



# Mysticism in the Work: *Uanga- Feitiço* by Óscar Ribas

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**Abstract:** In the narrative of the wonderful fetishist, the mystic is the basis of analysis in uanga, where the stories are told in a traditional, engaging environment, whose characters represent the way of being and acting of rural and semi-urban communities. Uanga summarizes the *modus vivendi* of an entire people emanating from superstitions and beliefs to the spirits. Uanga is a work that highlights the habits, uses and customs of the Angolan people. For this reason we chose the novel for the study of the mystic, that is, the spiritual world of the Angolan people. The choice of article is due to the fact that Óscar Ribas was one of the few Angolan writers who sought to bring to light the study of subjects related to our culture, aspects to be banned by many, both national and non-national. On the other hand, the investigation in Angola for reasons of cultural studies is a matter of concern on our part. With the study in excerpt, we intend to show how mysticism is a belief among the Bantu and the oral tradition is based on this narration.

**Keywords:** Mysticism, Imaginary, Fantastic Realism, Sorcery, Tradition

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## 1. Introduction

Fantasy literature goes back to the origins of human communities, the oral tradition of storytelling and narrating remote, often imaginary, places. João Papelo, quoting Jorge, in the work: *Histórias Místicas - Conto*, by Nelson Soquessa [1].

The fantastic-imaginary is a much explored element in African and Angolan literature because it presents intangible aspects of a people.

In Angola, the literature of the image, that is, of the fantastic, represents the experience of a people, even literate, who believe in mysticism.

In this way, Óscar Ribas, in *Uanga*, seeks to represent this people, through their culture, their spirituality, their way of making food, and, in a generic way, their tradition.

Aspects such as the option of the literary genre and the dialogue in dissonance with colonial literature offer perspectives to better understand the reading that can be made of the writer in contemporary times [2].

With this we intend to show how the imaginary is highlighted in Angolan traditions, and the impact that this people represent.

## 2. Angola's Ethnic-Linguistic Situation

Angola is a country geographically located in southern Africa, bordering the countries of Congo and the Democratic Republic of Congo to the north, Zambia to the east, Namibia to the south and the Atlantic Ocean to the west.

Currently, in Angola there are around thirty million inhabitants, with the province of Luanda being the most populous with a density of approximately eight million inhabitants. In 2014, according to the National Institute of Statistics of Angola, six million nine hundred and forty-five thousand citizens lived in Luanda.

Geographically, the peoples that make up this territory are distributed as follows: To the north, the Ambundu, who speak the Kimbundu language and its variants, the Bacongós, who speak the Kikongo language; to the center - south the Ovimbundus, who speak the Umbundu language, to the east the Cokwé, whose language is also Cokwé. We can also group the Kuanhama, in the Kunene province, the Helelo, the Nhaneka, Nganguela, in the south of Angola.

Camacho (2013: 17) citing, Mingas, Amélia (2000:32). Kimbundu is the African language typically

spoken by populations in the provinces of Luanda, Bengo, Malanje, Kwanza Norte and a part of Kwanza-Sul and on the southern borders of Uíge and Zaire [3].

The Umbundu language with its variants is spoken in the provinces of Bié, Huambo and Benguela, with the exception of Kunene and some well-identified areas of the provinces of Huíla, Namibe and Kwando-Kubango.

Statistically, the Ovimbundu whose language is Umbundu have the largest number of speakers with around 2,500,000 speakers, followed by the Ambundu whose language is Kimbundu with around 1,500,000 speakers. Camacho [3].

We seek to make a review of the sociolinguistic situation in Angola with the aim of placing the dear readers on the topic under investigation, since it is not possible to start an investigation without knowing the field of action, that is, in which area the research takes place. scenes in Uanga-spell.

### 3. Concepts of: Mysticism, Imaginary, Fantastic Realism, Witchcraft and Oral Tradition

Concept of mystic: relating to mysterious, spiritual, relating to mystic, contemplative, devout [4].

Imaginary: the term in this context is associated with magic, which anthropologically is conceived as the set of beliefs and practices related to the mentality that admits relations of homology or sympathy between the forces that direct the nature and spirit of some privileged individuals, capable of mastering these forces and using them to obtain beneficial (white magic) or evil (black magic) deeds, a concept presented by W. Martin, and J. M. Riche. 2007, quoted by Fr. Zola [5].

There are several definitions of magic, so we will present the following, according to the Dictionary of Philosophy: in the West magic is like the art of directing natural phenomena through occult procedures, eventually obtaining exceptional effects [5].

H. Webster defines it as belief, which is to accept the existence of an impersonal, or vaguely personal, hidden force, mystically dangerous and difficult to access, but susceptible to being directed and channeled by man [6].

Fantastic realism: it is the junction of two terms, therefore, we will define the two in a particular way and, finally, associating them.

Realism: quality or state of what is real. Doctrine that affirms the existence of reality regardless of the knowledge that one may have about it; literary movement that, in the mid-19th century, emerged as a reaction to Romanticism [6].

Fantastic: created by fantasy; fictitious, false; unreal; that astonishes by its grandeur or importance; extraordinary; fabulous [6].

Sorcery: is the art of those who practice magic of a popular or rudimentary nature; is the use of magical practices in order to cast a spell on someone. For the bishop emeritus of Uíge, D. Francisco da Mata Mourisca says that witchcraft or belief in witchcraft consists of attributing powers that, in general,

are exclusive to God to certain actions, things or people [5].

Tradition: act of transmitting or delivering. Oral transmission of legends, facts, etc. from parents to children, transmission of spiritual values from generation to generation, knowledge or practice that comes from oral transmission or inveterate habits [4].

The aim of this article is to show how the mystical phenomenon is processed in Uanga and how the people behave in relation to this aspect. Another aspect to be seen in this article is the dissemination of this immaterial collection of Angolans.

### 4. Theoretical Foundation

For Rita Chaves, in "Óscar Ribas" *Escrita e Mediação*, in the work Uanga the monopoly of the poem is broken, bringing us a narrative that seeks to fulfill some of the characteristics that define the novel as a genre. (...) fantasy is articulated to the documentary character that is at the base of so many literary systems [2].

A literary work is a document when it portrays the life of a community, people, country. In Uanga, the writer, starting from what he saw and heard, recreates it, making it more appreciative and charming. When the monopoly of the lyrical text is broken, the Uanga narrative brings the essence of oral texts in Angola, where the narrative centralizes the most sublime moments of the oral tradition, for being in the narrative the most sublime place for the teaching of the community. In other words, it is through the narrative that the elders advise the younger ones on how to live in community, as well as respect the things of others and other aspects of the community.

Inocência Mata (2007:84-85) states that the language of the colonizer, Portuguese, also functioned as a language of assimilation. But the profound cultural transformations that this imposition brought about in Africa. The language was appropriated and nativized and it was through it, under the puncture of the emancipationist inspiration, the itinerary of consciences for the identity affirmation was traced - which Amílcar would consider as "the primary phase of the movement of release" [7].

It is thanks to the Portuguese language that Óscar Ribas communicates the Angolan way of life to the world, and at the same way claims to the settlers and colonial literature aimed at the contempt of the natives, seen, at that time, as wild people, without culture, without identity and needed to be assimilated. Although Uanga presents us with a good part of the characters without a level of education, some have a certain knowledge about the letters. This can be seen in Joaquim's letter despite errors in agreement and poorly written words.

Further on, Rita Chaves (2016:193) attests that the novel Uanga is a documentary of uneducated black society and not of a living room novel. Thus, the author brings the sociocultural reality of his people. The work launches the reader into another psychological atmosphere, in a world of strange customs, around which fetishism predominates [2].

We can consider strange to what is not common. This time, collective and individual manifestations are reasons for enchantment, which in the eyes of the West is ridiculous, black magic because it comes from black practices. That's why it's called a spell. But this spell is also studied outside Africa, or outside the black world.

The above author emphasizes that the author Óscar Ribas, motivated by the desire to decipher what may seem mysterious, in Uanga rehearses the role of the ethnographer, composing his narrative with the results of an accumulated knowledge about primitive communities(...). Ribas manifests a diachronic vision based on the notion of advancement, from the most primitive to the most civilized societies.

By accumulating a wide range of information about its culture, Óscar Ribas shows that civilization considered primitive or primate also has its own way of seeing the reality of things and can reach the highest degree of civilization. Ribas thus come to present the view that no one is inferior to anyone else. People are different, but dynamics exist in all social groups.

For Celso Frederico, Piaget developed the theory of the adaptive nature of intelligence through which the individual, from childhood, builds his mental structures of interaction with the social group, in an uninterrupted process of accommodation and assimilation that goes through several stages. Artistic creation emerges as a meaningful and articulated response, as an expression of the objective possibilities of the social group [9].

Once again, we can say that Ribas only represents his experience, because through the adaptive process of his childhood intelligence, this is his world, like beliefs and mysticisms around him. He is an individual within this social group. And no man is exempt from this social process. And the cultural manifestations of this group are inherent to the individual.

Oral tradition is at the center of Angolan literature, in particular, and African literature, in general. Writing appears in this continent with the presence of colonizers. For this reason it is said that Africa is a continent of orality.

For Rosário, in African society, particularly in peasant society, oral tradition is the fundamental vehicle for all values, whether educational, economic, social, political-religious and cultural. And it is in the narrative where these values are transmitted. It is one of the most powerful pedagogical means, as it makes learning faster and teaching easier. This process is considered to be the explicit level function. Narrative is not a simple methodological instrument for transmitting knowledge. It carries within itself, through exemplarity, the very object of teaching that it wants to transmit. This process is considered the implicit level function [8].

Rosário presented in detail that the oral tradition, especially the narrative, is a powerful teaching tool in the community, as it has the aforementioned functions. For this reason, narrative is given much primacy.

For Monteiro, Amadou Hampaté Bâ reveals in the oral tradition the didactic-pedagogical aspect, its importance in

the transmission of the knowledge of a people, considering that it is the great school of life. Hampaté Bâ writes: "Based on initiation and experience, the oral tradition leads man to his totality and, by virtue of this, it can be said that it contributes to creating a particular type of man, to sculpting the African soul" [10].

From the perspective of João Pedro (2021), oral tradition" means the transmission of knowledge made orally, by a people, from generation to generation, that is, from parents to children or from grandparents to grandchildren. This knowledge can be both the uses and customs of communities, as well as popular tales, legends, myths and many other texts of a normally brief nature that the people keep in memory, such as proverbs, prayers, rhetoric, riddles, magic formulas, songbooks, romance novels, etc. [11].

The arguments presented by Hampaté Bâ Parafita are further proof that the oral tradition is a school within a civilization previously considered savage, in the Western view. Just as in ancient Greece children were given over to pangs to be taught about life and everything around them, in Africa children around the campfire are taught, orally, to understand why things happen and how they happen.

#### **4.1. Introduction of the Author and the Work**

Óscar Bento Ribas was born on August 17, 1909, in Luanda, where he did his primary and secondary studies, finishing in Portugal. Graduated in Commercial Arithmetic and back in Angola, he worked in the Finance and Accounting Services Department. Son of a Portuguese, white and an Angolan, black [12].

He began his literary activity at Liceu- Salvador Correia, at the age of 22. Considered one of the founders of modern Angolan fiction, he wrote the following books: Nuvens que Passam (2027); Rescue from a Fault (1929); Flowers and Thorns (1948); Echoes of my Earth (1952); Ilundo- Angolan Spirits and Rites (1958); Missosso I (1961); Missosso II (1962); Missosso III (1964); Angolan Regional Food (1965); Izomba (1965); Sunguilando- Traditional Angolan Tales (1967); All This Happened- Autobiographical Novel (1975); Themes of Angolan Life and Its Incidence- Essays (1987); Worshipping the Muses-Poetry (1992); Dictionary of Angolan Regionalisms; Ouanga-spell-(1950) the first edition.

He was awarded several times, inside and outside Angola, but we highlight the following: Margaret Wrong Award, from the International Committee on Christian Literature for Africa; awarded with several honorary titles: Titular Member of the Brazilian Society of Folk-loke (1954); Officer of the Order of the Infante, from Portugal (1962); Gonçalves Dias Medal, from the National Library of Rio de Janeiro (1968); Diploma of Merit from the Secretary of State for Culture of Angola (1989); National Prize for Culture and Arts, in the categories of Literature and Research in Social and Human Sciences (2000) awarded by the Government of Angola.

In Uanga, prefacing Irene Guerra Marques, 2009, edition commemorating the 100th anniversary of the birth of Óscar Ribas, the characters represent the sociocultural and political environment of Angola, Luanda, in which cultural and

religious syncretism practices are mixed, such as devotion to saints, such as Santo António da Igreja do Carmo and the belief in quimbandas.

The characters: Joaquim, Catarina, António Sebastião (the ambaquista), Catarina's mother, Joaquim's sisters and friends and others live in this mystical environment, involved in Bantu religious practices, among diviners and cures.

For Irene Guerra Marques (2009), the characters are dynamics belonging to a real world, in a world of intense drama. In an expressive, emotional and imagery language, the characters engage in the actions with great fascination.

Uanga-speco also brings us the psychology and didactics of the Bantu, with the transmission of values such as: respect for elders, belief in ancestors, respect for other people's things, obedience, solidarity and so many other African values, in general and Angola in particular.

In the words of the author- Óscar Ribas, in the introduction to the work, he says that Uanga is not a room novel, but a documentary about uneducated black society. You live in a world of strange customs, around which fetishism predominates. In order to reveal to many the imaginative degree of the race, we have developed a series of riddles, some stories and several proverbs, because, according to Cândido de Figueiredo, «the annexes, sayings, aphorisms, and brocards, constitute the treasure of the wisdom of the nations, and the its origins mostly escape the investigation of the curious.

At the end, Óscar Ribas says: if this modest work does not satisfy spiritual recreation, at least serve as an ethnographic repository for the curious.

With these words from Ribas, I can say that the work is an inspiring manual for literary studies, focused on the culture of the Angolan people, in particular, and the Bantu people, in general. With the work, the study of the Bantu spiritual world is enormous, because it also highlights the issue of death, which is one of the subjects little explored in Angolan literature.

#### 4.2. Analysis of the Work Corpus

The corpus to be presented is not the entirety of the entire book. Thus, we will present the corpus linked to mysticism, as it is the focus of our approach, but Uanga is a documentary source of rites and traditions of Angolan culture, which the author emphasizes by stating: the novel is a documentary of the black society of strange customs, towards which fetishism predominates.

Spell! What chilling words in the lives of the indigenous people of Africa! You gave health to death, the black spell (our underline) [12].

The spell is also practiced in various circumstances, to enchant a woman or boy, to return or not belong to anyone else.

Joana, Joaquim's ex-girlfriend, as soon as she became aware of the occurrence, hurried to look for Ingrata. To undo the relationship, he had consulted a quimbanda... – well – replied the occultist – he buys an egg, a dove, a ucusso, a tuzequeto leaf, a stick of mubilo, a sprig of mussequenha in

the square. So the neighbors don't suspect, I'm going to your house tomorrow night. The wine that doesn't lack: it's to bury the xico well, and you already know for me to drink too. And your boyfriend will return!...you'll see. p. 46.

As we can see, the belief in witchcraft is from the youngest to the most adults and this practice makes people not live without this phenomenon. In the excerpt above, the figure of the quimbanda, the master of cultism, who requests the tools to make the Uanga are presented. Wine for the cultist is very important, as it is fundamental in the act and without it, the uanga cannot be made and, on the other hand, the master, the quimbanda will need to kill the cede. The quimbanda uses his psychology to moralize the applicant, saying: your boyfriend will return!... You'll see. p. 46. Another aspect that is presented by quimbanda is the weather: For the neighbors not to suspect, I'm going to your house tomorrow night. As it is a practice condemned by many, the ritual is usually performed at dusk or at dawn, as the quimbanda said.

... - You, spirits of the ancient masters- begged, pouring nine doses of wine into the cave,

told verbally, help me in this work. This wine is for you, so I want this xico to turn his heart and bring him to his old girlfriend. – And the magician, in exchange for guaranteeing the turning of Joaquim's heart, left with a whistle of contentment, carrying in his stomach a book of wine, and in his pocket, the consoling remuneration of three hundred and sixty réis. p. 47.

The invocation by the Quimbandas, by the spirits of the ancestors, is a practice that gives rise to any and all practices of the kind. The Quimbandas believe that nothing is done without the help of this force from beyond. In other words, the ancestors are present in every moment of the life of the living.

In Altuna's perspective, the ancestors have to be attended to, appeased and propitiated, in short, venerated. The Bantu consider them intermediaries between God and the visible world, in the sense that they have to submit to the designs already fixed by God [6].

The coexistence between the two worlds (visible and invisible) among the Bantu is the sign that the two worlds intercommunicate and the vitality in them is a fact.

The quimbanda always takes advantage of the applicant, taking the victims' meager money and food. Although made the uanga, Joaquim marries Catarina, a situation that left Joana furious and desperate.

You gave health to death, the spell blackens. For Catarina's marriage to Joaquim, she undergoes treatment, which in the traditional view is to protect herself from harm. For the Bantu in this specific case, the spell is a positive value. Foot. Zola [5] maintains that witchcraft was considered a good for the community, to defend life and not take life. Thus, Altuna[6] reinforces that the spell also materializes solidarity. Through him and in him, the Bantu enters into communion with the mystical reality, enters into vital participation and acquires security.

The quimbanda is called to the wedding preparation ritual.

...with a one-meter white cloth made of red strips and

jimbambas, wrap it around the lower part of the torso, on top of the clothes: - this is the Lemba cloth...

- all this you must wear on Sundays and new moon days. Just bring it in the morning until noon. If you do that, the spirits will watch over you - said the quimbanda.

In the rapture of the cadence, something mystical seemed to permeate the atmosphere: the light took on the tone of the twilight, the breasts heaved with chilling sweetness. Mystery in the poor alcove, now breathing sublimation! And the chant, soothed by the meekness of the palms, goes on with supplication, for the world of Lemba it evolves in prayer. Slowly, Catarina begins to move her head, to disfigure herself, to cry and moan: it was the mute spirit of the goddess that acted. Attracted by the radiation of her thoughts, she had risen from the underworld, which she does not always do, fixed herself on the patient and revealed herself with sobs... pp. 61-64.

The presence of the invisible world in the life of the living is frequent. Lemba (the goddess of love) is presented to us as the protector of loves, the mother who assures young women of a happy marriage. Once again, the ancestors are invoked to acquire the blessings. The mystic is very evident in this scene, where Catarina moves her head, and her whole body. This act is called swearing. And it often happens when spirits are evoked.

According to the view of tempels (2016), the vital forces are ordained by God, without human intervention; the hierarchy of forces is an ontological organization based on the intimate nature of things, alien to all convention, to all external interference. All forces are in a relationship of close interdependence, from essence to essence without the necessary recourse to external means. The vital forces are neither mathematical quantitative values nor statistical qualitative values definable by philosophy; they are forces acting not only in and on themselves, but forces whose action can radiate throughout the universe of forces, insofar as they propagate themselves according to their vital forces and relationships [13].

The plague is common among the Bantu. It is even said that the plague of a mother and a woman who has been abandoned is very dangerous. Another type of plague that is much commented on is that of the mother's brother (the lembe) that can kill, as this is the certainty that the sister's son is in fact her blood. In other words, the lembe is feared. And for this reason the nephews, out of fear, respect their uncles and owe them obedience.

The presence of a letter from Cabiri will be the reason for Joaquim's supposed death. Because in fact, Joaquim had not died. But António Sebastião, for not knowing how to read, simply said to Catarina: Dilenu. Which, translated from the Kimbundu language into Portuguese, means cry.

Through this episode of Joaquim's supposed death, many comments emerge. Some preaching that the death came from the plague of ex-girlfriend Joana, because she was not satisfied with Joaquim and Catarina's engagement.

- I don't know, yesterday I was at the death and the family only said that they had received a letter from Cabiri.- clarifies

Mrs. Fefa, referring to the two friends.

To this observation, other eyes are fixed on the same point.

-Pests always give bad results. I have said many times that this man or woman must come to a bad end. - Ponders Mrs. Dassala after the glance.

- No one can get it out of my head that it was that plague that killed the poor man. He only begged curses and more curses to see the end. - Agrees Ms. Fefa with spiteful inflection. p. 93.

The belief in the power of words is highlighted here, and it is common among Bantu and Angolans, in particular that words have strength and are capable of causing death and misfortune. For this reason whenever someone curses another he is reprimanded. They say that words can backfire.

But before these events, Catherine had had a terrible dream that heralded misfortunes.

But he didn't completely calm down: according to what was said and what he believed, dreams are revelations of the dear dead. And she had reason to be afraid: Joana had not yet gotten tired of cursing him. And the pests get it. p. 81

Regarding the plague, Óscar Ribas, in his work with the same title, talks about this phenomenon, very common in Angola. It sounds strange, but the plague exists. Because it is tin, it is considered mystical.

The spell and the sorcerer walk in parallel, that is, the practice of sorcery is carried out by a sorcerer.

For Altuna the Bantu sorcerer is myth, legend, supposition, figure, imagination, symbol, solution and psychological, social and religious necessity. Not reality. But further on, height claims that the sorcerer is a powerful magical force, irresistibly evil and embodied in spell.

Therefore, Altuna accepts that there is a sorcerer even though he is not a person (the sorceress) [6].

Zola, the sorcerer is the person who practices sorcery, witchcraft, a person who attracts by his manners, by his beauty. It could also be a representative of a dangerous supernatural power, even if unaware of this attribute. The sorcerer never does good. In the Bantu-Kimbundu view, the sorcerer is called muloji or nloji. Mulonji is linked to the Kimbundu verb kulowa which means to bewitch, to cause harm [5].

The sorcerer is greatly feared within the community.

At that, people appeared, «already fled, go that way... xê feiticeiro! Hey, devil! Go bewitch your mother. »

Finally, they noticed something that was dragging on. Would it be snake?

Whether or not the stones were headed there. And then they heard shouting: «Ready now»! In a ruckus, they surrounded the place. Then shovel, shovel, shovel they gave him a valiant beating, they took him with them all over the village to see the rogue, a very well-known person!

- he certainly wasn't a real sorcerer. - Tell her mom, making a sick face.

- Well, it shouldn't be! The true sorcerer only lets himself be arrested when a quimbanda makes the remedy for it. - reinforces Manuel. pp.108-109.

The suspicion that people are not always witches is also

discussed. The question that the sorcerer fell, when he was flying, or was delayed when returning from Luanda (term used to designate the place where sorcerers gather) is often discussed and the mysticism that all this entails is another aspect much discussed between the peoples. Although many believe all of this, there is also a group that does not.

When the man with the whip goes out to hunt the sorcerers, after opening the door, he stands in the entrance for a while with open arms. Then, put a little ball of powder under your tongue, and follow, without looking back. But in his left hand he carries another ball, in his right hand his whip. When he suspects someone, he makes a scratch on his forehead with the ball in his hand. If he is a sorcerer, the whip-man, even from a distance, discovers him right away... if the sorcerer turns into a boa constrictor, another scratch on his forehead and he touches his whip again...

- So for the whip-man not to tell anyone anything, the sorcerer, by means of signs, promises to pay him money, or a goat, or a pig, or even an ox, according to his possessions...

Now, if the whip-man wants the people and the world to see, the sorcerer won't accept anything, let him stay in the same place. But you can't do that three times, otherwise the sorcerers will band together to kill you with everyone's uanga. Over time, the spell backfires on the sorcerer. Our grandparents used to say: «the man with the whip also becomes a sorcerer»p197-198.

As we have just seen in this narrative, there is a partnership between the quimbanda and the wizard, and secrecy is the keynote for a harmonious relationship between them. Offering goods so that no one knows that Mr. So-and-so is a sorcerer. But a warning is presented to the Quimbandas that their whole life is just hunting sorcerers: they end up dead or they also become sorcerers. In the oral tradition, narratives abound in which the spell returns without the wizard, to say that Quimbandas and wizards share the same practices.

As in the bible, the snake in the oral tradition is taken as the sign of evil, an animal that man must fear, synonymous with sorcery. Her presence in someone's house is the harbinger of doom, death. And this snake usually has an owner, the sorcerer who is incarnated in it.

- Aunt Luzia, an elderly neighbor, slowly reported that, once, a snake entered a couple's house and got under the bed. It was the woman who saw her. Filled with fear, she began to scream "Snake! snake! » the son, who was in the yard, came right away with the pestle stick, and hey, hey, hey, he killed the snake. It wasn't big. But the thickness was frightening. Almost immediately, an old neighbor appeared, making noise, saying that she wanted her son, that son they had killed.

The auditorium opens a great admiration- Hela! After all, she was a sorceress!

... the next day, the woman got sick, her belly was swollen. They gave him a jula, and Holy God! in the crap came a snake scale!... And he added that the woman died, despite the treatment of blacks and whites.p.200-203

The dream, as we mentioned earlier, in the oral tradition, is

always taken as a sign that something good or bad is going to happen, but it is usually associated with bad things. In another dream Catarina will have a bad nightmare. This time she had dreamed that she was dead and her body was being eaten to pieces.

- I walk at night: am I a fool? I walk at night: am I silly? – The sorcerer muttered in his bungulation, beating a little drum (...) But he kills her, he killed her, with a uanga. And she was buried, left the poor children without a mother, plunged the family into inconsolable tears. What a dreadful thing! High night. The wizard and other colleagues go to his grave, and - « corpse, come up! Quickly! »- dig up the coffin. And jubilant they head to their hiding place, the Luanda- where they lay the body on a kind of stretcher. So what a party! Lighting a great fire, they roast the corpse, with strange dances they await the repast. And the meat sizzling, exhaling a sweet smell! What satanism! Laughing fiercely, they then eat greedily, each tearing off an arm, a leg, a huge piece of meat.

In this dream, Catarina's death is surrounded by mysticism and the way in which the dream is narrated leads to a cannibalistic and at the same time a terrifying environment, in which the corpse is roasted and shared by the sorcerers. It can still be seen that the narrative is covered with a lot of suspense and dynamism. The dance and song are presented with essential condiments for the witches' feast.

Although it was just a dream, Catarina after the birth of twins did not enjoy good health, and for her recovery she was called the quimbanda, who with her practices did not save her from death. This situation made everyone very sad.

It rains softly. Rainy sobbing awakens mysticism.

... the night progresses grimly. Mom, calm in appearance, can't control herself anymore...

- Aiuê, Catiri, my dear daughter, you died so young! Why didn't God take me, I who am already old?... the tree in which the sparrows built their nests, today fell, and the sparrows scattered! Oh, oh, oh, oh, oh! p. 247

Death ends the story of Catarina, who leaves the world of the living at a young age. And for the Bantu, the death of a young person is never natural and is always associated with mysticism (fetishism).

## 5. Conclusion

Óscar Ribas, an authentic fictionist of the reality of rural and semi-urban Angolan peoples, in uanga-speco once again seeks to unravel the mysteries of their culture. Thus, he enters the core of his roots, in the tradition of his people and makes the oral source his cradle of research, recreating the real facts with a lot of perspicacity and intelligence, because he embarks on a world of many rituals and superstitions, and at the same time secret. This fact is seen as very daring, because the narration of these mysteries is seen as an affront to the holders of the dark worlds. In this way, Óscar Ribas is a brave world for his study, the study that is being well studied by those who will study the literature on the study of oral transmission, where the marvel is studying.

By doing this study on mysticism in the work *uanga-speco*, it led us to understand the world of the *maravilho-feticista* in Angolan literature, even in a disturbed period of Angolan history, in which these rites were banned and subsequently literary works of this nature were not considered. In count. With *uanga*, the literary identity is re-established. A literature that highlights the aspects inherent to indigenous peoples. The original literature of the Bantu peoples.

The work *uanga* is a collection of Angolan culture, because several themes are presented and elevates us to the typically African environment. Dances, songs, tales, riddles, eating habits, etc., are the keynote of it.

Therefore, with *uanga* we travel into the depths of our Bantu experience and we rediscover the reasons for the differences between each people, the reason for our way of thinking and acting. *Ouanga* represents the vital dynamism of the Bantu peoples.

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