (lightning) (West, 1976:46). The role of the rain doctor was to protect villages from being struck by lightning; they were not trained as diviners but were believed to possess magical powers to ward off evil hail and lightning when it threatened to destroy crops, by diverting the storm.

4.3 Things that witches use to bewitch people.

Various items used by witches to bewitch people are depicted in narrators' novels. Other novelists have chosen not to mention these items. For the purpose of this study, only novelists who have mentioned these items will receive thorough discussion. This reasoning is based on the idea that, in order to effectively analyze the role of witchcraft in fiction, it is necessary to focus on those novelists who have chosen to include elements of witchcraft in their works. By excluding novelists who have chosen not to mention these items, the study can focus more closely on the specific ways that these items are used and the cultural implications of their use. This approach allows for a more in-depth examination of the relationship between witchcraft and the fiction that it is featured in and avoids introducing potential distractions from the main topic of discussion.

In the novel *Akuyiwe Emhlahlweni*, MaSibisi uses Zangaza, a first-class witch, as a major accomplice to achieve her evil deeds. After mistakenly killing her daughter, she goes to Zangaza to look for another charm to kill the boys. He asks for two goats as payment, so she goes to Makati to ask for the goat he has kept for her. However, Makati refuses to

give it back, saying that Sigodo, her husband, must know about it. This makes MaSibisi furious, and she threatens him. She says:

“Mhlawumbe zolandwa ngabanye zithathwe kanye nawe. mhlawumbe zilandwe ngunoha imfene yehlathi. Uma kungenjalo zilandwe imikhovu, abafana boqunga, noma okunye okunjalo” (Msimang 2007:85).

(Maybe they will be fetched by others, and they will be fetched together with you, maybe they will be fetched by the baboon for the forest. If it is not like that they will be fetched by the zombies or other things like that)

From the above mentioned, MaSibisi is only threatening Makati as she knows that she is a coward. Secondly, she does not possess the above-mentioned items that witches use to bewitch the people that she mentions. Thirdly, she is relying on Zangaza to act on her behalf. She has placed her hope in Zangaza, and she hopes he will do everything for her. The way Makati was threatened, he decides to give MaSibisi two goats.

In the novel, *Akuyiwe Emhlahlweni*, MaSibisi meets Zangaza in the forest near a tall tree. MaSibisi has come to commit suicide by hanging herself because she does not want to be exposed for murdering her own daughter, Ncengani. Suddenly, she meets Zangaza who has come to feed his animals. Unfortunately, the author does not reveal the types of animals Zangaza owns. It may be that he owns zombies, *omantindane*, or baboons. The narrator writes:

“Kuthi emva kwesikhashana aqhamuke uZangaza eselingqongqonono eseziphile izinunu zakhe” (Msimang 2007:114).

(After a while there appears a very tall Zangaza after feeding his animals)

From the above quotation, it is revealed that Zangaza is not an *inyanga* (traditional healer) as initially presented, but an *inyangamthakathi* (witch doctor) who works for witches. He is not seen curing anyone, but rather using the resources of a witch to harm people. This suggests that Zangaza is a person who is associated with witchcraft and uses its resources to harm people. This is different from a traditional healer, who would typically use their resources to help people. It can be inferred from this that witchcraft is not seen as a positive or beneficial practice, but rather as a source of harm and danger. This is likely due to the negative associations of witchcraft with evil and darkness in popular culture.

To verify that he is a witch, she possesses the things that witches use to bewitch people that helps him achieve his evil ends. The author does not mention the names of the animals he owns.

In *Abafana Boqunga*, a fictional representation of witchcraft is used in which zombies and baboons are used to manipulate people. Mthembu is an *inyanga* who is believed to have the power to fight off the supernatural forces and save the boy. This is an example of how witchcraft is believed to have power over people in some African cultures. In this case, the witches are using the zombies and baboons to manipulate and bewitch people, including Celembana Mlilo's son. Mthembu is recommended as an *inyanga* who can fight with the zombies, as he is believed to have the power to fight off the supernatural forces and rescue the boy. This is an example of how, in some African cultures, witchcraft is believed to have the power to control and even manipulate people. While he fights with the zombies; he has this to say:

“Mbuyiseni umntakaMlilo akafanele ukuhlala nani enenza ubuthakathi bukayihlo” (Makhaye: 1977:221).

(Brick back Mlilo’s boy, as he is not supposed to stay with you as you are practicing your father’s witchcraft)

From the above mentioned, it seems as if Mthembu is giving the zombies instruction to release Celembana Mlilo’s son. He tells them that he is not supposed to stay with them as they have been turning into zombies and committing evil acts. They are taking instruction from their father.

In the novel, *Abafana Boqunga*, Ximba is identified as a wizard. He reveals everything the reader needs to know about Ngxavula. He reveals that Ngxavula possesses a baboon. He has the following to say concerning Ngxavula:

“Nguwe Ngxavula, nguwe impela. Futhi wena unemikhovu ehlala laphayna entabeni lapho wawubambe ingane kaMlilo” (Makhaye 1977:67).

(It is you Ngxavula. It is really you and you have the zombies that stay in the mountain where you were handling in captive Mlilo’s child)

Ximba reveals what the reader wants to know about Ngxavula. The reader is made to understand that he is the one who abducted Celembana Mlilo’s son and he held him captive in the mountains. Secondly, Ngxavula possesses the zombies and the baboon. He reveals that he is the wizard. Ximba wants to show that he is not the only one that practices witchcraft, and he wants Ngxavula to be responsible for his actions.

When Ximba is asked whether he possesses a baboon and the zombies. He confirms that he possesses one. This is after he was held in captive by the community. This is what he confirms:

“Nginayo Nkosi” (Makhaye 1977:69).

(I have it, my King)

He agrees that he possesses a baboon and on top of that he has zombies. He is not forced to tell them. He also reveals how he get them. He says:

“Omunye ngawuzala emfeneni yomfazi” (Makhaye 1977:70).

(The other one was born from a female baboon)

From the above, Ximba reveals what the reader has not yet anticipated. It means he slept with the female baboon in order to become a zombie. This is another version of how the zombies come to being. It is not a reincarnated corpse that is raised by magic. It means *“abathakathi”*, He is then brutally murdered by Hlabazihlangane with a knobkierrie. He is killed during his confession.

Zuke’s wife finds a toddler sitting under a tree crying bitterly. She wonders who has left the child there. As a woman, she decides to take home. When she arrives home, she is confused to see it as a big animal, with long teeth. It has shapeshifted to something she never thought it will. His husband, Zuke, tried to stab it and it ran away. That is the work of *“abathakathi”* that roams all over the village. Zuke’s wife has learnt a lesson. She should not take any child home whom she does not know.

Zuke is drunk. He meets the baboon. This baboon is large. Zuke throws the rope around its neck. Baboons are afraid of the snakes. When they search for scorpions in the mountains and it happens that they come across a snake underneath the stone, they flee. This is what happens to the baboon. The thought the rope was a snake and it fled. This is how Zuke saved himself from being attacked by the baboon.

Zuke is unable to speak because he has seen the unseen, which is something that is not visible especially to adults like the zombies or what is referred to as *omantindane*. According to the Zulu custom, if one has met the zombies, one becomes unable to talk to anyone regarding the incident. He is automatically unable to communicate what he has seen. Zombies have never been seen by elderly people. They are rarely seen by children, and they like to play with them. Dogs are able to identify and see zombies. If a person wants to see the zombies, he must wipe his eyes with the tears of the dogs. It is said that one will be able to see the zombies. These are supernatural animals that live among us.

In the novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, MaZondo is portrayed as a witch who possesses a baboon. Her baboon can speak but does not speak clearly. Nene has the following to say when her baboon enters her house and feasts on her “*mahewu*”:

“Wathi akazi ukuthi umuntu akazondleli ngani isilwane sakhe” (Gumbi 2014:21).

(I do not know why a person does not feed his animal)

From the above mentioned, MaZondo was not taking care of her own baboon. It is known that she owns a baboon and practices witchcraft. She should have taken care of her baboon. She should make certain that it does not enter people’s houses looking for food.

What if Nene was brave enough to kill it? What if Nene was brave enough to inform other villagers to catch the baboon and expose the owner? When Phakimpi's father trapped it with his protective charm and was able to catch it, MaZondo realized that she was important to safeguard your animal. It was found while MaZondo riding on it. The matter was referred to the King and she was fined two cows.

Besides having a baboon, she has another familiar. The narrator has this to say:

“Kuthiwa kakuyona imfene okuthiwa wayeyithuma, futhi wayenemikhovu okuthiwa wayeyithuma iyoganga emizini yabantu” (Gumbi 2014:21).

(It is said that it is not only the baboon that she has, but she also possesses the zombies which she sends to do some mischief in other people's households)

From the above utterance it seems as if a true witch who possesses the baboon. She uses this baboon when she practices witchcraft. She sends it to other people's households to commit evil acts. In addition, she possesses zombies. It is these zombies that help her in fighting Phakimpi. She fights Phakimpi with the zombies. The aim is for him to leave Nobantu. Phakimpi is not aware that she was fighting MaZondo's zombies. It is the zombies that inform Phakimpi to leave Nobantu. They again inform him that they have been sent by their mother MaZondo. It is these zombies that were sent to bewitch Phakimpi by forcing him to inhale *umuthi*. Fortunately, he was rescued by Khendlakhendla.

In the novel, *Kunjalo-ke*, the main character in the story, Dumazile, marries Mtalaselwa Zuma, a driver at the hospital. She wanted to control him. As a result, she had some

demands. She devised a plan that allowed her to relocate to where her parents lived. She says:

“Bathi kunezilwane eziyengamayo ingane yami. Ngithe uma ngithi ngiyabuza ukuthi zivelaphi, hhayi angithandi ukusho” (Wanda 2008:146).

(They say there are animals that are engulfing my child. When I tried to ask where they come from, no I don't like to say)

From the above utterance it shows that Dumazile is a liar. She says these words because she needs to be recognized and relocation to where her parents were. Firstly, there is no proof that there are animals that are haunting her baby. Secondly, there is no proof that she consulted the diviner. She says she does not want to say where the animals come from. Yet she says she comes from her mother-in-law. She is accusing her mother-in-law of being a witch. This comes as a surprise to Mtalaselwa. He wonders whether Dumazile could consult the diviner in her own capacity. But he never asks her.

In the novel, *Kunjalo-ke*, Dumazile dies a painful death, and her mother-in-law attended her memorial service. Her mother is given the opportunity to speak at the memorial service and she shares her thoughts. She told everyone that she loves Dumazile, but she did not like her. She reveals what Dumazile accused her. She says:

“Ngikhuluma wahamba enginukile ethi ngiyamthakatha ethi ngimthumelela omantindane bami ukuba babulale ingane yakhe” (Wanda 2008:173).

(I say she left tis place smelling me out that I am bewitching her, saying I am sending my *omantindane* to kill her baby)

The above utterance comes from the mother-in-law. She reveals all at the memorial service. She reveals how Dumazile acted. She was inhumane and very pompous. She calls her mother-in-law a witch. This contrasts with what is written as the reader does not find this information of her being a witch. When Dumazile reveals this news to Mtalaselwa for the first time, Mtalaselwa should have protected her mother. The way she knew her mother, she should have vehemently denied the issue of witchcraft. There are many questions Mtalaselwa should have asked Dumazile. The fact that she consulted the diviner alone, poses a very serious question. If there were things that went wrong in the family, they should have discussed it with Dumazile and should have sought a solution to the problem. She should never have the diviner the diviner alone. Mtalaselwa should have asked for the name of the diviner. He should have asked for a second opinion. From the above discussion, it becomes clear that the diviner, whom she says she consulted, does not exist or else it is a lie. Lastly, her mother-in-law is a Christian and she should have never practiced witchcraft. She should not practice the evil which is claimed by Dumazile's child. The fact that she possesses "*omantindane*", the supernatural animals that are not seen by the naked eyes, poses a very serious problem.

In the novel, *Ithemba Lami*, Sandanezwe is diagnosed with HIV/Aids and is admitted to hospital. He escaped from the hospital saying the hospital is guessing about his sickness. He seeks help in the traditional healers. Firstly, he attended Mbeje from Empangeni. Her mother recommends that he be taken to spiritual healer (*umthandazi*) by the name of Ndebele. When he is with Ndebele, the spiritual healer sees something that other people do not see. This is what he sees.

“Bamthumela indoda emfushane okuyiyona emmunca igazi emzimbeni bese beyosebenza ngalo” (Mathenjwa 1993:31).

(They send him a short man who sucks his blood in his body then they go work with it).

From the above the spiritual healer says they are sending Tikoloshe to suck his blood. Sandanezwe has become so thin as if there is something that sucks his blood. He says it is the Tikoloshe who sucks his blood. When the illness ravishes the body, one might lose weight. One rarely finds a person suffering from a disease who is overweight. Usually, they die very thin. Secondly, the spiritual healer says that they will work on finding a cure. It means that they will bewitch others to achieve this purpose. The spiritual healer is lying to the people. He does not want to say he has no cure for the illness. People do not want to say the disease is incurable. That is why she prays for him and gives the rope which he will tie around his waist. He charges money so that he may have something to eat.

In *Ngacishe Ngazibambezele*, Sangweni, a sworn enemy of Nkosi, who is vengeful and greedy, surprises everyone when he suddenly repents. He has been fighting to destroy Nkosi. He has committed many injustices against Nkosi. He has practiced so many kinds of witchcraft aimed at Nkosi in order to harm him. He has even abducted him. He tells people about the miracles that will happen when he meets the ordained. He has a baboon which helps him to perform all his evil deeds. This is what he says about his baboon:

“Imfene ebengithakatha ngayo ngiyoyithatha ngiyinike abeNhlango ye SPCA” (Sibiya: 2006:137).

(The baboon, I have been using when practicing witchcraft will be given to the SPCA)

The above utterances are from Sangweni who has repented. It is arguable whether Nkosi family will pardon him after what he has done to them. He has killed his livestock and make certain that Nkosi is as poor as church mouse. Secondly, he has bewitched Nkosi with pubic lice. He has tried to strike Nkosi with *izulu* (lightning) but learns that it is not an option because his house is fully protected. Sangweni has opted to strike Nkosi with the lightning bird which he sees as an option. He has used his zombies to abduct Nkosi. Suddenly he repents. Will Nkosi family accept his apology? The researcher doubts whether Nkosi himself will pardon him after all the things he has done to him.

In the novel, *Ngacishe Ngazibambezele*, Sangweni practices various forms of witchcraft techniques. The reader has not been informed who his *gobela* is. Now, he is thinking of harming Nkosi. He is thinking of using the lightning bird (*impundulu*). He says:

“Ngokunjalo futhi ngingeze kwayifeza inhloso ukumthumelela ngenyoni”.

(*Sibiya 2006:58*).

(It will not achieve its purpose of sending him a lightning bird)

From the above it is known that Sangweni has been thinking of using the lightning bird after she has tried to use various forms of witchcraft. He realized that it will not achieve its purpose as he has thought of sending him *izulu* (lightning) and sees that it is not a better option because his house is fully protected. To send a lightning bird was not a better option either.

4.4 Conclusion

The chapter focused on the thematic analysis of the study, which is a method of interpreting a text by analyzing its thematic aspects. This involves looking at the different elements of the text, such as the characters, plot, and setting, in order to understand the overall meaning and message of the text. In this case, the text is a series of novels related to witchcraft. The chapter starts by analyzing the novels to identify which witchcraft techniques are used in each, such as *izulu* (lightning) and medicinal and greasy charms. It then looks at how these techniques are used by people in both traditional and modern contexts. For example, *izulu* is used to harm people and homesteads, while medicinal and greasy charms are used by people who want to be successful in their lives and to protect themselves from court cases. The next chapter provides a summary and conclusion, along with recommendations for further research. By considering the thematic aspects of the text, this chapter provides a deeper understanding of how witchcraft is used in the novels.

CHAPTER FIVE: CONCLUSION

5.1 Introduction

The study aimed to find out how witchcraft is portrayed in IsiZulu novels published during the colonial and post-colonial periods. The study focused on the thematic aspects and provided prominent themes about witchcraft. Findings have been provided below.

5.2 Findings and observations

The IsiZulu novels analysed demonstrate the complex and multifaceted nature of witchcraft practices in African culture, and how they have been used to cope with the effects of colonialism and white dominance. Colonizing forces have severely affected witchcraft across the continent. Apartheid and white dominance have caused extreme poverty and political insecurity in Black communities, leading to jealousy and manifesting many of society's problems in the form of witchcraft. This is why IsiZulu novels such as B.W. Vilakazi's *Noma Nini* (1935), Muntu Xulu's *Amalutha Emalutheni* (1960), and Otty Mandla Nxumalo's *Ikusasa Alaziwa* (1969) portray witchcraft practices in a variety of ways. In *Noma Nini*, witchcraft is presented as a means of creating and maintaining social order, with the protagonist using it to protect his family and ensure justice for his village (Vilakazi, 1935). In *Amalutha Emalutheni*, witchcraft is presented as a source of power, with the protagonist using it to gain control over his own destiny and that of his people (Xulu, 1960). Finally, in *Ikusasa Alaziwa*, the protagonist uses witchcraft to confront the oppressive forces of colonialism and to fight for justice (Nxumalo, 1969). Additionally, Christians have forcefully converted pagans to their religion, deeming witches as "wicked women" in a context primarily derived from Western culture. Furthermore, African cultures

have been disinclined due to the education they receive, which makes them forget their African identity and view everything from a Eurocentric perspective. These novels thus demonstrate the various ways in which witchcraft is used to confront injustice in IsiZulu culture. In these novels, witchcraft is often used as a metaphor for the struggles of Black people in their fight to survive under the oppressive and exploitative conditions of apartheid. Witchcraft is seen as a way for characters to take back their power and control over their lives, even if it means having to resort to dark magic. Characters often use sorcery and rituals to bring about justice and retribution, as well as to protect themselves from the oppressive forces of colonialism. The novels also explore the ways in which witchcraft practices shape cultural identity and how they can be used to challenge the status.

During the post-colonial period the belief in witchcraft influenced the daily lives of many Africans. Niehaus (2001) found that witchcraft remains a reality in post-colonial Africa. IsiZulu novels such as M.R. Gumbi's *Bakithi! Impi Yothando Iyimpi Yegazi* (2014), M.J. Mngadi's *Imiyalezo* (2008), and R.M. Mngadi's *Kuyoqhuma Nhlamvana* (2004) all portray traditional witchcraft practices in various ways. In Gumbi's novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, witchcraft is depicted as a source of evil and misfortune and is used as a tool by characters to bring harm to one another (Bever, 2002). Mngadi's *Imiyalezo* also portrays witchcraft as a form of maliciousness, while Mngadi's *Kuyoqhuma Nhlamvana* emphasises the power of traditional beliefs, and the importance of taking responsibility for one's actions. Through these novels, the authors have not only highlighted the prevalence of traditional witchcraft practices in IsiZulu culture, but they have also provided insight into the complex relationships between characters and the consequences of their

actions. In this way, these novels have provided a unique and rich exploration of the IsiZulu culture and its customs.

The analysis of witchcraft practices in IsiZulu novels reveals that the use of witchcraft was common in the South African colonial period. This is evident in the novels as love potions are used by men in courting women, and co-wives bewitch each other due to jealousy. Furthermore, other forms of witchcraft such as *ihabiya*, *izipoliyane*, *ulahlingqondo* and *Ukudlisa* are mentioned in the novels, although it is not certain whether they were actually used or if they were just allegations. In all of the witchcraft techniques revealed, an *inyanga* was involved. This suggests that the *inyanga* was an important figure in the colonial period when it came to witchcraft practices.

Some of the examined IsiZulu novels also portrayed the use of spiritual healers and traditional doctors in order to cure characters of their ailments. Furthermore, the novels have shown how some characters have denied the use of witchcraft and instead, opted for modern medicine to try and heal themselves. IsiZulu novels show portrayals of various witchcraft practices in the post-colonial period. The novels have depicted the use of traditional techniques such as *ukudlisa*, *umbhulelo*, *imikhovu*, *ubhekaminangedwa*, *impundulu* and *isichitho*. These techniques have been used to harm, heal and protect characters in the novels. In the post-colonial period, various witchcraft techniques have been used. For example, *ukudlisa* is used in *Akuyiwe Emhlahlweni*, *Bakithi Impi Yothando Iympi Yegazi*, *Kunjalo-ke*, *Imiyalezo* and *Bafana Boqunga*. These novels depict a variety of witchcraft practices, from the traditional *ukudlisa* to more modern techniques. The portrayal of these practices can provide insight into the cultural beliefs and values of the

Zulu people, as well as offering readers a unique glimpse into the spiritual practices of the region.

Izinyanga are traditional healers who heal the bewitched. Traditional medical practice functions in the same way as other businesses (Ntshangase 2000). Traditional doctors depend on medical practice for their living and are widely known for excelling in their field. This fame attracts many patients from all over the region who seek help of different sorts, placing traditional healing practices in the hands of business owners who use it to prosper. Some are wealthy and respected because of this practice, but those who break traditional medicine ethics are doomed to fail as patients lose interest and seek help elsewhere. The traditional doctors in these novels are charlatans who operate without licenses. For instance, in colonial novels in Noma Nini, an *inyanga* from Durban gives Nsikana a White man's fat to regain love from Nomkhosi, though it is unclear where he gets it. In *Nje Nempela*, Maphulana has knowledge of charms and helps Nomcebo and her mother when they are bewitched by Bhembisile's mother, though it is unclear if he has a license. In *Ikusasa Alaziwa*, Ndulini gives Zodwa a poison to put in Mxolisi's cup of tea, which Mthobisi drinks and is arrested and imprisoned. Ndulini has done this on several occasions, suggesting he does not have a license. In *Amalutha Emalutheni*, Nkobonkobo is called upon to heal Dora and, when he fails, asks the family to slaughter a goat so that he can get its tribe, taking the whole goat with him. Shayabanye is another *inyanga* called to assist, but he is a charlatan as he already knows what to say when consulted. Masonkehli is an *inyanga* who can protect the house against *izulu* (lightning) and is called upon to strengthen Fonozi against *izulu* (malevolent lightening) when he is to marry, though he too operates without a license. These fictional portrayals of *izinyanga* suggest

that many traditional healers operate without licenses, and that this is a common practice in IsiZulu novels.

IsiZulu novels such as N.J. Makhaye's *Abafana Boqunga* (1977), F.L. Ntuli's *Umbuso kaShaka* (1987), I.S. Kubheka's *Ulaka LwabeNguni* (1988), and L.F. Mathenjwa's *Ithemba Lami* (1993) all portray witchcraft practices in different ways. In *Abafana Boqunga*, Makhaye discusses the traditional practices of witchcraft and the belief in ancestral spirits, as well as their influence on modern Zulu culture (Makhaye, 1977). Ntuli's novel *Umbuso kaShaka* focuses on a young man's struggle between traditional beliefs and modern values. Kubheka's novel *Ulaka LwabeNguni* depicts the clash between traditional witchcraft and Christianity, as well as the power of witchcraft to affect the lives of everyday people. Lastly, Mathenjwa's novel *Ithemba Lami* explores the use of witchcraft to manipulate and gain power. Through these works, we can gain a better understanding of how witchcraft practices have influenced IsiZulu culture.

African communities often view witchcraft as something evil and potentially harmful, so it is not surprising that those suspected of practicing it are often killed or harassed by members of the community. In *Akuyiwe Emhlahlweni*, MaSibisi believes in witchcraft and uses it to bewitch Duma and Mzikayifani after killing her daughter. Ntombazi also believes in witchcraft and advises her son Zwide to use it to defeat Dingiswayo. MaMemela in *Kungasa Ngifile* believes in witchcraft and attempts to use *isichitho* to separate her son, though unsuccessfully. In *Ngacishe Ngazibambezele*, MaMdlalose turns to witchcraft to hold onto her husband, following her sister's advice to use *ubhekaminangedwa*. In *Abafana Boqunga*, Galajane, Gebeleweni, and Ngxavula use witchcraft for evil ends. In *Noma Nini*, Tomasi relies on it in the hope of bringing his lover back. In *Umyalezo*,

Annabel also relies on it, though it does not seem to have an effect as her boyfriend continues to cheat on her. In *Ithemba Lami*, Sandanezwe relies on the help of traditional healers and spiritual healers, but it does not help him. These examples demonstrate how African communities view witchcraft as something powerful and potentially dangerous. While some characters use it for good, others use it for evil, and the consequences of their actions can be severe. In some cases, such as in *Ngacishe Ngazibambezele* and *Ithemba Lami*, the use of witchcraft is unsuccessful, suggesting that it ultimately has no power. This reinforces the idea that while witchcraft is feared, it is ultimately ineffective and powerless.

The theme of power and witchcraft is also explored in other IsiZulu novels such as N.J. Makhaye's *Abafana Boqunga* (1977), which tells the story of a young man who uses his magical powers to protect his people from harm. Similarly, F.L. Ntuli's *Umbuso kaShaka* (1987) focuses on the power of witchcraft and how it can be used for both good and evil. In I.S. Kubheka's *Ulaka LwabeNguni* (1988), the protagonist confronts a powerful and dangerous witchdoctor to protect his village. Lastly, L.F. Mathenjwa's *Ithemba Lami* (1993) tells the story of a young girl who is protected by a spirit and has the power to defeat any evil with her magical powers. It is said that *abathakathi* (sorcerers or wizards) ride baboons when they practice witchcraft. It is believed that the witch/wizard faces backwards when riding the baboon to guard against danger from behind. However, no one has ever seen a human being riding on a baboon, as the animal is too small, the size of a dog, to carry a human. In the novel, *Bakithi! Impi Yothando Iyimpi Yegazi*, MaZondo is trapped by *intelezi* (protective charm) by Phakimpi's father and is found riding on her baboon. However, she is unable to move with her baboon, leaving it unclear how this is

possible. Overall, the theme of power and witchcraft is a recurring theme in IsiZulu novels such as *Bakithi! Impi Yothando Iyimpi Yegazi*, N.J. Makhaye's *Abafana Boqunga*, *Umbuso kaShaka*, *Ulaka LwabeNguni* and *Ithemba Lami*. These novels explore the various ways in which people access and use power and witchcraft, such as through the use of *intelezi* and powerful witchdoctors. They also question the idea of a human being able to ride a baboon, as this is impossible in the physical world. By examining these novels, students can gain an understanding of how power and witchcraft were perceived by IsiZulu people historically.

This analysis is highlighting the different descriptions of the Tikoloshe, a creature associated with witchcraft practices, in IsiZulu novels. It shows that there is no one definitive description of the creature, but rather a range of interpretations that range from it being an invulnerable water animal to a man-made creature. Nyembezi (1954:27) describes it as an invulnerable, yet visible to children, water animal without hair. In contrast, Msimang (1975) argues a tikoloshe is a small man with one buttock and a gigantic penis, which he carries over his shoulder. Doke et al (1990) concurs with Nyembezi, describing it as a fabulous water sprite. Msimang (1975) states that it is a fearful creature known all over Africa. Mcetjwa (1991), however, claims that Tikoloshe is man-made and appears like a human being. Mutwa (1996) argues that White people consider Tikoloshes to be nothing more than a figment of African superstition and fertile imagination. This analysis is highlighting the different descriptions of the Tikoloshe, a creature associated with witchcraft practices, in IsiZulu novels. It shows that there is no one definitive description of the creature, but rather a range of interpretations that range from it being an invulnerable water animal to a man-made creature. It also highlights how

different authors have different perspectives on the creature, such as some considering it to be nothing more than superstition and imagination, while others take it more seriously.

In this analysis, this study is looking at the different views on *Mamlambo* as presented in IsiZulu novels. Shabangu (1999) argues that a *Mamlambo* is a male snake-like familiar made of charms, used by women in polygamous families to hold onto their husbands. Caesar Ndlovu (1996) suggests that the word *umlambo* is derived from the Xhosa word meaning *umfula* (the river), and that this snake lives in the river and is always clean, going where it wishes. Felicity Wood (2004) states that *ichanti* or *umamlambo* is a name given to a snake called *ichanti*, which is used by males and their families. Finally, Nyembezi (1982) adds that it is believed to be kept at home by women and that it lights up at night. Through these examples, the student is able to compare and contrast the different portrayals of *Mamlambo* in IsiZulu novels.

5.3 Recommendations for future research

This research study demonstrates that IsiZulu novels need more academic critics and researchers to promote IsiZulu fiction alongside other genres. It further reveals that many critics and researchers have overlooked how witchcraft is portrayed by IsiZulu novelists. Additionally, there are few IsiZulu books that focus on witchcraft. Of the books examined in this research, only one was written by a female author, Gwayi's *Shumpu*. Further emphasis must be placed on how IsiZulu novels differ from those written in English. This research study can serve as a starting point for readers and critics to further explore the portrayal of witchcraft in IsiZulu novels. In analysing the fictional portrayals of witchcraft practices in IsiZulu novels, upcoming research studies should first identify the different portrayals of witchcraft in the novels. They should then evaluate the accuracy and

appropriateness of the portrayals in relation to real-world practices. They should also consider the impact of the portrayals on readers, and how the portrayals vary between novels written by male and female authors. Finally, they should assess the implications of the portrayals for the understanding of witchcraft in IsiZulu culture.

Further research is needed to investigate how witchcraft is portrayed by different ethnic groups in Sesotho, Siswati, Setswana, Tsonga, and Xhosa novels. Authors are unique, but witchcraft is universal, and it will be interesting to explore how they portray it. The researcher is certain that authors of different ethnic groups view witchcraft differently and may have other forms of witchcraft that are unknown. Therefore, a comparative study of witchcraft among the different ethnic groups needs to be conducted. Very little research has been done on the portrayal of witchcraft in short stories and dramas across different thematic periods. Further studies should engage such thematic aspects in order to gain a better understanding of how these genres portray witchcraft. The researcher suggests that more can be said about this topic and that novel approaches should be taken.

Traditional medical doctors can heal people who are believed to be bewitched. They are knowledgeable about various diseases and are often given names based on the actions they typically perform. A study should be conducted to examine the names given to traditional medical doctors, as it is rare for them to be referred to by their original names. It is uncommon for them to be called by their surnames; instead, they are usually referred to by nicknames or clan names. It is also important to analyse the roles and beliefs of traditional healers in the novels. How are their roles portrayed? What do the authors think of them? How do they interact with the other characters? How do the characters view their practices? These questions can help the student understand the attitudes towards

traditional healers and how they are depicted in IsiZulu novels. Furthermore, the portrayal of witchcraft practices should be studied. What kind of magic are characters engaging in? How are the consequences of these activities portrayed? What is the moral stance of the authors in regard to these practices? Analysing the fictional portrayals of witchcraft practices in IsiZulu novels can help to gain a better understanding of the cultural beliefs and values surrounding this topic.

A study should be conducted to investigate the role of traditional doctors when advising people who are accused of being bewitched. Questions to consider include: when the victim is accused, does the witch reveal the name of the traditional doctor, or does it remain a secret between them? If the witch receives a punishment for this misconduct and must die, does it remain a secret? How does the traditional doctor handle accusations of witchcraft and is the traditional doctor expected to help in the resolution of these cases? In addition, it is important to examine the role of traditional doctors in the context of IsiZulu novels. What roles do traditional doctors have in these stories? Do the traditional doctors play a positive or negative role? How does the traditional doctor interact with the characters in the story? What advice does the traditional doctor give to the characters when it comes to magical practices? Does the traditional doctor provide any advice on how to protect oneself from being bewitched?

The increasing number of herbalists in South Africa provides strong evidence that witchcraft does exist (Mbiti, 1969; Niehaus, 2013) and is growing. This is supported by Borster (1981), who adds that witchcraft is a profitable business in South Africa, particularly in rural areas, villages, and cities, as there are numerous herbalists. A study needs to be conducted to investigate whether witchcraft sustains business in South Africa

or not. Future scholars can investigate the role of traditional healers and herbalists in the novels, particularly their interaction with protagonists, the characters, and the setting. This will provide insight into the cultural beliefs about witchcraft and its place in society. Secondly, scholars can analyse the characters' experiences with witchcraft and the outcomes of their experiences. This will focus on the use of witchcraft as a form of power and the consequences of using it. Finally, scholars can analyse the effects of witchcraft on the characters, their relationships, and their decision-making processes. This will provide information on how the characters view and use witchcraft in their everyday lives.

White *sangomas* present unique challenges to a student analysing IsiZulu novels and cultural texts. While there are many questions to be asked and answered, the student should focus on how White *sangomas* navigate cultural practices and expectations when tending to Black clients. This could include examining how they treat clients, how they view their whiteness, and how they interact with the local community. The student might also explore the attitudes of Black South Africans towards White *sangomas* and consider the implications of whiteness on the practice of traditional healing in South Africa. This could involve researching any conflicts that arise between White *sangomas* and Black South Africans and analysing the implications for both parties. Finally, the student could consider the impact of White *sangomas* on the IsiZulu culture, as well as their role in the preservation of traditional healing practices.

People who experience mental health issues such as *ufufunyane* and *ihabiya* are sent to psychiatric hospitals, where they are regarded as insane and treated by psychiatrists. IsiZulu novels and cultural texts can be used as a source of data for this research study. These texts can provide a window into the lived experience of people who suffer from

mental health issues, such as *ufufunyane* and *ihabiya* in IsiZulu-speaking communities. The analysis of these texts can help to uncover the cultural and social contexts that contribute to the stigmatization of mental health issues in these communities. Moreover, these texts can help to uncover traditional healing practices that are used in *Isizulu*-speaking communities and how these practices can be integrated into the existing mental health system. By exploring the issue from multiple perspectives, a research study can help to improve the provision of mental health services in *Isizulu*-speaking communities and reduce the stigma associated with mental health issues.

Accusations of witchcraft are a phenomenon found in many parts of the world, including Europe and Africa. In some African countries, however, these accusations have had more serious consequences. For example, in Tanzania and Malawi, women have been killed for their body parts, allegedly under the suspicion of witchcraft. In South Africa, particularly in rural areas, women who are dark and have red eyes are often accused of witchcraft, leading them to live alone as widows. Given the severity of the consequences for women, it is important to understand why they are disproportionately accused of witchcraft. Therefore, it would be beneficial to conduct a study to investigate the reasons behind this phenomenon. Such a study could use qualitative and quantitative methods to analyze the social and cultural beliefs surrounding witchcraft and how they disproportionately target women. Understanding why women are accused of witchcraft is essential to taking steps to end this practice and the discrimination it leads to. Analysing IsiZulu novels and cultural texts is an important part of this process, as they can provide an insight into traditional beliefs and how they are passed on and adapted through generations.

It is well documented that in many African cultures, victims of witchcraft are often brutally punished by mobs of people, including murder or banishment to other kraals. Existing research has explored the causes and consequences of witchcraft accusations, but there is a gap in understanding what happens when the accused witch repents and accepts Jesus as their Savior. This is an important issue to study, as it can provide insight into whether the community members have the same attitude towards them as before they were chased away for practicing witchcraft. For example, a study could examine the attitudes of community members towards the accused witch after they repent, as well as their willingness to accept them back into the community. It would be beneficial to conduct interviews with community members who have experienced this type of situation, to gain a better understanding of the process and the consequences of repentance and reintegration into the community. Such interviews could be conducted in a semi-structured manner, allowing the interviewer to ask follow-up questions and probe deeper into the answers provided. Overall, this research would be beneficial in helping to understand the attitudes of African communities towards those accused of witchcraft and could provide valuable insights into how to better address the issue.

Most of the novels written in IsiZulu that focus on witchcraft seem to be written by male authors. Out of sixteen selected for the study, only one is written by a female, *Shumpu*. Women should close this gap by conducting a comparative analysis of IsiZulu novels, plays and poems to establish differences in the representation of witchcraft between male and female authors. Furthermore, an exploration of the influence of traditional beliefs and gender-based roles on the representation of witchcraft in IsiZulu literature should be

undertaken. A content analysis of the selected novels plays and poems should be performed to identify any common themes related to witchcraft, and an examination of the language used in the selected texts should be conducted to explore the degree to which it reflects traditional beliefs and gender-based roles. Finally, a historical analysis of IsiZulu literature should be conducted to determine how the representation of witchcraft has evolved over time.

Finally, this study reiterates the objective of this study, which is to encourage further in-depth research focused on witchcraft. This chapter concludes the analysis of witchcraft practices in selected IsiZulu novels by suggesting possibilities for such further studies and future research.

5.4 Conclusion

The conclusion of chapter five in this study is important because it allows the researchers to draw a final conclusion from their findings and make recommendations for further research. This can help inform future studies on the topic of witchcraft, allowing for a more comprehensive understanding of the subject and its implications. By concluding the chapter with a focus on recommendations and future research, the researchers have demonstrated their commitment to furthering the study of witchcraft and its implications. Additionally, this conclusion shows that the researchers have considered the potential implications of their findings, allowing for a more well-rounded understanding of the topic.

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