

MIMESIS

INTERNATIONAL

LITERATURE

n. 5

ESTERINO ADAMI, FRANCESCA BELLINO
AND ALESSANDRO MENGOZZI

OTHER WORLDS
AND THE NARRATIVE
CONSTRUCTION
OF OTHERNESS

MIMESIS
INTERNATIONAL



This book has been published with the financial contribution of the Department of Humanities, University of Turin.

© 2017 – MIMESIS INTERNATIONAL
www.mimesisinternational.com
e-mail: info@mimesisinternational.com

Isbn: 9788869770951
Book series: *Literature* n. 5

© MIM Edizioni Srl
P.I. C.F. 02419370305

TABLE OF CONTENTS

OTHER WORLDS AND THE NARRATIVE CONSTRUCTION OF OTHERNESS <i>Esterino Adami, Francesca Bellino and Alessandro Mengozzi</i>	7
--	---

OTHER SPACES, NEW WORLDS

CONTESTING COLONIAL ETHNOGRAPHY THROUGH AN IMAGINED GLOBAL GEOGRAPHY FOR THE 22ND CENTURY Rāhul Sāṃkṛtyāyan Hindi Science Fiction <i>Bāisvīṃ Sadī</i> <i>Alessandra Consolaro</i>	15
WHERE SCIENCE FICTION AND <i>AL-KHAYĀL AL-‘ILMĪ</i> MEET <i>Ada Barbaro</i>	31

CONSTRUCTING FORMS OF OTHERNESS

DR. FU MANCHU AND SHANG CHI From <i>Yellow Peril</i> to <i>Yellow Power</i> in Western Imaginary <i>Cristina Colet</i>	53
<i>POPOBAWA</i> 'S IMAGE AS REPRESENTATION OF "THE UNCANNY" IN SWAHILI COLLECTIVE IMAGERY <i>Graziella Acquaviva</i>	69

(RE)SHAPING STYLE(S), LANGUAGE(S) AND DISCOURSE(S) OF OTHERNESS

THE SHAPES OF THINGS TO COME IN INDIAN SCIENCE FICTION Narrative and Style in Manjula Padmanabhan and Vandana Singh <i>Esterino Adami</i>	85
---	----

ALIENATION, THE FANTASTIC, AND ESCAPE FROM HISTORY
Majīd Tūbiyā's Short Stories in the Egypt of the Sixties 101
Lucia Avallone

A CONFUSION OF IDENTITIES. UNFULFILLED AND PUNISHING WOMEN
FROM THE GREEKS TO HINDUISM 121
Alessandro Monti

CIRCULATING FEARFUL OTHERNESS

ORNIAS AND THE OTHERS
The Demon Tales of the *Testament of Solomon*
between East and West 141
Tommaso Braccini

FIGHTING BEASTS
The Pseudo-Callisthenes Account of Alexander the Great in India
From Rhetoric to Narrative and Return 155
Alessandro Mengozzi

RA'S AL-GHŪL, THE ENEMY OF 'ALI AND BATMAN
Upturned Narratives from Arabic Literature to American Comics 183
Francesca Bellino

POPOBAWA'S IMAGE AS REPRESENTATION OF "THE UNCANNY" IN SWAHILI COLLECTIVE IMAGERY

GRAZIELLA ACQUAVIVA

University of Turin

Popobawa – Swahili for “bat-wing” – is known as a shape-shifting spirit that appeared on Zanzibar Island at the end of the 1960s and in 1995. Reports were rife that adults of both sexes had been sodomized by this spiritual entity, or *jini*, giving rise to a real mass psychosis (Walsh, 2009: 2). Strangely, these incidents coincided with elections marked by violence in the streets. Further Popobawa's outbreaks were publicized worldwide in 2000, 2001 and 2007 when the reports once again spread from Zanzibar Island to mainland Tanzania¹ (Newton, 2009: 179). Zanzibar's history, cosmology and social customs have helped to make Popobawa very interesting in the study of Swahili culture.

The aim of this contribution is to provide an examination of Popobawa narratives, including insights from psychoanalytic theories. In particular, I consider Popobawa as an uncanny and archetypal image connected with images of evil² and death. The “Uncanny” as a feeling of something strangely familiar is concerned with the ‘supernatural’ and involves feelings

-
- 1 It seems that in Kenya similar events occurred: the port of Mombasa has also been famous for its troublemaking spirits. *The Standard* of Nairobi published a report in June 2008. The article was prompted by a rash of apparent *jinn* sightings several weeks earlier in Mombasa's Old Town. The sightings seemed connected to a number of abandoned houses in the old quarter, said to be haunted by *jinn*. The newspaper reported strange goings-on beneath nearby bridges, includes sodomies and rapes by invisible persons (Mango, 2008).
 - 2 In Sub-Saharan Africa, evil is often associated with wildness, deviance, chaos, sexual lust and predatory forces and when in such psychoses chaos erupts from the unconscious, it is clear that it is seeking new symbolic ideas which will embrace and express not only the previous order but also the essential contents of disorder.

of uncertainty regarding the reality of who one is and what is being experienced (Royle 2013: 1–8). It is also characterized by a particular “take” on things more ancient, archaic. The human imagination embraces the dark side of cosmology for understanding certain lived events and experiences and creates the evil image along the line of its own culture. If for Freud the uncanny denotes an awareness of a repressed psychic content that has been projected onto an object and experienced as something strangely familiar, in Jungian terms it describes an encounter with the so-called “archetypal shadow” or shadow archetype³ (Huskinson, 2015: 82).

Popobawa as a psychic image

Jung’s explanation for the archetypes, or primordial images, that surface in cultural and religious literature is that they are the products of what he calls “the collective unconsciousness”.⁴ Popobawa, which has been referred to as a “sodomizing homosexual bat spirit”, is variously thought of as *jin* or spirit, demon, monster or an embodied form of witchcraft (Crozier 2011: 36). It is described as a black, one-eyed, bat-like creature with big wings, which looms large and casts a shadow on the ground or as a Dracula who loved to sodomize people – usually men, rarely women and children – when they are asleep (Böhme, 2013: 338; Parkin, 2004: 114; Mohamed, 2000: 21).

From these descriptions, I will try to extrapolate certain elements connected with psychic images. As we can see, the Popobawa’s distinctiveness is that of a basic instinct creature. From a

3 In Jungian perspective, an archetype is a psychosomatic concept that links the body and the psyche as well instinct and image. It is recognizable through its outer behaviours (Wamitila, 2001: 99).

4 Jung created the concept of “collective unconscious” which enables an empirical psychology to investigate more closely the intermediate realm of a single reality or *unus mundus*. It appears to be the sum of archetypal structures that manifest themselves in typical mythological motifs in all human beings (von Franz, 1995: 75, 84).

psychoanalytic perspective, the form and the meaning of instincts are psychological archetypes that become narrative archetypes. In this case, I think, it is possible to associate Popobawa with the archetypal figure of Dionysus, a mythical character associated with the dark elemental forces of nature, excitement and terror. The blind forces of ferocity associated with Dionysus' energies are responsible for irrational actions that may have far-reaching effects (Wamitila, 2001: 109–10).

The *popo* or *bat* is the only mammalian species which rejected the common paths of mammalian life and took to the air. Because of its nature, it seems to be an uncanny creature that has departed from the ordinary conditions of mammalian existence and whose queer habit of hanging head downwards is like a self-imposed penance for reversing the order of nature.⁵ This could be an image/symbol that expresses an essential unconscious factor and therefore refers to something essentially unconscious, unknown, indeed to something that is never quite knowable. It is the perceptible expression of inner experience as, for instance, could be the death sense perception. According to Knappert, spirits often take the shape of birds, especially those species that are associated with death and the *nafsi* or human soul is sometimes pictured as a bat, *popo*, or as *popo wa mzimu* ("bat of the spirit"), a kind of nightly butterfly (Knappert, 1971: 74, 77). The bat figure is also present in Swahili traditional poetry connected with the suffering of a dying person and his anxiety after death is announced by the messenger of God, as we can read in the following verses:

Roho yako itokapo
When your soul comes out
Wahudhuri kama popo

5 There is an event that happened to Jung in Kenya and is narrated by Baynes (2015: 98), which makes clear the identification of the bat with the ghostly effects: when the natives of Mount Elgon were trying to explain to Jung the character of Ayik – the Elgonyi equivalent of Set – they dramatized a man alone in a cave at night, whose blood suddenly becomes congealed with terror as a bat's wing strikes his face. In describing this moment of panic the fear of ghosts was present in the mind of the narratives.

it will be present like a bat
Wake waume walipo
 where there are women and men
Mauti mekuzingia
 death has already surrounded you (Knappert, 1971: 35)

According to Knappert, dying is described by the traditional writers as a very painful process. Once the soul is delivered from the body, it hovers about like a bat, but stays in the vicinity of its last abode, yet forever separated from its beloved relatives (Knappert, 1971: 35).

Popobawa was also described as a vampire, another uncanny image whose myth – following Freudian psychoanalysis – was grounded in archaic images of repressed fears. From a Jungian perspective, vampire images reflect significant experiences and issues that are universal in human lives around the world. In fact, Jung believed that the vampire image could be understood as an expression of what he termed the “shadow”, those aspects of the Self⁶ that the conscious “ego” was unable to recognize. From a Jungian point of view, “shadow” or “shadow archetype” is a term that Jung used to refer to the negative side of personality seen as that which a person has no wish to project. For Jung, the theory of the shadow was a metaphorical means of conveying the prominent role played by the unconscious in both psychopathology and the perennial problem of evil (Wamitila, 2001: 117). Usually, the shadow contained repressed wishes, anti-social impulses, morally questionable motives and childish fantasies of a grandiose nature. The vampire could be seen as a projection of those aspects of the personality, which according to the conscious mind should be dead but nevertheless live. In this way, Jung interpreted the vampire as an unconscious complex that could gain control over the psyche, taking over the conscious mind like an enchantment. The image of the vampire in popular culture serves as a useful scapegoat since – through the mechanism of projection – the

6 The Self-archetype is an archetype of supreme authority and is both the circumference of the psyche and the objective centre. It is the centre of the conscious mind (Wamitila, 2001: 101).

vampire allows disowning the negative aspects of human personality (Melton, 2011: 556).

*Living with demons or daimones*⁷

Zanzibar and mainland Tanzania are known as places where many types of spirits live. They are called *pepo* on mainland, *shetani* or *jini* on the coastal area (Erdsieck, 2001:4). According to Giles, many spirit types belong to the symbolic world of "up-country" or *bara* which is portrayed as pagan, wild and uncivilized, the opposite of the coastal Arab spirit realm. Arab spirits not only symbolize the long history of Middle Eastern and Islamic influences on the Swahili coastal society but more specifically the Arab cultural hegemony that replaced a more syncretic Swahili tradition as a result of the rise of power of the Omani Sultanate in Zanzibar during the 19th century. In contrast to the Arab spirit world, that of Pemban spirits or "*kipemba* spirits" is non-Islamic and more African and rural in character. They can be powerful protective spirits associated with family and village but they can also be very dangerous sorceries associated with the enemies of the society (Giles, 1995: 95–8).

Walsh reported that during a spiritual assault on a married couple one of the neighbors went into a possession trance and her possessory spirits struggled violently with the phantom intruder until it fled. The spirit then called for a local *mganga*, a Swahili term referred to a healer's figure, and explained to him what the cause of the island's current miseries really was. A couple of years before a whale had been found beached on the shore and people came from far and wide to cut out portion of its flesh and blubber. At the same time, a woman had gone in trance and her possessory spirit declared that this whale was the child of a greater spirit, warning people not to eat or else they would suffer

7 The word *daimon* comes from *daiomai* which means "divide", "distribute", "assign" and originally referred to a momentarily perceptible divine activity (von Franz, 1995: 109).

the consequences (Walsh, 2009: 27). In Jungian terms, the whale – as well as many other water creatures – is the Great Mother archetypal representation. In depth psychology, the term *Great Mother* is used in a metaphorical sense. As Mother Nature this is the goddess of fertility and one who dispenses nourishment. As water or sea, she represents the source of all life as well as symbolizing the unconscious.

Popobawa as image of “evil” in the context of political challenges

Zanzibar – consisting of Unguja, the main island, Pemba and a number of isles – is a semi-autonomous state within United Republic of Tanzania. Its strategic location in the Indian Ocean, the trade from Africa, Asia and the Middle East and intermarriage between various ethnic groups helped to create a cosmopolitan society and complicated demographic identities. Until the introduction of Omani Arab rule in the course of the 17th century, which turned Zanzibar into an epicenter of the East African slave trade, the islands’ African and Arab populations are said to have lived in peaceful co-existence (Mbogoni, 2005: 198), and the “indigenous” people of the islands adopted the name of Shirazi (Lofchie, 1965: 24–6).

The new system of Arab rule and African slavery left a legacy on Zanzibari perception and identity: those who classified themselves as Arabs or associated to them were called *mabwana*, a Swahili term meaning “privileged masters”, and those who were classified *Africans* identified themselves as victims of the old slave society. When, in 1890, Zanzibar became a British protectorate, British rule kept this kind of prejudice by grouping people into ethnic compartments, preserving a social structure that favored Omani Arabs over Africans (Mohammed, 1991: 7–8).

The formation of ethnic identity on Pemba Island evolved in a different manner: greater intermarriage between Africans and Arabs and a common acceptance of Shirazi identity decreased racial tension. It was during the Second World War that the

economy of the two islands picked up. The period between 1945 and the end of 1963 was one of stability and progress. The British aimed at independence for the Zanzibar Protectorate in December 1963. On January 12th 1964, the Afro-Shirazi Youth League's members and their leaders headed by John Okello, a man from Uganda who had lived on Pemba Island for some time, forced their way into the police arsenal and defeated the sultan's guards. In a few days between five and ten thousand people were killed, Zanzibar became a quasi-socialist state ruled by Abeid A. Karume and his Afro-Shirazi Party. The government of Zanzibar and Tanganyika merged to form the United Republic of Tanzania with Julius K. Nyerere as President and Karume as first vice-president. It seems that the merger was not a political reality. In fact Unguja and Pemba remain divided between supporters of CCM (*Chama cha Mapinduzi* or "Revolutionary Party"), that is still ruling in Tanzania and the CUF (Civic United Front) which dominates Pemban politics (Knappert, 1992: 35–6).

Stories about the Popobawa surfaced on Pemba in 1965, a year after the 1964 revolutionary massacres. The most common tale claims that a tribal elder angered by his neighbors conjured up a brutal genie to wreak vengeance upon them. The legend says that he lost control of his creation which became the night-prowling Popobawa (Newton, 2009: 179). According to Parkin (2004: 114), at the time of the first registrations of political parties in anticipation of the 1995 multiparty elections there, arose a witch-finding movement led by a man named Tokelo from Tanga on Tanzanian coast. Since Tokelo came to be regarded by the people of Pemba as a fake, some argued that Popobawa movement was his revenge for not having been paid for his services there.

Similar events recurred in 1995, lasting from just before Ramadhan in Pemba but continuing in Zanzibar town on Unguja island where Popobawa's victims referred of being attacked by an amorphous intruder that "pressed" or "crushed" their chest and ribs.⁸ Without doubt, the victims experienced extreme terror

8 The Popobawa's victims seem to show the typical symptoms of sleep-paralysis: persons wake up paralyzed, sense a presence in the room, feel

and were often frozen speechless when they were assaulted (Parkin, 2004: 114; Walsh, 2009: 3, 25). On Unguja there were extensive preparations in the run-up to the first national multiparty elections: promise by the new party in power of the continuation of the stability and steady progress that they claimed to have achieved since independence.⁹ The old Revolutionary party or CCM retained its control by winning twenty-six parliamentary seats against Civic Union Front party or CUF's twenty-four. Members of ethnic minorities and those with property expressed considerable fear that the elections would erupt in fighting and massacre on the scale of 1964 Zanzibar's unrest (Parkin, 2004: 118–20). Thus Popobawa's image has been associated with fear.

Attack of the “grotesque” is not uncommon in the African landscape.¹⁰ In 1990s another shape-shifting entity forcing sexual intercourse on its victims and named Njombo-bla appeared in Sierra Leone. This time victims were only women which reported that a “dark mist” appeared in the middle of the night and seemed to put them into an immobilized swoon. Njombo-bla attacks correspond with the rise to prominence of the Kamajors, a Mende hunter-militia. They were not simply a militia, their local support and authority arose from their association with a much older traditional Mende society of magical and heroic hunters¹¹ (Henry, 2015: 243–44). According to Ellis and ter Haar (2013: 37), a notable feature of politics in many parts of Africa is the

fear or even terror, and may hear buzzing and humming noises or see strange lights. A visible or invisible entity may even sit on their chest, shaking, strangling, or prodding them (Blackmore, 1998).

9 In 1995 Zanzibar elections two political parties competed: CCM or Chama cha Mapinduzi – Revolutionary Party and CUF or Civic Union Party (Parkin, 2004: 120).

10 Other African monsters looking like Popobawa are Kangamoto and Impundulu. The first one is a flying monster living in the legends of Angola and Congo and described as a flying reptile, a sort of pterosaur; the second one is a supernatural bird from Zulu and Xhosa folklore. This bird is sometimes a shape shifter, that can appear as a human and sometimes said to be a supernatural familiar that guards a witch or witch doctor. It will attack people and drink their blood.

11 In the magic world of the unconscious, the figures of the hunter and the witch correspond to the negative parental *imagos* (Jung, 1959: 235).

importance attributed to spiritual beings that are perceived to be a source that is at stake in political environments.

Both Zanzibar and Sierra Leone events are clear examples of how a religious mechanism is involved in a political context and used as methods to reorder power maintaining fighting discipline or intimidating the opposition.

Popobawa as a fantastic character

With the liberalization of Tanzanian economy in the 1990s, transnational flows of video film horror reached the country. It seems that horror film makers highlight social taboo by visualizing the suppressed. In this period, Popobawa was the subject of several newspaper and internet articles and blogs (Böhme 2013: 331). The spiritual entity became part of popular cultural products such as novels, blogs and films. In 1996, an anthology of four stories was published by East African Educational Publishers. Among them, *Mazishi ya Popo (Bat's Burial)* which was turned into a big event despite the fact that bat was unknown to other animals.

In 2002, John P. Oscar and E. Soko, two cartoonists from Dar es-Salaam, recalled the theme of the shadow in their serialized story *Kisiki cha Mpingo (The Stump of the Ebony Tree)*. The story is part of the wonder-comic branch *Katuni za Miujiza (Fantastic Comics)*. The main character is the sorcerer Kisiki cha Mpingo whose own kingdom, which he rules from his residence in an old hollow tree, is the "evil". Sometimes he uses oversize bat-wings to fly wherever he wants. His opponent is the witch Bibi Chonjoluchonya. They use *runinga za kiasili* ("traditional television set"). This is a description for magic mirrors which magicians use to observe events just like on surveillance cameras. The word for mirror-image in Kiswahili is *kivuli* ("shadow"). Thus it is possible to see a shadow in the mirror. As spirits and dead persons also appear as shadows and they are visible in the mirrors. According to Beez, this concept emerged long before mirrors were in common use in East Africa, but earlier at water ponds and pools (Beez, 2004: 83–5).

In 2007, Oscar published *Usiku wa machungu: Mikononi mwa Popobawa* (“Night of bitterness: In the hands of Popobawa”), a Gothic novel whose title is very similar to another novel, *Joram Kiango. Mikononi mwa Nunda* (“Joram Kiango. In the hands of the beast”, 1986) written by Ben R. Mtobwa.

In the following years, Oscar’s novel was adapted for the screen. According to Thompson (2014: 84–85), the horror film *Popobawa* directed by Haji Dilunga in 2009 is the first Tanzanian film to visualize homosexuality. The film revolves around a woman who uses witchcraft to create the *jini*, ordering him to sodomize members of her family as revenge for their wronging her. Thompson stresses the fact that the film both reflects and perpetuates fears that homosexuality is becoming more common in Tanzania, and dramatizes anxiety about women’s power that exceeds the lesbian menace communicated via analogy.

Actually, homosexuality is not uncommon in Tanzania and several reports have highlighted a societal acceptance of sex between men in Zanzibar where homosexual practices were tolerated during Ramadhan when heterosexual intercourse is prohibited (Middleton, 1991: 120). The pre-revolutionary period has been described as a time when the orthodox Muslim majority cohabitated in harmony with homosexuals. After the 1964 Zanzibar revolution, something changed as a consequence of the expatriation of many religious scholars in the wake of revolution, followed by an importation of foreign scholars (Saleh, 2009: 199–200). According to Arnold (2002: 148) in the post-revolutionary era the past tacit understanding that guaranteed the rights of minorities and those of homosexuals started to be changed: Zanzibari government, for instance, monitored *taarab* musical troupes after a virulent exchange of *taarab* songs concerning homosexuality and in 1984, a formal censorship was established to review these songs before they could be performed and broadcasted on the government radio. On the mainland homosexuality played a considerable role in Dar es-Salaam political circles during German colonization and a number of court cases pertaining to same-sex sexual violation were tried in this German period that came to an end in 1919,

after which Tanganyika became a British colonial protectorate. The film and consequently the Popobawa's figure seem to be a mere representation of the Freudian uncanny. It is thus conceived as a terrifying feeling that comes from something experienced, previously repressed and then subsequently and suddenly emerging into consciousness.

Popobawa's popularity has gone beyond the Tanzanian borders, and in 2008 it was the subject for the popular TV series "Destination Truth" (Season 2, Episode 4) by Neil and Michael Mandt. The team travels to Zanzibar to find the Popobawa. Furthermore, in Episode 6 of the first season of "The Secret Saturdays", a Cartoon Network original animated series created by J. Stephens, a pink, one eyed, bat-like creature identified as a Popobawa is featured in the opening scenes. The series revolves around a family of cryptozoologists who travel the world seeking out mythical monsters in part to study and in part to protect them from those who might wish to do these creatures harm. In the episode mentioned above, the creature is shown dive bombing the Saturday family, apparently guarding its nest. Though the Popobawa is only featured for few minutes, its presence on a children's cartoon show is very intriguing.

Concluding remarks

Analyzing the political history of Zanzibar, the power inherent in an ancient system was mobilized to create chaos in a modern political mainstream by the re-enactment of an old narrative about hidden devils or *daimons* symbolizing true events of historical suffering. For some time it was said that mythological images of primitive cultures derive from external factors such as the given presence of the sun, moon, and vegetation and so on. Jung pointed out that when one links images or other imaginary elements to an outer object, this is a psyche-made response to something external and never an exact reproduction. In individual consciousness, "ego" is a layer of unconscious psychic contents that have been acquired as a result of the individual's biographical experience:

repressed and forgotten material. It seems that when in such mass psychosis chaos erupts from the unconscious, it is seeking new symbolic ideas which will embrace and express not only the previous order but also the essential contents of disorder – a creative achievement has become a necessity. When there is mass psychosis, only a new creative archetypal conception, brought up from the depths, can stop the development towards a catastrophe.

Works Cited

- Arnold, N., 'Placing the shameless: Approaching poetry and the politics of Pemba-ness in Zanzibar, 1995-2001', *Research in African Literatures*, 33 (2002), 140–66.
- Baynes, H.G., *Mythology of the Soul (Psychology Revivals): A Research of the Unconscious from Schizophrenic Dreams and Drawings* (New York: Routledge, 2015).
- Beez, J., 'Katuni za Miujiza. Fantastic Comics from East Africa', *International Journal of Comic Art*, 6, 1 (2004), 77–95.
- , and Kolbusa, S., 'Kibiriti ngoma. Gender Relations in Swahili Comics and Taarab Music, Stichproben', *Wiener Zeitschrift für Kritische Afrikastudien*, 3 (2003), 49–71.
- Blackmore, S., 'Abduction by Aliens or Sleep Paralysis?', *Skeptical Inquirer*, 22.3 (1998) [Available on line http://www.csicop.org/si/show/abduction_by.aliens_or_sleep_paralysis].
- Böhme, C., 'Bloody Bricolages: Traces of Nollywood in Tanzanian Video Films', in *Global Nollywood. The Transnational Dimension of an African Video Film Industry*, Ed. by M. Krings, and O. Okome (Bloomington & Indianapolis: Indiana University Press, 2013), 327–344.
- Crapanzano, V., 'Half-disciplined chaos: thoughts on contingency and trauma', in *Genocide and Mass Violence. Memory, Symptom, and Recovery*, Ed. by D.E. Hinton, and A.L. Hinton (Cambridge: Cambridge University Press, 2013), pp. 157–72.
- Crozier, I., 'Making up Koro: multiplicity, psychiatry, culture, and penis striking anxieties', *Journal of the History of Medicine and Allied Sciences*, 67 (2011), 36–70.
- Ellis, S., G. ter Haar, 'Spirits in Politics: Some Theoretical Reflections', in *Spirits in Politics. Uncertainties of Power and Healing in African Societies*, Ed. by B. Meier, and A.S. Steinforth (Frankfurt am Main: Campus Verlag, 2013), pp. 37–48.
- Erdsieck, J., *Nambela Mganga wa Pepo. Mambo Afanyayo Mganga wa Tiba ya Asili kwa Uwezo wa Pepo Nchini Tanzania* (Dar es-Salaam: Dar es-Salaam University Press, 2001).

- Franz, M.-L. von., *Projection and Re-collection in Jungian Psychology: Reflections of the Soul* (Chicago and La Salle: Open Court, 1995).
- Freud, Sigmund, *The Uncanny* (London: Penguin Books, 2003) [1919].
- Giles, L.L., 'Sociocultural Change and Spirit Possession on the Swahili Coast of East Africa', *Anthropological Quarterly*, 68.2 (1995), 89–106.
- , 'Possession Cults on the Swahili Coast: a Re-Examination of Theories of Marginality', *Africa*, 57.2 (1987), 234–58.
- Henry, D., 'Attack of the Grotesque: suffering, sleep, paralysis, and distress during the Sierra Leone War', in *Genocide and Mass Violence. Memory, Symptom, and Recovery*, Ed. by D.E. Hinton, and A.L. Hinton (Cambridge: Cambridge University Press, 2015), pp. 242–60.
- Huskinson, L., 'Psychodynamics of the Sublime and the Numinous and the Uncanny. A dialogue between architecture and eco-psychology', in *Analytical Psychology in a Changing World. The Search of Self, Identity and Community*, Ed. by L. Huskinson, and M. Stein (London and New York: Routledge, 2015), pp. 72–88.
- Jung, C.G., *The Archetypes and the Collective Unconscious*, in *Collective Works of C.G. Jung*, Vol. 9, Part 1 (Princeton, N.J.: Princeton University Press, 1981) [1959].
- Knappert, J., 'A Short History of Zanzibar', *Annales Aequatoria*, 13 (1992), 15 – 37.
- , *Epic Poetry in Swahili and Other African Languages* (Leiden: Brill, 1983).
- , *Swahili Islamic Poetry: Introduction, the Celebration of Mohammed Birthday* (Leiden: Brill, 1971).
- Lofchie, M.F., *Zanzibar: Background to Revolution* (Princeton, N.J.: Princeton University Press, 1965).
- Mango, C., 'Evil Exploits of the Invisible People', in *The Standard* (Nairobi, Kenya: 30 June 2008).
- Mbogoni, L.E.Y., 'Censoring the Press in Colonial Zanzibar: An Account of Seditions Case against Al-Falaq', in *In Search of a Nation: Histories of Authority and Dissidence from Tanzania: Essays in Honor of I.M. Kimambo*, Ed. by G. Maddox, J. Giblin and Y.Q. Lawi (London: James Currey, 2005), pp. 198–215.
- Melton, J.G., *The Vampire Book. The Encyclopedia of the Undead* (Canton: Visible Ink Press, 2011).
- Middleton, J., *The World of the Swahili. An African Mercantile Civilization* (New Haven: Yale University Press, 1992).
- Mohammed, A.A., *Zanzibar Ghost Stories* (Zanzibar: Good Luck Publishers, 2000).
- , *A Guide to a History of Zanzibar* (Zanzibar: Good Luck Publishers, 1991).
- Mtobwa, B.R., *Joram Kiango. Mikononi mwa Nunda* (Dar es-Salaam: Heko Publishers, 1986).
- Newton, M., *Hidden Animals. A field Guide to Batsquatch, Chupacabra and Other Elusive Creatures* (Santa Barbara, Denver: Greenwood Press, 2009).
- Oscar, J., and Soko, E., *Kisiki cha Mpingo* (Dar es-Salaam: Dream Team Entertainment, 2002).

- Pearson, K.A., 'Spectropoiesis and rhizomatics: learning to live with death and demons', in *Nihilism and the Fate of Modernity*, Ed. by G. Banham, and C. Blake (Manchester: Manchester University Press, 2009), 124–45.
- Pels, P., 'The Magic of Africa: Reflection on a Western Commonplace', *African Studies Review*, 41.3 (1998), 193–209.
- Royle, N., *The Uncanny* (Manchester: Manchester University Press, 2003).
- Saleh, M.A., 'The impact of religious knowledge and the concept of *dini wal duniya* in urban Zanzibari life-style', in *Knowledge, Renewal and Religion*, Ed. by Larsen, K. (Uppsala: Nordiska Afrikainstitutet, 2009).
- Schmidt, T.H., 'Colonial intimacy: the Rehenberg scandal and homosexuality in German East Africa', *Journal of the History of Sexuality*, 17 (2008), 25–59.
- Stoliznow, W.K., *Language Myths, Mysteries and Magic* (Palgrave: McMillan, 2014).
- Thompson, K. Daly, 'Swahili Talk about Supernatural Sodomy. Intertextuality, the obligation to tell, and the transgression of norms in coastal Tanzania', *Critical Discourse Studies*, 11.1 (2014), 71–94.
- Walsh, M., 'The Politicization of Popobawa: Changing Explanations of a Collective Panic in Zanzibar', *Journal of Humanities*, 1.1 (2009), 23–33.
- Wamitila, K.W., *Archetypal Criticism of Kiswahili Poetry* (Bayreuth: Eckhard Breitinger, 2001).