

## Expounding Selected Shona Novelists' Perspectives on Ritual Murder

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### Abstract

*The paper interrogates selected Shona novelists' perspectives on ritual murder. It establishes that while the selected novelists manage to address the very topical issue of ritual murder, it is observed that rather than construing the phenomenon in the broader context of politics and economics, the literary creators are obsessed with blaming victims for the crime. It further notes that such a parochial and linear projection of ritual murder is uncritical and novelists therefore need to expose the hegemony of the capitalist economic system that impacts negatively on the human moral fibre and in turn push individuals to partake in such an inhuman and barbaric practice as ritual murder. The impingement of life-furthering values by the capitalist system seems to breed avarice such that it is simplistic, narrow and linear to give a mere surface reflection of avaricious consumerism inherent in businessmen in which the traditional healer is a catalyst of ritual murder while exonerating the capitalist economic system which is the incubator of this malady. Appreciation of the literature is guided by Afrocentricity against the backdrop that it places history and culture at the centre of any analysis.*

**Key words:** Shona Novels, Ritual Murder, Capitalism, Afrocentricity

### Introduction

The ritual murder phenomenon is a common practice among Africans and an acknowledged problem in the contemporary dispensation. This paper interrogates Shona novelists' perspectives on ritual murder in post-independence Zimbabwe. The paper comparatively interrogates Chitsike's *Wakandigona Wena* (1986), Hwendaenda's *Chiedzo* (2003) and Nekati's *Huturu Hwemavanga's* (1999) perspectives on the ritual murder phenomenon. Our appreciation of the literature on ritual murder in this paper is guided and oriented by Ngugi's (1993:82) assertion that "...imperialism, both in its colonial and neo-colonial stages, is the one force that affects everything in Africa - politics, economics, culture, absolutely every aspect of human life - African literature itself has grown and developed in response to colonialism." Against this background, good Shona literature on ritual murder should debunk the political and economic

systems that nurture humanity to develop a voracious appetite for making money and possession of riches at the expense of human life rather than mere story-telling and feeding the readership with the obvious. Rather than engaging in a mere lamentation and moralisation motif, novelists need to be “pathfinders.” Literature therefore should posit that, “African economic policies, together with the unenviable behaviour of the political and economic elite, have plunged the majority into a situation where survival precedes deliberate rational moral choices, (Gambahaya and Muhwati, 2007: 71). The critical arguments raised in this paper revolve around the Igbo proverb which says “if you want to get at the root of murder, look for the blacksmith who made the matchet.” *Wakandigona Wena* and *Chiedzo* are similar in their portrayal of the motives and agents of the ritual murder phenomenon while *Huturu Hwemavanga* is unique in its presentation of the dimension of revenge against the perpetrators of ritual murder. In this paper, we do not suggest in any way that traditional healers are perfect but that “traditional healers remain popular, despite easily accessible modern medicine, because their relationship with their patients is mutually advantageous,” (Leonard, 2009:178).

#### **Ritual murder, Avarice and the Traditional Healer as Culprit in *Wakandigona Wena* and *Chiedzo***

Hwendaenda and Chitsike’s stance on ritual murder is that avarice and the traditional healer are key perpetrators of ritual murder. Both novelists’ comprehension of the ritual murder phenomenon is didactically enveloped in the dictum: the love of money is the root of all evil. In *Chiedzo*, the narrative orbits around a girl character, Chiedzo, who is abducted and murdered for ritual purposes by a syndicate comprising of Judhasi Marufu, Chamunorwa Ngwete and Eva. Hwendaenda blames the syndicate’s insatiable voracious appetite for money as the key driver of the ritual murder phenomenon. Chawasarira Ngwete clearly articulates the novelist’s vision on the motive behind ritual murder:

*Tichishanda kudaro nhau dzataiwanzotaura ndedzekuuta mari munhu uchatemwa dzinobvaropa... Takagadzirira kusiya vabereki vedu tazvipira kusungwa kana kufa... “Shamwari takasiya basa nechinangwa chokuti tiite mari tichiri vaduku. Hapana zvazvinobatsira kuchembedzwa nebasa pasina chaunoita muupenyu. Zviri pachena kuti tichaita mazimari” (pp 142-143)*

(We regularly spoke of creating wealth in the prime of our age... We were prepared for anything. ‘My friend, we left our jobs so that we can make money in the prime of our youth. It is worthless to work without realising much. It is obvious that we will make money.)

Hwendaenda presents a syndicate of murderers obsessed with making money at the expense of human life. Apart from a syndicate of ritual murderers terrorising

the society all for the love of money, Hwendaenda also simply and squarely lays the blame on the traditional healer whom he holds responsible for ritual murder. The author views the traditional healer (Mukango) as fundamentally an architect in the ritual murder crime. This is what Hwendaenda says:

*...kuMutorashanga, pedyo neMuriel Mine, kwaiwa nen'anga yaikwanisa kugadzira zvemari...n'anga yacho yairapa zvirwere masikati, zvinonetsa usiku...Akazoti, (Mukango)"Maita zvakanaka kutsvaka mari muchiri vaduku saizvozvi...Asi mari nemukurumbira zvinogona kuitika ndokunge munhu wacho akazvipira kuita zvinodiwa zvacho...i munoshinga kutsvaka vana four vemazero emakore matatukusvika pamashanu.'* (pp142 -144)

(In Mutorashanga, near Muriel Mine, lived a traditional healer that was an expert in money rituals...during the day he attended to various ailments but in the night he would fix other things...He then said, 'You have done a good thing, to seek money in the prime of your youth...But money and fame can only follow dedicated and committed people, those who can meet the requirements...be prepared to kill four kids, between the age of three and five.)

While Hwendaenda's viewpoint is that the traditional healer and greed are precipitating factors in the ritual murder crime, Chitsike also concurs and posits that avaricious consumerism and traditional healers are the root causes of ritual murder. Chitsike is of the view that this is further stimulated by supernatural beliefs in witchcraft and the metaphysical world. This is depicted through the presentation of the protagonist, Garakara, a struggling businessman, devoid of any business leadership strategies and expertise, as the perpetrator of the ritual murder act. Chitsike aptly postulates:

*Chakanga zvino chava kunge zimbaziguru (chitoro) nokushaya zvinhu.Vaitivakaringsa masherefu asina zvinhu vachiaenzanisa nakare, vaibva vadonhedza misodzi.Vaibva vafunga kuti vakaroyiwa chete saka vakafanira kuona zvaavangaita kuti zvinhu zvavo zvidzoke pazvakanga zviru kare. (p.8)*

(Because of its emptiness, the store was like a big house. Garakara would shed tears at the sight of empty shelves. He suspected that he was bewitched, he thought of a plan so that he could bounce back to his former glory.)

The above projection of a bitter businessman hatching a ritual murder plan to augment his strong desire for materialism is depicted as the pushing factor for ritual murder by the author. The traditional healer is also under the spotlight as a perpetrator of ritual murder though sometimes he is a functional and helpful figure in the society. Van der Sjaak (1992) as cited in Leonard (2009:178) is right when

he observes that “traditional healers are a source of health care... “ and are still popular despite the spread of modern medicine, (Abel-Smith and Rawal, 1992). Chitsike is also of the view that traditional healers are principal figures in issues related to ritual murder crimes. He presents the traditional healer (Vhurusaka) as the facilitator of ritual murder issues. He says:

*Iwe chinzwa “Kuti vanhu vauye muchitoto chako ndinoda kuti uite izvi...Kana wakashinga kuti ungaraye shumba ndinoda kuti uiraye munhukadzi nokuti anodiwa chaizvo nevanhu. Zvakare ndinoda kuti undiurayire mukadzi wako wondiunzira chiropa chake, mwoyo wake nebvudzi rake. Uku ndiko kuti chitoto chako chibudirirezve zvaunobva wafarawo nazvo.(p.35)*

(Now listen, “So that you attract customers, I want you to do this...if you are brave to kill a lion, I want you to kill a woman because she is loved by almost everyone. More so, kill your wife and bring her liver, heart and also her hair. Your business will thrive and you will be a happy man again.)

A juxtaposition of Chitsike (1986) and Hwendaenda (2003)’s perspectives reflects that both novelists acknowledge that ritual murder is a crime bedeviling the contemporary Zimbabwean society. The common feature in their writing is that avaricious consumerism typically portrayed through Garakara and Judhasi Marufu, is the catalyst behind this practice and the accomplice in the ritual murder crimes are traditional healers, Vhurusaka and Mukango. Whereas these novelists truly record typical ritual murder circumstances, their literary perspective is that people have capitulated their cultural sanity and morals to the love of material gains. Both Hwendaenda and Chitsike present a society without any morsel of humanness but one that is obsessed with making money at the expense of human life. It is a society devoid of life-affirming values; a society infested with a malaise that makes people fail to value life but money.

While our djed in this paper is not to totally exculpate the perpetrators of ritual murder, we advance the view that the ritual murder phenomenon demands a thoroughgoing exegesis. It is close-minded to end at the level of blaming perpetrators of ritual murder. Chitsike and Hwendaenda tend to ignore the fact that they are writing in a neo-colonial era, which, “represents imperialism in its final and most dangerous stage,” (Nkrumah (1965: ix). It also produces dangerous individuals like the criminal traditional healers. In such an environment, the reality is that the economic system and the political policies are directed from outside, by the super powers. This is a system where the means of production are not in the hands of the majority. It is an environment which is anti-life and breeds individuals who do not value life. It is an environment characterised by competition where

business people like Garakara and Judhasi Marufu would want to make money by 'any means necessary.' Conscious of the neo-colonial infrastructure, Chitsike and Hwendaenda should have unravelled the key perpetrators of ritual murder in their critical engagement with the phenomenon, as far more than just money-mongering individuals. For novelists, as men of thought and teachers par excellence, ending at the surface level of blaming the perpetrators of ritual murder as inhuman money-mongers and sources of the problem, is both linear and myopic since it absolves the capitalist economic system which affects the perpetrators of the ritual murder act. In a society bedevilled by such social ills, we posit that Shona literature has a duty to play in scientifically diagnosing such problems as ritual murder in a way that makes literature effective. The obligation of the writer is to try his/her best to excavate the politico-economic forces which push humanity to indulge in such a practice deemed inhuman in this contemporary dispensation. It is pertinent that writers help society understand that the capitalist environment breeds individuals who survive on crime. Their reflections must be truly novelistic by transcending the victim blame syndrome. The novelists should go beyond the laymen's perspective of blaming the victim for a crime, and construe the ritual murder phenomenon in the broader context of economics and politics. In fact, Chitsike and Hwendaenda should not have ignored the reality that the capitalist environment promotes greedy and bogus business people who end up degenerating into predators on the weaker members of the society particularly children and women. They end up resorting to murder as a survival tactic in the harsh economic environment.

In the same vein, blaming ritual murder simply and squarely on the traditional healer is shallow. While it is true that the traditional healer is one key figure responsible for the problem of ritual murder, the character of the traditional healer must not be construed outside the context of the politico-economic environment that he/she is operating in. We hold the view that though Mukango and Garakara are both helpful figures to their respective communities, it is their involvement in ritual murder that is more dominant in the depiction of the traditional healer. The novelists' position is that the traditional healer is a practitioner with double standards and is not to be trusted anymore in the contemporary society. The novelists locate the traditional healer right at the centre of ritual murder. These novelists are of the view that without the traditional healer in the equation, ritual murder is not feasible and effective. Their attitude towards the traditional healer is insulting and unappealing to the Shona traditional values. This view of labelling the traditional healer as the chief culprit in a ritual murder crime peripherises the contribution of the capitalist economic system. It disputes the writers' perspective which revolves around blaming the traditional healer as not only narrow but an attack on Shona tradition since the traditional healer is an ambassador of African Shona culture and tradition. We posit that it is improper to embrace such a vision

on the traditional healer for it is dogmatic. While it is an acknowledged fact that there are unscrupulous traditional healers as Mukango and Vhurusaka, such behaviour can be attributed to the economic situation which is characterised by competition without respect for values that define humanhood that render traditional healing criminal and a problem to be dealt with. Capitalism being the "highest stage of imperialism" affects every institution and traditional healing is no exception. It is these bogus traditional healers that have created a pseudo-tradition for monetary gains. By implicating the traditional healer as the chief architect of ritual murder the writers tend to hold the view that Shona religion is anti-life. These novelists tend to negate the capitalist economic system that is responsible for the impoverishment and deficit that is pervasive in the neo-colonial era which in turn has forced traditional healers to act and behave in ways that are consistent with African philosophy and values. Instead of directing the Shona community to be a better society, the novelists, are creating antagonistic relations between the traditional healer and the society he/she serves which is tantamount to furthering the colonial agenda in which African religion was rendered barbaric and ineffective. These novelists tend to ignore that, the economic capitalist mode has also threatened tradition and its key figures and therefore to blame the traditional healer and portray him as dysfunctional is a mere surface comprehension of the broader picture. By presenting traditional healers as individuals with cannibalistic and predatory instincts, the novelists illuminate despondency and also present a gloomy and pessimistic picture, which does not instil hope towards the alleviation of the ritual murder problem. We contend that instead the traditional healer must be part of the solution and not just the problem. Instead of giving an architectonic exposition of the politico-economic infrastructure as the key driver of this problem the writers endorse the popular belief that traditional healers are to blame for this immoral practice. By so doing, the novelists fall short of utilising literature to positively shape the society's attitude and feelings to life in a positive manner. The writers tend to confirm "the Conradian myth of presenting, vivid and demeaning stereotypes" (Ngugi, 1981) by presenting the traditional healers as savage and barbaric people who are thirsty for human blood. However, we contend that engaging in ritual murder is a reflection of people craving for economic emancipation. By blaming traditional healers, the novelists exonerate the prevailing capitalist economic system which this paper deems to be the epicentre affecting the human condition. Instead of fighting the system which is perpetrating this injustice, the novelists seem to be blinkered to the extent that they do not construe the ritual murder issue in the broader context of economics and politics. Rather, the novelists fight the traditional healer who is also a victim entangled in a hostile neo-colonial environment. In actual fact, these novelists "have become agents in Europe's destruction of Africa's institutions and sources of knowledge," (Chiwome and Mguni, 2000:88). This attitude is uninviting and hopeless for it fails to push society in the right direction of defeating stereotypical

perceptions of African religion as symbolized by the traditional healer. Contrary to the diabolical character of the traditional healer, Chavunduka (1994:1) reminds us that:

Before Zimbabwe became a colony of Britain at the end of the nineteenth century traditional healers enjoyed tremendous prestige in society. Not only were they regarded as the only medical specialists but they were also expected to deal with a wide range of social problems as well. In fact much of the healer's time was spent trying to help people come to terms with their social problems.

Against such a background, the bogus and criminal traditional healer must be explained in terms of the impact of neo-colonialism on the practitioner.

While Hwendaenda condemns the traditional healer wholesale, Chitsike presents the traditional healer as of paramount importance as it is him (Vhurusaka) who exposes Jeremiah's ritual murder practices:

*Izvo wakati unoda kuti bhizimisi rako ribudirire "Ndakati ini ndozvigadzira. Wakabvuma zvese zvandakakuti uite nokuti ndiri n'anga. Saka nhasi ndinoda kuti uone kuti wakafanira kuzvishandira wega...Zvinhu zvaaida (Garakara) kuti zvinyararwe zvakanga zvobudiswa pachena zvino.(p.90)*

You wanted your business to thrive and I promised to facilitate for you. You obliged and did everything I told you to do just because I am a traditional healer. Today I want to show you that you are supposed to work for your success...Garakara's secrets were now being exposed.

Though the damage had already been done, Chitsike manages to resuscitate the office of the traditional healer by balancing the good and the bad attributes. This resurrects confidence in the society vis-à-vis traditional healers for they are cultural dignitaries and vital cogs in solving life threatening circumstances such as ritual murder. Interestingly it is the traditional who stresses the importance of agency (kuzvishandira) in social transformation. We therefore hold that the capitalist economic system is largely to blame since it is the one which strips the characters of their hunhu/ ubuntu and subsequently makes them adopt and employ inhuman survival strategies such as the ritual murder. It can be argued that ritual murder did not come with colonialism but it remains indisputable that the problem was exacerbated by the colonial onslaught on African values that defined humanhood. Novelists tend to negate the nation's experiences during the time of writing in their articulation of ritual murder. Cognisant of the harsh economic environment, it is critical to note that, the bogus traditional healers, Mukango and Vhurusaka, as well as money mongering individuals such as Garakara, Judhasi Marufu, Eva and Chamunorwa Ngwete are not the actual problem but victims also entangled

within the vicious capitalist economic system. Be that as it may, traditional healers who are part of the criminals involved in ritual murder are instances of practitioners who have been stripped of life-giving values and become dangerous to society. It is Ani (1994: 353) reminds us that the system is responsible for many of societies' problems:

The success of capitalism required an ever greater separation of the self from the communal interest and from other individuals. Capitalism then is thoroughly and completely western in that it is based on the European *Umatawazo* and the concept of self which it generates.

While Chitsike and Hwendaenda contend that avaricious consumerism and the traditional healer are key precipitating agents in the ritual murder crime, in *Huturu Hwemavanga* (1999), Nekati shares the same viewpoints with his contemporaries on these causes but he posits revenge against the perpetrators as inevitable as a strategy to fight the menace.

### **Critical Reflections on Ritual Murder in *Huturu Hwemavanga* (1999)**

It is Achebe in Emenyonu and Uko (2004: xviii) who underlines the importance of giving scholarly attention to all literary creations by writers regardless of quantity in order for readers to benefit from all creative writings. He says:

A writer who produces even one work alone deserves no less attention by critics. No palm nut in African creative writing should be allowed to get lost in the fire of literary criticism. For the benefit of our readers, all creative works should receive critical attention and evaluation.

It is against Achebe's proposition that this paper expounds on Nekati's perspectives on the ritual murder phenomenon in his only novel, *Huturu Hwemavanga*. Like Chitsike and Hwendaenda, Nekati subscribes to the notion that business people's cupidity and unprofessional traditional healers are the causative agents in ritual murder. Nekati presents a businessman, VaGoho, aptly confessing as follows:

*Iwe ndokundifurira uchiti bhizinesi harifambe risina kuchekereswa. Handiti ndipo pamakanditungamirira naSekuru vako Fumauripo kun'anga yenyu yekuMabvuku, muchiti ndiyo yakanga yakabata mukurumbira wesupermarket yenyu? Ndaifungakuti waive moyo chena ndisingazive kuti maitovemberedza kundikamisa muzvere wembada! (p.37)*

(You made me believe that, for a business to be viable, a ritual murder has to be done. That is when you introduced me, with the help of your uncle, to the traditional healer in Mabvuku. You told me that, he was the man behind the success of your supermarket. Little did I know that I was treading on dangerous ground.)



In the light of the above, Nekati shares the same vision with Chitsike and Hwendaenda in that he sees the traditional healer and the businessman as diabolic people driven by greed. The same is true of Garakara in *Wakandigona Wena*, who, in his bid to have a vibrant business enterprise sacrifices his wife for ritual purposes while in *Chiedzo*, Judhasi Marufu and his syndicate are after children so that they get rich while they are still young. Whereas in *Wakandigona Wena* and *Chiedzo*, Merania and Chiedzo respectively, are portrayed as helpless victims of murder, in *Huturu Hwemavanga*, Nekati presents a scenario where individuals are viciously fighting against the ritual murder menace by adopting violence as a cleansing force. By presenting characters engaging in revenge to resolve the ritual murder crime, Nekati understands the necessity of purposeful struggle and repudiation of helpless victimhood. Be that as it may, Nekati falls short of realising that violence against the perpetrators is not the panacea to ritual murder because their effort is tantamount to a faulty and deficient diagnosis of the problem. VaGoho and his son Wisdom are both victimised by those seeking to revenge. Wisdom is attacked and left for dead by Aaron in a case where he is mistakenly identified as his father, the ritual murderer. Eventually VaGoho is also killed:

*VaGoho vaye mhare yeMaerangarava ichimbokanyaira semombe vakange voenda kunoitwa chibairo; chediramhamba rehuturu hwemaronda manyoro. Tsvimbo rume mbiri hadzina kumbonzwa tsitsi. Ropa raifanira kuripwa neropa, uye guru racho ravaizosiya vasokodzera mutumbi wemushakabvu vakange vachiziva pariri. (p.93)*

(Goho was now being led to the slaughter as a way of paying back for his sins. The two men did not feel pity for him. It was an eye for an eye. They knew where they would dump the corpse.)

By presenting VaGoho being murdered and subjecting his family to physical attack and psychological torture as a way of paying back for the ritual murder act, Nekati is in a way laying the blame on VaGoho, for the ritual murder attempt and in turn posits that the ritual murder crime can only be defeated by structuring a more organised violent murder. Nekati's social vision is that retaliation is the right way of seeking justice. He presents a people who are committed to use crime and violence to defend themselves. This depiction of people trying to solve the ritual murder problem by revenge is positive because the victims cannot afford to be mere spectators. Nekati gives the people agency. It can be argued that such a depiction is very linear and close-minded in the sense that, Nekati fails to realise that Aaron is fighting a wrong battle, or rather misdirecting his aggression because the author's vision on ritual murder does not transcend blaming VaGoho who attempts ritual murder. While retaliation and retribution can be useful the author falls short of realising that killing VaGoho and his son may not bring an end to the problem because the forces that breed such individuals who do not uphold values remain

intact and continue to breed other such characters who are dangerous to society. By presenting these antagonistic relations, where people are fighting against each other, Nekati chooses to ignore the fact that neo-colonialism tends to disturb the harmony among members of the society and replaces such peace and tolerance with schism. Any morsel of humanity and moral fibre is viciously threatened. The jungle law system automatically takes centre stage. He seems to exonerate the harsh capitalist system.

Nekati's depiction of revenge can be appreciated within the context of Freire's (1993) ideas on oppressors and sub-oppressors. He observes that usually in the first phases any struggle the oppressed do not fight for emancipation but they become sub-oppressors. In his struggle against ritual murder, Aaron becomes a sub-oppressor by fighting VaGoho and Wisdom, instead of fighting the capitalist economic system that is responsible for the imbalances that push people to develop animalistic and cannibalistic tendencies of preying on others. This is because "the very structure of their thought has been conditioned by the contradictions of the concrete, existential situation [neo-colonial environment] by which they were shaped," (Freire, 1993:22). The capitalist economic system being a remnant of colonialism is a violent system which breeds more vicious violence in the sense that it is a monopolised system that habitually leads to disproportions of wealth since it is driven by the profit motive. Nekati seems to hold the view that ritual murder culprits must be fought but in the process Aaron who represents such a position fails to confront the complex capitalistic system but rather individuals. Malcolm X (1970:111) is against a people fighting against each other when he says:

Our fight must never be against each other. No matter how much we differ over minor things, our fight must always be directed against the common enemy.

Aaron therefore represents a man who is a victim of imperialism. As Fanon in Freire (1993: 38) puts it, "man will first manifest this aggressiveness which has been deposited in his bones against his own people." It is this aggression that Nekati through literature should redirect towards the capitalist economic system for a more purposeful cause. That is an essential step in humanising and harmonising the people.

### **Conclusion**

The rallying point in the paper has been to pursue writers' perspectives on ritual murder in selected novelistic discourses. The paper proceeded from the premise that novelists addressed a very topical issue in their novels but they have not effectively utilised literature to address this social ill. Shona novelistic discourses explicated in the paper are Chitsike's *Wakandigona Wena* (1986), Hwendaenda's

*Chiedzo* (2003) and Nekati's *Huturu Hwemavanga* (1999). Chitsike, Hwendaenda and Nekati provide a surface reflection of ritual murder. They single out greed as the causative agent. It has been stressed that by insisting on blaming the perpetrators their art is limited in scope in the sense that they end at blaming traditional healers and business people for ritual murder while exonerating imperialism and its debilitating effects on African ethics. The projection of greed businesspeople and traditional healer not only as accomplices but the root is insufficient and parochial. Rather, a far-reaching scientific authorial gaze would have enabled writers to understand that in the 21<sup>st</sup> century ritual murder is precipitated by the capitalist economic system which defines the neo-colonial society. Their comprehension of ritual murder seems to suffer from a narrow and simplistic conceptualisation of the ritual murder phenomenon. The writers "have taken a brief look at what it is, and have diagnosed the problem incorrectly. They have almost completely forgotten about the side effects and have not considered the root cause," (Biko, 1978:29). They fall short of transcending the victim blame syndrome. A scientific vision on the part of writers is critical to a proper understanding of ritual murder and subsequently becoming effective pathfinders in fighting ritual murder. Such a vision would have enabled writers to dissect the problem meticulously within the context of imperialism which "is one force that affects everything in Africa," (Ngugi 1993:82). Achebe's warning to writers in Emenyonu and Uko (2004: xxi) is relevant to writers writing on ritual murder:

If you feel you have a story to tell, go ahead and tell it in writing...But remember it is not easy, it's not as glamorous as it may seem on the surface...read widely to find what is missing and make a contribution towards filling that gap.

As the paper has established what is missing in the literature under interrogation are the workings of imperialism in shaping behaviour which is not celebrated. It is imperative that writers adopt a thorough-going literary gaze at ritual murder in order to 'march right in front' in fighting the problem. A surface literary look at the problem does not bring desirable results.

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