

CHAPTER I

Symbols in Ndembu Ritual*

Among the Ndembu of Zambia (formerly Northern Rhodesia), the importance of ritual in the lives of the villagers in 1952 was striking. Hardly a week passed in a small neighborhood, without a ritual drum being heard in one or another of its villages.

By "ritual" I mean prescribed formal behavior for occasions not given over to technological routine, having reference to beliefs in mystical beings or powers. The symbol is the smallest unit of ritual which still retains the specific properties of ritual behavior; it is the ultimate unit of specific structure in a ritual context. Since this essay is in the main a description and analysis of the structure and properties of symbols, it will be enough to state here, following the *Concise Oxford Dictionary*, that a "symbol" is a thing regarded by general consent as naturally typifying or representing or recalling something by possession of analogous qualities or by association in fact or thought. The symbols I observed in the field were, empirically, objects, activities, relationships, events, gestures, and spatial units in a ritual situation.

Following the advice and example of Professor Monica Wilson, I asked Ndembu specialists as well as laymen to interpret the symbols of their ritual. As a result, I obtained much exegetic material. I felt that it was methodologically important to keep observational and

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interpretative materials distinct from one another. The reason for this will soon become apparent.

I found that I could not analyze ritual symbols without studying them in a time series in relation to other "events," for symbols are essentially involved in social process. I came to see performances of ritual as distinct phases in the social processes whereby groups became adjusted to internal changes and adapted to their external environment. From this standpoint the ritual symbol becomes a factor in social action, a positive force in an activity field. The symbol becomes associated with human interests, purposes, ends, and means, whether these are explicitly formulated or have to be inferred from the observed behavior. The structure and properties of a symbol become those of a dynamic entity, at least within its appropriate context of action.

Structure and Properties of Ritual Symbols

The structure and properties of ritual symbols may be inferred from three classes of data: (1) external form and observable characteristics; (2) interpretations offered by specialists and by laymen; (3) significant contexts largely worked out by the anthropologist.

Here is an example. At *Nkang'a*, the girl's puberty ritual, a novice is wrapped in a blanket and laid at the foot of a *mudyi* sapling. The *mudyi* tree *Diplorhynchus condylocarpon* is conspicuous for its white latex, which exudes in milky beads if the thin bark is scratched. For Ndembu this is its most important observable characteristic, and therefore I propose to call it "the milk tree" henceforward. Most Ndembu women can attribute several meanings to this tree. In the first place, they say that the milk tree is the "senior" (*mukulumpi*) tree of the ritual. Each kind of ritual has this "senior" or, as I will call it, "dominant" symbol. Such symbols fall into a special class which I will discuss more fully later. Here it is enough to state that dominant symbols are regarded not merely as means to the fulfillment of the avowed purposes of a given ritual, but also and more importantly refer to values that are regarded as ends in themselves, that is, to axiomatic values. Secondly, the women say with reference to its observable characteristics that the milk tree stands for human breast milk and also for the breasts that supply it. They relate this meaning to the fact that *Nkang'a* is performed when a girl's breasts begin to ripen, not after her first menstruation, which is the subject of another and less elaborate ritual. The main theme of *Nkang'a* is indeed the tie of

nurturing between mother and child, not the bond of birth. This theme of nurturing is expressed at *N'keng'a* in a number of supplementary symbols indicative of the act of feeding and of foodstuff. In the third place, the women describe the milk tree as "the tree of a mother and her child." Here the reference has shifted from description of a biological act, breast feeding, to a social tie of profound significance both in domestic relations and in the structure of the widest Ndembu community. This latter meaning is brought out most clearly in a text I recorded from a male ritual specialist. I translate literally.

The milk tree is the place of all mothers of the lineage (*ivumu*, literally "womb" or "stomach"). It represents the ancestress of women and men. The milk tree is where our ancestress slept when she was initiated. "To initiate" here means the dancing of women round and round the milk tree where the novice sleeps. One ancestress after another slept there down to our grandmother and our mother and ourselves the children. That is the place of our tribal custom (*muchidi*),¹ where we began, even men just the same, for men are circumcised under a milk tree.

This text brings out clearly those meanings of the milk tree which refer to principles and values of social organization. At one level of abstraction the milk tree stands for matriliney, the principle on which the continuity of Ndembu society depends. Matriliney governs succession to office and inheritance of property, and it vests dominant rights of residence in local units. More than any other principle of social organization it confers order and structure on Ndembu social life. Beyond this, however, "*mudyi*" means more than matriliney, both according to this text and according to many other statements I have collected. It stands for tribal custom (*muchindi wetu*) itself. The principle of matriliney, the backbone of Ndembu social organization, as an element in the semantic structure of the milk tree, itself symbolizes the total system of interrelations between groups and persons that makes up Ndembu society. Some of the meanings of important symbols may themselves be symbols, each with its own system of meanings. At its highest level of abstraction, therefore, the milk tree stands for the unity and continuity of Ndembu society. Both men and women are components of that spatiotemporal continuum. Perhaps that is why one educated Ndembu, trying to cross the gap between our cultures, explained to me that the milk tree was like the British

¹ *Muchidi* also means "category," "kind," "species," and "tribe" itself.

flag above the administrative headquarters. "*Mudyi* is our flag," he said.

When discussing the milk tree symbolism in the context of the girls' puberty ritual, informants tend to stress the harmonizing, cohesive aspects of the milk tree symbolism. They also stress the aspect of dependence. The child depends on its mother for nutriment; similarly, say the Ndembu, the tribesman drinks from the breasts of the tribal custom. Thus nourishment and learning are equated in the meaning content of the milk tree. I have often heard the milk tree compared to "going to school"; the child is said to swallow instruction as a baby swallows milk and *kapudyi*, the thin cassava gruel Ndembu liken to milk. Do we not ourselves speak of "a thirst for knowledge"? Here the milk tree is a shorthand for the process of instruction in tribal matters that follows the critical episode in both boys' and girls' initiation—circumcision in the case of the boys and the long trial of lying motionless in that of the girls. The mother's role is the archetype of protector, nourisher, and teacher. For example, a chief is often referred to as the "mother of his people," while the hunter-doctor who initiates a novice into a hunting cult is called "the mother of hunt-manship (*manua danwang'a*). An apprentice circumciser is referred to as "child of the circumcision medicine" and his instructor as "mother of the circumcision medicine." In all the senses hitherto described, the milk tree represents harmonious, benevolent aspects of domestic and tribal life.

However, when the third mode of interpretation, contextual analysis, is applied, the interpretations of informants are contradicted by the way people actually behave with reference to the milk tree. It becomes clear that the milk tree represents aspects of social differentiation and even opposition between the components of a society which ideally it is supposed to symbolize as a harmonious whole. The first relevant context we shall examine is the role of the milk tree in a series of action situations within the framework of the girls' puberty ritual. Symbols, as I have said, produce action, and dominant symbols tend to become focuses in interaction. Groups mobilize around them, and worship before them, perform other symbolic activities near them, and add other symbolic objects to them, often to make composite shrines. Usually these groups of participants themselves stand for important components of the secular social system, whether these components consist of corporate groups, such as families and lineages, or of mere categories of persons possessing similar characteristics, such as old

men, women, children, hunters, or widows. In each kind of Ndembu ritual a different group or category becomes the focal social element. In *Nkang'a* this focal element is the unity of Ndembu women. It is the women who dance around the milk tree and initiate the recumbent novice by making her the hub of their whirling circle. Not only is the milk tree the "flag of the Ndembu"; more specifically, in the early phases of *Nkang'a*, it is the "flag" of Ndembu women. In this situation it does more than focus the exclusiveness of women; it mobilizes them in opposition to the men. For the women sing songs taunting the men and for a time will not let men dance in their circle. Therefore, if we are to take account of the operational aspect of the milk tree symbol, including not only what Ndembu say about it but also what they do with it in its "meaning," we must allow that it distinguishes women as a social category and indicates their solidarity.

The milk tree makes further discriminations. For example, in certain action contexts it stands for the novice herself. One such context is the initial sacralization of a specific milk tree sapling. Here the natural property of the tree's immaturity is significant. Informants say that a young tree is chosen because the novice is young. A girl's particular tree symbolizes her new social personality as a mature woman. In the past and occasionally today, the girl's puberty ritual was part of her marriage ritual, and marriage marked her transition from girlhood to womanhood. Much of the training and most of the symbolism of *Nkang'a* are concerned with making the girl a sexually accomplished spouse, a fruitful woman, and a mother able to produce a generous supply of milk. For each girl this is a unique process. She is initiated alone and is the center of public attention and care. From her point of view it is *her Nkang'a*, the most thrilling and self-gratifying phase of her life. Society recognizes and encourages these sentiments, even though it also prescribes certain trials and hardships for the novice, who must suffer before she is glorified on the last day of the ritual. The milk tree, then, celebrates the coming-of-age of a new social personality, and distinguishes her from all other women at this one moment in her life. In terms of its action context, the milk tree here also expresses the conflict between the girl and the moral community of adult women she is entering. Not without reason is the milk tree site known as "the place of death" or "the place of suffering." terms also applied to the site where boys are circumcised, for the girl novice must not move a muscle throughout a whole hot and clamant day.

In other contexts, the milk tree site is the scene of opposition between the novice's own mother and the group of adult women. The mother is debarred from attending the ring of dancers. She is losing her child, although later she recovers her as an adult co-member of her lineage. Here we see the conflict between the matricentric family and the wider society which, as I have said, is dominantly articulated by the principle of matriliney. The relationship between mother and daughter persists throughout the ritual, but its content is changed. It is worth pointing out that, at one phase in *Nkang'a*, mother and daughter interchange portions of clothing. This may perhaps be related to the Ndembu custom whereby mourners wear small portions of a dead relative's clothing. Whatever the interchange of clothing may mean to a psychoanalyst—and here we arrive at one of the limits of our present anthropological competence—it seems not unlikely that Ndembu intend to symbolize the termination for both mother and daughter of an important aspect of their relationship. This is one of the symbolic actions—one of very few—about which I found it impossible to elicit any interpretation in the puberty ritual. Hence it is legitimate to infer, in my opinion, that powerful unconscious wishes, of a kind considered illicit by Ndembu, are expressed in it.

Opposition between the tribeswomen and the novice's mother is mimetically represented at the milk tree towards the end of the first day of the puberty ritual. The girl's mother cooks a huge meal of cassava and beans—both kinds of food are symbols in *Nkang'a*, with many meanings—for the women visitors, who eat in village groups and not at random. Before eating, the women return to the milk tree from their eating place a few yards away and circle the tree in procession. The mother brings up the rear holding up a large spoon full of cassava and beans. Suddenly she shouts: "Who wants the cassava of *chipwampwulu*?" All the women rush to be first to seize the spoon and eat from it. "*Chipwampwulu*" appears to be an archaic word and no one knows its meaning. Informants say that the spoon represents the novice herself in her role of married woman, while the food stands both for her reproductive power (*lusemu*) and her role as cultivator and cook. One woman told my wife: "It is lucky if the person snatching the spoon comes from the novice's own village. Otherwise, the mother believes that her child will go far away from her to a distant village and die there. The mother wants her child to stay near her." Implicit in this statement is a deeper conflict than that between the matricentric family and mature female society. It refers

to another dominant articulating principle of Ndembu society, namely virilocal marriage according to which women live at their husbands' villages after marriage. Its effect is sometimes to separate mothers from daughters by considerable distances. In the episode described, the women symbolize the matrilineal cores of villages. Each village wishes to gain control through marriage over the novice's capacity to work. Its members also hope that her children will be raised in it, thus adding to its size and prestige. Later in *Nkang'a* there is a symbolic struggle between the novice's matrilineal kin and those of her bridegroom, which makes explicit the conflict between virilocality and matriliney.

Lastly, in the context of action situation, the milk tree is sometimes described by informants as representing the novice's own matrilineage. Indeed, it has this significance in the competition for the spoon just discussed, for women of her own village try to snatch the spoon before members of other villages. Even if such women do not belong to her matrilineage but are married to its male members, they are thought to be acting on its behalf. Thus, the milk tree in one of its action aspects represents the unity and exclusiveness of a single matrilineage with a local focus in a village against other such corporate groups. The conflict between yet another subsystem and the total system is given dramatic and symbolic form.

By this time, it will have become clear that considerable discrepancy exists between the interpretations of the milk tree offered by informants and the behavior exhibited by Ndembu in situations dominated by the milk tree symbolism. Thus, we are told that the milk tree represents the close tie between mother and daughter. Yet the milk tree separates a daughter from her mother. We are also told that the milk tree stands for the unity of Ndembu society. Yet we find that in practice it separates women from men, and some categories and groups of women from others. How are these contradictions between principle and practice to be explained?

Some Problems of Interpretation

I am convinced that my informants genuinely believed that the milk tree represented only the linking and unifying aspects of Ndembu social organization. I am equally convinced that the role of the milk tree in action situations, where it represents a focus of specified groups in opposition to other groups, forms an equally important component of its total meaning. Here the important question

must be asked, "meaning for whom?" For if Ndembu do not recognize the discrepancy between their interpretation of the milk tree symbolism and their behavior in connection with it, does this mean that the discrepancy has no relevance for the social anthropologist? Indeed, some anthropologists claim, with Nadel (1954, 108), that "uncomprehended symbols have no part in social enquiry; their social effectiveness lies in their capacity to indicate, and if they indicate nothing to the actors, they are, from our point of view, irrelevant, and indeed no longer symbols (whatever their significance for the psychologist or psychoanalyst)." Professor Monica Wilson (1957, 6) holds a similar point of view. She writes that she stresses "Nyakyusa interpretations of their own rituals, for anthropological literature is bespattered with symbolic guessing, the ethnographer's interpretations of the rituals of other people." Indeed, she goes so far as to base her whole analysis of Nyakyusa ritual on "the Nyakyusa translation or interpretation of the symbolism." In my view, these investigators go beyond the limits of salutary caution and impose serious, and even arbitrary, limitations on themselves. To some extent, their difficulties derive from their failure to distinguish the concept of symbol from that of a mere sign. Although I am in complete disagreement with his fundamental postulate that the collective unconscious is the main formative principle in ritual symbolism, I consider that Carl Jung (1949, 601) has cleared the way for further investigation by making just this distinction. "A sign," he says, "is an analogous or abbreviated expression of a *known* thing. But a symbol is always the best possible expression of a relatively *unknown* fact, a fact, however, which is none the less recognized or postulated as existing." Nadel and Wilson, in treating most ritual symbols as signs, must ignore or regard as irrelevant some of the crucial properties of such symbols.

Field Setting and Structural Perspective

How, then, can a social anthropologist justify his claim to be able to interpret a society's ritual symbols more deeply and comprehensively than the actors themselves? In the first place, the anthropologist, by the use of his special techniques and concepts, is able to view the performance of a given kind of ritual as "occurring in, and being interpenetrated by, a totality of coexisting social entities such as various kinds of groups, sub-groups, categories, or personalities, and also barriers between them, and modes of interconnection" (Lewin 1949, 200). In other words, he can place this ritual in its significant field

setting and describe the structure and properties of that field. On the other hand, each participant in the ritual views it from his own particular corner of observation. He has what Lupton has called his own "structural perspective." His vision is circumscribed by his occupancy of a particular position, or even of a set of situationally conflicting positions, both in the persisting structure of his society, and also in the rôle structure of the given ritual. Moreover, the participant is likely to be governed in his actions by a number of interests, purposes, and sentiments, dependent upon his specific position, which impair his understanding of the total situation. An even more serious obstacle against his achieving objectivity is the fact that he tends to regard as axiomatic and primary the ideals, values, and norms that are overtly expressed or symbolized in the ritual. Thus, in the *Nkang'a* ritual, each person or group in successive contexts of action, sees the milk tree only as representing her or their own specific interests and values at those times. However, the anthropologist who has previously made a structural analysis of Ndembu society, isolating its organizational principles, and distinguishing its groups and relationships, has no particular bias and can observe the real interconnections and conflicts between groups and persons, in so far as these receive ritual representation. What is meaningless for an actor playing a specific rôle may well be highly significant for an observer and analyst of the total system.

On these grounds, therefore, I consider it legitimate to include within the total meaning of a dominant ritual symbol, aspects of behavior associated with it which the actors themselves are unable to interpret, and indeed of which they may be unaware, if they are asked to interpret the symbol outside its activity context. Nevertheless, there still remains for us the problem of the contradiction between the expressed meanings of the milk tree symbol and the meaning of the stereotyped forms of behavior closely associated with it. Indigenous interpretations of the milk tree symbolism in the abstract appear to indicate that there is no incompatibility or conflict between the persons and groups to which it refers. Yet, as we have seen, it is between just such groups that conflict is mimed at the milk tree site.

Three Properties of Ritual Symbols

Before we can interpret, we must further classify our descriptive data, collected by the methods described above. Such a classification will enable us to state some of the properties of ritual symbols. The

simplest property is that of *condensation*. Many things and actions are represented in a single formation. Secondly, a dominant symbol is a *unification of disparate significata*. The disparate *significata* are interconnected by virtue of their common possession of analogous qualities or by association in fact or thought. Such qualities or links of association may in themselves be quite trivial or random or widely distributed over a range of phenomena. Their very generality enables them to bracket together the most diverse ideas and phenomena. Thus, as we have seen, the milk tree stands for, *inter alia*, women's breasts, motherhood, a novice at Nkang'a, the principle of matriliney, a specific matrilineage, learning, and the unity and persistence of Ndembu society. The themes of nourishment and dependence run through all these diverse *significata*.

The third important property of dominant ritual symbols is *polarization of meaning*. Not only the milk tree but all other dominant Ndembu symbols possess two clearly distinguishable poles of meaning. At one pole is found a cluster of *significata* that refer to components of the moral and social orders of Ndembu society, to principles of social organization, to kinds of corporate grouping, and to the norms and values inherent in structural relationships. At the other pole, the *significata* are usually natural and physiological phenomena and processes. Let us call the first of these the "ideological pole," and the second the "sensory pole." At the sensory pole, the meaning content is closely related to the outward form of the symbol. Thus one meaning of the milk tree—breast milk—is closely related to the exudation of milky latex from the tree. One sensory meaning of another dominant symbol, the *mukula* tree, is blood; this tree secretes a dusky red gum.

At the sensory pole are concentrated those *significata* that may be expected to arouse desires and feelings; at the ideological pole one finds an arrangement of norms and values that guide and control persons as members of social groups and categories. The sensory, emotional *significata* tend to be "gross" in a double sense. In the first place, they are gross in a general way, taking no account of detail or the precise qualities of emotion. It cannot be sufficiently stressed that such symbols are social facts, "collective representations," even though their appeal is to the lowest common denominator of human feeling. The second sense of "gross" is "frankly, even flagrantly, physiological." Thus, the milk tree has the gross meanings of breast milk, breasts, and the process of breast feeding. These are also gross in the

sense that they represent items of universal Ndembu experience. Other Ndembu symbols, at their sensory poles of meaning, represent such themes as blood, male and female genitalia, semen, urine, and feces. The same symbols, at their ideological poles of meaning, represent the unity and continuity of social groups, primary and associational, domestic, and political.

Reference and Condensation

It has long been recognized in anthropological literature that ritual symbols are stimuli of emotion. Perhaps the most striking statement of this position is that made by Edward Sapir in the *Encyclopaedia of the Social Sciences* (xiv, 492-493). Sapir distinguishes, in a way which recalls Jung's distinction, between two principal classes of symbols. The first he calls "referential" symbols. These include such forms as oral speech, writing, national flags, flag signaling, and other organizations of symbols which are agreed upon as economical devices for purposes of reference. Like Jung's "sign," the referential symbol is predominantly cognitive and refers to known facts. The second class, which includes most ritual symbols, consist of "condensation" symbols, which Sapir defines as "highly condensed forms of substitutive behavior for direct expression, allowing for the ready release of emotional tension in conscious or unconscious form." The condensation symbol is "saturated with emotional quality." The chief difference in development between these types of symbolism, in Sapir's view, is that "while referential symbolism grows with formal elaboration in the conscious, condensation symbolism strikes deeper and deeper roots in the unconscious, and diffuses its emotional quality to types of behavior and situations apparently far removed from the original meaning of the symbol."

Sapir's formulation is most illuminating. He lays explicit stress on four main attributes of ritual symbols: (1) the condensation of many meanings in a single form; (2) economy of reference; (3) predominance of emotional or orectic quality; (4) associational linkages with regions of the unconscious. Nevertheless, he tends to underestimate the importance of what I have called the ideological (or, I would add, the normative) pole of meaning. Ritual symbols are at one and the same time referential and condensation symbols, though each symbol is multireferential rather than unireferential. Their essential quality consists in their juxtaposition of the grossly physical and the structurally normative, of the organic and the social. Such symbols are coincidently

dences of opposite qualities, unions of "high" and "low." We do not need a detailed acquaintance with any of the current depth psychologies to suspect that this juxtaposition, and even interpenetration, of opposites in the symbol is connected with its social function. Durkheim was fascinated by the problem of why many social norms and imperatives were felt to be at the same time "obligatory" and "desirable." Ritual, scholars are coming to see, is precisely a mechanism that periodically converts the obligatory into the desirable. The basic unit of ritual, the dominant symbol, encapsulates the major properties of the total ritual process which brings about this transmutation. Within its framework of meanings, the dominant symbol brings the ethical and jurat norms of society into close contact with strong emotional stimuli. In the action situation of ritual, with its social excitement and directly physiological stimuli, such as music, singing, dancing, alcohol, incense, and bizarre modes of dress, the ritual symbol, we may perhaps say, effects an interchange of qualities between its poles of meaning. Norms and values, on the one hand, become saturated with emotion, while the gross and basic emotions become ennobled through contact with social values. The inhumanity of moral constraint is transformed into the "love of virtue."

Before proceeding any further with our analysis, it might be as well to restate the major empirical properties of dominant symbols derived from our classification of the relevant descriptive data: (1) condensation; (2) unification of disparate meanings in a single symbolic formation; (3) polarization of meaning.

Dominant and Instrumental Symbols

Certain ritual symbols, as I have said, are regarded by Ndembu as dominant. In rituals performed to propitiate ancestor spirits who are believed to have afflicted their living kin with reproductive disorders, illness, or bad luck at hunting, there are two main classes of dominant symbols. The first class is represented by the first tree or plant in a series of trees or plants from which portions of leaves, bark, or roots are collected by practitioners or adepts in the curative cult. The subjects of ritual are marked with these portions mixed with water, or given them, mixed in a potion, to drink. The first tree so treated is called the "place of greeting" (*ishikenu*), or the "elder" (*mukulumpi*). The adepts encircle it several times to sacralize it. Then the senior practitioner prays at its base, which he sprinkles with powdered white clay. Prayer is made either to the named spirit, believed to be afflicting the principal subject of ritual, or to the tree itself, which is in

some way identified with the afflicting spirit. Each *ishikenu* can be allotted several meanings by adepts. The second class of dominant symbols in curative rituals consists of shrines where the subjects of such rituals sit while the practitioners wash them with vegetable substances mixed with water and perform actions on their behalf of a symbolic or ritualistic nature. Such shrines are often composite, consisting of several objects in configuration. Both classes of dominant symbols are closely associated with nonempirical beings. Some are regarded as their repositories; others, as being identified with them; others again, as representing them. In life-crisis rituals, on the other hand, dominant symbols seem to represent not beings but nonempirical powers or kinds of efficacy. For example, in the boys' circumcision ritual, the dominant symbol for the whole ritual is a "medicine" (*iyumbu*), called "*nyunda*," which is compounded from many ingredients, e.g., the ash of the burnt lodge which means "death," and the urine of an apprentice circumciser which means "virility." Each of these and other ingredients have many other meanings. The dominant symbol at the camp where the novices' parents assemble and prepare food for the boys is the *chikoi* tree, which represents, among other things, an erect phallus, adult masculinity, strength, hunting prowess, and health continuing into old age. The dominant symbol during the process of circumcision is the milk tree, beneath which novices are circumcised. The dominant symbol in the immediate post-circumcision phase is the red *mukula* tree, on which the novices sit until their wounds stop bleeding. Other symbols are dominant at various phases of seclusion. Each of these symbols is described as "*mukulumpi*" (elder, senior). Dominant symbols appear in many different ritual contexts, sometimes presiding over the whole procedure, sometimes over particular phases. The meaning-content of certain dominant symbols possesses a high degree of constancy and consistency throughout the total symbolic system, exemplifying Radcliffe-Brown's proposition that a symbol recurring in a cycle of rituals is likely to have the same significance in each. Such symbols also possess considerable autonomy with regard to the aims of the rituals in which they appear. Precisely because of these properties, dominant symbols are readily analyzable in a cultural framework of reference. They may be regarded for this purpose as what Whitehead would have called "eternal objects."² They are the relatively fixed points

² I.e., objects not of indefinite duration but to which the category of time is not applicable.

in both the social and cultural structures, and indeed constitute points of junction between these two kinds of structure. They may be regarded irrespective of their order of appearance in a given ritual as ends in themselves, as representative of the axiomatic values of the widest Ndembu society. This does not mean that they cannot also be studied, as we have indeed studied them, as factors of social action, in an action frame of reference, but their social properties make them more appropriate objects of morphological study than the class of symbols we will now consider.

These symbols may be termed "instrumental symbols." An instrumental symbol must be seen in terms of its wider context, i.e., in terms of the total system of symbols which makes up a given kind of ritual. Each kind of ritual has its specific mode of interrelating symbols. This mode is often dependent upon the ostensible purposes of that kind of ritual. In other words, each ritual has its own teleology. It has its explicitly expressed goals, and instrumental symbols may be regarded as means of attaining those goals. For example, in rituals performed for the overt purpose of making women fruitful, among the instrumental symbols used are portions of fruit-bearing trees or of trees that possess innumerable rootlets. These fruits and rootlets are said by Ndembu to represent children. They are also thought of as having efficacy to make the woman fruitful. They are means to the main end of the ritual. Perhaps such symbols could be regarded as mere signs or referential symbols, were it not for the fact that the meanings of each are associated with powerful conscious and unconscious emotions and wishes. At the psychological level of analysis, I suspect that these symbols too would approximate to the condition of condensation symbols, but here we touch upon the present limits of competence of anthropological explanation, a problem we will now discuss more fully.

The Limits of Anthropological Interpretation

We now come to the most difficult aspect of the scientific study of ritual symbolism: analysis. How far can we interpret these enigmatic formations by the use of anthropological concepts? At what points do we reach the frontiers of our explanatory competence? Let us first consider the case of dominant symbols. I have suggested that these have two poles of meaning, a sensory and an ideological pole. I have also suggested that dominant symbols have the property of unifying disparate *significata*. I would go so far as to say that at both poles of

meaning are clustered disparate and even contradictory *significata*. In the course of its historical development, anthropology has acquired techniques and concepts that enable it to handle fairly adequately the kind of data we have classified as falling around the ideological pole. Such data, as we have seen, include components of social structure and cultural phenomena, both ideological and technological. I believe that study of these data in terms of the concepts of three major subdivisions of anthropology—cultural anthropology, structuralist theory, and social dynamics—would be extremely rewarding. I shall shortly outline how I think such analyses might be done and how the three frameworks might be interrelated, but first we must ask how far and in what respects is it relevant to submit the sensory pole of meaning to intensive analysis, and, more importantly, how far are we, as anthropologists, qualified to do so? It is evident, as Sapir has stated, that ritual symbols, like all condensation symbols, "strike deeper and deeper roots in the unconscious." Even a brief acquaintance with depth psychology is enough to show the investigator that ritual symbols, with regard to their outward form, to their behavioral context, and to several of the indigenous interpretations set upon them, are partially shaped under the influence of unconscious motivations and ideas. The interchange of clothes between mother and daughter at the *Nkang'a* ritual, the belief that a novice would go mad if she saw the milk tree on the day of her separation ritual; the belief that if a novice lifts up the blanket with which she is covered during seclusion and sees her village her mother would die; all these are items of symbolic behavior for which the Ndembu themselves can give no satisfactory interpretation. For these beliefs suggest an element of mutual hostility in the mother-daughter relationship which runs counter to orthodox interpretations of the milk tree symbolism, in so far as it refers to the mother-daughter relationship. One of the main characteristics of ideological interpretations is that they tend to stress the harmonious and cohesive aspect of social relationships. The exegetic idiom feigns that persons and groups always act in accordance with the ideal norms of Ndembu society.

Depth Psychology and Ritual Symbolism

When psychoanalysis like Theodore Reik, Ernest Jones, or Bruno Bettelheim analyze the ritual symbolism of primitive and ancient society, they tend to regard as irrelevant the ideological pole of meaning and to focus their attention on the outward form and sensory

meanings of the symbols. They regard most indigenous interpretations of symbols, which form the main component of the ideological pole, almost as though they were identical with the rationalizations by which neurotics explain and justify their aberrant behavior. Furthermore, they tend to look upon ritual symbols as identical with neurotic and psychotic symptoms or as though they had the same properties as the dream symbols of Western European individuals. In effect, their procedure is the exact reverse of that of the social anthropologists who share the views of Nadel and Wilson. This school of anthropologists, it will be remembered, considers that only conscious, verbalized, indigenous interpretations of symbols are sociologically relevant. The method of the psychoanalysts, on the other hand, is to examine the form, content, and mode of interconnection of the symbolic acts and objects described by ethnographers, and to interpret these by means of concepts formulated in Western European clinical practice. Such psychoanalysts claim to recognize, in the structure and action context of ritual symbols material derived from what they consider to be the universal experiences of human infancy in the family situation. For example, Fenichel (1946, 302) states that two contrary psychic tendencies exist universally in the father-son relationship, namely submission and rebellion, and that both derive from the Oedipus complex. He then goes on to argue that

since most patriarchal religions also veer between submission to a paternal figure, and rebellion (both submission and rebellion being sexualised), and every god, like a compulsive super-ego, promises protection on condition of submission, there are many similarities in the manifest picture of compulsive ceremonials and religious rituals, due to the similarity of the underlying conflicts.

As against this point of view, we have already shown how the successive symbolic acts of many Ndembu rituals are given order and structure by the explicitly stated purposes of those rituals. We do not need to invoke the nation of underlying conflicts to account for their conspicuous regularity. Psychoanalysts might argue that in patriarchal societies ritual might exhibit a greater rigidity and compulsive quality than among the Ndembu, who are matrilineal. In other words, the formal pattern might be "over-determined" by the unconscious father-son conflict. Ethnographic comparison would seem to refute this view, for the most rigid formalism known to students of comparative religion is found among the Pueblo Indians, who are more strongly

matrilineal than the Ndembu, while the Nigerian Nupe, a strongly patrilineal society, possess rituals with a "fluid" and "not over-strict" form (Nadel 1954, 101).³

Other psychoanalysts profess to find in symbolic forms traces of orally aggressive, orally dependent, anal-sadistic, and masochistic ideas and drives. Indeed, several anthropologists, after reading psychoanalytical literature, have been tempted to explain ritual phenomena in this way.

Perhaps the most spectacular recent attempt to make a comprehensive interpretation of ritual symbolism by using psychoanalytical concepts is Bruno Bettelheim's book *Symbolic Wounds*. Bettelheim, after observing the behavior of four schizoid adolescent children who formed a secret society, considered that in this behavior lay the clue to an understanding of many features of primitive initiation ritual. From his schizoids, he inferred that one of the (unconscious) purposes of male initiation rites may be to assert that men too can bear children and that "through such operations as subincision men may try to acquire sexual apparatus and functions equal to women's" (1954, 105-123). Womb-envy and an unconscious infantile identification with the mother, in Bettelheim's opinion, were powerful formative factors, both in the *ad hoc* ritual of his four schizoids and in male circumcision rituals all over the world.

Bettelheim's viewpoint is in important respects opposed to that of many orthodox Freudians, who hold that the symbolic events comprising these rituals result principally from the fathers' jealousy of their sons and that their purpose is to create sexual (castration) anxiety and to make the incest taboo secure. Where psychoanalysts disagree, by what criterion can the hapless social anthropologist judge between their interpretations, in a field of inquiry in which he has neither received systematic training nor obtained thorough practical experience?

Provinces of Explanation

I consider that if we conceptualize a dominant symbol as having two poles of meaning, we can more exactly demarcate the limits within which anthropological analysis may be fruitfully applied. Psychoanalysts, in treating most indigenous interpretations of symbols as irrelevant, are guilty of a naïve and one-sided approach. For those

³ Nadel writes: "We might call the very fluidity of the formalism part of the typical form of Nupe ritual."

interpretations that show how a dominant symbol expresses important components of the social and moral orders are by no means equivalent to the "rationalizations," and the "secondary elaborations" of material deriving from endopsychic conflicts. They refer to social facts that have an empirical reality exterior to the psyches of individuals. On the other hand, those anthropologists who regard only indigenous interpretations as relevant, are being equally one-sided. This is because they tend to examine symbols within two analytical frameworks only, the cultural and the structural. This approach is essentially a static one, and it does not deal with processes involving temporal changes in social relations.

Nevertheless, the crucial properties of a ritual symbol involve these dynamic developments. Symbols instigate social action. In a field context they may even be described as "forces," in that they are determinable influences inclining persons and groups to action. It is in a field context, moreover, that the properties we have described, namely, polarization of meanings, transference of affectual quality, discrepancy between meanings, and condensations of meanings, become most significant. The symbol as a unit of action, possessing these properties, becomes an object of study both for anthropology and for psychology. Both disciplines, in so far as they are concerned with human actions must conceptualize the ritual symbol in the same way.

The techniques and concepts of the anthropologist enable him to analyze competently the interrelations between the data associated with the ideological pole of meaning. They also enable him to analyze the social behavior directed upon the total dominant symbol. He cannot, however, with his present skills, discriminate between the precise sources of unconscious feeling and wishing, which shape much of the outward form of the symbol; select some natural objects rather than others to serve as symbols; and account for certain aspects of the behavior associated with symbols. For him, it is enough that the symbol should evoke emotion. He is interested in the fact that emotion is evoked and not in the specific qualities of its constituents. He may indeed find it situationally relevant for his analysis to distinguish whether the emotion evoked by a specific symbol possesses the gross character, say, of aggression, fear, friendliness, anxiety, or sexual pleasure, but he need go no further than this. For him the ritual symbol is primarily a factor in group dynamics, and, as such, its references to the groups, relationships, values, norms, and beliefs of a society are his principal items of study. In other words, the anthro-

pologist treats the sensory pole of meaning as a constant, and the social and ideological aspects as variables whose interdependencies he seeks to explain.

The psychoanalyst, on the other hand, must, I think, attach greater significance than he now does to social factors in the analysis of ritual symbolism. He must cease to regard interpretations, beliefs, and dogmas as mere rationalizations when, often enough, these refer to social and natural realities. For, as Durkheim wrote (1954, 2-3), "primitive religions hold to reality and express it. One must learn to go underneath the symbol to the reality which it represents and which gives it its meaning. No religions are false, all answer, though in different ways, to the given conditions of human existence." Among those given conditions, the arrangement of society into structured groupings, discrepancies between the principles that organize these groupings, economic collaboration and competition, schism within groups and opposition between groups—in short, all those things with which the social aspect of ritual symbolism is concerned—are surely of at least equal importance with biopsychical drives and early conditioning in the elementary family. After all, the ritual symbol has, in common with the dream symbol, the characteristic, discovered by Freud, of being a compromise formation between two main opposing tendencies. It is a compromise between the need for social control, and certain innate and universal human drives whose complete gratification would result in a breakdown of that control. Ritual symbols refer to what is normative, general, and characteristic of unique individuals. Thus, Ndembu symbols refer among other things, to the basic needs of social existence (hunting, agriculture, female fertility, favorable climatic conditions, and so forth), and to shared values on which communal life depends (generosity, comradeship, respect for elders, the importance of kinship, hospitality, and the like). In distinguishing between ritual symbols and individual psychic symbols, we may perhaps say that while ritual symbols are gross means of handling social and natural reality, psychic symbols are dominantly fashioned under the influence of inner drives. In analyzing the former, attention must mainly be paid to relations between data external to the psyche; in analyzing the latter, to endopsychic data.

For this reason, the study of ritual symbolism falls more within the province of the social anthropologist than that of the psychologist or psychoanalyst, although the latter can assist the anthropologist by examining the nature and interconnections of the data clustered at the

sensory pole of ritual symbolism. He can also, I believe, illuminate certain aspects of the stereotyped behavior associated with symbols in field contexts, which the actors themselves are unable to explain. For, as we have seen, much of this behavior is suggestive of attitudes that differ radically from those deemed appropriate in terms of traditional exegesis. Indeed, certain conflicts would appear to be so basic that they totally block exegesis.

The Interpretation of Observed Emotions

Can we really say that behavior portraying conflict between persons and groups, who are represented by the symbols themselves as being in harmony, is in the full Freudian sense unconscious behavior? The Ndembu themselves in many situations outside *Nkang'a*, both secular and ritual, are perfectly aware of and ready to speak about hostility in the relationships between particular mothers and daughters, between particular sublineages, and between particular young girls and the adult women in their villages. It is rather as though there existed in certain precisely defined public situations, usually of a ritual or ceremonial type, a norm obstructing the verbal statement of conflicts in any way connected with the principle and rules celebrated or dramatized in those situations. Evidences of human passion and frailty are just not spoken about when the occasion is given up to the public commemoration and reanimation of norms and values in their abstract purity.

Yet, as we have seen, recurrent kinds of conflict may be acted out in the ritual or ceremonial form. On great ritual occasions, common practice, as well as highest principle, receives its symbolic or stereotyped expression, but practice, which is dominantly under the sway of what all societies consider man's "lower nature," is rife with expressions of conflict. Selfish and factional interests, oath breaking, disloyalty, sins of omission as well as sins of commission, pollute and disfigure those ideal prototypes of behavior which in precept, prayer, formula, and symbol are held up before the ritual assembly for its exclusive attention. In the orthodox interpretation of ritual it is pretended that common practice has no efficacy and that men and women really are as they ideally should be. Yet, as I have argued above, the "energy" required to reanimate the values and norms enshrined in dominant symbols and expressed in various kinds of verbal behavior is "borrowed," to speak metaphorically in lieu at the moment of a more rigorous language, from the mining of well-known and normally

mentionable conflicts. The raw energies of conflict are domesticated into the service of social order.

I should say here that I believe it possible, and indeed necessary, to analyze symbols in a context of observed emotions. If the investigator is well acquainted with the common idiom in which a society expresses such emotions as friendship, love, hate, joy, sorrow, contentment, and fear, he cannot fail to observe that these are experienced in ritual situations. Thus, in *Nkang'a* when the women laugh and jeer at the men, tease the novice and her mother, fight one another for the "porridge of *chipwampwila*," and so on, the observer can hardly doubt that emotions are really aroused in the actors as well as formally represented by ritual custom. ("What's Hecuba to him or he to Hecuba, that he should weep for her?")

These emotions are portrayed and evoked in close relation to the dominant symbols of tribal cohesion and continuity, often by the performance of instrumentally symbolic behavior. However, since they are often associated with the mimesis of interpersonal and intergroup conflict, such emotions and acts of behavior obtain no place among the official, verbal meanings attributed to such dominant symbols.

The Situational Suppression of Conflict from Interpretation

Emotion and praxis, indeed, give life and coloring to the values and norms, but the connection between the behavioral expression of conflict and the normative components of each kind of ritual, and of its dominant symbols, is seldom explicitly formulated by believing actors. Only if one were to personify a society, regarding it as some kind of supra-individual entity, could one speak of "unconsciousness" here. Each individual participant in the *Nkang'a* ritual is well aware that kin quarrel most bitterly over rights and obligations conferred by the principle of matriliney, but that awareness is situationally held back from verbal expression: the participants must behave as if conflicts generated by matriliney were irrelevant.

This does not mean, as Nadel considers, that what is not verbalized is in fact irrelevant either to the participants or to the anthropologist. On the contrary, in so far as the anthropologist considers problems of social action to fall within his purview, the suppression from speech of what might be termed "the behavioral meaning" of certain dominant symbols is highly relevant. The fact is that any kind of coherent, organized social life would be impossible without the assumption that

certain values and norms, imperatives and prohibitions, are axiomatic in character, ultimately binding on everyone. However, for many reasons, the axiomatic quality of these norms is difficult to maintain in practice, since in the endless variety of real situations, norms considered equally valid in abstraction are frequently found to be inconsistent with one another, and even mutually to conflict.

Furthermore, social norms, by their very nature, impose unnatural constraints on those whose biopsychical dispositions impel them to supranormal or abnormal behavior, either fitfully or regularly. Social life in all organized groups appears to exhibit a cycle or oscillation between periods when one set of axiomatic norms is observed and periods dominated by another set. Thus, since different norms govern different aspects or sectors of social behavior, and, more importantly, since the sectors overlap and interpenetrate in reality, causing norm-conflict, the validity of several major norms has to be reaffirmed in isolation from others and outside the contexts in which struggles and conflicts arise in connection with them. This is why one so often finds in ritual that dogmatic and symbolic emphasis is laid on a single norm or on a cluster of closely, and on the whole harmoniously, interrelated norms in a single kind of ritual.

Yet, since at major gatherings of this sort, people assemble not as aggregates of individuals but as social personalities arrayed and organized by many principles and norms of grouping, it is by no means a simple matter to assert the clear situational paramountcy of the norms to be commemorated and extolled. Thus, in the Ndembu boys' circumcision ritual, relationships between social categories, such as men and women, old men and young men, circumcised and uncircumcised, and the norms governing such relationships, are given formal representation, but the members of the ritual assembly come as members of corporate groups, such as villages and lineages, which in secular life are in rivalry with one another. That this rivalry is not mysteriously and wonderfully dispelled by the circumcision ritual becomes abundantly clear from the number of quarrels and fights that can be observed during public dances and beer drinks in the intervals between phases of the ritual proper. Here people quarrel as members of groupings that are not recognized in the formal structure of the ritual.

It may be said that any major ritual that stresses the importance of a single principle of social organization only does so by blocking the expression of other important principles. Sometimes the submerged

principles, and the norms and customs through which they become effective, are given veiled and disguised representation in the symbolic pattern of the ritual; sometimes, as in the boys' circumcision ritual, they break through to expression in the spatial and temporal interstices of the procedure. In this essay we are concerned principally with the effects of the suppression on the meaning-structure of dominant symbols.

For example, in the frequently performed *Nkula* ritual, the dominant symbols are a cluster of red objects, notably red clay (*mukundu*) and the *mukula* tree mentioned previously. In the context of *Nkula*, both of these are said to represent menstrual blood and the "blood of birth," which is the blood that accompanies the birth of a child. The ostensible goal of the ritual is to coagulate the patient's menstrual blood, which has been flowing away in menorrhagia, around the fetus in order to nourish it. A series of symbolic acts are performed to attain this end. For example, a young *mukula* tree is cut down by male doctors and part of it is carved into the shape of a baby, which is then inserted into a round calabash medicated with the blood of a sacrificed cock, with red clay, and with a number of other red ingredients. The red medicines here, say the Ndembu, represent desired coagulation of the patient's menstrual blood, and the calabash is a symbolic womb. At the ideological pole of meaning, the *mukula* tree and the medicated calabash both represent (as the milk tree does) the patient's matrilineage and, at a higher level of abstraction, the principle of matriliny itself. This is also consistent with the fact that *ivumu*, the term for "womb," also means "matrilineage." In this symbolism the procreative, rather than the nutritive, aspect of motherhood is stressed. However, Ndembu red symbolism, unlike the white symbolism of which the milk tree symbolism is a species, nearly always has explicit reference to violence, to killing, and, at its most general level of meaning, to breach, both in the social and natural orders. Although informants, when discussing this *Nkula* ritual specifically, tend to stress the positive, feminine aspects of parturition and reproduction, other meanings of the red symbols, stated explicitly in other ritual contexts, can be shown to make their influence felt in *Nkula*. For example, both red clay and the *mukula* tree are dominant symbols in the hunter's cult, where they mean the blood of animals, the red meat of game, the inheritance through either parent of hunting prowess, and the unity of all initiated hunters. It also stands for the hunter's power to kill. The same red symbols, in the context of the

Wubanyi ritual performed to purify a man who has killed a kinsman or a lion or leopard (animals believed to be reincarnated hunter kin of the living), represent the blood of homicide. Again, in the boys' circumcision ritual, these symbols stand for the blood of circumcised boys. More seriously still, in divination and in antiwitchcraft rituals, they stand for the blood of witches' victims, which is exposed in necrophagous feasts.

Most of these meanings are implicit in *Nkula*. For example, the female patient, dressed in skins like a male hunter and carrying a bow and arrow, at one phase of the ritual performs a special hunter's dance. Moreover, while she does this, she wears in her hair, just above the brow, the red feather of a lounie bird. Only shedders of blood, such as hunters, man-slayers, and circumcisers, are customarily entitled to wear this feather. Again, after the patient has been given the baby figurine in its symbolic womb, she dances with it in a style of dancing peculiar to circumcisers when they brandish aloft the great *mfunda* medicine of the circumcision lodge. Why then is the woman patient identified with male bloodspillers? The field context of these symbolic objects and items of behavior suggests that the Ndembu feel that the woman, in wasting her menstrual blood and in failing to bear children, is actively renouncing her expected role as a mature married female. She is behaving like a male killer, not like a female nourisher. The situation is analogous, though modified by matriliney, to the following pronouncement in the ancient Jewish Code of Qaro: "Every man is bound to marry a wife in order to beget children, and he who fails of this duty is as one who sheds blood."

One does not need to be a psychoanalyst, one only needs sound sociological training, acquaintance with the total Ndembu symbolic system, plus ordinary common sense, to see that one of the aims of the ritual is to make the woman accept her lot in life as a childbearer and rearer of children for her lineage. The symbolism suggests that the patient is unconsciously rejecting her female role, that indeed she is guilty; indeed, "*mbayi*," one term for menstrual blood, is etymologically connected with "*ku-baya*" (to be guilty). I have not time here to present further evidence of symbols and interpretations, both in *Nkula* and in cognate rituals, which reinforce this explanation. In the situation of *Nkula*, the dominant principles celebrated and reannimated are those of matriliney, the mother-child bond, and tribal continuity through matriliney. The norms in which these are expressed are those governing the behavior of mature women, which ascribe to

them the role appropriate to their sex. The suppressed or submerged principles and norms, in this situation, concern and control the personal and corporate behavior deemed appropriate for man.

The analysis of *Nkula* symbolism throws into relief another major function of ritual. Ritual adapts and periodically readapts the biophysical individual to the basic conditions and axiomatic values of human social life. In redressive rituals, the category to which *Nkula* belongs, the eternally rebellious individual is converted for a while into a loyal citizen. In the case of *Nkula*, a female individual whose behavior is felt to demonstrate her rebellion against, or at least her reluctance to comply with, the biological and social life patterns of her sex, is both induced and coerced by means of precept and symbol to accept her culturally prescribed destiny.

Modes of Inference in Interpretation

Each kind of Ndembu ritual, like *Nkula*, has several meanings and goals that are not made explicit by informants, but must be inferred by the investigator from the symbolic pattern and from behavior. He is able to make these inferences only if he has previously examined the symbolic configurations and the meanings attributed to their component symbols by skilled informants, of many other kinds of ritual in the same total system. In other words, he must examine symbols not only in the context of each specific kind of ritual, but in the context of the total system. He may even find it profitable, where the same symbol is found throughout a wide culture area, to study its changes of meaning in different societies in that area.

There are two main types of contexts, irrespective of size. There is the action-field context, which we have discussed at some length. There is also the cultural context in which symbols are regarded as clusters of abstract meanings. By comparing the different kinds and sizes of contexts in which a dominant symbol occurs, we can often see that the meanings "officially" attributed to it in a particular kind of ritual may be mutually consistent. However, there may be much discrepancy and even contradiction between many of the meanings given by informants, when this dominant symbol is regarded as a unit of the total symbolic system. I do not believe that this discrepancy is the result of mere carelessness and ignorance or variously distributed pieces of insight. I believe that discrepancy between *significata* is a quintessential property of the great symbolic dominants in all religions. Such symbols come in the process of time to absorb into their

meaning-content most of the major aspects of human social life, so that, in a sense, they come to represent "human society" itself. In each ritual they assert the situational primacy of a single aspect or of a few aspects only, but by their mere presence they suffuse those aspects with the awe that can only be inspired by the human total. All the contradictions of human social life, between norms, and drives, between different drives and between different norms, between society and the individual, and between groups, are condensed and unified in a single representation, the dominant symbols. It is the task of analysis to break down this amalgam into its primary constituents.

The Relativity of "Depth"

Perhaps this breakdown can best be done within different analytical frameworks. I was formerly in favor of talking about "different levels of analysis," but the term "level" contains an implication of depth which I now find misleading, unless we can agree to take "level" to mean any class of abstraction whatsoever. The question of the relative depth of different ways of interpreting symbols is still very much under dispute. For example, psychoanalysts assert that their interpretations of ritual symbols are "deeper" than those of social anthropologists. On the other hand, anthropologists like Monica Wilson hold that at their "deepest level" rituals reveal values, which are sociocultural facts.

I have suggested in this essay that different aspects of ritual symbolism can be analyzed within the framework of structuralist theory and of cultural anthropology respectively. As I have said, this would be to treat ritual symbols as timeless entities. Many useful conclusions can be arrived at by these methods, but the essential nature, both of dominant symbols and of constellations of instrumental symbols, is that they are dynamic factors. Static analysis would here presuppose a corpse, and, as Jung says, "a symbol is alive." It is alive only in so far as it is "pregnant with meaning" for men and women, who interact by observing, transgressing, and manipulating for private ends the norms and values that the symbol expresses. If the ritual symbol is conceptualized as a force in a field of social action, its critical properties of condensation, polarization, and unification of disparities become intelligible and explicable. On the other hand, conceptualizing the symbol as if it were an object and neglecting its role in action often lead to a stress on only those aspects of symbolism which can be logically and consistently related to one another to form an abstract unitary system.

In a field situation, the unity of a symbol or a symbolic configuration appears as the resultant of many tendencies converging towards one another from different areas of biophysical and social existence. The symbol is an independent force which is itself a product of many opposed forces.

Conclusion: The Analysis of Symbols in Social Processes

Let me outline briefly the way in which I think ritual symbols may fruitfully be analyzed. Performances of ritual are phases in broad social processes, the span and complexity of which are roughly proportional to the size and degree of differentiation of the groups in which they occur. One class of ritual is situated near the apex of a whole hierarchy of redressive and regulative institutions that correct deflections and deviations from customarily prescribed behavior. Another class anticipates deviations and conflicts. This class includes periodic rituals and life-crisis rituals. Each kind of ritual is a patterned process in time, the units of which are symbolic objects and serialized items of symbolic behavior.

The symbolic constituents may themselves be classed into structural elements, or "dominant symbols," which tend to be ends in themselves, and variable elements, or "instrumental symbols," which serve as means to the explicit or implicit goals of the given ritual. In order to give an adequate explanation of the meaning of a particular symbol, it is necessary first to examine the widest action-field context, that, namely, in which the ritual itself is simply a phase. Here one must consider what kinds of circumstances give rise to a performance of ritual, whether these are concerned with natural phenomena, economic and technological processes, human life-crises, or with the breach of crucial social relationships. The circumstances will probably determine what sort of ritual is performed. The goals of the ritual will have overt and implicit reference to the antecedent circumstances and will in turn help to determine the meaning of the symbols. Symbols must now be examined within the context of the specific ritual. It is here that we enlist the aid of indigenous informants. It is here also that we may be able to speak legitimately of "levels" of interpretation, for laymen will give the investigator simple and exoteric meanings, while specialists will give him esoteric explanations and more elaborate texts. Next, behavior directed towards each symbol should be noted, for such behavior is an important component of its total meaning.

We are now in a position to exhibit the ritual as a system of meanings, but this system acquires additional richness and depth if it is regarded as itself constituting a sector of the Ndembu ritual system, as interpreted by informants and as observed in action. It is in comparison with other sectors of the total system, and by reference to the dominant articulating principles of the total system, that we often become aware that the overt and ostensible aims and purposes of a given ritual conceal unavowed, and even "unconscious," wishes and goals. We also become aware that a complex relationship exists between the overt and the submerged, and the manifest and latent patterns of meaning. As social anthropologists we are potentially capable of analyzing the social aspect of this relationship. We can examine, for example, the relations of dependence and independence between the total society and its parts, and the relations between different kinds of parts, and between different parts of the same kind. We can see how the same dominant symbol, which in one kind of ritual stands for one kind of social group or for one principle of organization, in another kind of ritual stands for another kind of group or principle, and in its aggregate of meanings stands for unity and continuity of the widest Ndembu society, embracing its contradictions.

The Limits of Contemporary Anthropological Competence

Our analysis must needs be incomplete when we consider the relationship between the normative elements in social life and the individual. For this relationship, too, finds its way into the meaning of ritual symbols. Here we come to the confines of our present anthropological competence, for we are now dealing with the structure and properties of psyches, a scientific field traditionally studied by other disciplines than ours. At one end of the symbol's spectrum of meanings we encounter the individual psychologist and the social psychologist, and even beyond them (if one may make a friendly tilt at an envied friend), brandishing his Medusa's head, the psychoanalyst, ready to turn to stone the foolhardy interloper into his caverns of terminology.

We shudder back thankfully into the light of social day. Here the significant elements of a symbol's meaning are related to what it does and what is done to it by and for whom. These aspects can only be understood if one takes into account from the beginning, and represents by appropriate theoretical constructs, the total field situation in

which the symbol occurs. This situation would include the structure of the group that performs the ritual we observe, its basic organizing principles and perdurable relationships, and, in addition, its extant division into transient alliances and factions on the basis of immediate interest and ambitions, for both abiding structure and recurrent forms of conflict and selfish interest are stereotyped in ritual symbolism. Once we have collected informants' interpretations of a given symbol, our work of analysis has indeed just begun. We must gradually approximate to the action-meaning of our symbol by way of what Lewin calls (1949, 149) "a stepwise increasing specificity" from widest to narrowest significant action context. Informants' "meanings" only become meaningful as objects of scientific study in the course of this analytical process.

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appreciated by duiker and other woodland animals who emerge from concealment to eat them and may be easily shot by a hidden hunter or caught in his snares. The tree, they say, makes the game "visible." Hence, portions of it are used as medicines (*yitumbu*) in rituals performed to rid hunters of misfortune. It is said that these medicines will "make animals appear quickly to the hunter" when next he goes into the bush. *Musoli* medicines are also used in rituals performed to make barren women fruitful; they will "make children visible," say Ndembu.

Another use of *musoli* is worth mentioning. Ndembu have a ritual called *lhamba*, the main aim of which is to remove by cupping horns from a patient's body the upper central incisor (also called *ihamba*) of a dead hunter relative which has imbedded itself under the skin. The spirit, materialized as a tooth, is said to "bite" its victim because the latter has forgotten to pour out a libation of blood at its grave after making a kill, or else because there has been quarreling in the victim's village. The victim may not necessarily have been guilty himself of quarrelsome behavior, but may have been selected as a representative of the disordered kin-group. The specialist who supervises the ritual procedure usually insists on those village members who have grudges (*yitela*) against one another or against the patient (*myweji*) coming forward and making a public confession of their hidden animosities. Only after this, he says, will the *ihamba* consent to being caught in a cupping horn. Now the principal medicine of this ritual, the one at which an invocation to the spirit is made, the one which is collected before all others, consists of the taproot of a *musoli* tree. My informants told me that the root stood for the *ihamba* tooth and that the *musoli* species was used "to make the *ihamba* tooth come out quickly," and "so that people would speak truly (*ku-hosha chala*) and openly." Here the idea is clearly that relief is brought both to the patient and to the disturbed social group if hidden ill-feeling is brought to light.

Another derivative of *ku-solola* is "*isoli*" or "*chisoli*," terms that designate "a place of revelation." They refer to specially consecrated sites, used only in the final phases of important rituals, where esoteric rites are performed and secret matters are revealed to the initiated. Finally, the term *Musolu* stands for a type of ritual performed only by chiefs and senior headmen to bring on or "make visible" delayed rains.

One aspect of the process of ritual symbolization among the

Ritual Symbolism, Morality, and Social Structure among the Ndembu *

In this paper I wish to discuss the semantic structure and properties of some of the principal symbols found in Ndembu ritual. Each kind of ritual may be regarded as a configuration of symbols, a sort of "score" in which the symbols are the notes. The symbol is the smallest unit of specific structure in Ndembu ritual. The vernacular term for it is *chiriikiyila*, from *ku-yikiyila*, "to blaze a trail," by cutting marks on a tree with one's ax or by breaking and bending branches to serve as guides back from the unknown bush to known paths. A symbol, then, is a blaze or landmark, something that connects the unknown with the known. The Ndembu term comes from the vocabulary of hunting and exemplifies the high ritual value attached to this pursuit. Furthermore, in discussing their symbols with Ndembu, one finds them constantly using the term *ku-solola*, "to make visible" or "to reveal," and they associate this term with aspects of the chase. Indeed, in their ritual vocabulary derivatives of this verb are frequent. For example, the temporary shrine erected for ritual to propitiate the spirits of deceased hunter relatives very often consists of a forked branch taken from the *musoli* tree. Ndembu tell me that this tree is used as a symbol in hunters' ritual because its fruit and young shoots are much

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Ndembu is, therefore, to make visible, audible, and tangible beliefs, ideas, values, sentiments, and psychological dispositions that cannot directly be perceived. Associated with this process of revealing the unknown, invisible, or the hidden is the process of making public what is private or making social what is personal. Anything that cannot be shown to be in conformity with the norms or in terms of the values of Ndembu society is potentially dangerous to its cohesion and continuity. Hence the importance of the public confession in the *Ikamba* ritual. By exposing their ill-feeling in a ritual context to beneficial ritual forces, individuals are purged of rebellious wishes and emotions and willingly conform once more to the public mores.

In an Ndembu ritual each symbol makes visible and accessible to purposive public action certain elements of Ndembu culture and society. It also tends to relate these elements to certain natural and physiological regularities. Thus, in various contexts *munzoli* relates the value of public confession to the restoration of health and of female fertility. This brings me to another important property of many ritual symbols, their polysemy or multi-vocality. By these terms I mean that a single symbol may stand for many things. This property of individual symbols is true of ritual as a whole. For a few symbols have to represent a whole culture and its material environment. Ritual may be described, in one aspect, as quintessential custom in that it represents a distillate or condensation of many secular customs and natural regularities. Certain dominant or focal symbols conspicuously possess this property of multivocality which allows for the economic representation of key aspects of culture and belief. Each dominant symbol has a "fan" or "spectrum" of referents, which are interlinked by what is usually a simple mode of association, its very simplicity enabling it to interconnect a wide variety of *significata*. For example, the associational link provided by "whiteness" enables white clay (*mpemba*) to stand for a multiplicity of ideas and phenomena, ranging from biological referents as "scum," to abstract ideas such as "ritual purity," "innocence" from witchcraft, and "solidarity with the ancestor spirits."

When we talk about the "meaning" of a symbol, we must be careful to distinguish between at least three levels or fields of meaning. These I propose to call: (1) the level of indigenous interpretation (or, briefly, the exegetical meaning); (2) the operational meaning; and (3) the positional meaning. The exegetical meaning is obtained from questioning indigenous informants about observed ritual behavior. Here again one must distinguish between information given by

ritual specialists and information given by laymen, that is, between esoteric and exoteric interpretations. One must also be careful to ascertain whether a given explanation is truly representative of either of these categories or whether it is a uniquely personal view.

On the other hand, much light may be shed on the role of the ritual symbol by equating its meaning with its use, by observing what the Ndembu do with it, and not only what they say about it. This is what I call the operational meaning, and this level has the most bearing on problems of social dynamics. For the observer must consider not only the symbol but the structure and composition of the group that handles it or performs mimetic acts with direct reference to it. He must further note the affective qualities of these acts, whether they are aggressive, sad, penitent, joyful, derivative, and so on. He must also inquire why certain persons and groups are absent on given occasions, and if absent, whether and why they have been ritually excluded from the presence of the symbol.

The positional meaning of a symbol derives from its relationship to other symbols in a totality, a *Gestalt*, whose elements acquire their significance from the system as a whole. This level of meaning is directly related to the important property of ritual symbols mentioned earlier, their polysemy. Such symbols possess many senses, but contextually it may be necessary to stress one or a few of them only. Thus the *mulula* tree viewed in abstraction from any given ritual context may stand for "matriliney," "huntsmanship," "menstrual blood," "the meat of wild animals," and many other concepts and things. The associational link between its various senses is provided by the red gum it secretes, which Ndembu liken to blood. Now in the boys' circumcision ritual (*Mukanda*) the meaning of *mulula* is determined by its symbolic context. A log of this wood is placed near the site where the boys are circumcised. They are circumcised under a *mudyi* tree, which, as we shall see, stands *inter alia* for motherhood and the mother-child relationship. Then they are lifted over a cutting of the *munyomvu* tree, which is customarily planted quickset as a shrine to the village ancestor spirits, and placed still bleeding on the *mulula* log. Here the *mulula* log stands mainly for two things. It represents the wish of the elders that the circumcision wounds will heal quickly (from the fact that *mulula* gum quickly coagulates like a scab). It also represents, I was told, masculinity (*wuyala*) and the life of an adult male, who as hunter and warrior has to shed blood. The rite represents (1) the removal of the boy from dependence on his mother (the

passage from the *mudyi* tree); (2) his ritual death and subsequent association with the ancestors (the passage over the *myyombu* tree); and (3) his incorporation into the male moral community of tribesmen (the collective setting on the *mkula* tree where the boys are ceremonially fed as though they were infants by the circumcisers and by their fathers. Each boy is given a ball of cassava mush to be eaten directly from the circumciser's knife). In this rite the position of the *mkula* symbol with reference to other symbolic objects and acts is the crucial semantic factor.

The same symbol may be reckoned to have different senses at different phases in a ritual performance, or rather, different senses become paramount at different times. Which sense shall become paramount is determined by the ostensible purpose of the phase of the ritual in which it appears. For a ritual, like a space rocket, is phased, and each phase is directed towards a limited end which itself becomes a means to the ultimate end of the total performance. Thus the act of circumcision is the aim and culmination of a symbol-loaded phase of the *Mukunda* ritual, but itself becomes a means to the final end of turning a boy into a tribesman. There is a consistent relationship between the end or aim of each phase in a ritual, the kind of symbolic configuration employed in that phase, and the senses that become paramount in multivocal symbols in that configuration.

I should now like to consider the exegetical meaning of one of the principal Ndembu ritual symbols, the *mudyi* tree. This symbol is found in more than half a dozen different kinds of ritual, but its *locus classicus* is in the girls' puberty ritual (*Nkang'a*). The novice is laid, wrapped in a blanket, at the foot of a slender young *mudyi* sapling. Ndembu say that its pliancy stands for the youth of the girl. The sapling has been previously consecrated by the novice's ritual instructor (*nkong'u*) and her mother. They have trampled down the grass in a circle around the tree, thus making it sacred—"set apart" (*chakumbadyi*) or "forbidden" (*chikujila*). The site, like that of circumcision for the boys, is called *ifwila* or "the place of dying." Both sites are also known as *ihung'u*, "the place of suffering" or "ordeal." *Ihung'u* is also applied to a hut where a woman is in labor. It is a "place of suffering" because the novice must not move her limbs until nearly nightfall on penalty of being pinched all over by the older women; nor may she eat or speak all day. The association of the *mudyi* tree with suffering and dying should be borne in mind as an aspect of its positional meaning.

Ndembu begin the exposition of *mudyi*'s meaning by pointing out that if its bark is scratched, beads of milky latex are promptly secreted. For this reason they say that *mudyi* or "milk tree" is a symbol (*chinyi-kejiu*) for "breasts" and "breast milk"—both called in Chindembu *myeli*. They go on from there to say that *mudyi* means "a mother and her child," a social relationship. They further extend this sense to signify a matrilineage (*iruunu*, literally "a womb or stomach"). A text which I collected well expresses this view:

Mudyi dikw kwakaminyi nkalulula hakumuembwisha ni ankalulula
The milk tree is the place where slept the (founding) ancestress, where they initiated her and another ancestress
mkwawu nimukwawu ni kudi nkaka ni kudi muma ninetu anyema;
and (then) another down to the grandmother and the mother and ourselves the children;

diku kumuchidi wetu kutwatachikiti ni amayala nawa chochu hantu.
It is the place where our tribe (or tribal custom—literally "kind") began, and also the men in just the same way.

My informant then added the following comments: "The milk tree is the place of all mothers; it is the ancestress of men and women. *Kirtembwisha*, "to initiate a girl," means to dance round and round the milk tree where the novice lies. The milk tree is the place where our ancestors slept, to be initiated there means to become ritually pure or white. An uninitiated girl, a menstruating woman, or an uncircumcised boy is called "one who lacks whiteness (*wunbulakutooka*)."

Contextually, a particular novice's milk tree may be termed "her matrilineage." At one phase of the ritual, the leaves of this tree are said to represent "the novice's children"—a sense that is concerned with a future wished-for state of affairs rather than with the past or present.

In other phases of the *Nkang'a* ritual the milk tree is said to stand for "the women" and for "womanhood." It also has the situational sense of "married womanhood."

Finally, the milk tree stands for the process of learning (*kudiza*), especially for learning "women's sense" or "wisdom" (*muma yavumbanda*). An informant said that "*mudyi*" is like going to school; "the girl drinks sense as a baby drinks milk."

The semantic structure of *mudyi* may itself be likened to a tree. At the root is the primary sense of "breast milk" and from this proceeds by logical steps series of further senses. The general direction is from

the concrete to the increasingly abstract, but there are several different branches along which abstraction proceeds. One line develops as follows: breast, mother-child relationship, matriliney, the Ndembu tribe or tribal custom of which matriliney is the most representative principle. Another line runs: development of the breasts, womanhood, married womanhood, childbearing. Yet another goes from suckling to learning the tasks, rights, and duties of womanhood. As with many other Ndembu symbols, derivative senses themselves become symbols pointing to ideas and phenomena beyond themselves. Thus "matriliney," a derivative sense from "the mother-child" relationship, and "breast-milk," by the principle of *pars pro toto*, itself becomes a symbol for Ndembu culture in its totality.

However, despite this multiplicity of senses, Ndembu speak and think about the milk tree as a unity, almost as a unitary power. They can break down the concept "milk tree" cognitively into many attributes, but in ritual practice they view it as a single entity. For them it is something like Goethe's "eternal womanly," a female or maternal principle pervading society and nature. It must not be forgotten that ritual symbols are not merely signs representing known things; they are felt to possess ritual efficacy, to be charged with power from unknown sources, and to be capable of acting on persons and groups coming in contact with them in such a way as to change them for the better or in a desired direction. Symbols, in short, have an orectic as well as a cognitive function. They elicit emotion and express and mobilize desire.

Indeed, it is possible further to conceptualize the exegetic meaning of dominant symbols in polar terms. At one pole cluster a set of referents of a grossly physiological character, relating to general human experience of an emotional kind. At the other pole cluster a set of referents to moral norms and principles governing the social structure. If we call these semantic poles respectively the "orectic" and the "normative" pole, and consider Ndembu ritual symbols in terms of this model, we find that the milk tree stands at one and the same time for the physiological aspect of breast feeding with its associated affectual patterns, and for the normative order governed by matriliney. In brief, a single symbol represents both the obligatory and the desirable. Here we have an intimate union of the moral and the material. An exchange of qualities may take place in the psyches of the participants under the stimulating circumstances of the ritual performance, between orectic and normative poles; the former, through its association

with the latter, becomes purged of its infantile and regressive character, while the normative pole becomes charged with the pleasurable effect associated with the breast-feeding situation. In one aspect, the tie of milk, under matriliney, develops into the primary structural tie, but in another aspect, and here the polar model is apposite, the former stands opposed to and resists the formation of the latter.

Other important Ndembu symbols have a similar polar structure. *Makula*, for example, in the context of *Nkula*, a ritual performed to cure menstrual disorders, represents at its orectic pole the "blood of birth," while at the normative pole, it represents matriliney and also the historical connection between the Ndembu and the empire of Mwantiyamba in the Congo, whose first incumbent, a female chief called Luweji Ankonde, suffered from menorrhagia. The tough *chikoli* thorn tree, which plays an important role in the boys' circumcision ritual, is said to stand for "masculinity" in the moral and social sense. It is said to stand for courage (*wulobu*), skill at hunting, and for "speaking well in legal cases," but *chikoli* also has its physiological pole. To quote one informant: "*Chikoli* is a very strong tree, its wood is very hard. One name for it is *chikang' anjamba*, from *ku-kang'anya*, to fail, and *njamba*, the elephant. The elephant fails to break it. Neither wind nor rain can break it, and white ants cannot eat it. It stands upright like the male organ or a man's strong body. That is why we say it represents strength (*wukolu*). "*Chikoli*, like *wukolu*, is derived from *ku-kola*, "to be strong or potent." I could cite many other Ndembu examples of this polarity, which I consider to be a universal feature of ritual symbols of any semantic complexity.

However, let us return to the *mudyi* tree, this time to observe what takes place near and around it on the day of the novice's ordeal, the phase of *Kwing'ija*, or "putting in," with which the girl's puberty ritual (*Nkang'a*) begins. For now we are going to consider the operational meaning of the milk tree. Immediately we are confronted with a problem. Whereas it can be argued that on the exegetic level of meaning, the structural referents of the milk tree are concerned with the harmonious and solidary aspects of groups and relationships organized by matriliney or femininity, it is immediately obvious that much of the behavior observable in connection with it represents a mimesis of conflict within those very groups and relationships.

For example, in the early hours of the morning only the senior women of the novice's own village may dance around the *mudyi* tree. Later on, only women and no men may dance there, and the women

attack the men in jeering and lampooning songs. Moreover, for a long time the girl's mother may not approach the *mudyi* tree, and when she eventually does so, she is mocked by the senior women. I might also mention an episode in which all the senior women compete to be first to snatch a spoon of cassava mush and beans, called "the porridge of *chipwampwulu*," from the ritual instructress. This porridge represents fertility and in particular, the novice's fertility. If a woman from a distant village grabs the spoon first, this is thought to mean that the novice will bear her children far away from her mother's place of residence. This episode represents competition between the principles of matriliney and virilocality. Other episodes in *N'kang'a* also signify this conflict, though most of them do not have direct reference to the milk tree.

Thus, during different episodes, the value attached to the solidarity of women is contradicted in practice by the conflict between the novice's mother and the adult women who are ritually incorporating her daughter into their married ranks and removing her from her mother's knee. It is further contradicted by the separation of the novice's village members from the other women, and by the rivalry, on a village basis, between the women for the novice's fertility, and between individual women for fertility. The unity of the tribe is contradicted by the mobilization of the women around the milk tree in jeering opposition to the men. The novice's ordeal, with the threat of punishment if she moves, represents one aspect of the conflict between senior women and girls.

What is interesting is that indigenous informants do not relate these conflicts, stereotyped though they be, to their orthodox interpretations of the symbolism of the milk tree. Yet these mined conflicts have to take place at the *ifwulu*, the novice's "dying-place," which is located next to the milk tree. A psychoanalyst of the Kleinian school might be tempted perhaps to relate the contrast between the exegetic and operational levels of meaning, between the emphasis on harmony and the emphasis on discord, to the infant's ambivalent attitude to the mother's breast, which both soothes him and arouses hostility by its apparently capricious absences. He might regard the lack of interpretation of the conflict behavior as due to the psychological "splitting" mechanism which separates the hostile from the loving attitude to the breast and thrusts this hostility into the unconscious psyche, but it is theoretically inadmissible to explain social facts, such as ritual symbols, by the concepts of depth psychology. A sociological hypothesis to

account for the contradiction between these levels of meaning might be advanced to the effect that on the exegetic level, the principle of matriliney is abstracted from its social context and appears in its ideal purity. The conflicts within groups and relationships articulated by matriliney which are exhibited at the operational level are not due to the structural inadequacies of matriliney or to human frailty with regard to keeping rules, but rather result from other principles of social organization which constantly and consistently interfere with the harmonious working of matriliney. Age and sex differences cut across matrilineal affiliation. Virilocal marriage strikes into the cohesion of a local matrilineage. The matricentric family makes rival demands on the loyalty of members of a matrilineage. Type-conflicts of these kinds are acted out before the milk tree, the archsymbol of matrilineal continuity, and of the ultimate dependence of Ndembu society on the mother's breast. The puberty ritual asserts that though matriliney may regularly be challenged by other principles and trends, yet it persists and triumphs.

In conclusion, I would like to draw attention to the relationship between the milk tree symbolism and the symbolic principle of "whiteness" (*wutooka*) on the exegetic level of interpretation. At the apex of the total symbolic system of the Ndembu is the color triad, white—red—black. At certain esoteric episodes in the boys' circumcision ritual and in the initial ritual of the men's and women's funerary associations of *Mung'ongi* and *Chivwila*, the meanings of these three colors are taught to young Ndembu. Whiteness is most commonly represented by powdered white clay (*mpemba* or *mpenza*), redness by powdered red clay (*mukundu*, *ng'ula*, or *mukung'u*), and blackness by charcoal (*mukala*). These substances are not so much symbols as tokens of three vital principles, akin to the Hindu "strands of life" mentioned in the Bhagavad-Gita. I have collected many texts and made many observations of the use of these colors in ritual and may therefore state briefly that whiteness stands, *inter alia*, for "goodness" (*ku-waha*), health (*ku-koleka*), ritual purity (*ku-tooka*), freedom from misfortune (*ku-bula ku-haluu*), for political authority (*wanta*), and for assembling with the spirits (*kudibomba niakishi*). To sum up, it represents the entire moral order plus the fruits of virtue; health, strength, fertility, the respect of one's fellows, and the blessing of one's ancestors. Whiteness differs from redness in that it stresses harmony, cohesion, and continuity, while redness, associated with bloodspilling as well as with blood kinship, tends to denote disconti-

nuity, strength acquired through breach of certain rules, and male aggressiveness (as in hunting, which is represented in many rituals by red clay and red symbols).

There are many symbols that Ndembu themselves class as "white things" and which they believe to be pervaded by the moral attributes of whiteness. The milk tree, representing matriliney, is one of these. For Ndembu, matriliney is what Professor Fortes has called (1949, 344), though in a rather different connection, an "irreducible principle" of social organization, through which the moral order, with all its prescription and prohibitions, is mediated to the individual. Matriliney is the framework of those aspects of Ndembu morality which the people regard as changeless and as harmoniously interrelated nodal points. It would be possible to show that the norms and values controlling those relationships derived from the tie of milk form the "matrix" of the moral order and have ideally what Ndembu would regard as a "white" quality. Matriliney gives a specific form and stamp to a morality which would otherwise be imprecise and general.

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CHAPTER III

Color Classification in Ndembu Ritual: A Problem in Primitive Classification *

There has recently been a marked revival of interest in what Durkheim (1963) called "primitive forms of classification," a revival in which the names of Lévi-Strauss, Leach, Needham, and Evans-Pritchard have been prominent. Much attention has been focused on dichotomous classification in kinship and religious systems or on other kinds of isometrical arrangement such as quaternary and octadic divisions. Needham's resuscitation of Robert Hertz's work (1960) and Needham (1960) and Beidelman's recent studies (1961) in the symbolism of laterality, of the opposition of right and left and its sociological implications, represent this interest. During my own investigations of Ndembu ritual symbolism I came across many instances of lateral symbolism and indeed of other forms of dual classification with which the opposition of right and left might or might not be correlated. Since one of my major lines of inquiry was into the problem of social conflict and its resolution, I was sensitive at the time to the symbolization and formalization of such conflict. Many disputes involved opposition between the principles of matriliney and virilocality, and it seemed, therefore, reasonable to suppose that the opposition between the sexes would secure ritual and symbolic representation. I found

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