AN EVALUATION AND ANALYSIS OF DETECTIVE NARRATIVES IN AFRICAN LANGUAGES WITH SPECIFIC REFERENCE TO ISIZULU AND SEPEDI

NOMADLOZI BRENDA BOKABA

THESIS

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SUPERVISOR: PROFESSOR N.B. ZONDI
CO-SUPERVISOR: PROFESSOR M.J. MOJALEFA

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DECLARATION

I declare that the thesis with the title 'An Evaluation and Analysis of Detective Narratives in African Languages with Specific Reference to Isizulu and Sepedi', which I hereby submit for a PhD degree in Literature at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at another university. Where secondary material has been used, it has been carefully acknowledged and referenced in accordance with the requirements of the university. I am aware of the university's policy and implications regarding plagiarism.

SIGNATURE: DATE: 30 November 2019

DEDICATION

This study is dedicated to my two sons, Sthembiso Bafana Molefe Jiyane and Mncedisi Xolani Mxolisi Jiyane, and to my late brother, Selby Mlungu Emanuel Sibeko.

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ABSTRACT

The aim of this study is to compare and contrast isiZulu and Sepedi detective narratives, a genre which has not been fully embraced by literary scholars and authors in the African languages. The intention is to compare and contrast isiZulu and Sepedi detective narratives for the development of criteria and evaluating methods, which can be used in all the African languages.

Detective narratives form part of a genre that has a rigid plot and follows a pattern similar to a puzzle. In the detective narrative, a crime is committed, which usually involves a murder taking place. The person who has committed this murder is unknown to the readers or the detective, who might be a professional detective or an amateur. The main duty of the detective is to investigate the case so that he/she can find the culprit.

In this study, various literary theories are applied to analyse detective narratives, namely narratology, structuralism, the comparative method, intertextuality and intratextuality theories. The isiZulu detective narratives that are analysed, are M.M. Masondo's *Isigcawu Senkantolo* (1990) and C.T. Msimang's *Walivuma Icala* (1996). The Sepedi detective narratives that are analysed, are H.D.N. Bopape's *Lenong la Gauta* (1984) and M.A. Kekana's *Nnete Fela* (1989). The content, topic, plot, characterisation, setting/milieu, theme, style and atmosphere are explained in relation to the general structure of a detective narrative, indicating the differences between their structures and that of the mainstream narrative. The characteristic features of a general detective narrative are discussed and are used to determine how successfully the authors of isiZulu and Sepedi detective narratives have managed to apply them.

Mystery as the main feature of detective narratives is discussed in detail. It is also explained in relation to how it is used by authors to mislead readers or to hide certain information from them in order to create mystery. Tension and suspense are also exemplified in these detective narratives as the main creators of mystery. The five elements of mystery, as the main characteristic features of detective narratives, are

also discussed and each element is exemplified in the isiZulu and Sepedi detective narratives.

The two isiZulu detective narratives and the two Sepedi detective narratives are compared and contrasted to see their similarities and differences. The next step in the study is to deduce the commonalities and dissimilarities, which can be observed between the detective narratives. The end product is the results of the comparison and contrast between the detective narratives in the different language groups. The results of this method indicated the characteristic features of detective narratives in the isiZulu and Sepedi detective narratives, which can be applicable to other African languages.

The findings arrived at through the use of intertextual and intratextual approaches suggest that scholars and authors of African languages could adopt the same methods in studying and writing detective narratives. In this way, the number of detective narratives in African languages has the potential of increasing.

KEYWORDS

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CHAPTER 1: INTRODUCTION

1.1   Introduction

There are 11 official languages in South Africa, as enshrined by section 6(1) of the Constitution of the Republic of South Africa, 1996 (Act No 108 of 1996), which indicates that the official languages of the Republic of South Africa are Sepedi, Sesotho, Setswana, siSwati, Tshivenda, Xitsonga, Afrikaans, English, isiNdebele, isiXhosa and isiZulu. Nine of these languages are African languages. According to the National Language Policy Framework of the National Department of Arts and Culture (2003), the African languages are further divided into the Nguni and Sotho groups. IsiZulu, isiXhosa, siSwati and isiNdebele fall under the Nguni group and Sepedi, Setswana and Sesotho are part of the Sotho group. The Xitsonga and Tshivenda languages stand on their own. With this information in mind, one would expect to find a number of literary works having been written by authors in these languages. A lot novels and short stories have been written on different themes in these languages, but there is still a gap in the detective narratives and/or novels and short stories being written in the African languages.

Marggraff (1998:93) indicates that the birth of modern isiZulu literature in 1930 brought with it the emergence of the moral story; a literary type in which good triumphs over evil and in which justice prevails. Further development and changes have led to the appearance of the detective story, in which crimes are solved and bad people are punished. She further indicates that –

> the detective narratives in isiZulu literature is a relatively new development and [are] not yet as established in isiZulu as it is in other African languages, such as Sepedi. The detective story in isiZulu has therefore not yet come of age, which explains why this literary type still has shortcomings. The only writer to date of detective stories is Meshack Mfaniseni Masondo (Marggraff, 1998:102).

A number of novels have been written in isiZulu from 1950 to date. The study will, therefore, focus on the period from 1950 to date, but among those, only 10 novels can be categorised as real detective narratives, of which one is a collection of short

stories. With the above information in mind, as indicated by Marggraff (1998), this study seeks to explore the comparison of isiZulu and Sepedi detective narratives.

Meshack Masondo, who is the author of seven detective narratives, wrote the following stories: *Isigcawu Senkantolo* (1990)*, Iphisi Nezinyoka* (1991*), Ingalo Yomthetho* (1994), *Ingwe Nengonyama* (1994(a)), *Kanti Nawe* (1994(b)), *Ngaze Ngazenza* (1994(c)) and *Kunjalo-ke Emhlabeni* (1994), which is a collection of detective short stories. Christian Msimang, who is known for his great writing skills as an author of novels and other genres in isiZulu, wrote only one detective narrative titled *Walivuma Icala* (1996). One other writer, Donny Mhlongo, wrote a novel titled *Itshe Eliyigugu* (1991). The writer of the last detective story that was written in isiZulu is Langalibalele Mathenjwa, who wrote *Sekusele Imizuzu* in 1997*.* Most of these isiZulu detective stories were written by Masondo and other writers have written one story each, indicating that they are imitating and/or modeling Masondo's work only.

Sepedi detective novels and/or short stories are also not as well developed when compared to English and Afrikaans as two of the official languages of South Africa, but one can safely say that in Sepedi, a significant start has been made. The number of Sepedi detective novels and/or short stories exceeds those in other African languages. A number of novels have been written in Sepedi, but only 22 can be regarded as detective novels and/or short stories. The study will, therefore, focus on the period from 1950 to date.

According to Joubert (2010:210), the first detective writing in Sepedi appeared around 1951 in the volume of short stories, namely *Molomatsebe* by Ramaila, who wrote *Tšhelete ya Sepoko* and *Moloi ga a na Mmala*. In 1969, Matlala wrote the detective short story *Serapeng sa Badimo* in the collection *Hlokwa-la-tsela.* Motuku (1972) wrote *Ralato 1, 2, 3, 4* and *5* in the collection *Nka se Lebale.* After eight years, Ngoepe (1980) wrote *Tšhipu e Rile Ke Lebelo* in the collection of short stories *Seswai sa Ditabanatodi*. The collection of short stories *Lerole la Bjaša* contains the detective short story *Moloko ga o Fahlwe ka Moka* by Tlooke in 1987. The last two detective short stories written by Lebopa (1991), namely *Bomahlwabadibona* and *Ntlo ya Monna yo Mongwe* are found in the collection *Makhura' Lefehlo*, which was compiled by Mampuru in 1991.

The detective novels written in Sepedi range from 1982 to around 1994. In 1982, the detective novel *Lenong la Gauta* was written by Bopape. In 1983, two detective novels were written by Maphoto and Moloto, namely *Leabela le a Fetiša* and *Letlapa la Bophelo* respectively. Kekana (1984) wrote the detective novel *Nonyana ya Tokologo* and in 1986, Mothapo wrote the detective novel, *Etshwang Mare*. Kekana wrote two detective novels in 1989 and 1990 which were titled *Nnete Fela* and *Sesasedi sa Katlego* respectively. Maputla wrote the detective narrative *Ga Se Nna Mmolai* in 1991. Chokoe (1994) wrote *Lengwalo* and finally, Mojalefa wrote *Kepisi ya Lephodisa* in 1998. The list might not have been exhausted, but it sufficed to prove that more detective narratives have been written in Sepedi than in isiZulu.

This study will, therefore, analyse, contrast and compare these detective narratives and give advice on writing detective narratives, so that more authors can write detective narratives in the African languages, especially in isiZulu and Sepedi. This is an attempt to enhance the interest in writing detective narratives after understanding what is expected of them based on the suggestions that emanate from the results of comparing and contrasting the isiZulu and Sepedi detective narratives.

The reason has not yet been established, however, it has been observed that there are fewer detective stories in isiZulu than in Sepedi. It would seem that most isiZulu and Sepedi authors have no interest in writing detective narratives, which is an intellectually engaging genre, especially in contemporary times when violence caused by several social ills, is a current feature in society. Addressing the evils in this genre would make a valuable contribution to the literary field. There is a lack of knowledge and/or interest in the isiZulu and Sepedi authors who write these types of novels. When taking into account the fact that mainly one author, Masondo, in the case of isiZulu, has engaged with this genre at length, the researcher's hypothesis is that the lack of interest from other authors might emanate from their lack of knowledge as to what makes the best detective narrative or shortcomings in the detective narratives, which have not been developed fully, as indicated by Marggraff (1998:3). Relying on Masondo might not be the best way of establishing the best criteria to evaluate detective stories as he might have leaned on one model to write all his detective stories. The other three authors only wrote one detective novel each, which calls for a critical investigation into their models.

This research study focused on the writing of these detective novels in order to verify their similarities and differences. In some detective novels, the motives for doing certain acts are hidden. The reader must think thoroughly about how the mystery will be solved, whereas in other detective narratives, the occurrences and motives for certain acts are obvious for the reader to see. Two plots are usually at play in detective narratives, namely a subplot that relates to a love affair and a plot which relates to the crime being investigated. There is a gap in the analysis of these detective narratives as a comparative study has never been done before in detective narratives that have been written in isiZulu and Sepedi. These characteristic features were analysed in the isiZulu detective narratives, namely *Ingalo Yomthetho* (1994) by Meshack Masondo and *Walivuma Icala* (1996) by Christian Msimang and in the Sepedi detective narratives, namely *Lenong la Gauta* (1982) by H.D.N. Bopape and *Nnete Fela* (1989) by Kekana. The choice to analyse these detective narratives was only made to delimit the scope as there are other detective stories that bear similar formations.

1.2   Aims and objectives of the study

The aim of this research study is to evaluate, analyse and compare detective narratives in isiZulu and Sepedi to attempt to close the existing gap in the writing of detective narratives by authors of African language literature, thereby creating a scarcity of this genre for the readers to read and learn from. This then requires a common benchmark for all detective stories in the African languages, hence the attempt to create analytic criteria and an evaluating method in this research study.

The objectives of this study are to –

- compare and analyse isiZulu and Sepedi detective narratives with a view to establishing analytic criteria and an evaluating method for detective narratives in these languages, which will equip authors with the necessary information to buy into writing narratives in this genre.
- examine the comparison between isiZulu and Sepedi detective narratives. A detailed discussion was held and criticism given of existing views on how isiZulu and Sepedi detective narratives were compared using all the

characteristic features of the detective narratives having an open or closed mystery.

- further develop criteria and an evaluating method to use in the comparison of isiZulu and Sepedi literary works with special reference to detective narratives, which may also be used in other African languages. This instrument was illustrated by analysing published isiZulu and Sepedi detective narratives.

As indicated above, to this end, no thorough comparison has been made in detective stories in isiZulu and Sepedi, hence the focus of this thesis is on these narratives with special reference to their characteristic features. This will then pave the way for writers of African languages, to write more literature on detective narratives, especially in isiZulu and Sepedi, as these narratives seem to be lacking in this genre.

1.3   Research problem and research questions

To date, no comparative research study has been conducted into detective narratives; especially a study that pertains to research that compares isiZulu and Sepedi detective narratives. This has prompted the engagement in this study. Scholars, who have undertaken some work in this genre, have focused on other areas, such as form and theme in Msimang's *Walivuma icala* (Masondo, 2001), 'n *Krietiese Waardering* (De Bruin, 1995); writing the detective novel in isiZulu (Ntuli, 2006), the acts of naming the detective plot (Mhlambi, 2012) and the shortcomings of the isiZulu detective narrative (Marggraff, 1998). A gap, therefore, exists in the comparison of isiZulu and Sepedi detective narratives. This investigation focused on the comparison between isiZulu and Sepedi detective narratives by carefully looking at the study of literary works, particularly in these African languages. The significance of conducting this study is that, in the end, analysing criteria and an evaluating instrument were established to be used when writing isiZulu and Sepedi detective narratives. The findings of this study could also be applied to the writing of detective narratives in other African languages.

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The research study set out to investigate the following main research questions, which guided this study:

- What are the main distinguishing features of detective narratives compared to other forms of narratives?
- Why are the characteristic features of detective narratives critical in this study?
- How would the differences and/or similarities in isiZulu and Sepedi detective narratives be identified so that they can be used in all African languages?
- How can available literature in this genre assist in equipping (future) authors with the skills that are necessary for writing narratives in this genre?
- Why is there a need for promoting this genre?

1.4   Research methodology

According to Hofstee (2011:108), the term 'method' is used to refer to a specific way of testing/probing a thesis statement, in other words, the methodology, how one or more designs are applied to the research problem. The research design that was used is the case studies of isiZulu and Sepedi, which, in turn, represented all other African languages. This navigated the entire study.

The approach that was used was the studying of primary and secondary literature resources to gather information on studies conducted by other scholars into isiZulu and Sepedi detective narratives. Quantitative and qualitative research methods were appropriate in this study, however, a qualitative research method, which was inductive, was used. Information was collected from scientific books, dissertations and/or theses written by other scholars, published articles, unpublished papers, journals, periodicals, publications and Internet searches. White (2004:16-17) indicates that –

> [i]t is important to note that many of the distinctions between quantitative and qualitative research are not absolute when conducting research or reading a completed study. Researchers can and do combine both quantitative and qualitative research methods in a single study in order to investigate a particular research problem. The researcher develops concepts, insights and an understanding from the

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data, rather than (deductively) collecting data to assess preconceived models, hypotheses or theories. Hypotheses are thus not necessary when conducting qualitative research. He further attests that qualitative research presents facts in a narration of words.

After collecting and analysing the data in the selected texts that would have been read, the researcher focused on the context and explained the occurrences of events in relation to certain phenomena in the texts. Textual analysis was used in both instances, in other words, during data collection and data analysis. The texts were evaluated and the information gathered used to generate or produce new ideas relating to the creation of the analytic criteria and the evaluating instrument.

Denzin and Lincoln (1994:2) define qualitative research as follows:

> Qualitative research is defined as a multi-perspective approach (utilizing different qualitative techniques and data collection methods to social interaction, aimed at describing, making sense of, interpreting or reconstructing this interaction in terms of the meanings that the subjects attach to it. The main aim of qualitative research is to gain a deeper understanding and it involves an in-depth understanding of human behavior[u]r. Document analysis is one of the research methods of gathering information used in qualitative research.

Descriptive, interpretative and comparative qualitative methods were used. In the descriptive qualitative method, the characteristics and structure of the detective narratives in the written form were discussed and the way in which characters speak in the detective narratives to convey different messages and situations.

> Descriptive research involves examining a phenomenon to define it more fully or to differentiate it from other phenomena. Many research studies involve the description of natural or social phenomena and so on. Descriptive research can be used to investigate change by comparing old results with new ones. One of the purpose[s] of descriptive research is to generali[s]e – to relate the findings gathered from the research situations (e.g. samples to other situations (the population) (Gall, 1996:4)

Chamberlains (2004:7) also attests that gathering and analysing data are conducted concurrently in descriptive qualitative research approaches, thereby adding to the in-depth and quality of data analysis. However, it is also common to collect all the data before examining it to determine what it reveals.

The selected isiZulu and Sepedi detective narratives were interpreted based on the researcher's understanding. Meaning was given to bring forth an understanding of the detective narratives in preparation for the creation of the analytic criteria and the evaluating instrument.

The Concise Oxford Dictionary (1995:713) defines interpreting as –

> a way to elucidate or bring out [the] meaning of creative work or
> as an explanation of [the] meaning of foreign or abstruse words,
> dream etc.

Mouton (1986:2) indicates that the term 'interpretative' refers to the fact that the aim of qualitative research is not to explain human behaviour in terms of universally valid laws or generalisations, but rather to understand and interpret the meaning and intention that underlie everyday human action. Munro (2015:70) agrees with Mouton (1986) when he refers to the paradigm of qualitative research to be "interpretive" or "interpretative" in nature and, therefore, the conclusion was "subjective". He indicates that this does not mean that subjectivity is idiosyncratic, but it simply means that the world is open to interpretation and that interpretation is embedded in "lived experience". He says "theory" allows people to attempt to provide "an explanation" of that lived experience. The researcher agrees with Mouton (1986) and Munro (2015) as the selected isiZulu and Sepedi detective narratives depict everyday human actions and their interpretation relates to lived experience.

A comparative analysis was conducted to discuss and analyse the chosen isiZulu and Sepedi detective stories, and to compare and contrast the similarities and differences in a systematic manner to obtain standard results. A comparative analysis of the selected texts was conducted in line with the study regarding the lack of detective narratives in African languages, especially in isiZulu and Sepedi.

Swanepoel (1982:2) refers to how the process of comparison takes place when he says that –

> genres can be compared within [the] literature, within one single oeuvre, between two, three or five writers within specific periods, within overriding thematic trends, with related literature.

Information given by isiZulu scholars, such as Masondo (2001), De Bruin (1995), Ntuli (2006), Mhlambi (2012) and Marggraff (1998), and those of Sepedi, namely Mojalefa (2001), Mojalefa and Magapa (2007), Mahole (2002), Magapa (1997), Machiu (1995), Groenewald (1993), Mampuru (1986) and Serudu (1984), formed the basis of this research study as some of the information was extracted from their background as this was a desktop study, which used the qualitative research method.

1.5   Scope of the study

This study analysed chosen isiZulu and Sepedi detective narratives. The isiZulu detective narratives are *Isigcawu Senkantolo* by Masondo (1990) and *Walivuma Icala* by Msimang (1996) and the Sepedi detective narratives are *Nnete Fela* by Kekana (1989) and *Lenong La Gauta* by Bopape (1982). Secondary texts in the detective narrative genre are also used to give supportive arguments to the study. Where necessary, other literary texts that deal with isiZulu and Sepedi detective narratives were also quoted and referenced where clarity and expatiation were needed.

1.6   Chapter layout

This study comprises eight chapters, as follows:

Chapter 1 contains an overview and/or introductory comments about the study. In this chapter, the research problem of the study is stated and the aims of the study are discussed. The research methodology used in this study and the content of the study are outlined.

Chapter 2 deals with the literature review. The concepts of detective narrative, mystery and other terms related to the study are defined in detail to create an overall understanding of these concepts. An explanation of what is understood by characteristic features in detective narratives is given and the different theoretical frameworks that are used, are explained in detail.

Chapter 3 gives an overview of the two isiZulu detective narratives that are analysed. An abridged biography of each isiZulu author is given, which is followed by the relevance of each biography to the study. The characteristic features of the isiZulu detective narratives are discussed in this chapter, together with their generic characteristic features. The similarities and differences of these two detective narratives are further analysed in this chapter according to set characteristic features in detective narratives.

Chapter 4 focuses on the overview of the two Sepedi detective narratives. The same method applied to the two isiZulu detective narratives in Chapter 3 is applied to this chapter. The chapter gives an overview of the two Sepedi detective narratives that are analysed. An abridged biography of each Sepedi author is given, which is followed by the relevance of each biography to the study. The characteristic features of Sepedi detective narratives are discussed in this chapter, together with their generic characteristic features. The similarities and differences of these two detective narratives are further analysed in this chapter according to set characteristic features in detective narratives.

Chapter 5 looks at the concept of mystery in detective narratives. Mystery in detective narratives is defined. The strategies or techniques used by authors to create mystery in detective narratives are discussed. The technique or strategy, such as deceiving the reader or alarming or astonishing him/her to create a mystery, is mentioned.

Chapter 6 elaborates on the concept of mystery and on certain aspects that are needed in a detective narrative. Occurrences, such as the investigation, reveals the method used in an investigation of such a detective narrative. The three types of detective narratives are mentioned, but only one of them is used to analyse the

detective narratives. The last part of the chapter focuses on comparing and contrasting the isiZulu and Sepedi detective narratives in a tabulated format.

Chapter 7 concludes the study by giving a synopsis of the study. It gives more detail about what the study entailed from Chapter 1 through to Chapter 6. A brief summary of the content of each chapter is given, which is meant for easy reference for the readers and enables them to scan or skim through the chapters before they read the entire thesis. In this final chapter, recommendations and/or comments and suggestions are made. Possible suggestions for further research studies close this chapter and the entire study.

1.7   Conclusion

This chapter laid the foundation for the chapters to follow, as it indicated the scope of the entire study. This chapter indicated the aims and objectives of the study and how they linked to the problem statement, giving reasons why and how the study were undertaken. Key questions that the study needed to focus on were taken into consideration. This chapter is followed by the literature review, which takes into consideration what other literary scholars have done to deal with topics similar or related to this one, even in cases where it has not been dealt with at great length.

CHAPTER 2: LITERATURE OVERVIEW

2.1   Introduction

In this chapter, the study focuses on the literature review, which demonstrates familiarity with a body of knowledge and establishes credibility in the study being undertaken. It further summarises prior research, indicates how this information is linked to it, integrates what is known about detective stories and demonstrates that the researcher has learned from other researchers. The researcher considers this study to be a starting point for new ideas. The terms related to the study, such as 'detective narratives' and 'mystery', are defined in detail to create an overall understanding of these concepts. An explanation of what is understood by characteristic features in a novel, specifically for detective narratives, are explained and the different theoretical frameworks, which were used in the study, are explained in detail. The research methods and research design are discussed further.

2.2   Definitions

Concepts used in detective narratives are relatively unfamiliar since the genre has not been satisfactorily explored. Consequently, it is imperative that before the researcher embarks on this journey, she attends to explanations that could hinder the understanding of the project. To date, there has been no appropriate clarification for the concept that defines detective stories in African language studies. Therefore, the definitions given in this study are not cast in stone, but rather serve as a guideline for the readers of the study.

2.2.1 Detective

The only way to become a police detective is to work as a police officer and pass the test to be promoted to detective in accordance with departmental policies. For a person to pursue a career as a detective without going through the police academy and working as an officer first, one can become a private investigator. Becoming a police officer requires approximately six months of training and they must typically gain four or five years' experience before sitting for an examination, which could lead to promotion to becoming a detective. Some police departments allow officers to

substitute a college degree for one year's experience. (www.saps.gov.za/saps_career_booklet-1(n.d.))

Detectives perform their duties privately, hence they are known as private investigators. Summing up the roles of private detectives, Prinsloo, Alberts and Mollema (2015:234) maintain that private detectives act as detectives, investigating offences and gathering or supplying information on the character or behaviour of others for remuneration purposes.

A detective is a sworn member of the police and has been in the employment of the police for five or more years, following which he/she is allowed to branch into the detective field in order to specialise in investigating cases and finding offenders. A detective is, therefore, a skilled member of the police with specific skills and experience. Garner (2004:404) defines a detective as –

> [o]ne whose business is to detect criminals or discover matters
> of secret and pernicious import for the protection of the public,
> such may be either a private detective engaged by an individual
> or a member of the police.

In simple terms, the duties of a detective and a police officer are the same. The difference is that the detective specialises in the duties of detecting and apprehending people who have committed crimes (Prinsloo *et al.*, 2015:234).

2.2.2   Detective narrative

Narration usually refers to storytelling and the verbal transfer of information from one person to another or even from one generation to another, as in verbal literature. The concept of oral literature is unfamiliar to most people who have been brought up in cultures that stress the idea of literacy and written tradition (Finnegan, 2012:1). Contemporary European cultures may be cited in this regard.

In this study, the words 'narrative' and 'story' are used interchangeably to mean the same thing. Abrams (1993:123) provides an explanation that is worth presenting in trying to define what a detective narrative is. He argues that –

> [a] narrative is a story, whether in prose or verse, involving events, characters, and what characters say and do. Some literary forms such as the novel and short story in prose, and the epic and romance in verse, are explicit narratives that are told by a narrator. In drama, the narrative is not told, but evolves in terms of the direct presentation on [the] stage of the actions and the speeches of the characters.

In this study, the story is told in the form of a detective narrative. Different researchers have given different definitions and views on what the difference between a narrative or detective story is. Steward (1980:12) defines a detective narrative from a number of scholars' perspectives, as follows:

> A. Hagen is of the opinion that a detective narrative or story is one [in] which a detective(s) solves a crime. On the other hand, Ellery Queen says, a detective story must contain a detective who must detect the crime, who should be a protagonist and be successful in his investigation. Murch, emphasi[s]es detection solely by maintaining that a detective story is a tale in which the primary interest lies in the methodological discovery, by rational means, of the exact circumstances of a mysterious event or series of events. Eric Routley claims that a detective story, is a story involving crime, a police force and a solution and it must evoke a major interest in the finding of that solution. Routley's definition underlines neither a detective nor detection, but the solution. Lastly, John Carter is of the opinion that a detective story must be mainly or largely occupied with detection and should contain a proper detective, whether amateur or professional.

The researcher agrees with Steward's explanation of what a detective narrative is, as quoted above, as it is applicable to her chosen isiZulu and Sepedi detective narratives.

2.2.3 Crime

In laymen's terms, defining crime is easy as it refers to wrongdoing, which is unacceptable by law. This is not the case when legal factors are taken into consideration. As a legal expert, Garner (1995:236) defines crime as follows:

> Any social harm that the law defines and makes punishable. Broadly speaking, this term is to be distinguished from *civil wrong* or *tort*. An important point for the novice is to avoid trying

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>to distinguish the two on the basis of the act giving rise to the crime or civil wrong, because the same act may be both a crime and civil wrong. For example, a murder may be both criminal and tortious – including such torts as assault, battery, and wrongful death. The act may give rise both to a criminal prosecution (seeking punishment) and to a civil suit for damages (seeking redress).

His colleague in the legal field echoes this definition by referring to the fact that there is no simple and universally accepted definition of crime in modern criminal law – a feature that probably reflects the large and diverse range of behaviours that have been criminalised by the modern state. It is now widely accepted that crime is a category created by law, in other words, that most actions are only criminal as there is a law that declares them to be so. The main modern definitions of crime fall into two different categories, namely moral and procedural definitions. Moral definitions of crime are based on the claim that there is (or should be) some intrinsic quality that is shared by all acts criminalised by the State. By contrast, procedural definitions define crimes as those acts that might be prosecuted or punished under criminal procedure (Cane & Conaghan, 2008:263-264).

A legal theorist, Glanville Williams, produced the most influential definition of this type of crime in 1955. He sought a purely formal definition of crime. For him, a crime is an act capable of being followed by a criminal outcome and a proceeding, or its outcome is criminal if it has certain characteristics that mark it as criminal (ibid). The Centre for Legal Terminology in African Languages defines crime as "an unlawful blameworthy human conduct (an act or omission) punishable by the state" (Prinsloo *et al.*, 2015:59).

On the website of the South African Police Service, crime is described as the breach or breaking of one or more rules or laws which some governing authority deems unlawful. While every crime violates the law, not every violation of the law counts. The website further indicates that –

>[t]here is a set of specific conditions that must occur for an act to be called a specific kind of crime. This is an action or an omission that is in violation of penal law and punishable by fine, imprisonment, or death. Crime usually involves an offender, a

victim, state agencies of law enforcement, and the public (www.saps.gov.za).

2.2.4 Murder

The terms 'homicide', 'manslaughter' and 'man-killing' are synonyms for the word 'murder' as it has to do with the killing of a person by another for whatever reason. Different scholars' arguments follow on how this word is unpacked legally for clarity purposes.

Prinsloo *et al.* (2015:126) refer to it as a generic term used for situations where a person causes the death of another. This is a clear and straightforward explanation that is agreed with. In juxtaposition with this definition, Prinsloo *et al.* (2015) give another definition, which clarifies this term, as follows:

> Common-law crime is committed when one person unlawfully and intentionally causes the death of another person and that a murder case is a court case where a person is tried for having committed murder (ibid:197-198).

A murderer is, therefore, regarded as a person who takes away somebody's life for whatever reason or a person who unlawfully and intentionally causes the death of another. This is regarded as having committed a murder and the person is, therefore, called a murderer. Since the action of murdering is also a legal concept in relation to the one who murdered, in other words, the murderer, it is also defined as follows:

> Murder is the most severe statutory crime, which carries a penalty of life imprisonment or death. [The] unlawful killing of another person, with prior malice. After-thought. These murders are divided into first, second and third-degree murders in South African Criminal Law (ibid).

Garner (1995:577) engages broadly on the discussion of homicide and murder by referring to homicide, a general legal term, as the action of killing another human being. He then deals with the definition of murder by giving the following supporting argument:

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> … [the] unlawful killing of a human being with malice after thought. It is the most heinous kind of criminal homicide. Most American jurisdictions statutes have created *first-degree murder, second-degree murder and third-degree murder. First degree murder*, is a common-law crime of murder with aggravated circumstances (e.g., arson, rape, robbery, burglary, larceny, kidnapping). *Manslaughter*, which is equivalent to *culpable homicide* then follows *unintentional murder*: which is when a defendant kills somebody inside a room unintentionally.

The above definition clearly aligns the different murders in order of seriousness and the number of years a person might be found guilty for committing the crime. This also supports situations where a person might have killed another without the intention of doing so or while protecting himself or herself.

In South Africa, crimes are categorised according to schedules. These can be schedules 1, 2, 5, 6 and 7, where Schedule 5, for example, includes crimes such as treason, sedition, public violence, murder, culpable homicide and sexual assault and Schedule 7 entails slightly more offences than others, which police may fix bail (www.google.com/schedules-of-crime-in-south-africa/).

2.2.5 Victim

A person who is of the opinion that a horrible action is being done or has been done to him/her by a person who is more powerful than him/her usually regards himself/herself as a victim of whatever circumstance he/she is in. In defining what a victim is, Mojalefa (2007:133) cites Winks (1980:19), who defines a victim as "somebody who has elements of both the opposing sides, the good and the bad, because he/she is a weak character".

He further alludes to Serudu (1985:120), who adds that "[t]he victim should not be a criminal because this would place him/her in conflict with the law". The Oxford Concise Dictionary (1995:1561) defines a victim in threefold, as follows:

> A person injured or killed as a result of an event or circumstance (road accident; war victim)

A person or thing harmed or destroyed in pursuit of an object or in gratification of a passion etc. A victim is an individual injured by a crime.

From the description above, it can be deduced that a victim can be harmed, injured, destroyed or even killed. These types of characters are also found in the isiZulu and Sepedi detective narratives that have been chosen for analysis in this study. The second edition of the Compact Oxford English Dictionary offers a multiplex definition of a victim as –

"a **person** who is put to death or subjected to **torture** by another; one who suffers severely in body or property through cruel or oppressive treatment… One who is reduced or destined to suffer under some oppressive destructive agency… One who perishes or suffers in health, etc from some enterprise or pursuit voluntarily undertaken." (Cane & Conaghan, 2008:1222) (own emphasis)

The SAGE Dictionary of Policing defines a victim in a policing context by indicating that –

[t]he word 'victim' is generally used to refer to someone who has suffered some kind of harm or misfortune, however, in the context of policing it is normally used to refer to the complainant of crime (Wakefield & Fleming, 2009:315).

In a legal, South African scenario, a victim is a person who suffers harm or death from another or from some adverse act; a person against whom a crime, delict or other wrong has been committed. The noun 'victimisation' and verb 'victimise' are indicative of a person being subject to exploitation, crime or delict and making a victim of; punishing or discriminating against respectively (Prinsloo *et al.*, 2015:304, 611). The above discussion clearly indicates that a victim is powerless in the hands of a more powerful person.

2.2.6 Evidence

No criminal court case is successfully persecuted in a court of law if no evidence exists. This is also characteristic of a detective narrative as the perpetrator cannot be held accountable without evidence.

The word 'evidence' (v.t.; evince) is most lawyers' favourite word and is often inferior to 'show', 'express' or 'indicate' properly. To evidence something is to prove or to serve as 'evidence' of its existence, happening or truth (Garner, 1995:333).

Prinsloo *et al.* (2015:94) refer to it as –

> …that which comprises all the evidence that is presented to a court in order to determine a factual issue, but does not include [a] presumption of facts of which judicial notice is taken.

The proof found at the crime scene is usually regarded as evidence and is investigated further. This includes data, documents, verbal statements, audio and visually recorded information, and any material that a court of law accepts.

The definition found in the Glossary of Police Terms of the Metropolitan Police Department in Washington DC (2013:10), called "A Guide to Commonly used Police Terms and their Definitions", defines evidence as –

> [o]ral statements, documents, sound and video recordings, and objects admissible in court. To be admissible, evidence must be material (it must go to a substantial issue in the case) and relevant (it must go to the truth or falsity of a matter asserted).

Evidence is, therefore, also very important in a detective narrative. Evidence pushes the sequence of events, leading to occurrences and finding out who the perpetrator is at the end of the story.

2.2.7 Mystery

Mystery is one of the important features found and defined by a number of scholars in relation to detective narratives in isiZulu and Sepedi. Mojalefa (2007:122) quotes Turco (1999:59), who states the following:

> Mystery focuses on the suspense and tension present in the detective story. This suspense arises because the reader of the story wants to know how the conflict evident between the protagonist and the antagonist is going to be resolve[d]; this

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conflict has a mysterious cause, and so for the conflict to end, the mystery has finally to be revealed.

He also quotes Shapiro (1979:553), who concurs with the above by stating that –

[a] mystery story has a main character who is not a professional detective. The reader sympathi[s]es with this hero. In such a story there may or may not also be a police officer who solves the mystery or helps the main character to do so; sometimes the police officer saves the hero from danger at the climax of the plot, as part of the dramatic resolution of the mystery. At other times it is solved through patient deduction.

In the chosen isiZulu and Sepedi detective narratives, the mystery is found and it is made explicit in the following chapters when the detective narratives are analysed critically.

2.2.8 Investigation

For evidence to be found and responsible people to be brought forward and charged, a criminal investigation must be conducted and yield results, as explained below.

Criminal Investigation is the process of searching for and collecting all possible relevant facts to determine the truth of a crime: what happened, where, when, and how; and who is responsible. Usually initiated by an officer's personal observation or by information from a citizen. [The] investigation follows a reconstruction process of deductive reasoning based on specific evidence to prove that a suspect is guilty (or innocent) of an offen[c]e.
(www2.cruzio.com/-zdino/psychology/criminal.justice.glossary/htm)

Garner (1995:467) deals with investigation by looking at the words 'investigative' and 'investigatory', which seem to occur together in the American and British legal systems. However, in the South African context, it occurs as ascertainment, discovery or the collection of facts, examination, inquiry; and looking into something (Prinsloo *et al.*, 2015:150).

2.2.9   Arrest/Detainment

The words 'arrest' and 'detain' are synonymous and they mean when a person is taken into custody for wrongdoing or acting in contradiction of a set law. The Concise Oxford English Dictionary (1995:68) defines arrest as –

> [s]eizing a person and taking him or her to custody especially by a legal authority and detained as being kept in confinement or restraint.

The purpose of this act is to keep the person concerned in isolation so that he/she does not commit an additional crime(s) before the one he/she is held for is solved. Black's Law Dictionary (2004:44) quotes Blackstone (1979), who supports the argument by defining it as follows:

> [An] arrest has a logical and etymological base that precedes its role in the justice system. Arrest as an intransitive noun describes being at rest or at attention; as a transitive noun, it refers to stopping anything in its course; a stay in proceedings; seizing, 'The apprehending or restraining of one's person… to answer an alleged or suspected crime', the condition resulting from being arrested; custody, imprisonment, durance; under an arrest; the act of arresting (the attention), and a judgement, decree order.

In the isiZulu and Sepedi detective narratives, an arrest must take place and characters are taken into custody for acting in contrast with the set laws, allowing the readers to be happy when finally the wrongdoer is arrested and taken away from society.

2.2.10 Suspect

The word 'suspect' is derived from a verb, which means that a person has an idea that somebody is guilty of something without having definite evidence. As a noun, it refers to a person who is suspected of a crime or of having done something wrong (Hornby: 2006:1491).

Masondo (2001:72) alludes to the fact that suspects are people who are suspected of having committed a crime in a detective novel. The Concise Oxford Dictionary

defines a suspect as a person '… of suspected character, subject to suspicion or distrust, not unimpeachable" (1986:336). Hornby (2006:1491) describes a suspect as a person who is suspected of having committed a crime or having done something wrong.

The researcher aligns herself with the above definitions, but also recognises an added quality in a definition by Prinsloo *et al.* (2015:288), who agree with the suspecting part of all these definitions, but expands it by adding a need for reasonable grounds, where he defines a suspect as a person who is suspected of having committed a crime on reasonable grounds.

As the detective narrative progresses, the reader meets many different characters. When he/she reads the story and understands it further, he/she might see characters whom he/she regards as suspects. It is the duty of the detective in the narrative to investigate the crime and to find the murderer and arrest him/her so that the suspicions of the reader are cast aside.

2.2.11 Witness

The last concept to be defined is the concept of 'witness'. Without fail, many people do not want to be a witness to an accident scene or scenario as that demands a lot from the person, who is then known as a witness in a court of law.

According to Garner (1995:938), a witness is a person who sees or knows something and testifies about it; or one who gives evidence under oath or affirmation, either verbally or by affidavit or deposition; or one who vouches for the genuineness of a signature and affixes his or her name as an instrument that another has signed.

In a South African legal context, Prinsloo (2015:309) defines a witness as a person who testifies to a fact. This person can give evidence of some incident, since he/she observed, heard or smelled, etc. what had transpired first-hand. In a criminal procedure, a witness is a person who makes a *viva voce* statement under oath to a judicial tribunal on a question of fact. A solemn affirmation can be used as a substitute for an oath.

Finally, a witness refers to any individual who saw a happening, action, crime or some part of it being committed and has relevant information to give away voluntarily. In some instances, he/she would be required to give evidence under oath in a court of law.

2.3   Literature review

Numerous authors and scholars have brought forward their views on detective narratives generally, while others have focused on specific areas in this genre. A number of them have given their broad perspectives on the subject of the novels in general. Some perspectives of detective narratives that have been reviewed, for example, are the structure, which includes the plot, milieu or setting, themes, characterisation and points of view (Mampuru, 1986).

As it would have been a cumbersome and redundant task to briefly present all possible perspectives on the subject, only literature that seems to point in the direction of the researcher's area of interest has been reviewed and commented on in the section on the literature review. This chapter focuses on a review of the literature around this topic and is aimed at providing an anchor and justification for undertaking the study. This is done through outlining and categorising the contribution of earlier studies on detective narratives undertaken in South Africa. Accordingly, this chapter focuses on various works, which bears some relevance to isiZulu and Sepedi detective narratives as they relate to the current study.

This literature review also assists in drawing conclusions about the similarities and differences between isiZulu and Sepedi detective narratives, which is the focus of this study, and its applicability to all the African languages of South Africa (Zondi, 2008:40).

2.3.1 Scope of the literature review

The following literature review is not undertaken in any particular order or significance. It rather illustrates that this study contributes to a wider field of scholarly

research, which has been dedicated to the field of detective narratives and how different scholars perceive the subject.

The literature review of this study is categorised under the following subtopics:

- Literature review of studies related to isiZulu detective narratives;
- Literature review of studies related to Sepedi detective narratives;
- Literature review of studies, papers and any other information related to detective narratives in other African languages; and
- Literature review of studies related to the relevant literary theories and theoretical frameworks that were used in this study.

As the discussion progresses, the justification for the above categorisation becomes even clearer with the issues looked at by different scholars of the different African languages.

2.3.1.1 Literature review of studies related to isiZulu detective narratives

This section of the study deals with the written information on isiZulu detective narratives, read in preparation for discussion. This included books, theses, papers and other relevant information.

In his Master's Degree in isiZulu detective novels, Masondo (2001) focused on the form and theme in Msimang's *Walivuma icala*. In this study, Masondo discusses form and theme in isiZulu detective novels, specifically referring to Msimang's detective narrative, titled *Walivuma icala,* to explain his argument. He referred to the basic elements of a novel, which are the phases of the plot, i.e., the exposition, motoric moment, complication, climax and the denouement. He also discussed the characters and the way they were portrayed in the detective narrative. He indicated round characters, such as *Mandlenkosi Mtshali*; flat characters, such as *Mbhekeni Dlamini;* and other characters classified according to their functions in the story, such as heroes, villains and foils. He then discussed a number of themes in this detective narrative with regard to social problems, isiZulu customs, didactic issues and life in general. After concluding, he drafted an appendix, which gave the writing life history of Msimang, who is one of the best authors of isiZulu literature.

Marggraff (1998) also added information on detective narratives in isiZulu in relation to morals or themes. In a paper titled *The Moral Theme in isiZulu Literature: A Progression*, which was published in *Literator* 19(1) in April 1998 on pp. 93-107, Marggraff discussed detective stories that had been solved and criminals who had been punished for their wrongdoings. She also indicated the changing of an era and the trends in writing these detective narratives. She specifically mentioned folktales, which also took some form of trickery, such as in a detective story.

Research was conducted about Masondo's inputs on the writing of the isiZulu detective novel. This research study was written in isiZulu and titled *Ucwaningo Lwamagalelo ka M.M. Masondo Ekubhalweni Kwenoveli Yophenyo EsiZulwini* (Research on M.M. Masondo's input in writing detective novels in isiZulu), where he used theories to critically analyse detective novels and the involvement of characters in the investigation. In his conclusion, he attempted to compare a detective novel to a normal novel (Ntuli, 2006).

In an article, titled *Acts of naming: The detective plot in Masondo's fiction*, which was published in the South African Journal of African Languages, 27 (128-141), Mhlambi (2012) conducted research on the acts of naming as a literary device. She indicated how Masondo used similar names for characters who migrated across his deductive narratives, representing varying personalities, psychologies and emotional states. Masondo achieved this by using familiar names. Mhlambi (2012) investigated this stylistic technique in two of Masondo's detective narratives, namely *Ingwe Nengonyama* and *Ingalo Yomthetho,* which were both published in 1994. This was an argument around stylistic techniques and literary onomastic, which then used a compendium to analyse Masondo's de-stereotyping and disruptions in naming his characters (Mhlambi, 2012:128).

De Bruin (1995) wrote about *'n Krietiese Waardering van 'Iphisi Nezinyoka' as 'n Speur Verhaal in Zoeloe* for her Honours Degree. In her thesis, she critically analysed Masondo's detective narrative, *Iphisi Nezinyoka*.

This study also deals with many special features, as indicated in the readings above, taking into consideration that some of them may be acceptable or unacceptable in

trying to formulate them for the formulation of the analysing and evaluating instrument.

2.3.1.2   Literature review of studies related to Sepedi detective narratives

Mojalefa (2001) and Magapa (2007) indicated that to date, in Sepedi, only eight researchers and literary theorists have attempted to analyse Sepedi detective narratives, namely Mahole (2002), Mojalefa (2001), Magapa (1997), Machiu (1995), Groenewald (1993b), Mampuru (1986), Mphahlele (1984) and Serudu (1984). It was found that these Sepedi researchers managed to look at certain principles to analyse the Sepedi detective narratives, but never attempted to compare Sepedi to any other African language.

Mojalefa (2001) and Magapa (1997) compared two of Lebopa's detective short stories to check their commonalities and differences using the types of classification used by Groenewald (1993) and Boileau-Narçejac (1964), Mojalefa (2001) and Strachan's (1988) three-level model of content, structure, plot (i.e., exposition, development, climax and resolution) and style. He also referred to topic, theme, characters, events (which he divided into basic events, relevant events and incidental events), time (which he noted as a point of time, lapse of time), place (where he referred to geographic, socio-cultural and symbolic) and the title of the narrative story.

Another researcher, Mahole (2002), defined and interpreted the structure of the Sepedi detective story. He used narratology to explain the form or structure of a detective story agreeing with Strachan (1988), who discussed *teks, verhaal en geskiedenis* and Mojalefa's three-layered onion, which includes the structure of the content, plot and writing style. He explained and analysed the following concepts: Ideas, content, theme, plot, main issues, writing style, feelings and detective novel.

Machiu (1995) examined the characteristic features of a Sepedi detective story, namely exposition, development, climax and denouement. He critically analysed and evaluated Kekana's detective novel *Nnete fela*, and applied the basic elements of a detective novel. He gave a brief synopsis of the novel in his work. He then discussed

the theme, the plot structure (i.e., exposition, development, climax and denouement) and the setting (milieu) with reference to rural and urban settings in the story. He also dealt with character portrayal by looking at what each character was doing and the role he/she played. He focused on the victim, the murderers, the suspects, the detective and the police. In conclusion, he conducted an assessment to see whether or not Kekana was successful in using the tools needed to create a detective novel in Sepedi.

Mphahlele (1984) compared *Tšhipu e rile ke lebelo* (1962) by D.N. Moloto and *Lenong la Gauta* (1982) by H.D.N. Bopape. Mphahlele (1984) discussed the body structure of detective novels by referring to the sequence of events and suspense, which drew the reader's attention in the detective story. He did this by comparing two Sepedi detective narratives, namely *Tshipu Erile ke Lebelo* by Moloto and *Le Nong la Gauta* by Bopape.

Serudu (1984) and Mampuru (1986**)** both described the relationship between setting/milieu and characters. Mampuru (1986) submitted a thesis for her Honours Degree. Her topic focused on the critical assessment of *Lenong la Gauta* as a detective novel. Mampuru (1986) defined the detective story and its nature. She critically evaluated the line of action in the detective novel and discussed the theme, crime and detective pattern of inquiry in the detective novel. She further looked at the plot structure, which consists of the exposition, complications (development), climax and denouement. She also wrote about the relationship between setting/milieu, whether the detective story happened in a rural or urban area and the portrayal of the characters in the detective story.

Groenewald (1993(b)) and Mojalefa (2001) briefly investigated the classification of Sepedi detective stories. The two scholars gave a detailed classification of detective narratives. More research has been conducted on Sepedi detective narratives. The trendsetters are Mojalefa (2001) and Groenewald (1993b) who have conducted a number of research studies on some of the topics discussed, which are the types of detective narratives and their classification according to Boileau-Narçejac (1964) and Thomas Narçejac (1958), as quoted in Groenewald (1993:30).

The weakness of this classification is alluded to by Groenewald's classification with five main elements, which are the enquirer (the detective); the criminal (the murderer); the victim (the murdered); the evidence, which reveals the mystery, and the investigation, which also reveals the mystery. The presentation in the paper then moves to the classification of detective narratives according to Dresden and Vestdijk (1957). The last classification is referred to as the experimental classification, which is a combination of the three classifications of the Sepedi detective stories mentioned above.

Mojalefa and Magapa (2007) collaborated in *The Literator* where they presented a case around the importance of the concept of 'mystery' in the classification of Sepedi narratives and the elements of a mystery. Mystery was defined and a review of rules governing the creation and sustenance of mystery in detective narratives was conducted. Examples were given of how the writers in Sepedi detective narratives mislead their readers in order to create mystery. Mystery was then examined according to five of its elements, which were the detective's real character, the criminal's name, the victim's identity, the evidence that revealed the mystery in the end and the investigation that revealed the mystery.

2.3.1.3 *Literature review of studies, papers and any other information related to detective narratives in other African languages*

It was also found that in the other African languages, not much had been done in the genre of detective narratives as each African language either had one or two detective narratives and/or short stories. In isiXhosa, a detective novel, Bongeka's *Umzi Omtsha,* and short stories, namely Ngcangata's *Intsengwakazi,* were identified.

In Xitsonga, Ngobeni and Mathumba wrote *Xivandza Nyongeni* and Maluleke wrote the short stories *Mahlori*, but no studies seemed to have conducted further research in this genre. In Siswati and isiNdebele, no detective narratives have been written or studies found on detective narratives to date. In Sesotho, Ntsane has written a novel, *Nna Sajene Kokobela, C.I.D.* Maphalla and Ngcangca wrote about *Kabelwamanong,* which they regarded as a thriller. In Setswana, one short story collection, *Manyobonyobo* by Moloto, was found.

It was found that Maungedzo (1999) had written a Master's thesis in Tshivenda, which gave a critical analysis of the two mentioned Tshivenda detective novels, with the topic, *the detective story in Tshivenda: An Analysis with Special Reference to Bono La Mboni* and *Nwana Wa Mme Anga* at the University of South Africa. The two novels that were analysed, were both detective novels. Maungedzo (1999:7) gave a reason why there were fewer detective narratives in Tshivenda, which might have been the case with all African languages when he said:

> If one examines the history of Vhavenda, a variety of factors have clearly contributed to the scarcity of detective novels. Apartheid played a major role. In the past, most policemen and detectives, in particular, were Whites, and Blacks only started training as police detectives relatively recently. As a result, it was very difficult for Black authors to write detective novels because there were few Blacks with detective experience and authors did not have access to information about crime.

Maungedzo discussed the concepts of plot structure, elements of mystery, dramatic irony, setting and character portrayal in his thesis.

In his Master's dissertation, *The Emergence and Development of Shona Detective Story as a fictional genre in Zimbabwe Literature*, Chingidi (1998) discussed stories that begun as ordinary narratives, but ended as detective fiction, the fully-fledged detective story called *Whodunit* and a detective thriller (Chingidi, 1998:10).

The researcher concurs with the majority of the features of detective narratives, as given by these different scholars, which paves the way for the analysis and comparison of isiZulu and Sepedi detective narratives in the following chapters of this study.

2.3.1.4 *Literature review of studies related to the relevant literary theories and theoretical frameworks that are used in this study*

This study uses a number of literary theories and theoretical frameworks as an approach to look at the structure, formulation, data collection, data analysis and comparison; focusing on different characteristic features. An attempt is made to deal with the following four literary theories, which are interrelated in case studies.

2.4   Literary theories and theoretical frameworks

2.4.1 Case studies

In one sense, all research is a case study. There is always a unit or set of units in relation to which data are collected and/or analysed. The term 'case study' is employed to identify a specific form of inquiry; notably, one which contrasts with two or other influential kinds of social research (Gomm *et al.*, 2000:2).

The reading of each text and giving it individualistic attention relates to the fact that each is a case study on its own, therefore, as four detective narratives, two in isiZulu and two in Sepedi, were read, it can be indicated that this research deals with two case studies, namely one in isiZulu and the other in Sepedi. Owing to the scope of the study, the following concepts are discussed briefly below.

2.4.2 Narratology

The Concise Oxford Dictionary (2002:948) defines narratology as a branch of knowledge or criticism concerned with the structure and function of a narrative It functions to look at the commonalities and differences between structure in a genre, which is systematically created, how events are simply set up to form a sequence, which indicates occurrences in people's lives. It is then declared to be a story of the lives of certain people, as is specifically being done in comparative studies, similarly in this study narratological approach is going to be used to compare the detective narratives of isiZulu and Sepedi.

According to Abrams (1993:123-124), –

> [n]arratology denotes a recent concern with narrative in general. It deals especially with the identification of structural elements and their diverse modes of combination, with recurrent narrative devices, and with the analysis of the kinds of discourse by which a narrative gets told. This theory picks up and elaborates upon many topics in traditional treatments of fictional narratives…Narratologists treat a narrative not in a traditional way, as a fictional representation of life, but as a systematic formal construction. A primary interest of structural narratologists is in the way that narrative discourse fashions a

"story" – the mere sequence of events in time – into the organi[s]ed structure of a literary *plot*.

This approach is related to how the story is narrated by different people. This then tries to answer questions such as who is telling the narrative and how is he/she doing that successfully. This is according to Bal (1985:126) who maintains that –

narratology studies narrative texts only in so far as they are narrative and it is concerned only with the issue of how the events which make up this particular story are narrated.

Prince (1988:65) advances Bal's definition above when he refers to narratology as the structuralist-inspired theory which studies the functioning of narrative in a medium-independent manner, and he attempts to define both narrative competence, as well as what narratives have in common and what enables them to differ from one another.

The events happening in the story can be told by a first-person narrator or a third-person narrator or a narrator who knows everything about everybody and is an omniscient narrator. The author himself/herself can also sometimes be allowed to narrate the story.

This analysis and identification of the point of view is the key to the discussion of methods of narration. Other scholars simply refer to it as the 'point of view' of the narrator (Gray,1984:133).

A simple distinction is made between the types of narrators, as follows:

First-person narrator is the one who speaks of himself as 'I', and is generally a character in the story; they are likely to have limited viewpoint consonant with the part they have to play. They may be the hero of the narrative. **Third-person narrator** who describes the characters as 'he', she, or they, it is necessary for the narrator to discern the explicit or implicit nature of his/her approach to the audience and the events he/she describes. (*ibid*).

Van Rooyen (1980:116) describes an omniscient narrator as:

> … the author who can be discerned as the all-knowing narrator. He/she knows what each and every character feels and think[s] and does. This is also the way the reader gets to know the character. The omniscient narrator has [the] task of distinguishing the various characters distinctly from each other.

After having read and understood the definition and explanations above by different scholars, which the researcher agrees with, in this study, the detective narratives of isiZulu and Sepedi are looked at in view of how the sequence of events occurs in the story. The researcher also looks at what the narratives being compared have in common and how they also differ from each other. The researcher focuses on the type of narrator used to deliver the story, whether it is a first-person or the third-person narrator and come to a conclusion why that type of narrator was chosen.

2.4.3 Structuralism

Structuralism and its 'science of signs' (are derived chiefly upon the linguistic theories of Ferdinand de Saussure (1857-1913) and partly from Russian Formalism and the related narratology of Vladimir Propp's Morphology of the folktale (1928) (Baldick, 2008:320).

In the study of literary works, structuralism is distinguished by its rejection of those traditional notions occurring to literature 'expresses' on authors' meaning or 'reflect' reality. Instead, the text is seen as an objective structure activating various codes and conventions that are dependent on author, reader and external reality *(ibid)*.

The word 'structuralism' is derived from the word 'structure', which the Longman Dictionary of Contemporary English (1987:1050) defines as follows:

> An arrangement or organization, the way in which parts are formed into a whole or something formed of many parts especially a building.

As indicated above, the literary theories chosen for this study are related and interlinked so as to do justice to the detective narratives that have been chosen in

this study. The researcher looks at the narration, to the structure, to the interrelatedness and comparative to attain results.

In the study of literary works, the basic model of structuralism premise is that the language and culture achieve meaning by way of the relationships between all sorts of "representations", including words. Meaning is not inherent, but depends on the system of relationships. Pictures or texts have value and significance according to their place in a structure that is in the mind, not because they represent something outside the mind. The text contains "signifiers" that point to the "signifieds outside the text" (MacCoy & Harlan, 1992:317).

In respect of the above quotation, the researcher checked how culture and language informed the understanding of the narrative and how the relationship was built between all elements in the story. This included texts and representation delivering theme, plot, conflict, setting and characterisation. These elements are interdependent structures that form a whole, in this case a complete well-structured narrative.

The literary theory of structuralism were applied to the isiZulu and Sepedi detective narratives where an analysis was conducted on the structures that formed the isiZulu and Sepedi detective narratives and the common and different factors found in each language. This principle is also supported by a definition from the World Book Encyclopedia L Volume 12 (1982:95), which defines structuralism as follows:

> A method of study that examines the relationship between things, rather than simple things themselves.

The above quote subtly states the fact that detective narratives are literary works of art and have elements that are formed into a complete structure, are interdependent of each other and integrated to form a complete whole. These include plot, theme, character portrayal, setting and conflict – the characteristic features that form the backbone of written narratives.

2.4.4 Intertextuality and intratextuality

The researcher is in agreement with the quotation of Barthes (1981) above due to its eloquence and factualness. The researcher applied the intertextual approach and the intratextual approach in the selected detective text by finding examples of places in the text where such relationships existed in both isiZulu texts and even see whether such interrelationships did not even exist in the Sepedi texts. Then the intratextual approach was used to compare isiZulu and Sepedi. The fact that these collections are from one common language group, African languages more intertextual and intratextual relationships might be detected.

The above analysis showed how texts in different languages are interdependent of each other in instances where characters, who convey social and cultural backgrounds, are involved. Even if the languages differ, the belief systems usually correlate with each other.

Intertextuality is a term that was popularised by Julian Kristeva to designate various relationships that a given text may have with other texts. These intertextual relationships include anagram, allusion, adaptation, translation, parody, pastiche imitation, and other kinds of transformation. The term 'intertext' has been used variously for a text drawing on the other texts, for a text thus drawn upon, and for the relationships between both (Baldick, 2008:171)

The term 'intertextuality' carries in it the dependency of similar and different texts on each other by language, culture, beliefs, norms and setting, for example, two texts might be different from each other linguistically, but end up having a similar setting, i.e., both might happen in a rural area or their characters might have the same cultural beliefs. It is, therefore, important that the researcher investigates the concept of intertextuality when dealing with the isiZulu and Sepedi detective narratives. This is attested by Manyaka (1992:1), who states that –

> [t]here is "always" a relationship between writers, because no writer can do without [the] influence of some kind as no writer is an island.

Barthes' (1981) usage of intertextuality and its influence is significantly more diffuse and all-embracing when he maintains that –

> [a]ny text is a new tissue of past citations. Bits of code, formulae, rhythmic models, fragments of social languages, etc. pass into the text and are distributed within it, for there is always language before and around the text. Intertextuality, the condition of any text whatsoever, cannot, of course, be reduced to a problem of sources or influences; the intertext is a general field of anonymous formulae whose origin can scarcely ever be located; of unconscious or automatic quotations, given without question-marks. (Barthes, 1981:39)

The researcher is in agreement with the quotation of Barthes (1981) above due to its eloquence and factualness. What the researcher intends to do in this study is to apply the intertextual approach to the selected detective texts by finding examples of places in the text where such relationships exist in the isiZulu text and even see whether such interrelationships do not exist in the Sepedi texts. As these collections are from one language group, African languages, more intertextual relationships might be detected.

The above analysis showed how texts in different languages are interdependent of each other in instances where characters, who convey social and cultural backgrounds, are involved. Even if the languages differ, the belief systems usually correlate with each other.

2.4.5 Comparative Theory

Comparative Theory evolves from comparative literature, which is the combined study of similar literary works written in different languages, which stresses the point of connection between literary products of two or more cultures, as distinct from the sometimes narrow and exclusive perspective of English literature or similar approaches based on national canon. Advocates of comparative literature maintain that there is much to be gained from studying literary works in translation (Baldick, 2008:65)

Comparison and textual analysis refer to the process in which any text is read, analysed and compared to others to collect data, interpret and analyse it. These texts were evaluated and the gathered data were used to generate or produce new ideas, which was then used to create analytic criteria and evaluate an instrument for isiZulu and Sepedi detective narratives, which will also be applicable in other African languages. Prawer (1973:169) cites the following of this theory:

> The comparative approach is an effective method through which one can trace the movement and transformation of ideas, while at the same time widening the narrow experiences to which our existence in space and time condemn us by opening up for our emotional and intellectual enrichment, a vast storehouse of imaginative experience.

One literary scholar refers to comparative literary study as:

> a study which is often not confined to a comparison of works in a single language. In some cases it involves literature of different peoples… "the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and the other areas of knowledge on the other and belief…on the other hand" (Serudu, 1979:13)

The researcher supports Serudu's argument above. In relation to the languages as the comparison in this study involve more than one language and different people and cultures, because the objective of comparative literature is to study different literature so that they can be compared to others.

In evaluating the chosen detective narratives, the researcher used the comparative approach on different authors and their detective narratives with the aim of obtaining a broader scope, knowledge and insight. And benchmark for each narrative to see whether it is better or worse than the other. According to the researcher's understanding of comparative theory, this approach uncovered the similarities and dissimilarities between the isiZulu and Sepedi detective narratives in question.

2.5 Characteristic features

The characteristic features that were dealt with in the isiZulu and Sepedi detective narratives in question related to the critical analysis of general narratives, specifically the novel. However, as a lot of these characteristic features are dealt with in the analysis of novels, a few were chosen to analyse the isiZulu and Sepedi detective narratives in this study. The characteristic features of detective narratives, as set out by other scholars, were especially dealt with.

The most common characteristic features of a novel are identifiable when the novel itself is defined, and it is shown what it must entail qualifying to be regarded as such when it is compared to the short story and novelette.

Baldick (2008:234) describes the novel as an extended fictional prose narrative. It is exceptional, open and flexible. There is no established minimum length for a novel, but it is long enough to justify its publication in an independent volume, unlike the short story. It describes a recognisable secular social world and incorporates the structures and languages of non-fictional prose forms. A novel is expected to have at least one character, preferably more and a plot or some arrangement of narrated events.

Abrams (1993:130) agrees with Baldick's definition of the novel when he asserts that:

> … the novel is distinguished from the short story and from the work of middle length called novelette; its magnitude permits a greater variety of characters, [a] greater complication of [the] plot (or plots, ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes.

According to Baldwick (2008:234), special subgenres of the novel have arisen around particular kinds of characters (spy novels), settings (historical novels) and plot (detective novels), while other kinds of novels are distinguished either by their structure (picaresque novel) or by special emphases on characters or ideas.

2.5.1 Characteristic features in novels

The characteristic features of a novel, which were looked at in the analyses of the isiZulu and Sepedi detective narratives, are as follows:

- Content and topic;
- Plot and theme;
- Characterisation;
- Setting/Milieu; and
- Style and atmosphere.

Each of the above concepts were discussed and indicated how they were relevant to the study.

2.5.1.1 Content and topic

Eco (1981:23) defines a topic as a textual operator which is needed to realise all of the relevant semantic disclosures in a discursive structure. He believes that the topic governs the semantic properties that can or must be taken into account during the reading of a given text. To him, a topic leads to the reader having certain expectations. The topic is directly connected to the content in detective narratives.

Baldick (2008 69) maintains that content is the term commonly used to refer to what is said, as opposed to how it is being said (in other words, form or style). Distinctions are made for the sake of analysis since in any actual work there can be no content that has in some way been formed and no purely empty form.

In this study, the content and topic were juxtaposed and analysed in reference to the chosen detective narratives to see whether the topic relayed the content that the readers expected inside each detective narrative as shaped by each author.

2.5.1.2 Plot and theme

According to Serudu (1979:51), the plot is the sequential flow of events in time and its means and causes, effect and ends in literary work. To him in novels plot structures can be simple and complex, and in other subplots are identifiable.

According to Van Rooyen *et al.* (1980:153-4), the development of the plot structure is divided into the following: the exposition (where characters and their circumstances are introduced, here the information that is essential is communicated), the motoric moment (an incident that activates the threatening conflict), the complication (the rising moment for the decision to be taken), the climax (the inevitable eruption which is also the breaking point, change happens in the life of the characters) and the denouement (the consequences of the climax are portrayed briefly and there are changes), things will not be the same anymore.

The detective narratives in isiZulu and Sepedi also have plots and subplots. The plot structure in these narratives is also divided as indicated in the definition above by van Rooyen *et al.* In the plot structure, the study also looked for the development of the plot from the beginning when the crime was committed, and the conflict, the resolutions of crime and the ending when the murderer was apprehended.

Pretorius and Swart (1982:4) define a theme as "…the interpretation of life as conveyed by the story as a whole".

Mampuru (1986:12) further explains that interpretation may differ from reader to reader. The theme as understood is neither the topic of the story nor the incidental, philosophical thoughts expressed in the story, but the strongest binding or cohesive factor in any literary work; a central element that determines the unity of the story.

Heese and Lawton (1993:97) agree and define theme as the central idea, the basic issue which the novelist is concerned with, and which he or she comments on through the medium of his or her story.

As this study is concerned with the detective narrative, it is clear that this genre is not concerned with the crime, but detection. It is, therefore, a difficult call to relate to the theme without aligning it with the moral global lesson and its happenings and the fact that crime does not pay.

2.5.1.3 Characterisation

The means by which the author establishes the illusion that the persons created by his/her words are people with traits and personality, which a reader can recognise and analyse (Cohen, 1973:177). Cohen further describes characters by specific descriptors for the actions that they do, in other words, a flat character (indicate a surface trail), a round character (has complexities, strong innermost feelings and thoughts, he/she is more realistic and believable), a foil character (the one whose actions contrast or complement that of the main character), a main character (chief character) and a secondary character (has his/her own identity, but his/her nature and behaviour serve as a commentary on that of the main character) (ibid:36).

In the portrayal of the characters in the isiZulu and Sepedi detective narratives in this study, the characters were assessed on how they spoke, acted and behaved so that, as readers, we can identify them according to the types of characters, as indicated by Cohen in the quotation above. As the novels were read, other special characters, as needed by the detective narrative, were indicated and were given explanatory names according to their actions, such as detective, victim, suspect and murderer. In these types of narratives, the detective is always the main character as he/she carries the responsibility of solving the mystery.

2.5.1.4 Setting/Milieu

The words 'setting' and 'milieu' are synonymous and can be used interchangeably. Pretorius and Swart (1982:8-9) distinguish between the physical and the non-physical background against which a story takes place, for example, the desert or the city and the latter is the non-physical climate or atmosphere against which the story unfolds.

Msimang (1986:87-88) states that:

> [The] setting is the most aspect of the narrative, and it can be divided into locale which deals with physical or geographical setting, time which deals with the historical period during which the narrative takes place and social circumstances which depict the social norms, values, customs and beliefs of the society being described in the narrative.

In his definition of setting, which is in line with that of Msimang (1986), Abrams (1981:75) states that –

> [t]he setting of a narrative or dramatic work is the general locale, historical time and social circumstances in which actions occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place.

It is intimately connected to mood. The word 'milieu' means the setting in which the story takes place. All types of settings are possible, namely geographical, social and historical. A good author adds colour to his/her novel by cleverly introducing the milieu in which the characters find themselves in the story. The important matter for the critical reader is whether the writer has succeeded in establishing a satisfactory milieu for the story he or she has written and has taken good care that the milieu is true to the world of the narratives (van Rooyen *et al.*, 1980:113)

Even in this study, the setting or milieu of the selected detective narratives in isiZulu and Sepedi were analysed to see whether the writer was successful or failed in delivering the environment and the time when these detective narratives took place. The writer might have chosen a rural setting, an urban setting or a semi-rural and semi-urban setting in the detective narratives. In that case, the relevance of the choice made was supported by the sequence of events taking place in the detective narrative.

2.5.1.5 Style and atmosphere

Cohen (1973:175) defines atmosphere as the mood(s) of literary work created by the description of the setting, by the actions and words of characters, by the tone of the author of the voice through which he/she speaks. One function of the atmosphere

can be the creation of suspense-tenseness and expectation within a reader or observer.

The type of atmosphere created by the author definitely forces the reader to continue reading, and be held by the sequence of events happening in the story until the end. The suspense in the detective narrative is expected to be at a peak as the detective narrative opens its first chapter with a crime, which is mostly murder. The mood should be kept that way by the author until the end when the perpetrator is arrested.

The noun style has a long history and a wide set of meanings. It is derived from a Latin term meaning stake or pointed instrument for writing (it shares a broad etymology with *stylus*), and modern meanings involve metaphorical and metonymic extensions of this meaning. It is a manner of expression characteristic of a particular writing style or of a literary group or period; a writer's mode of expression considered in regard to clearness, effectiveness, beauty and the like.

When we read literary works, we are able to see that each writer has his or her own style of writing. Style is also affected by the setting and the environment in which the writer is writing. The style of the writers of the selected detective narratives in isiZulu and Sepedi was focused on by referring to the way they write with specific reference to the language usage, which included proverbs, idioms, emphasis and cultural connotations as the detective narratives of the two selected African Languages were very rich in such.

2.5.2 Characteristic features in detective narratives

The main characteristic features of the detective novel centers around the readers, the detective, the crime, the culprit and a specific structure.

Wright (1936:1-3) gives 20 rules for writing a detective story. These characteristic features are postulated from his paper. In relation to the crime, it is expected that it should happen at the beginning of a detective narrative and it should be a crime where a murder has taken place and a corpse found. If it is not murder, it tends to be too much trouble for readers who must read a lot of pages of a detective narrative.

He refers to the detective as the protagonist in the story, who has gathered information; as he/she is responsible for the detection and the investigation of the crime until the perpetrator, who committed the crime, is apprehended. He/she should be alone with no other person so that he/she should not take unfair advantage of the reader. The detective must use an acceptable method and means of detecting the crime. The detective must solve the problem strictly in a natural way. It is also important that the detective or one of his or her assistants should not be found to be the culprit.

He states that the readers in a detective narrative should be given an equal opportunity with the detective in solving the mystery. The detective is not allowed to use any tricks, but should play his/her cards openly at all times. The detective has to provide the truth to the readers at all times.

According to Wright (1946), there must also be one culprit in a detective narrative and the culprit should be a person who has played a more or less prominent part in the story. He/she is given a sporting chance and no secret societies must be associated with him/her. He/she must be determined by logical deductions and not accidentally, coincidentally or by unmotivated confessions. A servant must not be chosen by the author as a culprit as this is the easy way out.

On the issue of the structure of a detective novel, Wright (1936) adds that it should not give long unnecessary descriptions; and matters which do not have a vital place in a record of crime and detection should be excluded. Information that is included should be relevant to the purpose of stating the problem, analysing it and bringing a successful conclusion. Any other event, such as a love interest, should be excluded in a detective narrative (ibid).

The characteristic features that were looked at refer to the individual and group characteristics of the different detective narratives in isiZulu and Sepedi. In this case, individual characteristics of detective narratives were found in individual texts, but not as a common factor of the texts.

These detective narratives were analysed according to the following types of classifications and the characteristic features, as brought forward by the indicated scholars. Though each method of classification might have its flaws, it is an addition to the isiZulu and Sepedi detective narratives that are lacking and are a scarce genre in African languages.

As indicated in 2.5.1.4 and 2.5.1.5 above, setting/milieu, style and atmosphere also play a very significant part in detective narratives. A detective narrative occurs at a place in time and there are sociological and environmental factors that affect the setting where the story is happening. The atmosphere created by the writer in the way he/she writes, creates a mood and suspense, which captures the reader to read the detective narrative until the very end when the mystery is solved. In this study, the researcher also saw how the setting/milieu differed in the isiZulu and Sepedi being compared, and saw how the style of writing created a conducive mood and atmosphere, which creates suspense and encapsulates the reader to read the narratives until the end.

2.5.3   Classification of the detective story

The origin of the detective story or crime story as a foreign concept was not heard of in African languages. Even the theories of classifying these type of narratives were unheard of; scarce and even not found in African languages.

The theories of the classification of detective narratives were attempted mostly by Sepedi scholars who were far ahead of the isiZulu scholars. The first scholar who commented about the challenges to classify the detective stories in isiZulu was Marggraff (1998:103), who maintains that it is difficult to classify isiZulu detectives, because each deals with crimes such as "murders, robberies, corruption and blackmails", but still they cannot be classified as detective narratives as they do not have the characteristic features of detective narratives. She refers to most of them as moral stories.

One of the Sepedi scholars who has used some of the concepts from foreign sources indicate as to what could be classified as a detective narrative when he says:

> A detective novel, novelette or short story as a genre should combine crime and investigation, where the discussion is about telling the reader or audience about an investigation, which aims to reveal a complex secret. This is an [i]nquiry which must be done by the detective who must succeed in his/her duties (Mojalefa, 2001:3).

The following classification methods were mostly applied in Sepedi narratives. The study also applied them in the isiZulu narratives to check their applicability.

2.5.3.1 Boileau-Narçejac's classification

Boileau-Narçejac (1964) and Thomas Narçejac (1958), as quoted in Groenewald (1993:30), classify detective novels according to the following types:

- Detective (story describing the activities of a detective);
- Policier (story focusing on a policeman or woman);
- Policier noir (violent story concerning a policeman or woman);
- Problème (problematic story);
- Criminal (criminal narrative);
- Noir (story of evil);
- Bourreau (the story of a hangman/executioner/tyrant);
- Victime (the story of a victim);
- Cruel (violent cruel story);
- Suspense (story with suspense); and
- Thriller (tale evoking terror).

The theory above indicates that there are different types of detective stories, as indicated by the French theorists, Boileau and Narcejac (1964). The theory indicates that in a detective story, there is a detective or a private eye, who is an investigator and works hand in hand with defense lawyers in a civil case. The story is referred to as a secret story or a story of the detective and the type of relationship found in it is powerful and strong. It is only the environment and characters that are compared to a story of crime.

The theory further indicates that a detective story is a dangerous story of police, based on the breaking of the law by a man who does dangerous things. The detective is also classified as a story of the emphasis on thinking problems which happens confidentially. In it, amazing activities happen, which instill fear and some comfort. A killer is involved and there are pain and denial. There is a victim, who is intimidated, and is also called a modern thriller, which is a story of victims.

Some of its background includes danger and sadness. There is a lot of waiting and being anxious, spirits are affected and blood is boiling until the end of the story. The reader already knows who the perpetrator is in this way the reader is always on a thinking mode. This is a story classified to be based on intimidation and fear (Mojalefa, 2001:5-7).

2.5.3.2 Groenewald's classification

Mojalefa (2001:3) quotes Groenewald (1993:30) who suggests that –

> [t]he detective narratives should be classified by focusing on the particular elements that differentiate one type of narrative from another type. The main elements he mentions are:
>
> - the enquirer, who is a detective;
> - the criminal, who is the murderer;
> - the victim, who is the murdered;
> - the evidence, which reveals the mystery; and
> - the investigation which reveals the mystery.

The theory above deduced from Mojalefa (2000:3) indicates that in a detective narrative there should always be a crime that is committed, which should be murder and one detective, who is enquiring, detecting and investigating it. His aim is to find the culprit who is the murderer and crack the case. The other aim of the investigator is to find the person who was murdered through piecing the pieces of a puzzle so that it is complete. In finding evidence he/she is required to do legitimate things and not mislead the readers. He has to solve his/her mystery in a convincing manner since he /she is dealing with dangerous territory; so that the readers should not doubt him when he finds the culprit (Mojalefa, 2000:3).

In the above classification characters, murder and mystery take centre stage in the detective narrative or story. In dealing with the isiZulu and Sepedi detective narratives, all five characteristics, as indicated by Mojalefa, were looked at, as it has been agreed that these should be found in Sepedi and isiZulu detective narratives.

2.5.3.3 Dresden and Vestdijk's classification

The next classification that was investigated, was the classification of detective narratives into types that could be found in Dresden and Vestdijk (1957). According to Mojalefa (ibid), when Dresden and Vestdijk (1957:94-95) referred to detective narratives, they only referred to two main types, which they identified in English and American detective literature.

In analysing detective stories, one might find some of the isiZulu and Sepedi narratives falling under this classification as the scholars would not have had access to stories written in African languages, especially isiZulu and Sepedi.

2.5.3.4 Experimental classification of Northern Sotho (Sepedi) detective stories

According to Mojalefa (ibid), the final classification of detective narratives is an 'experimental' classification of detective stories of Northern Sotho (Sepedi) and their different types. In this case, Boileau-Narcejac's classification, Groenewald's classification and the Dresden and Vestdijk's classification are joined together to analyse detective narratives and solve existing problems (Mojalefa, 2001:223-224).

In this study, these classifications were applied to analyse the chosen texts of the isiZulu and Sepedi detective narratives to bring about concepts and ideas that could be inserted in the analytic criteria and evaluating instrument to analyse the isiZulu and Sepedi detective narratives.

2.6   Conclusion

This chapter entailed the definition of the concepts that are commonly used in the discussion around detective narratives. It further outlined the literature review of detective narratives according to different African languages. This chapter further discussed the research methodologies and research design, which were the case

studies that were conducted for the isiZulu and Sepedi detective narratives selected for analysis. The characteristic features of novels found in detective narratives were discussed and added to those that solely referred to detective narratives, as discussed by other scholars. All the above principles were then applied in relation to isiZulu and Sepedi detective narratives. This study, therefore, mirrored isiZulu and Sepedi detective narratives next to each other in the following chapters and described, interpreted and compared them to each other in order to formulate the analytic criteria and an evaluating instrument for isiZulu and Sepedi detective narratives, which the researcher anticipates will also be applicable in all African languages.

The works of isiZulu and Sepedi done by researchers, as indicated above, have set a starting point for this study, because Magapa (1997) and Mphahlele (1984) compared two of Lebopa's detective short stories and Moloto and Bopape's novels respectively with the aim of determining the similarities and differences in one language, namely Sepedi, but this study seeked to compare and establish a benchmarking criteria or standard, which will not only be applicable to isiZulu and Sepedi, but should also be applicable to all African languages. It is, therefore, the researcher's wish that once such criteria have been established, more novels will be written in this genre in most of the African languages.

CHAPTER 3: CRITICAL ANALYSIS OF ISIZULU DETECTIVE NARRATIVES

3.1 Introduction

While conducting research on the issues of detective narratives, an interesting piece titled "Post-Truth Detectives: A Quintet" interested the researcher in comparing detective narratives and formulate an evaluation tool for benchmarking detective narratives in African languages, especially in isiZulu and Sepedi. The piece read thus:

> We are all detectives. Every day, we question the world around us, search for meaning and seek to uncover hidden truths about life and ourselves. I think that is why the genre is so enduring. There's something fundamentally human about asking questions and trying to unravel the mysteries we're faced with. Every time we open a book and begin to read, we're playing detective, whether it is crime story or not. Every reader is a detective, searching through the author's words for clues, trying to piece together the literary puzzle, and discover the meaning locked within a text. Reading isn't passive, it's active. That is why we don't like being told what happens but want to figure out for ourselves.
> (https://deadinkbooks.com/post-truth-detectives-a-quintet
> (2017:1-2))

The researcher selected the two authors who had chosen to write this enduring genre. These authors who wrote the isiZulu narratives were Christian Themba Msimang and Meshack Mfaniseni Masondo. In this chapter, the researcher gives a synopsis and overview of the two isiZulu detective narratives, *Isigcawu Senkantolo* and *Walivuma Icala* by Masondo and Msimang respectively; which have been chosen for this study. A summary of each narrative is given so that the storylines are clear to readers of this thesis who have not read the novels. A brief biography of each author is also given.

The narratives were analysed in the four following ways:

- The general characteristic features of a detective narrative were dealt with.
- Then the characteristic feature of isiZulu narratives was discussed.

- The similarities and commonalities between isiZulu and the general characteristics features of the detective narrative were compared

- And finally, the common and different characteristic features were used to analyse the two selected isiZulu detective narratives.

3.2   A Synopsis and Overview of the Two Selected Isizulu Detective Narratives

3.2.1 Isigcawu Senkantolo *by M.M. Masondo*

The story starts in Sifiso Ngubane's office. It is late morning and Ngubane, a lawyer, and his secretary, Thandi, are awaiting the arrival of Vika Kubheka, a businessman in his forties. Kubheka is coming to see Ngubane, because he wants to show him a letter written to his daughter, Duduzile, by a blackmailer, demanding that his daughter put R1 500,00 in various denominations and a letter he had written to her in a red tin and sealed. The blackmailer would then tell her where to take the money. The lawyer makes a copy of the letter and tells Kubheka to put the original under his daughter's pillow (where he had found it). The lawyer is paid a cheque of R10 000,00.

Ngubane, who is in his late twenties, and his secretary, Thandi, who is a few years younger than him, work together very well. Ngubane's private investigator, Themba, is told about the letter from the blackmailer. He indicates that the letter is the first blackmail attempt. Ngubane asks Themba to get a few girls to help him by going to the dam with him and posing as if they were on an outing. Only one girl, Thokozile, a model, knows the reason behind the request. The intention is to swap the red tin that Duduzile was supposed to give to the blackmailer, by putting in a bigger amount and changing the amount indicated in the letter. The plan is carried out successfully and Thokozile poses for journalists, telling them that she had found a large amount of money in a red tin at the Ncadu Dam.

Kubheka sees the newspaper report and is very angry when he arrives at Ngubane's office the next day. He wants to know why the amount of money and the letter had been altered. Ngubane allays Kubheka's fears by explaining that it was a trap and

assured him that everything was alright. Themba arrives at Ngubane's office, also asking for an explanation, as Ngubane has not told him everything.

In the following days, Ngubane has several visitors at his office. One of them was Duduzile, who warns Ngubane to keep out of her affairs. When Ngubane informs Kubheka about his daughter's visit, Kubheka is shocked. When he tells Ngubane that his firearm is missing from its usual place, Ngubane says that it is a problem as the law requires the firearm to be in the possession of the owner and kept in a safe place at all times.

The next visitor, Thokozile, tells Ngubane about Mr. X who is looking for his money from the model. Ngubane asks her to give Mr. X his telephone number and office address if he returns. The last visitor is Zethu Kubheka, Vika Kubheka's wife. She informs Ngubane about why her family was being blackmailed and what the consequences of not paying the blackmailer would have on her daughter's wedding. Ngubane struggles to get hold of Kubheka on the phone to discuss his wife's visit. When he eventually gets through, they agree to meet the next morning.

Themba, the private investigator, calls Ngubane in the evening and indicates that an unknown man had visited him. He has found out that the man is Magwegwe Buthelezi. The next day an emotional Kubheka arrives at Ngubane's office to tell him about something that had happened. Masondo meticulously explains the arrival of Kubheka:

> Bathi bebingelelana wathola ukumangala uNgubane ngoba ubuso bukaKubheka bamane bahwaqabala kuhle kwezulu lihlomile (P66).
>
> [When they greeted each other, Ngubane was surprised to see Kubheka's face becoming dark like the start of the rain (p 66).]

Kubheka asks Ngubane about the four possible ways of dealing with blackmailers, which Ngubane had explained to him at the first consultation. The reason for Kubheka's question and emotional state is revealed when he says that his wife had shot and killed one of the blackmailers, either Magwegwe Buthelezi or Mhlobo Mvubu, in Kubheka's boat at the Ncadu Dam.

51

The model calls to tell Ngubane about a few men who had tried to force her to sign a letter saying she had taken their money. Ngubane advises her to sign the letter only at his office, in his presence, at 14:00. Buthelezi tries to frighten Thokozile into signing the letter, but Ngubane arrives at Thokozile's house and rescues her. Ngubane and Kubheka hire a helicopter to try and find Kubheka's boat, but there is a lot of mist and they cannot find it. They return to Ngubane's office. He is unhappy with Kubheka for not telling him the whole truth.

That evening, after a further attempt to find Kubheka's boat, Ngubane and Kubheka are held by dam officials. The officials want to make them tell the truth about the body found in Kubheka's boat. On their return to Ngubane's office, they find yet another visitor, Thulani Hadebe, who was going to marry Kubheka's daughter, Duduzile. He had come as his fiancée had told him that Ngubane was the family lawyer and he tells the lawyer everything that had taken place the previous night. The next day, the newspaper carries the story of a corpse found in the rich man's boat. Thandi shows Ngubane the story in the newspaper and informs him that Kubheka is already in the waiting room. Ngubane instructs Themba to hire divers to go to the Ncadu Dam and find Zethu Kubheka's handbag and the firearm that was used to kill the man found in the boat (she had dropped them when she had run away from the crime scene). When Ngubane finally meets with Kubheka, he asks his client to draw him a plan of the dam showing the place and depth at which the incident had taken place. Kubheka is not very happy about this, but has no option.

Themba reports to Ngubane that the police had found evidence in the dam. Ngubane instructs him to get the divers, Bongani and Busisiwe Ndlovu, as soon as possible. Ngubane withdraws R3 000,00 from his bank account. He changes it into R10,00 and R50,00 notes and asks his bank to write down the serial numbers on the notes. When it becomes dark, Ngubane goes to the dam with Themba and the divers. Ngubane tells the divers to look for Zethu Kubheka's handbag and Kubheka's firearm, but the divers are only able to find the handbag. Ngubane instructs the divers to remove the money found in Zethu's handbag and replace it with the money from his bank account, and then to put the handbag back where they had found it. The guard at the dam sees them and asks who they are. Ngubane tells the guard that they are government investigators and pays him R20,00 as a bribe.

Kubheka's next visit to Ngubane is to complain about the journalists who are giving his wife a hard time. Ngubane advises Kubheka and his wife not to say a word to them. He also informs Kubheka that the guard at the dam had seen Zethu with the dead man, Mhlobo Mvubu, on the day that he had died.

Zethu Kubheka goes on trial for the murder case. The court is filled to capacity. The state attorneys, Menzi Zondo and Zenzele Masondo, are in court. Zethu indicates that her lawyer will answer all questions on her behalf. A number of witnesses are called to testify, including the guard at the dam, Sipho Makhanya (a police officer), Magwegwe Buthelezi and Dr. Ngovolo Nsibande (the doctor who had examined the corpse). At the end of the session, Ngubane asks the judge to let him hold a press conference, during which his client will answer questions and tell the media what had really happened. At the press conference, Ngubane exposes the gaps in the evidence brought forward by the police and the prosecution. The one prosecutor, Zondo, loses his temper and fights with Ngubane. Ngubane goes to get himself some food and is sitting with Thandi when Makhanya arrives and picks a fight. Thandi resolves the situation by asking Ngubane to leave with her.

The police did as Ngubane had planned by going to the dam to try to find more evidence using what they had heard at the press conference. Ngubane had already sent his private investigator to stand near the river and see who went to the dam. Themba sees Zondo and Makhanya and their divers come to the dam and report to Ngubane that they had left the crime scene looking very pleased as they thought that they had found the evidence they were looking for.

The next day in court the police release the new evidence. Ngubane asks to put Buthelezi back on the stand. Ngubane questions him about the day of the incident and proves to the court that Buthelezi is the real murderer. When he asks Buthelezi to take out the money in his pockets, he tries to run out of court. The money found in his pockets matches the serial numbers listed by Ngubane's bank. Zethu is released and Buthelezi is convicted of murdering his co-blackmailer, Mahlobo Mvubu.

Back at Ngubane's office, Kubheka and his family, Ngubane and others are attacked by unknown gunmen, but the police come to the rescue and arrest the gunmen. The

guard in the building opposite Ngubane's office is scared because he saw everything that happened.

Masondo ends the story with an unexpected twist.

> Wathi nje eqeda ukukhuluma lawo mazwi uNgubane, kwangena amadoda amane egulukudela evale ubuso futhi ephethe amavolovolo. Eyodwa yawo yezwakala lapho ithi, "Wena Ngubane nalezi zimbamgodi zakho benibukisa ngobani? Sizobona ukuthi ubani ozomela wena ngoba wena uyakwazi ukumela abanye". "Dubulani! Nimeleni! Nizobaqeda nini abathakathi!" kusho enye yalawa madoda (p. 223).

> [When Ngubane finished what he was saying, four men entered unexpectedly, with balaclavas on their faces and carrying revolvers. One of them was heard saying, "Ngubane and your servants, why were you mocking me? We want to see who will represent you because you can represent others". "Shoot! What are you waiting for! When are you going to finish the witches?" said one of the men.]

3.2.2 Walivuma Icala *by C.T. Msimang*

Msimang has divided the detective story *Walivuma Icala* into 20 chapters, each of which has a title indicating what the chapter is about. The narrative begins in a courtroom where a murder trial takes place. Mandlenkosi is known as Mandla Mtshali, who has admitted to murdering his girlfriend, Zinhle Mavundla. Mbhekeni Dlamini, a private investigator who is sitting in court, is moved by a girl he sees crying non-stop. The case is postponed. When Mbhekeni leaves the court, he follows the girl who was crying and her friend. The girls introduce themselves. Thandeka Mtshali, the girl who was crying, is the sister of the accused, and Nontobeko Mavundla is the sister of the victim. While Mbhekeni is talking to the girls, a well-dressed woman (Zinhle and Nontobeko's mother) comes out of court and slaps Nontobeko hard for selling out and befriending her sister's killers. She sends her daughter to the car. Mbhekeni, Mrs. Mtshali and Thandeka are shocked.

Thandeka and her mother take a taxi from town to the Baragwanath Hospital and then a taxi to Mofolo. When they arrive home, they pray for Mandla. Nontobeko calls them to discuss the events of the day, especially their short talk with Mbhekeni. She

believes that Mbhekeni will help them persuade Mandla to get a lawyer and tell the truth about what had happened on the day that Zinhle was killed.

Mrs. Mavundla is with Nsimbi Zwane, her neighbour's son, who is her driver. She wanted Nsimbi to marry her late daughter Zinhle, and now wants him to marry her younger daughter, Nontobeko. Mrs. Mavundla wants Nsimbi as a son-in-law as he comes from a family of rich and educated people, but Nontobeko hates Nsimbi with all her heart and does not talk to him or even greet him. Nsimbi is driving Mrs, Mavundla to her husband's butchery as she wants to complain to her husband, because he never attended the hearing of his child's murderer. Her husband asks that they discuss the matter at home after work. Mrs, Mavundla is sad and angry, and does not talk to Nsimbi all the way home.

Mrs. Mavundla enters her house and sits on the couch. She talks to Nontobeko about becoming Nsimbi's girlfriend now that her sister was dead. Nontobeko weeps loudly until her father comes home from work.

Mbhekeni visits Thandeka's home and finds her with her friend Nontobeko. They tell him the whole story about Mandla and he agrees to go with them to visit Mandla in prison. The idea is for them to convince Mandla to tell the truth and agree to using the lawyer, Vusi Gaba, that Mbhekeni had found for him. The reader wonders why the private investigator is interested in the case, as he is not being paid for his services, but Msimang soon makes it clear.

> Akazweli uMandla nje kuphela, uzwela nodadewabo, uThandeka. Ikhalile ingane yabantu nkosi yami. Ikhale wezwa kuswaca unwele. Enva kwaloko uyibukisise njalo. Kuthe lapho iphuma naye wathi angisasalanga. Noma kuthiwa uyazesaba izintombi, usiqungile isibindi wayinika ikhadi. Namanje usakukhumbula ukuchacha kobuso bayo ngesikhathi ilemukela. Yeka lobo buhle! Uze wakhumbula izibongo zenkosi yakwaZulu uSenzangakhona lapho ezithi khona:
>
> Obemzimba muhle nangendlal' enkulu,
> Obebuso bungenandawo yokusolwa,
> Obezandla zingenadawo yokusolwa,
> Obenyawo zingenandawo yokusolwa… (p. 32-33).

[He does not only feel sorry for Mandla, but also feels sorry for his sister, Thandeka. She really cried, my God. His hair stood on end from listening to her cry. After all this he looked at her. When she left he followed her. Even if it is said that I am afraid of girls, I became strong and gave her my card. Even now he can remember the openness on her face when she accepted the card. Oh, that beauty! He remembered the praise poem for King Senzangakhona of KwaZulu, where it says:

(He who was handsome even during the greatest famine,
Who had a face that could not be criticised,
Who had hands that could not be criticised,
Who had feet that could not be criticised…).

When Mbhekeni returns to his home in Spruitview, he finds Sergeant Mbatha waiting for him. The police officer warns him not to get involved in the case as it was nearly over, and Mandla had already agreed that he was guilty. After the visit, Mbhekeni calls Thandeka and Nontobeko to tell them about this. Nontobeko tells him that Sergeant Mbatha had already been to her family's home.

Mbhekeni investigates Zinhle's death in spite of the warning. On his way to Mofolo Park where the murder took place, he observes a red Jetta following him. In one of the houses next to Mofolo Park, Mbhekeni meets with Mrs. Mofokeng, who knows he is an investigator before he even starts asking questions. The only information she gives him is that Zinhle was with two men on the day she had died. On his way home, Mbhekeni is attacked. He is shot and his Nissan bakkie rolls. He is found unconscious and is admitted to a hospital where he is kept in intensive care. In the meantime, his mother is worried sick, because he has not come home, which is unlike him. Mrs. Dlamini calls her sister and Mbhekeni's assistant, Nelisiwe, but with no success. Later, Nelisiwe finds out that Mbhekeni is in hospital and takes Mrs. Dlamini there. Thandeka and Nontobeko have heard the news and are there too. They all cry so loudly when they see the state he is in that a nurse asks them to leave the ward. Nelisiwe gives them a lift and they have tea at Mbhekeni's house. Thandeka cries even more when Mbhekeni's mother calls her "daughter-in-law", although there was nothing between her and Mbhekeni.

Mrs. Mavundla reads the newspaper and sees Mbhekeni's story, but when she tries to find Nontobeko to tell her, she is nowhere to be found. She asks her neighbour,

Mrs. Zwane (Nsimbi's mother), who tells her that Nsimbi had also left. Mrs. Mavundla thinks that Nontobeko has left with Nsimbi. When Nsimbi returns alone and she asks him where Nontobeko is, he replies rudely. Nsimbi's mother, who has overheard the conversation about a story in the newspaper, calls him to order and asks him to explain about the newspaper article. Nsimbi lies to his mother, who is suspicious.

Nelisiwe returns to the crime scene with Thandeka and Nontobeko. The police officer on duty shows her the bullet holes in Mbhekeni's bakkie and they go to the Hillbrow Police Station to ask for protection for Mbhekeni in his hospital ward. Together they listen to Mbhekeni's tape recorder Nelisiwe got from the hospital. The police officer takes the girls home and has dinner with Thandeka's family, and after she leaves, they pray. Thandeka has nightmares about Mbhekeni and herself that night. Her mother wakes her up and they pray. The mother also promises that they will pray for Mbhekeni in hospital the next day. Thandeka calls Nontobeko and asks her to accompany them to the hospital. It is a good day at the hospital as everybody is there; Thandeka and her mom, Nontobeko, Nelisiwe and Mbhekeni's mom. Together they pray for Mbhekeni, with the nurse in charge joining in and Mbhekeni is healed. In many instances in the story, Msimang successfully illustrates the Mtshali family's belief in prayer and how this always works for them. Msimang gives a moving description of their prayers at the hospital.

> UMaSibiya wacela kusista ukuba benze umthandazo. Wavumela phezulu usista ingani phela uyinkosikazi yesiphika kwelakubo eWeseli lapho ekhonza khona. Kwabe usho entshweni kuMaSibiya. Wathatha ivesi lokugcina engomen esesiyejwayele wathi:
> *Ngicela umusa wakho nkosi ngizithoba kuwe*
> *Ngeswele okomusa wakho yiba nomusa kimi…* (p.104).
>
> [The daughter of Sibiya asked the sister in charge if they could say a prayer. She quickly agreed because she was also a woman of the church, who wore a collar at the Wesleyan Church of which she was a member. That was good news [for] the daughter of Sibiya. She started singing the last verse of the song which she sang all the time and said:
> *I am asking for your mercy Lord, as I respect you*
> *I do not have your mercy, have mercy on me…* (p.104)].

After Mbhekeni wakes up, Thandeka decides to visit her brother in prison. She tries to convince him to agree to Mbhekeni's taking his case and getting him a lawyer. He is confused when she talks to him and she decides to forget about her brother and concentrate on Mbhekeni.

When the trial continues, the Mavundla family, the Mtshali family, Nsimbi, Nelisiwe and the lawyer, Gasa, are all in court. Mbhekeni is still in hospital. Mandla is found guilty of killing Zinhle Mavundla and is given a 20-year prison sentence. Everybody feels sorry for Mandla, except for Mrs. Mavundla, who had thought that Mandla was going to receive the death sentence. Gasa goes to the hospital to tell Mbhekeni about the outcome of the trial. Mbhekeni immediately asks to be discharged from hospital because he only had six weeks to appeal Mandla's case in the High Court in Bloemfontein. However, his doctor had left and it was agreed that Nelisiwe would collect him the following day.

Meanwhile, Mandla is transferred to Baviaanspoort Prison in Pretoria. He is angry that he did not get the death sentence as he wanted to get married to his fiancée in heaven. Mbhekeni is discharged and returns to work the same day. His first stop is at the Hillbrow Police Station to check the progress of his case and find out who wanted to murder him. One of the arrested thugs was his uncle's son, Jakes Dlamini. Mbhekeni and the police raid his house and find Mbhekeni's firearm under his pillow. Jakes is shocked to see that he was hired to kill his uncle's son and agrees to assist Mbhekeni in any way he can.

Meanwhile, Nontobeko goes to visit Mandla at Baviaanspoort to try and convince him to accept Mbhekeni's help for the last time. She wears a dress that Mandla had bought for her sister and the plan works. Mandla agrees to see Mbhekeni and the lawyer, and they bail him out and continue with the appeal. Mbhekeni also receives support from Sergeant Mbatha and the commissioner, who offers a reward of R100 000,00 to anybody with information that could assist the police in apprehending the real killer.

When Mrs. Mofokeng sees the reward offered in a newspaper, she calls the police station and asks to meet with Mbhekeni and give him information on what happened

at Mofolo Park on the day Zinhle Mavundla was killed. Her husband asks her not to become involved, but she has made up her mind and has made plans to build herself a double-storey house with the reward.

Mrs. Mavundla steals R10 000,00 from her husband's safe and gives it to Nsimbi to pay assassins to kill Mandla, who is out on bail and desperately looking for a job. She hates Mandla as she saw Mbhekeni and Mandla collecting Nontobeko from her house to take her and Thandeka to the movies. Fortunately, Jakes Dlamini is one of the gang members hired to kill Mandla that night. On Nontobeko's advice, Mandla decides to go and see Mr. Mavundla at his butchery to explain what had happened on the day Zinhle was killed, and Mr. Mvundla allows him to assist at the butchery, because he had worked there before.

Simphiwe, Mandla's friend, is attacked by the gang as he is at Mandla's house and the gang mistakes him for Mandla. Luckily, the police are waiting and the thugs are apprehended. When Mr. Mavundla and Nontobeko bring Mandla home, they find the police and ambulance at Mandla's house. His mother and sister are safe. The thugs report that it was Nsimbi Zwane who had paid them to kill Mandla. The police raid his home and arrest him in his room, where they find Zinhle's blood on the clothes he was wearing on the day he had killed her.

During the appeal, it is proven that Nsimbi had killed Zinhle. He is tried and Mandla is released. Everybody is very happy, except Mrs, Mavundla, who has nowhere to go. Everybody will sleep peacefully from that day on. Msimang ends the narrative on a religious note.

> "Namhlanje uzophumula ngokuthula umntakababa uZinhle, lapho elele khona. Nkosi! Makuthi imiphefumulo yabo bonke abedlulileyo, bekukholelwa bekweseka wena, iphumule ngokuthula kuze kufike isikhathi sokuvuka." Bonke bananela ngokuthi: "Ameni!" (p.218).

> ["Today my father's child, Zinhle is going to rest in peace where she is resting, Lord! Let the spirits of all who have passed on, and who believed and supported you, rest in peace until the time of resurrection."
> Everyone agreed and said "Amen!"] (p.218).

3.3   A short biography of each author

The aim of this part of the chapter is to give details of Msimang and Masondo's biographies to assist the readers in understanding their thinking as the authors of the detective narratives *Walivuma Icala* and *Isigcawu Senkantolo* respectively.

3.3.1 Biography of Christian Themba Msimang

Christian Themba Msimang was born at Ethalaneni Mission in Nkandla, KwaZulu-Natal on 25 October 1944. He did his primary school education at Ethalaneni B.C. School and then he went to Macela B.C. School. He then did his secondary school education until Standard Eight (Grade 10). He moved to Johannesburg from 1962 to 1970. While working as a domestic worker, he registered at the Transafrica Correspondence College, studied part-time and completed his junior and senior certificates.

In 1970, he was appointed as a clerk at Werksman Attorneys in Johannesburg. In the same year, he registered for a Bachelor of Arts (BA) degree at UNISA and completed it in 1974, majoring in isiZulu and History. He continued with his studies and completed two degrees with distinctions, a BA Honours in African Languages and an MA in African Languages in 1980 and 1984 respectively. He obtained a D. Litt et Phil degree in 1989. In 1994, he completed a Higher Education Diploma (HED).

He did his articles at Werksman Attorneys and received his LLB degree in 1978. He started working as a professional assistant in the Department of African Languages at UNISA. He was responsible for teaching isiZulu Grammar and Literature to isiZulu non-mother tongue speakers, who were registered for isiZulu as a special course. He was responsible for the academic and administrative parts of the course. He became a full-time lecturer in 1979, a position he held until 1984.

He was a dedicated, hardworking lecturer, hence he translated study guides, not only on literature, from either English and/or Afrikaans into isiZulu. He was promoted to a senior lectureship in 1985. He had to teach postgraduate students at Honours and Masters levels, specialising in folklore, drama and phonology.

In 1991, he became an associate professor and supervised and promoted Master's and Doctoral students in the field of Linguistics, Grammar, Literature, Phonology and Folklore. In 1992, he became a full professor and was appointed the Head of the Department (HOD). In March 1997, he was seconded to the Administration Section to act as the Academic Registrar until 2001. He functioned as a link between the students and the university responsible for the Examination Department for the undergraduates and the postgraduates' student affairs. His duties also involved the day-to-day running of the university and its regional facilities.

Msimang wrote an estimated amount of 22 research articles, book reviews and chapters in books. He published eight research books including isiZulu books, namely, *Kusadliwa Ngoludaka* (1975), *Izimbongi Izolo Nanamuhla* (Volume 1 and 2 1986 and 1988 respectively), *Folktale Influence on the Zulu Novel* (1987) to mention some of them.

Msimang is one of the most highly respected, old writers of isiZulu Literature. He has contributed a lot in school and tertiary education literature. From 1973 to 1995, he wrote an estimation of 64 literature books. This one was written in 1996 and it was a detective novel. *Walivuma Icala* is one of the detective narratives that is being analysed in this chapter. He also translated school books and legal books, and Chinua Achebe's '*Things Fall Apart' titled 'Lafa Elihle Kakhulu'.* He was a compiler and an editor of literature anthology books. He co-authored a number of school grammar series, books, manuals and readers.

Msimang gave valuable contributions to society and, in return, received a number of literary awards and prizes. He was also involved in a number of professional and community organisations. Msimang wore different caps at different times and places. He also served as an examiner (internal and external) and as an adjudicator. He also participated in a number of other external bodies serving as chairman, board member or as an ordinary member.

He joined politics and became a member of the Inkatha Freedom Party. He climbed the ladder and became a member of Parliament. He holds the post of Deputy Secretary-General. Due to the lengthy biography of Msimang, a summarised version

is used for the relevance of the study. This summary paints a clear picture of a researcher, who is a man who worked his way up and provided encouragement to others.

3.3.1.1 The relevance of the biography to the study

Msimang might have ventured into writing a detective novel as, in his biography, the study indicates that he was born in Nkandla and his place of birth was commonly known for faction fights and crimes. The common crimes happening at Nkandla to date are killings, arson, stock theft, assault, sexual offences, drugs and domestic violence. These are crimes happening in rural and urban areas, particularly in KwaZulu-Natal. The crime statistics with a population estimated at 9 946 837 people indicate an increase of crime between the 2006/2007 and the 2017/2018 financial years (www.saps.gov.za/services crime ststs.php).

When Msimang moved to Johannesburg to work as a domestic worker, he would have experienced more criminal occurrences, and the fact that South Africa was under the Apartheid administration, the *dompas* era and the functioning of the Group Areas Act did not make this better for him. That is why he picked himself up from humble beginnings and alleviated himself to greater heights.

As his names, 'Themba (the isiZulu name for Hope) and Christian' indicats, he really followed them. He did not lose hope and soldiered on. His second name, Christian, indicated that he had been brought up in a Christian, God-fearing family. This is seen when he writes this detective narrative. In many parts of the detective narrative, he made sure that his characters were portrayed as Christians, who would praise and pray to God for a solution to the problems and challenges that they were faced with. That is why with this detective novel, he wanted to educate the readers that 'crime does not pay', because the wrongdoers, evildoers and murderers were punished by God. They were also taken to court and punished by law. As readers of his detective novels, one is amazed at the way he gives his character names, which carry meaning and is in line with the occurrence of events in the detective story.

Msimang studied through correspondence his whole life as his biography indicates. He worked most of his life and studied part-time. Not even once did he think of giving up and taking the easy way out by being involved in criminal activities. He did not use his destitute situation as a reason for doing crime or doing wrong as he was far away from home. His love for education even made him portray his characters as educated, well-off people who had at least attended an institution of higher learning.

His employment as a clerk at *Werkmans* Attorneys in Johannesburg would have had an influence on him writing a detective novel as the workplace would have skilled him and given him legal experience working as a clerk in this law firm. In his capacity as a clerk, he would have read files of criminals who came to see the attorneys and would have seen the adverse nature of being involved in crime. He would have also seen how the Apartheid dispensation in South Africa had dealt with people who committed crimes, especially black men, who would in some instances be hung for serious crimes.

Finally, Msimang wrote all types of literature, novels, novelettes, short stories, traditional literature, poetry and school books. He only wrote this book in this genre. He probably merely wanted to add a detective novel and a different skill to the multiple novel-writing skills he had mastered.

3.3.2 Biography of Meshack Mfaniseni Masondo

Meshack Mfaniseni Masondo was born in Kingsley near Dundee on 10 July 1961. He was the third of 11 siblings, including four sets of twins. He started his primary education at Kingsley Combined School and proceeded to Ekucabangeni Secondary School in Nquthu. He completed his high school education at Zwelethu High School in eMlazi where he matriculated. He received a bursary, which forced him to study at Amanzimtoti College of Education, but instead he chose to study at the University of Zululand (Ngoye) as he did not want to study for a diploma, but a degree. His tertiary education was brought to a halt by the riots that took place at the university and his family background, which was not financially stable to pay for his fees.

He worked at a factory and was chosen as a shop steward because of his negotiating skills. He then joined the South African Police Force in Booysen in Johannesburg and worked at the Crime Investigation Unit. He was somehow discouraged and left the police force. He then developed his investigating skills and started writing detective novels. He used to listen carefully when senior investigators and the police conducted their work and indicated evidence in their day-to-day investigations of different cases.

He completed a Bachelor of Arts (BA) degree and a BA Honours degree in isiZulu and English at the Soweto Campus of the Vista University, now known as the University of Johannesburg in 1994 and 1997 respectively. He completed his Masters of Arts at the University of Cape Town in 2001 with the topic: *The Detective Novel in Zulu: Form and Theme in C.T. Msimang's Walivuma Icala.* He did a second Master's degree at the University of Pretoria in 2005 on *Statistical Trends in publishing isiZulu Literature*.

He won an award in the Bona magazine competition for his first novel *Iphisi Nezinyoka* in 1990. The detective novel was then followed by a number of similar novels, namely *Isigcawu Senkantolo* (1990), *Ingalo Yomthetho* (1994), *Kanti Nawe* (1994), *Ingwe Nengonyama* (1994) and *Ngaze Ngazenza* (1994).

He wrote other books, traditional literature and dramas. He was the co-author of approximately 26 books with other grammar books and readers that were translated into other languages, such as isiXhosa, siSwati and Afrikaans. He also translated other books. He was an employee for a long time and a publisher. At Macmillan South Africa, he translated close to 20 books for Mathematics, Life Skills and books on HIV and AIDS.

He presented papers and different conferences and received awards for his literary works and involvement in literature. In 1988, he received a Study Trust Merit Award, the N.N. Ndebele Centuar Drama Award (1997), the Nasionale Boekhandel Award of African Literature (1998) and the Magema Fuze Lectio Folklore Award (1999).

He held memberships in different organisations, such as uSiba Writer's Guild, KWANALU and the African Languages Association of South African (ALASA). He was also in the taxi industry and was a member of the Pioneer Taxi Association and the KwaHlahlindlela Taxi Association.

He was also a producer of the Mbube and Maskandi music groups, called Mzolo Mbube Group produced by Jikelele/Iris Productions. He produced 11 tracks from 2004 to 2006. He did a lot and we would still expect a lot from him had he not met his untimely death when he was killed in front of his house in 2013 in what is believed to have been related to taxi violence.

3.3.2.1 The relevance of the biography to the study

Masondo was also born in rural eNquthu in KwaZulu-Natal and later moved to the township called Umlazi. Both the areas he grew up in were crime infested in a province also having a high rate of crime; where even as we speak, people are being killed for political positions. Drugs, rape, domestic violence and human trafficking are the order of the day. This might have had an impact on his decision to write detective novels when he started to write.

Masondo studied at the old University of Zululand (Ngoye), now known as the University of KwaZulu-Natal. It is at this university that he learned politics and was involved in political riots in 1976 where he was arrested with his peers. He had a stunt with lawyers and court appearances, the prosecutors and the judges. This was in a way a learning curve on how the court system functioned. He was, therefore, able to apply the information to the writing of his detective stories.

Masondo ended up dropping out of university, because of a lack of financial support to further his studies. He went to work at a factory in Johannesburg and he was made a shop steward, which helped him learn about labour issues and the labour law in the country. In this instance, the person learns to mediate, arbitrate and reconcile clashing parties. This assisted him with the ability to ask questions to get information from his characters who act as perpetrators, detectives and victims in the detective novels he wrote.

Masondo later joined the Crime Investigating Unit of the South African Police Service. He was transferred to the Booysens Police Station, which had a high rate of crime. He was employed as a detective. It is in this environment where he honed and sharpened his skills of investigating and detecting, a skill which is of utmost importance in the writing of detective novels. Hence, he managed to write six detective novels in a short space of time. The first one he wrote even received an award.

Masondo left the South African Police Service, joined a publishing house and continued writing, reviewing and editing other writer's work, while studying part-time in attaining his academic qualifications up to Master's level. This is a career that developed his writing skills even more, because by editing other writers' work, he also had to excel in it. Writing detective narratives would have been easier for him by this time. He even ventured into writing detective short stories and other genres. He was then able to classify detective narratives, use relevant characters and settings as required, which is what this study also looks at.

As a member of the taxi association and owning taxis himself, he lives in a volatile environment, infested with killing, where people fight for routes, passengers and money. Here the researcher thinks he received even more information and skills on crime in the taxi industry and skillfully putting it on paper in the detective narratives. Sadly it is this industry that brought his life to an early halt.

Readers of his detective novels are amazed by the way in which he gives his characters names and duplicates names in different detective novels, making the reader question his thinking. The moral of the detective story is being questioned by the readers in the way he ends most of his story with the people who have won the case celebrating their victory and only to be attacked by assailants. This turns the reader away, who believes that "Crime does not pay".

The above thoughts are supported by the aim of his Master's dissertation where he says:

> The aim of this study is to create a valuable strategy in writing and analysis of detective narratives so that he could make the detective novel more valuable to the communities which are haunted by the ever-rising crime rate in the sense that once the people start writing, reading and studying more in the detective genre it might cause the people to become more aware of the importance of law enforcement in their societies (Masondo, 2001:3-4).

3.4   Characteristic features

In an attempt to classify isiZulu detective narratives, the isiZulu scholars struggled because of a lack of information in this regard. They were, therefore, forced to follow the Eurocentric point of view of analysing detective narratives in isiZulu. In this attempt, they came up with categories and characteristic features that qualified them as detective narratives in isiZulu. This then prompts this study to compare the general characteristics and/or features of detective narratives with that of the isiZulu detective narratives which have been formulated and finding the similarities and differences between the two.

In search of the solution described in the paragraph above, Masondo (2001:11-12) identified the classification of isiZulu detective narratives according to groups, as postulated by Binyon, who states that the detective story can be grouped into:

> "… three main classes of fictional detective: the profesional amateur or private detective…; the amateur amateur or dilettante…; and the professional or policeman, a category which can be subdivided into the professional, the policeman, who is only a policeman…; and the amateur professional, the policeman who is not only a policeman" (Binyon, 1989:6-7).

Binyon further distinguishes between subdivisions, which write about the professional amateur and the amateur amateur, and states that –

> [i]t is not difficult to distinguish between the two subdivisions, even if, in the end, the judgement is subjective. To distinguish between the professional amateur who is employed to

investigate, and the purely amateur amateur, who is not paid but detects out of curiosity and love of the game (Binyon,1989:7).

One of his reviewers indicates that he breaks each classification down into subcategories, for example, under the professional amateur, he places lawyers, doctors and journalists; and under the amateur amateur, academics, priests, husbands, and wives. No classification is rigid and certain detectives may, at times, cross from one category to another. He ignores many psychic detectives and talks about unique fictional detectives. He concerns himself solely with occult phenomena. He treats one detective different from another one. He is perceptive and, therefore, his classification process naturally leads to comparisons of detectives and authors. He also provides an interesting chart on the differences between the private detective and the private eye. However, most of the time his detectives remain static from their first appearance to their last (Lauterbach, 1990:1-2).

To the above characteristic features of a detective in a detective narrative, Masondo (2001:5-10) maintains that a detective narrative must have an interesting plot structure with a beginning that introduces mystery, a middle recounting moves by a detective and countermoves by opposing forces, and an ending that entails the solution of the mystery, which must be portrayed effectively. He further argues that a detective novel should be realistic, portray the entire detective story and its detection in a believable manner as detection is one of its important elements.

He alludes to the fact that a well-written detective story has a methodical discovery, done by rational means, relaying the exact circumstances of the mysterious event or series of events. Similar to all other novels, a detective novel is not divorced from the idea that it should be associated with storytelling, even though it is structurally slightly different from its counterparts.

In a detective narrative, the crime should be completely puzzling and there should be no clues causing the outcome to be predicted. Suspense should be created successfully by withholding the identity of the culprit. He mentions the characterisation element where he suggests that a characterisation technique

portrays other characters as if they are suspects or the obvious criminals. This means that some characters are depicted in such a way that the reader ends up suspecting them to be culprits. This keeps the character guessing throughout the novel and the character revealed at the end as the culprit is found to have been the one who was there in the beginning. Some of these elements are attested by Burnett and Burnett (1975:152), who agree that –

> [t]he detective novelist must create suspense in the form of a crisis, having the power to mystify us as he chooses, but never can be he forget to keep the reader questioning always. The author must be one step ahead of the reader and know answers which the reader and know answers which the reader may also guess.

Masondo (2001:9) concludes that a detective novel should be more refined and it must unleash the reader's interest and curiosity, be fascinating and magnetic. It should activate rational thinking and enhance the power of forming conclusions. The detective novel must take the minds of the readers on a long, exciting and spine-chilling excursion accompanying the hero and the detective until he/she solves the mysterious event with his/her skills, intelligence, bravado and rational thinking.

3.4.1 General characteristic features of a detective narrative

In this section, the approach that the study adopted also discussed the general characteristics of the detective narrative from the perspective of different scholars.

XU Wenru (2013:59-60) engages in a discussion of the elements of detective narratives, as presented by Edgar Allan Poe, who is regarded as the "originator of detective fiction". According to him, Poe believed in the following elements, in other words, detective fiction's structure is to some extent very explicit and its basic premise is that a society is ordered and real, but that the result of the crime causes societal disorder. Under normal circumstances, a hero arrives, such as legal staff, a private detective or an amateur sleuth, and through hard work and luck or through logical reasoning, the crime is solved, the perpetrators identified and social order restored.

The detection becomes a puzzle and the main thread is solving the crime. The detection of the criminal case inspires the reader to deduct on the base of their own learning while reading because it is based on scientific facts. The two sides of the conflict are the detective who always represents justice and the criminal who represents evil respectively. Both the criminal and the detective are depicted so vividly and have strong characteristics. The motive of the crime is usually concerned with property, love, position or fame. Positive social significance and critical spirit are also contained in detective narratives.

Wenru (ibid) maintains that writers always try their best to design plots to attract readers' attention, which results in the duel between the criminal and the detective, which is also between the writer and the reader. He further attests that content is mixed together with much information from different scientific areas, which readers can absorb to improve their mode of thinking and elevate their minds while intensifying their emotional reactions. He believes that Poe takes the detection and reasoning as theme and murder as the main clue. The process of murdering runs through the story from beginning to end.

From Wenru's discussion, we find that the elements of detective stories seem to touch on the rigid nature of the detective narrative and common factors, such as the crime (murder), the detective, the detection, the mystery, the suspect and the culprit, who is finally prosecuted for murder.

In support of this argument, Grella (1970:30-31) says:

> The detective narrative subscribes to a rigid uniform, [a] virtually changeless combination of characters, setting and events familiar to ever[y] reader in English-speaking world.

Grella (ibid) describes the sequence of almost every formal detective novel, the best as well as the worst; and in whatever variation, form or remains by saying that a detective narrative happens whenever a group of people assembles at an isolated place and one is murdered. They then summon the police who are completely baffled and find no clues until an eccentric, intelligent, unofficial investigator reviews the

evidence, questions suspects, constructs fabric proof and in a dramatic final scene, nails the culprit.

The next comments about the elements of the detective narratives were contributed by Gidley (1973:97). When analysing Faulkner's detective stories, he found that in these stories, the presence of a detective element is the top priority, because the detective elements are all matters of the plot. The task of the detective is to investigate, detect a murder and find the culprit. These processes of retribution and atonement are set in motion by the murder. He indicates that in detective narratives, there should be conclusive affinities of structure and content. And in it, there must be a sense of surprise, shock and denouement. Style and structure are of utmost importance and the author must be able to withhold meaning and the detective conceal meaning in the form of clues, motives, etc. until the narrator has prepared the reader to receive it.

The arguments above give the reader a summation of the elements of the detective story eloquently stated.

In dealing with the detective elements further, what follows were the detective narratives postulated and deduced from two papers written by Wright (1928 and 1946) with the pseudonym S.S. van Dine in relation to the characteristics of a detective novel. These were grouped according to the referent, i.e. those that refer to the reader, detective and culprit were summarised as one. Then they were followed by the elements of the isiZulu detective narratives. Eventually, these similarities and/or differences between the two were used to critically analyse the two selected isiZulu narratives in detail.

In respect of a detective novel, he indicates that it has set its own standards, rules, heritage, ingredients, form and technique, and distinguished itself from the popular mainstream novel. A detective novel is nearly more popular in the country in which it is laid than in a foreign country where conditions are unknown.

A detective must be present for it to be real and convoluted descriptions should be omitted, which will make the reader disinterested as its main purpose is to bring a

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successful conclusion. The main feature in a detective novel is a crime, which should involve murder where a corpse is available. The crime must never be accidental or suicidal and the motives of crime should be personal. The detective story should involve the reader's everyday experience. Events involving a love interest is a no-go area as there is no plan of marrying people, but to find the culprit.

The reader in a detective novel must be given equal chances as the detective, who is the protagonist. The detective should always be truthful and not deceive or send the reader on a wild goose chase or use tricks or spiritual beings in attaining clues that lead him to the perpetrator, of which he should do singlehandedly. The reader should be familiar with the culprit and the detective should not turn out to be the culprit, because he will lose interest. The terrain should be real and familiar to the reader to keep him/her at ease and be kept busy until the mystery is solved.

The detective is the central character of the detective novel and he has an outstanding personality, which cannot be compared to any counterpart. His character should be made more conspicuous. The detective should always do his/her work of detection as that is his/her main duty. The methods of detection that the detective uses should be realistic, rational and scientific. The author of a detective novel must not choose the easy way out or choose a servant as a culprit. He/She must never even once deliberately fool the reader. He/She must only use a genuine approach to succeed. Antique items, such as cigarette butts, fingerprints, etc. have been used too much and are never acceptable in detective narratives.

The murderer should not belong to any secret society. He/She must be a person who has played a major role in the continuation of the events in the story. Even if many murders have been committed, the culprit must be the only one at all times. He can have co-plotters and minor helpers in his crime-infested mission, but the onus rests on his pair of shoulders and on nobody else. The detective must follow a logical procedure in trying to apprehend him. This must not happen by accident or by chance.

The theme of the detective novel is one of the most basic elements of interest. The detective novel contains crime, which has always been a profound fascination over

humanity. The murder found in a detective narrative has always been an absorbing public discussion when the detective investigates the murder for a solution to the problem, the reader becomes fully involved, mentally or otherwise.

The setting of the detective novel is of cardinal importance, as already indicated that the more familiar the setting, the better for the reader of a detective novel. The setting also assists in drawing all kinds of characters and the plot, which should stand out when compared to that of the mainstream novels. The plot of a detective novel is a commonplace for the meeting of the readers, the detective and other characters. The plot must appear to be the actual record of events springing from the environment of its occurrences, while the characters should fulfill all the requirements of the detective novels and may not be neutral.

The literary style of a detective narrative is direct, simple, smooth and does not block up its functions. It works similar to a crossword puzzle and adding metaphors and long descriptive passages, etc. might make another type of novel, not a detective story. In a detective novel, it feels like there is an agreement between the author and the public (the readers) (Wright, 1928, 1946).

In 1929, the British author and theologian Ronal Knox also made an attempt to create his own (mercifully) shorter "10 Commandments of Detective Fiction". They are that the criminal must be a character mentioned in the earlier part of the story, but not have been thought of by the reader. The detective must not commit the crime himself/herself and must not produce clues not inspected by the reader. A stupid friend of the detective is not allowed to distract the detective as his intelligence must be made to be slightly lower than that of the average reader. He mentions things that are not allowed in detective narratives, such as supernatural or preternatural agencies, more than one secret room or passage, no undiscovered poisons or any appliances that need long scientific explanations; no Chinaman or any accident to help the detective or any unaccountable intuition (Winks,1980:200-202).

Some of these commandments are a replica or the same as the one postulated from Wright and are common in most of the elements as set out by most of the detective scholars.

The above pointers are conclusive to what the elements of a general detective narrative are and how they can be used to be compared with the detective narratives that exist in other languages, such as in isiZulu, as an example.

3.4.2 Characteristic features of an isiZulu detective narrative

The first scholar who commented about the challenges to classify the detective stories in isiZulu was Marggraff (1998:103), who maintains that it is difficult to classify isiZulu detectives, because each deals with crimes like "murders, robberies, corruption and blackmails", but still they cannot be classified as detective narratives as they do not have the characteristic features of a detective narrative. She mostly refers to moral stories.

Two main authors that attempted to define the characteristic features of the detective novel in isiZulu were Masondo (2001) and Ntuli (2006). Masondo did not attempt to check the characteristic of a detective novel in isiZulu, but used some of the elements of the mainstream novel to argue his case. In his dissertations, he discusses phases of the plot, characters and setting of a detective novel. He refers to the characters, such as the detective, victims, criminals, suspects, the police and minor characters. The last characteristic he discusses is the theme, which includes detection and other types of themes, as supported by the text.

He gives a summary of which elements must also be observed after the summary of his analysis in the paragraph above. Masondo (2001:45) agrees with Winks (1980:7) when he states that the detective story is created with clear rhythms in four movements. The first movement defines the problem, for example, to solve a murder. The second consists of looking for evidence as it relates to a crime. The third movement or phase is that of assessing the evidence and the fourth brings the action back to the beginning, where the judgement is passed on the meaning of the events, and from this judgement arises the revelation of the identity and more obvious motivation of the criminal. Once all this has been done by the author or identified by the critic, then the narrative can be ended.

Ntuli (2006:16-17) gave five elements which could be regarded as the elements of the detective narrative in isiZulu. He maintains that a detective narrative is defined as follows in isiZulu:

> lwuhlobo lombhalo olumayelana neminiingwane yophenyo lwecala lobugebengu okuvame ukuthi kube elokubulala. Izimpawu ezijwayelekile zenoveli yocwaningo yilezi:
> 1. Icala lobugebengu elibukeka lisobala.
> 2. Umsolwa ongenacala kodwa onukekayo.
> 3. Ukunhlanhlatha kwamaphoyisa angakhaliphile.
> 4. Ukukhalipha okuthe-xaxa komqondo nokuqaphela komphenyi.
> 5. Ibohlololo elethusayo nelingalindelekile lapho khona umphenyi eveza ukuthi usibambe kanjani isigebengu.

The above characteristic features given by Ntuli (2006:17) seem to be a direct translation and/or coinage of a definition found in the *New Encyclopaedia Britannica* (1991:39), which explains a detective story as:

> [a] type of literature dealing with the step by step investigation and solution of a crime, usually murder. The traditional elements of the detective story are:
>
> 1. The seemingly perfect crime.
> 2. The wrongly accused suspect at whom evidence points.
> 3. The bungling of dim-witted police
> 4. The greater powers of observation and mind of the detective.
> 5. The startling and unexpected denouement in which the detective reveals how he has ascertained the identity of [the] culprit.

In addition to the above, Ntuli (2006) deals with characterisation and the skill and repetition in naming characters in the different detective novels of Masondo. Ntuli, therefore, missed most of the characteristic features that he could have found in a detective novel and indicated that since the detective novel was new, he was leaving it for other researchers to deal with.

3.4.3 Similarities and differences of the isiZulu detective narrative and the general characteristic features

With regard to similarities, it was evidently discovered form the detective narrative texts that were read that isiZulu detective narratives had most of the characteristic features to qualify as detective stories. Most of them were successfully and exceptionally well written and qualified in most of the general characteristics of a detective novel. Most of them deal with a crime of murder and a detective is the protagonist conducting an investigation. The detective hides nothing from the readers who are co-involved. There are people and/or characters who are suspects, victims and the culprit is brought to book for his evildoing. The plot, setting, characters and style being the unity of the general detective narratives are also found in the isiZulu narratives. The content and topic, which they refer to as the subject matter and theme, which they deal with is part of the characteristic features of isiZulu detective narratives.

The most common differences observed in the characteristic features of the detective narratives are the fact that in the general features of the general detective narrative, there is no mention of police and most, if not all the isiZulu narratives have the involvement of the police force and the procedures of the justice system applied in the isiZulu detective stories.

IsiZulu being a conjunctive language uses long descriptive language, idioms, proverbs and metaphors to spice up the language and style. This is one feature that is completely unacceptable by the international standards of the detective novel. Wright (1928:2) states:

> A detective novel should contain no long descriptive passages, no literary dallying with side issues, no subtly worked-out character analyses, no "atmospheric preoccupations, such matters have no vital place in a record of crime and deduction. They hold up the action and introduce issues irrelevant to the main purpose, which is to state [the] problem, analy[s]e it, and bring it to [a] successful conclusion.

In isiZulu, these are also a way of teaching and creating the style of the author. Other requirements that differ is that the killer must be one culprit even if more corpses are

found or people are killed. It is sometimes found in isiZulu narratives that there is more than one killer. The most conspicuous difference is the fact that a love story is not allowed to take place as the main story of the crime is happening, because the business at hand is to bring a criminal to book and not to bring a love-forlorn couple to the hymeneal altar (ibid). However, the author may use this technique for the development of the story.

3.4.4 Critical analysis of isiZulu detective narratives

The section that follows conducts an analysis of the two isiZulu detective narratives *Isigcawu Senkantolo* and *Walivuma Icala* according to the following:

- Content and topic;
- Plot and theme;
- Characterisation;
- Setting/Milieu; and
- Style and atmosphere.

3.4.4.1 Content and topic

The topic is usefully defined by Umberto Eco (1981:23) as a textual operator, which is needed to realise all of the relevant semantic disclosures in a discursive structure. He believes that the topic governs the semantic properties that can or must be taken into account during the reading of a given text. To him, a topic leads the reader to have certain expectations. The topic is directly connected to the content in detective narratives, which brings us to the next point of wanting to know what the content entails.

Baldick (2008 69) maintains that content is the term commonly used to refer to what is said, as opposed to how it is said (in other words, the form or style). Distinctions are made for the sake of analysis since in any actual work, there can be no content that has in some way been formed and no purely empty form.

In the two isiZulu detective narratives, the topic was well chosen by the authors and they indeed captured the content in the detective narrative. The topic of the first

detective narrative *Isigcawu Senkantolo*; loosely translated as 'an open space of the court', deals with a court where cases are being listened to and sanctions and culprits are sentenced to jail for their wrongdoings. The culprit, Magwegwe Buthelezi, is sentenced for killing Mahlobo Mvubu after the court has listened to the case brought forward by the lawyer, cum detective Sifiso.

The topic of the second detective narrative *Walivuma Icala*, meaning 'he agreed to the crime' is also correctly chosen for the detective narrative. The detective narrative relates a sequence of events that ended up making the suspect, Mandlenkosi agreeing to a murder he did not commit so that he can be sentenced and die in jail. Mandlenkosi's reason was that after he died, he would be able to reconnect with the love of his life, Zinhle, so that they can continue their love affair in heaven.

3.4.4.2 Plot and theme

According to Serudu (1979:51), a plot is the sequential flow of events in time and its means and causes, effect and ends in literary work. To him, in novels, plot structures can be simple and complex, and in others, subplots are identifiable:

According to Van Rooyen *et al.* (1980:153-4), the development of the plot structure is divided into the following:

- the exposition (where characters and their circumstances are introduced, here the information that is essential is communicated);
- the motoric moment (an incident that activates the threatening conflict);
- the complication (the rising moment for the decision to be taken);
- the climax (the inevitable eruption, which is also the breaking point, change happens in the life of the characters); and
- the denouement (the consequences of the climax are portrayed briefly and there are changes, things will not be the same anymore).

The development of the plot structure in a detective novel differs vastly with that of the mainstream novel as it is a subgenre that stipulates how the sequence of events must happen. Wright (1946:3-4) mentions without fail that a plot of a detective narrative must appear to be an actual record of events springing from the terrain of

its operations and that the plans and diagrams so often encountered in detective stories aid considerably in the achievement of this effect. The plot must appear to be the actual record of events emanating from the environment of its occurrences while the characters should fulfill all the requirements of detective novels and may not be neutral.

Furthermore, Sayers (1980:27) says:

> The detective story commonly begins with a crime (murder), the middle is occupied with the detection of the crime and the peripheries or reversals of fortune arising out of this; the end is the discovery and execution of the murderer.

In *Isigcawu Senkantolo,* the story begins with a case of the Kubheka family being blackmailed and along the way, the reader is introduced to a murder case that was committed by Kubheka long ago. In the body, Zethu Kubheka murders Mhlobo Mvubu, who was one of the investigators. Their family lawyer, Sifiso Ngubane, acts as a private investigator and deals with investigating the case. In the end, it is discovered that it was not Zethu who had killed Mhlobo, but that it was Magwegwe Buthelezi who was the murderer.

On the other hand, in *Walivuma Icala,* the detective story begins with the killing of Zinhle Mavundla who has allegedly been murdered by her boyfriend, Mandlenkosi Mtshali. The Mtshali family did not believe that Mandlenkosi could have been the murderer as he loved Zethu a lot. A private investigator who by chance takes over the case is able to prove that Zindle Mavundla was killed by their neighbour's son, Nsimbi.

3.4.4.2.1 Subplot

In mainstream isiZulu novels, love is a common theme. In the detective narratives written in isiZulu and Sepedi, the authors have also been caught in subplots of love stories between the characters of the detective narratives. In this case, the subplot will also have a beginning, body and end. In some detective stories, the subplot is left uncompleted.

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This is noted by Sayers (1980:78) who observes that –

> [s]ome of the finest detective stories are marred by a conventional love-story, irrelevant to the actions…

He further states: 'Far more blameworthy are those heroes who insist on fooling about after young women when they ought to be putting their minds on the job'.

In *Isigcawu Senkantolo,* such a subplot does not exist, but as a reader, you feel it subtly happening between Ngubane and his secretary, who is everywhere in everything he does. Masondo sort of indicates this by indicating to the reader that Sifiso Ngubane is not married and even his secretary cum personal assistant is single. They even share evening meals together.

In *Walivuma Icala,* Msimang created a subplot of love, which brews between the private investigator, Mbhekeni Dlamini, and Thandeka Mtshali. Mbhekeni assisted Thandeka's brother, Mandlenkosi, to win his case after seeing Thandeka crying uncontrollably during the hearing of Mandlenkosi's case. Even Mrs. Dlamini Mbhekeni's mother was supporting his son and encouraged him to marry Thandeka as it was time that she had a daughter-in-law. At the end of the story, they fall in love.

The detective narratives in isiZulu have plots and subplots. The plot structure in these narratives is also divided as indicated in the definition above by van Rooyen *et al*. In the plot structure, this study also looked for the development of the plot from the beginning when the crime was committed, and the conflict, the resolutions of crime and the end when the murderer was apprehended.

3.4.4.3 Theme

For many readers of a literary text, the theme is a very confusing term to explain in simple terms. Educators and lecturers of literature usually explain it as a simple sentence that summarises the meaning of the whole. Not correct or wrong at least, the learners or students reading the literary text have a clue of what the theme really is.

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The theme is sometimes used interchangeably with "motif", but the term is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader (Abrams, 1993:121).

Mampuru (1986:12) explains that the interpretation of theme may differ from reader to reader, but to her, theme is understood as neither the topic of the story, nor the incidental, philosophical thoughts expressed in the story, but it is the strongest binding or cohesive factor in any literary work; a central element that determines the unity of the story.

Heese and Lawton (1979:97) are in agreement and define theme as the central idea, the basic issue which the novelist is concerned with, and which he/she comments on through the medium of his/her story. The last two definitions are in agreement and regard theme as the abstract subject of work; its central idea or ideas, which may or may not be explicit or obvious (Gray,1984:208). Pretorius and Swart (1982:4) define theme as 'the interpretation of life as conveyed by the story as a whole".

What comes to light in all these definitions is that the theme is the central idea or ideas known or unknown, which creates a complete story. The primary theme of the detective narrative is that of crime. The crime that should have been committed must be murder. The theme of a detective narrative needs the involvement of the reader. Murders committed by culprits in these texts bring a lot of energy and adrenaline, which the readers and the detectives would have to use in solving the mystery.

Both the detective narratives were chosen in isiZulu, *Isigcawu Senkantolo* and *Walivuma Icala,* have the same themes as required by the characteristic features of a detective narrative, which must include a crime, which is murder and where the readers expect a culprit to be found by the detective and be punished for his sins. The readers are happy at the end because the culprits are taught a lesson.

3.4.4.4 Characterisation

Characters in a detective story should be real people which the reader can live within the real world. They are responsible for doing the actions in the story. In the detective narratives, there are main and minor characters, depending on what the characters are doing. Harvey, as cited in Makgamatha (1992:84), sums up the functional role of characters appropriately when he asserts that –

> [t]hey are vehicles by which all the most interesting questions are raised, they evoke our beliefs, sympathies, revulsion, they incarnate the moral vision of the world inherent in the total novel. In a sense they are end-products, they are what the novel exists for, it exists to reveal them.

Characters can be depicted directly (explicitly) or indirectly (implicitly). Explicit characterisation occurs when a character makes a self-analysis, talks about himself/herself to other characters and when the narrator makes explicit statements about a character, whereas implicit characterisation is applied through the actions of the characters, speech, appearance and the environment (Globler *et al.*, 1992:68).

In *Isigcawu Senkantolo,* there is no detective, as required by the detective narrative. The lawyer, Sifiso Ngubane, acts as a detective and investigates the case. Many victims are found in this detective narrative. Kubheka and his wife, Zethu, and their daughter, Duduzile, who is busy with the arrangements of her wedding to Thulani Hadebe are all victims of the blackmailers who wanted to blackmail every one of them to make money. The suspects in this detective narrative are Kubheka, who has killed a business partner once in his life, and his wife, Zethu, who believes she has shot somebody in the boat not knowing that that person had been shot by somebody else. The last suspect is Magwegwe Buthelezi, who is the real murderer and in the end, is found guilty for killing Mahlobo Mvubu, his partner in crime because of greed.

Other secondary characters are found in this detective narrative performing minor roles to support the lawyer, cum-detective Sifiso. Sifiso has a personal assistant, Thandi, who is always on his side. Zodwa works in his office as an office assistant. This acting detective also hires people to do functions, which he cannot perform, for example, he hides a couple who are sea divers, Bongani and Busisiwe Ndlovu, to

track down the position of the boat when Mahlobo was killed, and gives them money to set as a trap in Zethu's handbag. A trick that is not acceptable in detective narratives as the author is undermining the thinking of the readers.

In *Walivuma Icala,* the detective is Mbhekeni Dlamini. He is a professional detective who has his own investigating unit and he has worked in the police force before opening his practice. The victims in this detective story are Mrs. Mtshali and his daughter, Nontebeko, who are hated by Mrs. Mavundla, because she says their son, Mandlenkosi, had killed her daughter, Zinhle. In the process, she, Mrs. Mavundla, also victimises her daughter, Thandeka, because of the friendship and the relationship she has with the family of the son who murdered her first daughter. The only suspect and killer, Nsimbi, is finally found guilty of murdering Zinhle.

Other minor characters are found who support the protagonist and the main character, Mbhekeni. Neli is a personal assistant in Mbhekeni's office, the police and the other thugs who tried to kill Mbhekeni, but failed. They were not aware that one of them, Jakes Dlamini, was his cousin. He snitched on them and the entire group was caught.

3.4.4.4 *Setting/Milieu*

The terms 'setting' and 'milieu' are synonymous and can be used interchangeably. The environment in which the detective story takes place is known as the setting or the milieu. Pretorius and Swart (1982:8-9) distinguish between the physical and the non-physical background against which the story takes place, for example, the desert or the city and the latter is the non-physical climate or atmosphere against which the story unfolds.

Msimang (1986:87-88) states that:

> [The] setting is the most aspect of the narrative, and it can be divided into locale which deals with physical or geographical setting, time which deals with the historical period during which the narrative takes place and social circumstances which depict the social norms, values, customs and beliefs of the society being described in the narrative.

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Abrams (1981:75) gives a definition which is in line with Msimang's decision when he refers to it as:

> [t]he setting of a narrative or dramatic work is the general locale, historical time and social circumstances in which actions occur; the setting of an episode or scene within a work is the particular physical location in which it takes place.

In the two isiZulu detective narratives, namely *Isigcawu Senkantolo* and *Walivuma Icala,* the setting is in the urban areas where crime is rife and a lot of criminal occurrences take place. People are educated, others are rich and others are poor. Cars are a necessity and people live in big and small houses. They even have telephones in their houses for easy communication. *Isigcawu Senkantolo* happens in the township of Newcastle in KwaZulu-Natal. The Kubheka family is very rich, lives in a posh house and they even have a boat. Their only daughter is about to get married to a man from a rich family too. However, the skeletons of Vika, the daughter's father, are haunting them, because they are being blackmailed. The main setting in this detective story is the Ncadu Dam, not far away from Kubheka's house, Sifiso's office and the court where ultimately justice is served.

The setting of *Walivuma Icala* is modern and urban. The story unfolds in the township of Diepkloof in Soweto, Johannesburg. Life changes drastically for the better or for the worst here. People drive cars and are able to take public transport, such as taxis, when the need arises. The problem is that these places are targeted by hooligans and a lot of illegal activities take place, making these townships places that are not conducive environments to live in.

Mbhekeni, a detective, visits a court to listen to cases of all kinds. By chance, he finds himself in a courtroom where Mandlakayise is being sentenced for a murder he did not commit. His experience indicates to him that he is not guilty. It is how he then becomes involved in investigating who the real killer was. He gets to know Mandla's family; his mom, Mrs. Shange; his sister, Nontobeko, and her friend, Thandeka. The setting in the story takes place in another township, Spruitview, where Mbhekeni lives, but all areas referred to are around Gauteng. Both narratives end up in the setting of a court of law where the perpetrators receive the punishment they deserve.

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3.4.4.5 Style and atmosphere

In detective narratives, as a reader with norms and values and as a member of a community, the wish is that the perpetrator should be apprehended and be removed from society so that peace can reign as the atmosphere and mood created by the presence of a killer gives readers shivers up their spines and they have to look over their shoulders all the time. A suppressed feeling or desire is removed and the happy mood is returned to the community. No criminal must end up winning. The style and atmosphere is another necessary element of a well-written detective story (Wright, 1928:3).

When reading literary works, readers are able to see that each writer has his/her own style of writing. This is something that all his work has in common. Style is also affected by the setting and the environment in which the writer is writing (Lodge, 1984:50). The style of the writers of the chosen isiZulu detective narratives, namely *Isigcawu Senkantolo* and *Walivuma Icala,* differs vastly, even though they are both written in isiZulu. Msimang's vast experience of writing literary text is far better than that of Masondo, who started writing later in life. One of the characteristic features of a detective narrative is that it should not include long explanations and metaphors, because readers will lose focus. In both isiZulu detective narratives, the style of the authors indicates the richness of the language usage, which includes proverbs, idioms, emphasis and cultural connotations, because the two detective narratives of isiZulu are rich in that.

An example of such is seen from *Isigcawu Senkatolo* where Masondo uses three idiomatic expressions indicated in bold, in less than seven lines:

> Lase **liya ngomutsha wendoda**, kodwa kusezwakala nokho ukuthi emini kade **liwukhipha emanzini ukhovu**. Lapha eMandla Hotel yindawo eseduze kakhulu nedamu iNcadu lapho kubhukudwa khona…Abantu **babebulala inyoka** bebukela labo phela abantweza ngezikejana laphaya emanzini. (Masondo, 2008 21)

> (It was sunset, but you could feel that it was very hot during the day. Here at Mandla Hotel is a place near Ncadu dam here people swim…There were a lot of people looking at those who are gliding smoothly in small boats on the water).

Msimang also uses his style in *Walivuma Icala* of the finest standard isiZulu language. He also cannot pass without idiomatic expressions and language use (bolded in the text). This is observed in the following paragraph:

> **Ngangiqamba amanga** impela, Nkosi yenkantolo!... ngangenzela ukusheshe ngihlangane nesithandwa sami uZinhle **ngaphesheya kweliba**. Nganginethemba…**ngizogwetshwa intambo**… umphefumulo wami udibane nokaZinhle, siqhubeke nothando lwethu (Msimang, 1996:208) (own emphasis)
>
> (I was really telling lies, my Lord!… I wanted to meet Zinhle the love of my life on the other side of the grave. I had hope … that I would be hanged … my soul would meet Zinhle's and we would continue with our love).

The type of atmosphere created by the author definitely forces the reader to continue reading and be captured by the sequence of events happening in the story until the end. The suspense in the detective narrative is expected to be at a peak as the detective narrative opens its first chapter with a crime, which is mostly murder. The mood should be kept in that way by the author until the end when the perpetrator is arrested (Cohen 1973:175).

3.5   Conclusion

The point of view, also known as the telling of the story, is found in both narratives, but the narrative style and atmosphere in the isiZulu narratives *Isigcawu Senkantolo* and *Walivuma Icala* differ from one another. Masondo in *Isigcawu Senkantolo* uses the first-person narrator who is a central character in the story, Sifiso Ngubane. In the story, he uses the first person concord "ngi" (I) and he conveys the story with intimacy and immediacy (van Rooyen *et al.,* 1980:117). He creates a picture of the events in the story, suspense for the readers and instills fear in those acting against him, such as Mhlobo Mvubu and Magwegwe Buthelezi. At the same time, he has a sympathetic view for the female characters, such as Zethu, Duduzile, Thandi and Zodwa. Masondo also uses flashbacks or analepsis in the detective narratives where the present blackmailing stems from a murder that Kubheka had committed in the previous years of his life – a process or technique defined by Gray (1984:87) as a sudden jump backward in time to an earlier episode or scene in the story or novel.

In *Walivuma Icala,* Msimang uses a third-person narrator, who knows everything about what needs to be known about agents, actions and events, and has privileged access to the characters' thoughts, feelings and motives. The narrator is free to move at will in time and place to shift from character to character, and to report (or conceal) their speech, doings and states of consciousness. (Abrams, 1993:166).

The narrator of this story makes his/her characters relate events by way of dialogue and the reader is informed. When Zinhle is murdered and Mandlenkosi appears in court, then the detective, Mbhekeni, becomes involved and meets all the families involved by chance outside the court. The suspense is created all the time in this story. When the thugs attack the investigator, the readers fear for his life. His overprotective assistant, Neli, brings about strength and protective nature around every person connected with Mbhekeni. A Christian point of view is seen here, because, in everything that the characters did, God was always put first. When they were in hardship, they worshipped and praised him.

The characteristic features of the general detective novel have been discussed in this chapter. The characteristic features of isiZulu detective narratives were also discussed and their commonalities and differences were identified. The two isiZulu detective narratives, *Isigcawu Senkantolo* and *Walivuma Icala,* were analysed using the results of the general characteristic features and those that were relevant to isiZulu, giving relevant examples from the text where applicable.

The theories and methods of classification, as indicated by the literary scholars, such as Mojalefa and Groenewald, were explained briefly in the second chapter and are used in the following chapter as they have already been applied in the analyses of the Sepedi detective narratives. Their applicability and relevance are further discussed in detail and are supported by relevant examples from the Sepedi detective narratives. This assisted the study in comparing the isiZulu and Sepedi detective narratives in Chapter 5 of this study in order to produce conclusive evidence reached around both isiZulu and Sepedi detective narratives.

CHAPTER 4: CRITICAL ANALYSIS OF SEPEDI DETECTIVE NARRATIVES

4.1   Introduction

In this study, first, a synopsis and overview were given of the two Sepedi detective narratives chosen for this study, namely *Lenong la Gauta* and *Nnete Fela* written by Bopape and Kekana respectively. The summary of each detective narrative were given so that the narration of events was clarified even to the people who never had the opportunity to read the detective narratives and for the readers of other languages, who are not conversant in Sepedi, to understand what transpired in these narratives.

Secondly, the historical biography and the life background of each author were given in support of the chosen detective narratives. A summary of the reason behind the author's inspiration to write in the rare genre of Sepedi detective narratives wasalso discussed. More can be written on Sepedi detective narratives than in isiZulu, because of the milestones that the Sepedi scholars have already reached with regard to this genre.

The Sepedi detective narratives were analysed critically in the following three ways:

- The initial discussion was about the characteristic features of the Sepedi detective narratives;
- The similarities and differences between the general characteristic features of the detective narrative and that of Sepedi were compared; and
- The common and the different characteristic features were used to analyse the two selected Sepedi detective narratives.

4.2   A synopsis and overview of the two chosen Sepedi detective narratives

4.2.1 Lenong la Gauta *by H.D.N. Bopape*

The setting of the story is in Johannesburg. Nakedi Maoka, Thabo Legola and Matsobane Maoka, who is a security guard, commit a crime of theft. They stole valuables from the bank, which included a brooch made of gold that has been molded into the shape of an eagle. Nakedi Maoka was Brenda Maleka's stay-in lover in Moroka. Nnono Molaba is now married to Brenda, who is the daughter of his employer. He married her when she returned from Johannesburg after she had left her home in Makweng a few years ago.

Nnono Molaba quarrels with his wife in the morning, because she came back very late the previous night. He wakes up early and prepares to go to work. It is at this time that he spots that the tyres of his wife's car has mud on them and morning dew, which indicates that she had gone out until late the previous night, even though she did not tell him where she had gone. Meanwhile, his wife is suspecting him of cheating on her. Nnono is left with many unanswered questions. Nnono was still angry with Brenda about what had happened.

Nonno really loves Brenda and feels the love, because he grew up without knowing his father. He regarded Brenda's father as his father, because he put him through school and paid for him to complete a four-year technical course at Mmadikoti Technical College after he had passed Grade 9 and his mom had passed away. The only bad thing about the relationship between him and Brenda was that there were a lot of secrets kept by Brenda and she was also a spoilt brat and a badly behaved daughter. Apparently, even the heart attack that killed her mom was caused by her asshe had run away from university and was never found. Rumours were spread that she was somewhere in Johannesburg.

Mmatšhego was the wife of Matsobane Maoka, the security guard who had died in prison. She left Johannesburg after his death with the valuables and the brooch and settled in a township called Mankweng in Limpopo where she met Nkwe Maleka. They got married and stayed together as Maleka was a widower and stayed alone in

his big house. After their marriage, Nkwe and Mmatšhego opened a business, which was a garage and gave it the name Maleka Service Centre. Nkwe Maleka then hired Nnono Molaba to be the manager of this garage. Even though Mmatšhego was married to Nkwe, she was also a closed book and kept a lot of secrets, which Nkwe did not know of. Even Nkwe, her husband, did not understand her. She had no friend or relative and was living a lonely life. Even though the thieves were arrested and brought to book, the valuable items and the brooch were never recovered.

Mmatšhego is suddenly killed at the house where she stayed with Nkwe. Her body and that of her husband, who had fainted, were found by Kwete, their gardener, in the morning when he resumed work. Nkwe indicates that even though the door was open, he was sure that the intruder had found it locked. Nkwe is distraught and asks Nnono to find the killer as he did not trust the police. Nnono checks Mmatšhego's bedroom and sees that it looks like somebody was looking for something, because inside the wardrobe clothes were scattered all over. In a thorough search in the bedroom, Nnono also found a small notebook, of which half of the pages were addresses and some valuable information which he found interesting. Nkwe told Nnono about three diamond rings that she had kept from her previous marriage and some riches, which she had benefitted from in the previous marriage. Apparently, her husband also had a son, who was very young when she left Johannesburg and stayed with his late mom's relatives. Naniki, who was the domestic worker at Mmatšhego and Nkwe's house, had gone home at the time of the incident, because her mom was ill. Nnono visits Naniki who seems to have seen the unhappiness in Mmatšhego's life as she was receiving letters from Pretoria in Gauteng. She indicated that these letters had made Mmatšhego cry all the time. She did not know what the letters contained, because Mmatšhego had burned every letter after reading it. Nkwe was not aware of what was happening to his wife.

Sima was Brenda's younger sister who was studying at the University of the North, also known as Turfloop. Nnono called the police and then informed Brenda about Mmatšhego's death. Nnono started investigating the case out of curiosity as he saw that there was a deep secret, which might have caused Mmatšhego's death. Nnono went back to Naniki's house as per their agreement. He also went to Seshego frequently, because of his instinct that he might find some evidence there. Naniki is

attacked even before Nnono's arrival and Nnono is also hit from behind at Naniki's house. He fainted. He was awakened by the sirens of police vehicles being driven to the crime scene. He hid in the yard, but the police decided to burn the rumbles in the yard. He covered himself with a sack and ran away via the backyard. Unfortunately, a dog also chased him, but ultimately he was safe and drove back to Mankweng.

Nnono decided to go to Turfloop to inform Sima about her stepmom's death. When he arrived in Sima's room, he found him with a guy called Mpho Mokone. Nnono observed his reactions as he was delivering the message to Sima. This made Nnono wonder and he became suspicious of the man. His father-in-law, Nkwe, also told him that the police had reported Naniki's injury. Nnono was happy to hear that Naniki had not died. Meanwhile, at Nnono's house, he could observe that his wife, Brenda, was very depressed and unhappy. Nnono then discovered that two men in a red Ford Escort were following him around. These men followed him from Seshego, attacked him in the garage at his house and advised him to stop investigating the case if he wanted to live.

During the funeral preparations when Mpho and Sima were also around at Nkwe's house, Nnono also found an old piece of paper in Mmatšhego's room written, "Lenong la Gauta". Nnoko wondered why this vulture was gold. It was at this time that he saw Mpho searching Mmatšhego's bedroom using a candle when everybody was fast asleep. Nnono made him confess that he was Matsobane Madoka's son, Mohlatlego Maoka, and that Mmatšhego was his stepmother. Mpho told Nnono that he had come to the house to look for the golden eagle, but did not indicate what it was. The police arrested Nnono as they wanted to see the bruises caused by Mmatšhego on the day she was killed. They also felt that he was defeating the ends of justice. Nkwe and Brenda bailed him out of jail.

In his second search at Nkwe's house, Nnono finds the beautiful sparkling golden necklace formed in the shape of a golden eagle in Nkwe's bedroom. While he was busy admiring it, his wife Brenda came into her father's bedroom and she could not hide the shock in her face of seeing the necklace again. She recognised it, even though Nnono was not aware, that she had worn it in another life in Johannesburg. Nnono also suspected Nkwe and wondered whether he was not hiding this from him.

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The police were asking questions and Brenda was nowhere to be found. When Nnono decides to go to their house to search for her, he finds that she had packed her things to leave the house and at that moment, he also sees the mark made by Mmatšhego's nails when she scratched Brenda during their fight before she died. Nnono is sad that Brenda has the necklace on and it is now obvious that she is the murderer, even though she says Mmatšhego had tripped, fallen, hit her head on the floor and bled to death. Through all this, Nnono felt stupid, because all this while he was living with his wife under the same roof, a killer who should have been caught long ago. Brenda told Nnono that she was going away with Nakedi, her old convict boyfriend. Brenda ran out of the house and got into her car trying to run away from Nnono. The men who had fought with Nnono previously were in their sitting room. When Nnono followed her in his car, the other men followed suit. Brenda was driving her car far over the speed limit and her car rolled down a cliff, burnt and she died. When the police van arrived, it was already too late.

The police arrested Nnono and Nakedi Maoka, but Nnono is released after a confession was retrieved from Nakedi. Nkwe came to collect Nnono for Mmatšhego's funeral, which was taking place the next day. Nnono observes the doves and the vulture flying in the sky from where he is sitting as a passenger in Nkwe's car and remembers Brenda whom he loved so much.

4.2.2 Nnete Fela *by M.A. Kekana*

The detective story *Nnete Fela* is based on a crime committed by a group of men, who are known as a syndicate. These men defraud banks and other financial institutions to grow their businesses. They drive beautiful cars and live in posh houses. The members of this syndicate are Noko, Mokaba, Mabusha and his son, Kwena. They hired additional members, thugs who did the dirty work of killing whoever wanted to disturb their syndicate business or who resigned from the syndicate. These thugs were Champ, Thoba and Sello. In the syndicate, Noko and Mabusha were best friends. They stayed in Atteridgeville, a township situated on the western side of Pretoria.

Noko owned a cinema and a nightclub, which were run by his children, Karabo and Bubbles, who were a set of very different twins. Karabo dropped out of school and was running the nightclub business to the ground, because of his irresponsibility. Karabo had a lot of friends, who partied with him until morning. He wrote his car off and was seriously injured in that car accident. Meanwhile, Bubbles was daddy's beautiful well-built girl, who was a university graduate. She ran the cinema business efficiently and effectively and listened to everything that her father wanted her to do.

Ariel Meso's first meeting with Bubbles was at the Home Affairs office where Bubbles was busy flirting with the assistant at the counter, who even forgot that there were people queuing for services until Ariel called them to order. Ariel was employed as an announcer at the Radio Alpha broadcasting station in Pretoria. As he was also a teacher by profession, he assisted up-and-coming artists, singers and writers to develop their talent. On the same day that Ariel saw Bubbles, Karabo was discharged and she had to collect him from the hospital to take him home. Noko was very angry with him and had concluded that he would stay at home and idle, because he was a good-for-nothing of a son until he healed from the accident, following which he had to leave the house.

Karabo was very angry with his father's treatment towards him while handling Bubbles with kid gloves. He decides to hone his artistic skills by writing a radio play series. To spite his father, he chose to write about the activities of the syndicate and sends the manuscript to Ariel to edit and publish as a radio series. Noko decides to enter his son's room and by chance, he sees the scribbling of the manuscript. When he confronted Karabo, he tells him that he had already sent the final manuscript to Ariel at Alpha Radio. Noko informs the members of the syndicate about the problem, indicating that they were all doomed as the manuscript was going to expose all their activities. Bubbles is then tasked to flirt with Ariel and persuade him to give her the manuscript back.

Karabo's punishment for this was that the syndicate handed him over to Champ and Thoba to murder him, but his father paid an additional amount to them so that they would not kill him, but take him to his friend's house in Limpopo for safekeeping. Nobody knew about this arrangement, except Noko and the two murderers. Even

Bubbles herself did not know about this. When Bubbles arrives at Ariel's workplace she tries, by all means, to seduce Ariel to get the manuscript, but she fails, because she could not get it. She went back home without the manuscript and went to report to the syndicate about her bad results. Noko was very disappointed as he had hoped that Bubbles would come back with the manuscript. Even after lying to Ariel that Karabo was no longer interested in the radio drama, he declined to give the manuscript back to her and asked her to tell Karabo to do so himself. Ariel then read the entire manuscript trying to find out why Karabo was now relenting.

Ariel's girlfriend at this juncture was Julia, who was the one he sent cards and flowers to. Even her evening clothes were kept in his wardrobe. They separated ways, because Julia wanted Ariel to marry her, but he was not ready for marriage. Bubbles was a socialite. She had friends whom she partied with. One of her friends was Pula, a socialite from Pelindaba, but who was also known in Maseru, Mbabane and Mmabatho threw a party for her. Pula was now also known as a travel agent. Her partner at the party was Kwena Mabusha, a hunk who had become engaged to her and they would be married soon as Bubbles did not believe in love before marriage. Kwena's father and Noko were the best of friends, hence they encouraged their children to get married.

Bubbles is forced by the syndicate to go back to Ariel and to try again to get the manuscript, but this time it was more difficult, because Ariel felt that Bubbles was full of pride, so he wanted to bring her down and he decided to use Karabo's manuscript as a secret weapon against Bubbles. Bubbles failed for the second time and did not have the courage to face her father. Instead, she visited her friend Pula. Bubbles called her father and made a plan to ambush Ariel and take the manuscript. She called Ariel to come to Hellas with the manuscript and lied that Karabo would collect it. As they left Hellas, Bubbles pretended that she was falling and the thief stole the manuscript, which Ariel had put on top of his car as he was trying to help Bubbles. Ariel saw this plan and promised himself that he would investigate the story until he arrived at the truth.

The syndicate then decided that Bubbles had to assist them in killing Ariel as he already knew too much about the syndicate, but Bubbles did not want to hear any of

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their plans, which included her being used as bait to catch Ariel. Her father, Noko, convinced her to assist and she agreed as she did not want to lose her inheritance. Bubbles was slowly falling in love with Ariel. She even went out with him to a night club. Kwena was becoming jealous. Bubbles was part of the plan to kill Ariel. She even introduced Ariel to Noko, who was uncomfortable with it. Bubbles killed one of the thugs, Thoba, and injured the other one to save Ariel and returned home to change clothes. She went with Ariel to her friend Pula's house in Majaneng, Hammanskraal. The police were looking for them after the shootout in Mokwele Street in Atteridgeville where Thoba was killed.

At Majaneng, Ariel puts Bubbles under pressure and she confesses everything to him. They then inform Detective Ditshego at the Atteridgeville Police Station about the syndicate. When the murderers came in to try and kill Ariel and Bubbles, the police were waiting and ambushed them. Noko was killed by Mabusha, his favourite friend, after hearing him talking to Bubbles. He was also paying revenge for his son who had been killed by the thugs while trying to attack Ariel at his home. Bubbles went to Mabetlela's house to collect her twin brother, Karabo. All the members of the syndicate were arrested and Ariel and Bubbles were happy to be in love and to be together. They lived happily ever after.

4.3   A short biography of each author

The rationale behind this part of the chapter is to give details pertaining to the biographies of the authors of the two selected Sepedi narratives, namely Bopape and Kekana who wrote *Lenong la Gauta* and *Nnete F*ela respectively. Unfortunately, the search for Kekana's biography was in vain; so the study postulated Kekana's ideology and way of writing from Sepedi scholars who analysed her books and wrote something about her. This information was used in this chapter.

4.3.1 Biography of H.D.N. Bopape

Diphete Bopape was born in a village called Mamoakela in Ga-Mamabolo on 20 November 1957. He is the third of eight children, consisting of five boys and three girls. Similar to any other child, Bopape grew up looking after his family's livestock,

such as goats, donkeys, sheep and cows. During his youth years, he used to go farming.

Bopape started school in 1964 at a lower and higher primary at Megoreng. He later did his Grade 6 at the same school in 1971. He then continued with his studies at Hwiti High School in Mankweng from 1972 to 1976 and completed his matric. He furthered his studies at Setotolwane College of Education from 1977 to 1978.

Bopape started his teaching career at a school called Seminar of Christ the Priest, which is now called St Paul College at Lekau in Groblersdal. He worked for a few months and later in October that year, he moved to Bopedi-Bapedi High School in the Sekhukhune district. He received a post to become a lecture at C.N. Phathudi College in Burgersfort from 1981 to 1994. Bopape became principal at Lebowakgomo High School from 1994 and he headed the school until his retirement in 2017.

Presently he is a businessman and offers guidance to people. He is the publisher and producer of a Sepedi newspaper called *Seipone*. Bopape studied and obtained the following qualifications: A BA degree at the University of South Africa in 1982 and a BA Hons in Psychology in 1985. He furthered his studies and completed an MSc degree in Psychology at the University of Alabama (A.E.M.) in the USA in 1992. He did another BA Hons (Theory of Literature) degree in 1993 and obtained an MBA from the University of de Montfort.

Bopape started his writing career when he was still at Hwiti High School. His first short poem called *A ko mpotše* was played on the radio in 1975 when he was in Grade 11. When he was in Grade 12, his story also reached Radio Leboa and was played in 1977. His first drama book, *Makgale*, was first published in 1978 when he was in the final year of his studies in training as a teacher. It was preceded by *Lenong la Gauta* in 1982. It was followed by more of his books, such as *Dikeledi* (drama), *Bogobe bja Tswiitswii* (short story), *Rena Magomotša* (youth novel), *Tsietsi* (youth novel) and *Dipolelo tša Batho* (essays).

In 1983, Bopape was the first winner of the EM Ramaila prize for literature (North Sotho), which is regarded as the Northern Sotho novel of all novels. He lives in Polokwane and his current focus is on the newspaper *Seipone*. Although he has a strong belief that there are still a lot of books in him that are waiting to be written. If he can live longer, he promises to continue writing.

4.3.1.1 *The relevance of the biography to the study*

Bopape was born in a village and had the responsibility of looking after his family's livestock. During this farming period, boys were taught many things and others, they experienced themselves. His entire education career took place in and around Limpopo. He had a good, subtle and quiet life, which allowed him to uplift himself. His choice of education of combining and specialising in education and psychology indicates an interest he has in human beings and their well-being, and his wish to have the ability to understand people and be able to communicate with them. This led to Bopape attaining all his accolades and he became a teacher, lecturer and ultimately a principal. These careers are ablers for teaching, guiding and advising communities owing to respect. Throughout his entire life, he has been an educator and mentor to different people, and was encouraged to publish a newspaper in Sepedi and continue to deliver different messages to others through his newspaper.

The crime rate then was usually low in rural areas, because of the way of living and the ruling systems, where every family was under a chief. However, different crimes still took place. The Limpopo crime figures from April to March 2008/2009, to 2017/2018 show an increase in crimes such as murder, sexual offences, common assault and robbery (SAPS Crime Statistics 2017/2018:148). Therefore, vigilant people in communities are needed to advise others, which he did through his literary works. This detective novel delivered a message to the people that if you do wrong ultimately you will be caught.

He wrote detective stories and other genres, short stories and radio plays. This was his way of reaching the people, especially the youth, as readers and give advice in whichever way they came into contact with his work. In this detective story, he seems to want to correct the 'Jim comes to Joburg' ideology where people lived in rural

areas and travelled to Johannesburg for greener pastures, some becoming successful, but others turning into criminals. Some of these criminals then returned to the rural areas to hide from the arm of the law. Basically, he wants to show that if he could attain his visions in his own birthplace of Limpopo, then other people could also do so. With this detective story, he alerts people about good or bad behaviour, where a good deed is praised, but a bad one is shunned and that every person should do something worthwhile with his/her life and be a useful citizen. The literary skill and the feeling he has, makes him know that if he has more years to live, he will definitely write more literature and educate people further.

4.3.2 Biography of M.A. Kekana

A thorough search for M.A. Kekana's detailed biography could not come up with positive results and the researcher was left with no option but to use information about her as presented by other scholars in Sepedi literary works. Below follows the highlights given by other scholars (Mogale, 1998; Maponyane, 1990) who conducted analyses of her literary works.

Matshidido Angelina Kekana was born in 1958. She was the first female author of Sepedi who had written Sepedi detective narratives, *Nnete F*ela and *Nonyana ya Tokologo.* She also wrote an anthology book known as *Maikutlo* (Feelings). She is a productive novelist in this subgenre. She is a female author who has identified a unique style, which does not conform to the traditional forms and adopts a two-pronged approach towards writing a detective narrative. In these detective narratives, she discusses crimes that are committed. The action of detection takes place and finally, the criminals are caught and punished. She also has a love story to tell and she tells it beautifully as she shows a deep understanding of the psychological turmoil experienced by women in love. Her heroines are not only troubled by this feeling, but are also in a perpetual struggle for liberation from oppressive patriarchal society (Mogale, 1998:57).

In her detective narratives, the heroine's lovers are either professional detectives or involved in detection for their own personal interest. Though in love, they rebel against the sexist attitudes of their lovers and hence experience internal conflicts. On

the other hand, they are drawn by love, but the need for freedom and recognition as individuals in their own right pushes them in the opposite direction (Mogale, 1998:57).

Maponyane (1990) wrote a Northern Sotho honours article on the "Elements of Feminism in M.A Kekana's *Nonyana ya Tokologo*." In her analysis, Maponyane discovered that Kekana's work was charged with cultural dissatisfaction and that she strived to correct this in her literary work. Her purpose in writing this book was to expose the cultural constraints that were imposed on women in the Northern Sotho society. Maponyane discovered that Kekana attested that cultural norms and values in her society distanced females from being actively involved in the political and economic structure of her society. Kekana combines three subgeneric categories, namely feminist novel, love story and detective story in her works.

She is a female detective author who has identified a unique style, which does not conform to the traditional format. The way she combines a detective narrative with a love story is another good facet of her artefact. In writing the love story, Kekana felt the need to pit her heroine against the detective adversary. The love story occupies a larger section than the detective story, not accidental, because she seems to understand the former better than the latter (Mogale, 1998:57-58).

4.3.2.1 *The relevance of the biography to the study*

Kekana is said to be writing from a feminist point of view, which is considered as an arena and the sociocultural subordination borne by women as writers, readers, or fictional characters within a male-dominated ('patriarchal') social order (Baldick 2008:128) of debate about the literature feminist influenced by the gender of the author and the idea she propagates in her work. There is maximum understanding in her work as it shows a vast volume of knowledge in love stories, which also displays her feminine gender, including her soft female side.

With feminism, Kekana relates to the experience of women in patriarchal societies, women suffering oppression of all types, women who are assertive and who strive for acknowledgement and recognition of who they are, not merely somebody's appendage (Palmer, 1987:39), but they do all this due to ill-informed youth and a lack

of experience in life, for ultimately, they sheepishly submit to domesticity. Women should accept that men should always be in power, because of the Creator's will – a comment which might be challenged by many feminist activists as they do not believe in men being more powerful than women.

She is a skilled writer who can gather different types of readers, because she writes as a feminist writer, a love story writer and a detective writer. She has an ability to educate young and old, male and female with the style of her literary works. She sensitises women about issues related to them and the women's power they have to overturn the world. Mogale (1998:80) indicates power by referring to the fact that women are usually aware of their position in society and, therefore, an African woman sees her feminist as consisting precisely of her cheerful acceptance of and willingness to fulfill her allotted role. African women actually know how to rule.

She talks about cultural dissatisfaction and cultural constraints imposed on women in her society where females are not allowed to participate in economic and political issues. Mogale (1998:80) questions whether an African woman's acceptance of her man's dominance necessarily diminishes her? According to Palmer (1987:39), it is only misinformed feminists who mistake domination for oppression.

With the above comments, we are able to see that Kekana's intention in writing her literature was to educate her readers, irrespective of race, colour or creed in the spheres of love and detection.

4.4   Characteristic features

As indicated in Chapter 3, elements of detective narratives, in general, have been discussed in detail by different scholars, such as Wright (1928 and 1946) with the pseudonym S.S. van Dine, Grella (1970), Winks (1980), XU Wenru (2013) and many more. A lot has been done in Sepedi in response to the characteristic features or elements of detective narratives by different scholars (Bopape, 2001; Mampuru, 1986; Mogale, 1998). In the following paragraphs, the study discusses the characteristic features put forward by the Sepedi detective scholars.

4.4.1 Characteristic features of Sepedi detective narratives

Bopape (2001:45) did not attempt to check the characteristic features of a detective novel in Sepedi, but used some of the elements of the mainstream novel to argue his case. In his dissertations, he discusses phases of the plot, characters and setting of a detective novel. He refers to the characters, such as the detective, victims, criminals, suspects, police and minor characters. The last characteristic he discusses is the theme, which includes detection and other types of themes as supported by the text.

He gives a summary of which elements must also be observed after the summary of his analysis in the paragraph above. Bopape (2001:45) agrees with Winks (1980:7) who says:

> A detective story is created with clear rhythms, in four movements. The first movement defines the problem, for example, to solve [a] murder. The second consists of looking for the evidence as it relates to the crime. The third movement or phase is that of assessing the evidence and the fourth brings the action back to the beginning, where the judgment is passed on the meaning of events, and from this judgment arises the revelation of the identity and more obvious motivation of the criminal. Once all this is done by the author or identified by the critic then the narrative can be ended.

These characteristic features are in line with those pointed out by Mampuru (1986:2-4), who indicates that the presentation of crime is not regarded as a social problem, but as a necessary logical premise which has no magnitude. She indicates that of all crimes chosen, murder should be the one as it arouses a lot of interest in the reader. To her, crime in a detective narrative is a means to an end.

Mampuru (ibid) further asserts that the motive of a crime must be plausible. Motives of a murder should be theft, jealousy, avarice, ambition, revenge, fear of exposure, etc. Motives must have physical explanations and all must be explained at the end. The plot of a detective narrative is intricate and it requires characters, such as the detective, who is emotionally detached from the case. He has professional concern and intellectual interest. The author exposes a single principal detective who has analytic powers. The author gives the reader a cause to suspect everyone, including the culprit. She gives room for a story of love interest in a detective narrative, but

regards it as an interlude. She warns against the fact that it should not be allowed to interfere with the directional flow of crime and detection. To the above elements, she adds five elements of a detective narrative, as quoted by Winks (1980:17), which are: Plot, milieu, victim, murderer, suspects and detective(s), which are also very important aspects of a detective narrative.

According to Mogale (1998:59), the elements of the detective stories in Sepedi is that it should present a problem and that the problem should be solved by an amateur or professional detective through the processes of deduction. He indicates that clues must be laid bare to the reader, who must be treated fairly, allowing him/her to share the stages of the quests, successes and disappointments.

Crime is, therefore, central to a detective narrative as it introduces all the other elements, namely the detective, suspects, criminals and detection, not forgetting the setting. It is important that the criminal should be mentioned earlier in the story. In a detective narrative the crime must be committed in action or detection carried out and finally, the criminal must be caught and brought to book.

Mogale (1998:132) further defines the type of criminal needed in a detective narrative as measuring the detective's success. The researcher supports his argument when he indicates that a criminal is a villain to be caught and punished. He/She should be hunted, his/her guilt proven and delivered in the hands of the law, after which no more should be heard of him/her.

He illustrates his case by referring to five rules that govern the creation of a criminal in a detective novel. He indicates that the criminal should be introduced early in the story, camouflaging his/her thoughts and deed so that he/she is not suspected of any wrongdoing until the end of the story. The criminal should neither be the detective, nor a servant or professional criminal or a person whose motives are personal (Symons, 1985:94-95).

4.4.2 Similarities and differences of the Sepedi and the general characteristic features

With regard to similarities, it was evidently discovered from the detective narrative text read that Sepedi detective narratives had most of the characteristic features required to qualify as detective stories. Most of them were successful and exceptionally well written and qualified in most of the general characteristics of a detective novel. Most of them deal with a crime of murder, and a detective is the protagonist investigating; the detective hides nothing from the readers who are co-involved. There are people and/or characters who are suspects, victims and the culprit who is brought to book for his evildoing. The plot, setting, characters and style being the unity of the general detective narratives, are also found in Sepedi narratives. The content and topic which they refer to as the subject matter and theme that they deal with is part of the characteristic features of Sepedi detective narratives.

The most common differences observed in the characteristic features of detective narratives are the fact that in the characteristic features of the general detective narrative, there is no mention of police and in both Sepedi narratives analysed there is mention of the involvement of the police force. The case is ended at police level for fear of getting into the complicated legal court territory and the complicated laws governing the justice system.

Sepedi, being a disjunctive language, uses short descriptive language, idioms, proverbs, metaphors to spice up the language and style. This is one feature in which Sepedi narratives are successful and adhere to what is regarded by Wright (1928:2) as international standards of a detective novel when he says:

> A detective novel should contain no long descriptive passages, no literary dallying with side issues, no subtly worked-out character analyses, no "atmospheric preoccupations, such matters have no vital place in a record of crime and deduction. They hold up the action and introduce issues irrelevant to the main purpose, which is to state [the] problem, analy[s]e it, and bring it to [a] successful conclusion.

In Sepedi, there are also ways of teaching and creating the style of the author. Another requirement that is different is that the killer must be one culprit even if more

corpses are found or people are killed. There is only one killer in Sepedi narratives. Of course, a lot of suspects are found, but ultimately one killer is penalised for his/her bad deeds.

Scholars differ in the concept of the insertion of a love story in a detective narrative. The most conspicuous difference is the fact that a love story is not allowed to take place as the main crime story is happening because the business at hand is to bring a criminal to book and not to bring a love forlorn couple to the hymeneal altar (ibid). However, the author may use the technique for the development of the story as long as it does not interfere with the flow of the crime and detection. To that, Mampuru (1986:4) says:

> [The] love interest is introduced as the interlude; it should not be allowed to interfere with the directional flow of crime and detection in a detective narrative.

Mogale (1998:131) talks about reproving and the ban of love interest in a detective narrative as it distracts the detective. To him, the heroes who insist on fooling about after young women when they ought to be putting their minds to the job of detection must be called to order. He says the less love in a detective narrative, the better. Very much related to these requirements is the awareness of the responsibilities and limitations represented by a wife and a family. A detective should be free from these restrictions.

4.4.3 Critical analysis of Sepedi detective narratives

The following part of the study conducts an analysis of the two Sepedi detective narratives *Lenong la Gauta* and *Nnete Fela* according to the following:

- Content and topic;
- Plot and theme;
- Characterisation;
- Setting/Milieu; and
- Style and atmosphere.

4.4.3.1 Content and topic

Not many literary scholars, such as Serudu (1993), Mampuru (1986), Msimang (1986), and Cohen (1973) have attempted to define the concept 'topic'. From the experience of reading books, it is regarded as an explanatory sentence that gives the reader an explanation of what the book entails.

The word 'topic' is derived from the Latin term '*topica*', which means 'matters concerning common places'. It is the subject of a text, speech, conversation, etc. It is that part of a sentence about which something is said, typically the first major constituent (Pearsal, 2002:1511). The topic is directly connected with the content in a detective narrative, which leads to the question being asked of what content entails?

The term 'content' is commonly used to refer to what is said in a literary work as opposed to how it is said. A distinction between form and content is made for the sake of analysis, because content cannot exist without being formed (Baldick, 2008:69). He maintains that content is the term commonly used to refer to what is said, as opposed to how it is said (in other words, form or style).

Cohen (1973:186) seems to be in agreement with Baldick when he attests that –

> [c]ontent is the material-ideas, emotions, events, people- which the author is shaping. A fusion of form and content occurs when the author has chosen and successfully worked out the most suitable technical means to develop his subject matter. It is easier to talk about the author's ideas, where [the] emphasis is placed more on content; but it is unwise to think of form and content as separate entities.

We seem to agree with both scholars above as form and content create a unified and solid narrative. In the two Sepedi detective narratives, the topics were well chosen by the authors and they captured the content in the detective narrative. The topic of the first detective narrative *Lenong la Gauta*; loosely translated as "The Golden Eagle", deals with a beautiful golden necklace structured in the form of an eagle, which Mmatšhego was killed for by her stepdaughter, Brenda. Even her husband did not know about it, because it was part of her inheritance from her previous husband who had died in Johannesburg before she married Nkwe in Mankweng, Limpopo.

The topic of the second detective narrative *Nnete Fela*, literally meaning 'Nothing but the truth' is also suitably chosen for the detective narrative. The detective narrative relates a sequence of events of the activities of a syndicate of men in Atteridgeville who defraud banks. They were living rich together with their families in big houses until Karabo, one of the syndicate member's sons, Nnoko, wrote a manuscript about these activities. Twin sister Bubbles must clean up her brother's mess. He has to tell nothing but the truth to Ariel, who has the manuscript she has to get back for the syndicate in whichever way she can. He is unable to let the syndicate gang kill Ariel, so she ends up killing one of them. She, therefore, declares herself the enemy of the syndicate and hides in Majaneng with Ariel. In the end, she has to tell him the whole truth.

4.4.3.2 *Plot and theme*

The detective narratives in Sepedi have plots and subplots. In the plot structure, the study also looked for the development of the plot and the subplot from the beginning when the crime was committed, and the conflict, solutions of crime and the ending when the murderer was apprehended. The plot is one of the concepts which scholars literarily find difficult to define.

A detective story should have a good plot as other aspects of the detective narrative are secondary to it. The plot in a dramatic or narrative work is the structure of its actions, as these are ordered and rendered toward achieving particular emotional and artistic effects (Abrams, 1981:137).

This definition puts plot and structure as synonymous concepts, a view of literary scholars, because they view the structure of a novel as its plot (Msimang, 1986:39). A plot obviously has many aspects. Starting from the beginning, these are: (a) the beginning, (b) the middle and (c) the end. Conventionally, the beginning and the end are known as exposition and denouement (or solution) respectively. The middle is sometimes referred to as the body. This is the main part of the plot and it has many aspects as well, such as conflict, complication, tension, suspense, crises and climax. From the exposition to the climax, the chain of events should form a rising action and from the climax to denouement there should be a falling action (Msimang, 1986:40).

In novels, different plot structures are found. These can be simple or complex and in some narratives we also find subplots.

Gidley (1973:108-110) mentions that a plot of a detective narrative must be planned in detail first and be thorough. It is the primary area of concern, even to the exclusion of style and strong characterisation. The narrative order of events in detective stories must contain detection. The development of the plot structure in a detective novel differs vastly from that of the mainstream novel as it is a subgenre that stipulates how the sequence of events must happen. Furthermore, Gray (1984:160) says:

> The plot, a story with a beginning, middle and end, with its various parts; bound together by cause and effect, exhibiting a view of morality or a version of [the] experience, is an artifice [that] has entertained and satisfied man of all ages in all countries.

In *Lenong la Gauta,* the story begins with the killing of Mmatšhego, who is murdered in her home. Nkwe Maleka, her husband, requests his son-in-law, Nnono, who is married to her daughter, to investigate and find the murderer as he did not trust the police. Nnono begins the detective work, even if he is not a detective. He visits Naniki, who is Mmatšhego's domestic help, but she is also attacked and nearly dies before she gives Nnono more information. In his investigation and detection, he finds evidence that brings about suspects. In his quest to find answers, he is attacked and molested and threatened to be killed if he did not stop looking for Mmatšhego's killers. However, Nnono is adamant and continues with the detection. In the end, he connects the dots and finds Mpho, who is Mmatšhego's stepson, and evidence that the killer was his wife, Brenda, whom he loved very much until her death.

On the other hand, in *Nnete Fela,* the detective story begins with the introduction of the syndicate and their doings and activities. Killing happens later on when Ariel has to be killed as a person who has confidential information about the syndicate. The first killing took place at Mokwele Street where Bubbles shot Thoba to try and protect Ariel from being killed. The other incidents of death are that of Kwena, who shot himself accidentally and the last person is killed at the end of the novel, which is Noko, who is killed by his best friend, Mabusha. Mabusha found him in a telephonic

discussion with her daughter, Bubbles, telling her where to find her brother and that he had killed him as he had double-crossed the syndicate members all along. Bubbles exposes the syndicate to the police. They are all arrested, she fetches her brother in Limpopo and she is ready to marry Ariel.

4.4.3.2.1 Subplot

In mainstream Sepedi novels, love is a common theme. In the detective narratives written in Sepedi, authors such as Kekana (1989) and (2006) Bopape (2007) have also been caught up in subplots of love stories between the characters of the detective narratives. In this case, the subplot also had a full structure, namely the beginning, body and end, and included the development of the plot structure. Mogale (1998:64) notes that love is found in Sepedi detective novels, where detectives are found to be chasing women and he thinks that some novels can be said to be 75% love stories and only 25% detective narrative.

Machiu (1995:143) supports the existence of subplots dealing with love stories. He asserts that –

> [t]he love-making scenes in this novel are worked into the story in such a way that they do not disturb the flow of events or the unity of the story. They, however, provide the reader with humour, breaking the tension as well as providing the reader with the human side of our detective hero.

In *Lenong la Gauta,* such a subplot exists. It is the love relation between Nnono, the amateur detective and Brenda, Nkwe's daughter. This subplot runs on its own and neither disturbs the investigation nor the detection. Though, in the end, Nnono's problems were caused by the fact that he was in love and stayed with a killer, meanwhile, he was not aware and did not even suspect her of anything that was happening to him. Their love is that of 'till death do us part', but Brenda left for her grave with a lot of secrets she had not revealed to her husband Nnono.

In *Nnete Fela,* Kekana created a subplot of a love story, which is combined with the detective story. In the novel, the love story occupies a larger section of the story, more than the detective story, even though it does not disturb the linear movement of

the detective story. The amateur detective, Ariel, who works as an announcer at the radio station, fell in love with the daughter of one of the syndicate members, known as Bubbles. She is used against the syndicate to flirt with Ariel and tries to get a manuscript written by her stepbrother. She fails dismally as Ariel with his intelligence had seen what type of woman she was. When she is supposed to kill him, as per the instruction of the syndicate, she discovers that she is in love with him and elopes with him. She is then also regarded as an enemy of the syndicate. She left Kwena, Mabusha's son, whom she was supposed to get married to and fleed to Majaneng in Hammanskraal. Kwena accidentally kills himself, because of jealousy and wanting to kill Ariel for Bubbles. Bubbles confesses everything to Ariel and they also tell the police about the syndicate and their dealings. Their love grows deeper, they face their challenges head-on and overcome them. They live happily ever after.

4.4.3.3 *Theme*

In seeking a definition for the term 'theme', a lot of confusion arises since it is not an easy term to define. A few definitions from different scholars are given below to try and explain what theme is. The theme is the main or central element around which all events in the story should revolve (Machiu, 1995:42).

Meij and Snyman (1986:50) endorse the theme when they attest the following:

> Tema is 'n goeie ontrafelingspunt want, soos reeds gesê, as 'n mens die tema verwoord kom jy eintlik by die kern van die verhaal uit. En as 'n mens die kern verstaan, verstaan jy nie net die verhaal nie, maar is jy al goed op die weg om die funksioneliteit van die onderskeie struktuurelemente in die verhaal te peil.

> [Theme is a good unravelling point because, as already mentioned, if you put the theme into words, you actually get to the core of the theme. If you understand the core, you do not only just understand the story, but you are well underway in understanding the functionality of the different structural elements.]

The theme is the central idea in a story. It is the subject of discourse. The fact that theme is central implies that everything else, including the plot, setting, characters

and their actions are concerned with conveying the theme. It is the term that gives meaning to a story. Where there is no theme, there is no story (Msimang, 1986:133).

According to Guerin (1991:14), the theme is –

> … a complex aspect of literature, one that requires very intentional thinking to discern, and it is not likely to elicit the pre-critical response that the more palpable features do. This is not to say it would not be felt.

The poignancy of the aforesaid could be clearly 110ehavior110d as the theme, which refers to the underlying meaning of the story; a universal truth; and a significant statement that the story is making about society, human nature or the human condition. It is a view of a text about life and how people interact. It is a simile used to relate to idioms and/or literary work, a message or lesson conveyed by a written text (Nkomo, 2015:12).

Clearly, all these definitions are in agreement that theme is the central idea or ideas known or unknown, which creates a complete story. The primary theme of the detective narrative is that of crime. The crime that should have been committed must be murder. The theme of a detective narrative requires the involvement of the reader. Murders committed by culprits in these texts bring a lot of energy and adrenaline, which the readers and the detectives would have to use in solving the mystery.

In both the Sepedi detective narratives, the theme is around crime, how crime affects other people and brings sadness and sorrow to their lives. The theme in *Lenong la Gauta* refers to greed, deviousness, hatred and the 110ehavior of people good and bad. Brenda, a gorgeous woman who kills her stepmother, cannot be suspected of doing bad deeds, but, in the end, it is seen that she is the killer and must be apprehended and punished. Even though the way she dies might be questionable, the readers would like to see the culprit punished.

The theme of the detective narrative *Nnete Fela* relates to how telling the truth can bring peace and deliverance in a person's life. All the time when Bubbles was hiding the truth from Ariel, she was living a lie and living a difficult life. It is only after she

had confessed everything, that she felt the burden lifting off her shoulders and she was vindicated.

Both Sepedi detective narratives have the same theme, which indicates that 'crime does not pay'. The theme is aligned with the characteristic features of a detective narrative, which must include a crime, in this case, murder. The readers of the detective narrative expect the culprit to be found by the detective and be punished for his/her sins. The readers are happy in the end, because the culprits are taught that the law has a long arm and if you do wrong, you will definitely be caught and sent to jail.

4.4.3.4 Characterisation

Depending on what type of information is given about a character, the readers will, to a larger or smaller degree, become acquainted with the characters. To a large extent, this depends on the penetration of inner life. The more one knows about a character's thoughts and emotional responses, the more ready the reader is to empathise with the character. Characters in a literary work can be described fully-fledged and display their turgid inner life, simply because their integrity has become an open question in the environment that they inhabit (Rimmon-Kenan, 1983:42).

Bennett and Royle (2004:60) agree that the relationship between the characters and the readers is important in literature, because they are the life of literature. They are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation.

The researcher agrees that readers have a relationship with the characters of the text they are reading at the time. They have a choice to love or hate the character as they continue reading the novel.

Our relationship with literary characters becomes so intense that they often cease to be simple 'objects'. Through the power of identification, sympathy and antipathy, they can become a part of how we conceive ourselves; a part of who we are (Bennett & Royle, ibid).

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To be able to analyse a character in a narrative, the reader must look at what the character says. He/she also looks at the feelings and thoughts of the characters as they relay how they feel and what they think. The character is also portrayed in how he/she impacts other characters in the narrative (Nkomo, 2015:12).

In *Lenong la Gauta,* there is no trained detective, but after Mmatšhego is killed, Nkwe Maleka asks his son-in-law, Nnono Molaba, to find his wife's killers, because he did not have confidence in the police to do the job properly. Nnono started the detecting work, acted as a detective and investigated the case. Many victims are found in this detective narrative. Nkwe and his wife, Mmatšhego, were killed by an intruder at their house. The suspects in this detective narrative are Kgwete, the gardener, who found both corpses of Mmatšhego and Nkwe in the morning when he arrived at work. Naniki is also a suspect as she was Mmatšhego's domestic worker. Brenda is also a suspect from the reader's perspective who was wondering about the dew found by Nnono on the tyres of her car, which finally proves that she is Mmatšhego's murderer. Other suspects are Mpho Maoka and the two men who were always following Nnono around travelling in a red Escort.

Other secondary characters are found in this detective narrative performing minor roles to support the detective, Nnono. Nkwe is aggrieved and requests Nnono to assist with the investigation, and finds Mmatšhego's killers. Sergeant Maroga and Constable Matseba are also secondary characters who assist with the investigation, even though at a snail's pace. However, in the end, the story unravels and Brenda and her husband are exposed. Brenda kills herself in a car accident while trying to run away from Nnono with the necklace. In the end, the readers might criticise, because they wanted to see Mmatšhego's murderer punished for her evil deed. The author, in this case, took the easy way out in bringing the solution to the readers.

The characters in *Nnete Fela* can easily be distinguished according to the actions they do in relation to the theme and the plot. The main character in the detective narrative is the detective. The self-made detective in this detective narrative is Ariel Meso, who is an amateur detective. He works as a radio announcer and was previously a teacher. This shows in the way he investigates the case and can read

people's actions. Even the witty, clever Bubbles could not play him or stop him from detecting the case and solving it until the end.

There are characters that can be identified as victims, who suffer like Nnoko and fall victim to his friend, Mabusha, who ends up killing him. His son, Karabo, is 113mphasizes by his sister Bubbles for being the heir apparent to her father's throne, and Kwena is a victim because of the love and greed, wanting to marry Bubbles and ending up killing himself. Murderers in this detective narrative are those who are guilty of killing others; Mabusha, for killing his friend Nnoko, not forgetting the sharpshooters of the syndicate; Champ, Thoba and Sello. The suspects are Bubbles and Ariel for being involved in the shooting that took place in Mokwele Street in Pelindaba, Atteridgeville, where Thoba was shot and killed.

Other secondary characters are found who support the protagonist, namely the detective who is the main character, Ariel. These are one of his colleagues at work, his ex-girlfriend, Julia, the police of Atteridgeville led by Detective Ditshego and his partner, and Pula, Bubbles's friend who gave them accommodation at her other house in Majaneng, Hammanskraal.

4.4.3.4 Setting/Milieu

The terms 'setting' and 'milieu' are synonyms as one can be used in the place of the other, because they carry the same meaning. Cohen (1973:29) observes that the setting or environment explains the social, moral or religious code by which characters operate. It may even suggest their social position or status and this in him may indicate their mode of dress and manner of speech. He adds that shifts of setting sometimes reflect the psychological make-up of such characters.

Gray (1984:187) states that –

> [s]etting is the time and place in which the characters are
> created, they may also be crucially significant, not least
> because writers may use it to convey information about mood or
> temperament of the characters themselves, either symbolically
> or by adopting the character's point of view towards it.

In his discussion, Msimang (1986:87) gives a definition, which is in line with Gray's definition, especially in relation to mood and atmosphere when he refers to setting as –

> [o]ne of the most important aspects of a narrative. Its importance lies not only in the fact that it gives us the locale, time and social circumstances of the narrative but also because of its relevance to the other aspects of the narrative, especially style, characterization, theme and plot. [The] setting is also important in establishing the right atmosphere or mood for the narrative.

In the Sepedi detective narrative *Lenong la Gauta,* the setting happens in two places, namely rural and urban areas. The story occurs in Johannesburg and moves to Mankweng in Limpopo. All other settings mentioned refers to the surrounding areas in Limpopo. In this detective narrative, there is a traditional way of living, because the area used really exists. It is in a township. Brenda, Nnono and Nkwe all drive cars. A police station exists where cases are reported and the police are called. Telephones and electricity already exist. Brenda's sister is studying at the University of Limpopo with Mpho and there are tarred roads and garages, so we can say that it exists in such places. People like Nkwe are affluent and even own garages. This detective narrative uses a semi-urban and an urban setting and in this detective narrative, there are real events happening in these places at the said times. The only rural setting is seen when Nnono visits Molapo where, in his house, a fire was made in a room, which was filled with a lot of smoke and Nnono could see that the family was having a difficult time.

In the Sepedi detective narrative *Nnete Fela* the setting happens in urban and rural areas around Pretoria. The township of Atteridgeville, where Bubbles and Karabo's family stayed represents the urban area. The detective, Ariel, also stayed in Atteridgeville and worked as a radio announcer. Radios are available. Bubbles and her family members and syndicate members drive cars. There are bioscopes and bars to drink, dance and eat. Even Majaneng in Hammanskraal is also a semi-urban place with electricity and shops and telephones, which brought survival for Bubbles and Ariel when they ran away. The author also indicates that some of the syndicate members were all over the show and he adds a setting where Karabo was hidden far

from Pretoria, i.e. in Limpopo, in areas where crime was rife and there were a lot of criminal occurrences taking place. People are educated, others are rich and others poor. Cars are a necessity. People live in big and small houses. They even have telephones in their houses for easy communication. Hence they were able to call the police in Atteridgeville who saved them from the killers.

The setting of *Nnete Fela* is modern and urban. The story takes place in the township of Diepkloof in Soweto, Johannesburg. It is here that life has drastically changed for the better or for the worst. People drive cars and are able to also take public transport like taxis when the need arises. The problem is that these places are targeted by hooligans and there are many illegal activities taking place, making these townships places that are not conducive environments to live in. Clearly, this detective narrative uses an urban and semi-urban setting using real names of existing places.

4.5.3.5 Style and atmosphere

The word 'style' is derived from a Latin term meaning stake or pointed instrument for writing. It refers to the manner of expression characteristic of a particular writer or of a literary group or period; a writer's mode of expression considered in regard to clearness, effectiveness, beauty and the like (Hawthorn, 1992:178).

Every group of readership has its norms and values, depending on which language, cultural or member of a community group the person is. When a detective narrative is read, the reader emphasiss that the culprit could be apprehended and be removed from society so that peace must reign, because the atmosphere and mood created by the presence of a killer gives readers shivers up their spines as they are not free in their own environment and they have to look over their shoulders all the time (Wright, 1928:3).

Gray (1984: 27) refers to atmosphere as follows:

> A common though vague term for the mood, either moral, sensational, emotional or intellectual, which dominates a piece of writing… Atmosphere is built up in literature by a series of clues, subtle or obvious.

He then refers to style as that which is found when we read literary writings of all types, where we are able to see how the writer has his or her own characteristic manner in which he expresses himself/herself, or the particular manner of an individual literary work (Gray, 1984:200).

The style of the writers of the selected detective narratives in Sepedi *Lenong la Gauta* and *Nnete Fela* differs vastly though they both write in Sepedi. The vast experience of writing literary text by Bopape is far better than that of Kekana. It is this detective novel that made Bopape the first winner of the E.M. Ramaila prize of Literature in Sepedi. Kekana started writing later in life and only wrote a few books. She was the first female author of detective stories and she also wrote poems. In both the Sepedi detective narratives, the style of the authors has to indicate the richness of the language use, which includes proverbs, idioms, emphasis and cultural connotations, because the two Sepedi detective narratives are rich in atmospheric effect.

The bolded words and sentences indicate such in *Lenong la Gauta*, where Bopape uses repetition of words and idiomatic expressions indicated in bold, in the following paragraph:

> E bile ga se **phapang** le/goba **phapano**, nka fo re… ga ke tsebe le gore nka re ke eng. Re be re fela re fapana re bile **re fošana ka mantšu** fela seo ke bego ke se tseba ke gore Brenda e be e se motho wa **megokgo kgauswi** gomme ge a šala a **tšholla megokgo;** ke go re o tloga a tshwenyegile e le ruri. Le yena Brenda o be a tseba gore nna megokgo ga e ntšhoše ebile ga ke iše felo ka gore **motho ga a lle madi**. (Bopape, 2008 21)

> [It is even not a **difference**, I can say… I do not even know what to say it is. We use **to quarrel and throw words at each other** but what I knew was that Brenda **does not cry easily**, if

she cries it means she is really worried. Even Brenda herself knew that tears do not make me worried because **a person does not cry bloody but tears**].

Kekana, also in *Nnete Fela* uses her style, which is using the finest Sepedi. She also cannot do justice to such a language without using idiomatic expressions, proverbs and a language style of her own as the one used and bolded in the text. This is observed in the following paragraph:

Nonyana e fofile…

Morago ga metsotso ye lesome gape Ariel a dutše ka setu a itshwere lehlaa a šikinya hlogo, a petla melomo, a emiša magetla ka go ineela.

Therešo **nonyana yela yona e iphile lefaufau**. Eupša, atšhii! E ka no mpha e ratago, Ariel a nagana. Go ka se swane le gore yena a gapeletšwe gore e re e sešo a nagana ka selo sa go etša go nyala… (Kekana, 1990:30) (own emphasis)

[**The bird has flown away…**

After ten minutes Ariel ha[s] been sitting quietly holding his chick he shakes his head, and spread his mouth, lifted his shoulders to give up.

The truth is **the bird has given itself to the sky**. But, no! It can go where it likes. Thought Ariel. It would never be the same [as] being forced to think about marriage which has not come to his mind…]. (own emphasis)

In the two Sepedi detective narratives the type of atmosphere created by the author definitely forces the reader to continue reading, and be held by the sequence of events happening in the story until the end. The suspense in *Lenong la Gauta* is brought by the killing of Mmatšhego with the readers wanting to know who the killer is, whereas, in *Nnete Fela,* the suspense is brought by the manuscript written by Karabo, which divulges the secrets of the syndicate to the entire world. These detective narratives are both at a peak even though one does not open with murder asthe detective narrative opens its first chapter with a crime, which is mostly murder. The mood should be kept that way by the author until the end when the culprit is apprehended (Cohen, 1973:175).

4.5   Conclusion

The author's main idea in writing a detective narrative is to employ a viewpoint strategy. Point of view refers to the way in which a narrator approaches his/her material (characters, action, setting, etc.) and his/her audience. It is indicated whether the narrator is a first-person narrator, a third-person narrator or an omniscient narrator (Gray, 1984:162). The point of view also known as the telling of the story is found in both narratives. The narrative style and atmosphere in both the Sepedi narratives *Lenong la Gauta* and *Nnete Fela* are the same. Bopape in *Lenong la Gauta* uses a first-person narrator, who is a central character in the story, Nnono Molaba, who is the detective. In the story, he uses a first-person narrator where he speaks of himself as an 'I' and is generally a character in the story (Gray, 1984:133).

He creates a picture of the events in the story, suspense for the readers and instills fear to those acting against him, such as Mpho Maoka and the two drivers of the red Escort. He brings hopes to people like Nkwe Maleka, who lost a wife, Mmatšhego. The community, even the police, could see his investigating skills. Bopape also uses flashbacks in the detective narratives where Mmatšhego's present followers are people from her past life in Johannesburg and are looking for the golden eagle necklace. This is a narrative and is an interruption of normal chronology and a reversion to events in the past, which usually relate to the present (Cohen, 1973:185).

In *Nnete Fela,* Kekana uses a first-person narrator, who is a central character in the story, Ariel Meso, who is the detective and knows everything about what needs to be known about the agents, actions and events, and has privileged access to the character's' thoughts, feelings and motives; and the narrator is free to move at will in time and place to shift from character to character, and to report (or conceal) their speech, doings and states of consciousness (Abrams,1993:166). In the story, he uses the first person concord 'I' and he conveys the story with creativity, skill and intimacy, and immediacy (Van Rooyen *et al.*, 1980:117).

The narrator of this story makes her characters by way of dialogue relate to events and the reader is informed. When Bubbles and Ariel are initially portrayed at the

Commissioner's office, the reader does not even think that they will meet again one day. However, fate makes Karabo write a manuscript, send it to Ariel and Bubbles has to beg for it for fear of exposing the syndicate's secrets. Ariel and Bubbles meet for the second time around under serious conditions and they are inseparable from then on. They then stick together and demolished the syndicate plus its sharpshooters fetched Karabo from Limpopo and lived together in love. Unfortunately in trying to protect them, his children, their father was shot by his bosom friend, Mabusha, and died.

The characteristic features of the general detective novel have been compared with the characteristic features of Sepedi detective narratives, which were discussed and their commonalities and differences were identified. The two Sepedi detective narratives, *Lenong la Gauta* and *Nnete Fela,* were then analysed using features such as content and topic, plot and theme, setting/milieu, style and atmosphere. These were discussed and exemplified with the two Sepedi detective narratives and conclusive evidence reached around both Sepedi detective narratives.

During the analyses of Sepedi detective narratives, the researcher observed that most of the elements as put forward by scholars, such as Van Dine (1928) and (1946), Knox (1928) and others, were applicable in the Sepedi detective narratives.

In the following chapter, mystery as the other main element of detective narratives is discussed. Its occurrence in the Sepedi and isiZulu detective narratives was also checked.

CHAPTER 5: MYSTERY IN DETECTIVE NARRATIVES

5.1   Introduction

This chapter discusses the concept of mystery in a detective narrative under the following seven headings:

5.1.1   Introduction

5.1.2   Defining mystery in detective narratives

5.1.3   The mystery of a detective narrative

5.1.4   Rules of detective narratives governing mystery

5.1.5   Deceiving the reader to create mystery

5.1.6   Alarming/Astonishing and comforting/soothing the reader

5.1.7   Conclusion

5.2   Introduction to a detective narrative

One of the most important characteristic features of the detective narrative is a mystery. The term 'mystery' is defined and discussed, and reference is made to the rules that govern mystery. Since the author and the reader are two important characteristic features in a detective narrative, the method used by the author to deceive the reader was mentioned and exemplified in the isiZulu and Sepedi detective narratives. Even though mystery is discussed as a separate entity in this study, it forms part of the entire study. It is discussed separately for convenience purposes as mystery should be understood in line with the detective stories that are explored. Authors in detective narratives create action by characters that he/she uses to alarm or astonish the readers. In the same breath, he/she must create such occurrences to comfort or to sooth the reader when the mystery has been resolved.

5.3   Defining mystery in detective narratives

Mystery fiction is a loosely defined term. It is often used as a synonym for detective fiction or crime fiction. In other words, it is a novel or short story in which a detective investigates and solves a crime that is a mystery. The term 'mystery fiction' may sometimes be limited to a subset of detective stories in which the emphasis is on the

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puzzle   or   the   suspense   element   and   its   logical   solution
(https://www.definition.net/definition/mystery).

The Webster Dictionary defines mystery as:

> [a] profound secret: something wholly unknown, or something
> kept cautiously concealed, and therefore exciting curiosity or
> wonder; something which has not been or cannot be explained;
> hence specifically, that which is beyond human comprehension.

In detective stories, "that which is beyond human comprehension", namely mystery,
occurs at the beginning of a narrative and remains unexplained or secret until it is
disclosed or unmasked at the end of the story. Before it is unmasked, the detective
engages themselves in the investigation (The Encyclopedia Britannica, Volume 8,
1992:469).

Turco (1999:59) defines mystery as focusing –

> on the suspense and tension present in a detective story. This
> suspense arises because the reader of the story wants to know
> how the conflict evident between the protagonist and the
> antagonist is going to be resolved; this conflict has a mysterious
> cause, and so for the conflict to end the mystery has finally to
> be revealed.

Suspense and tension are 121mphasizes in mystery, which forces the reader to want
to know how conflict is resolved at the end. Suspense and tension create a balance
between the opposing principles, situations or techniques, which is built up when the
reader wishes to know how the conflict between the protagonist and the antagonist is
resolved or what the solution to the puzzle of a thriller is (Magapa, 2006:44).

Mojalefa and Magapa (2007:122) agree with the way Turco (1999) defines mystery
above as focusing on suspense and tension present in a detective story, and how
mystery incites conflict between the protagonist and the antagonist, which ends when
the mystery is revealed. Suspense is, therefore, an important element of the plot that
keeps the reader or audience in doubt or in a state of expectancy as to the outcome
of a situation or of the entire story (Murfin & Ray, 2009:184).

Detective narratives are also considered as a fictional mystery with plots revolving around puzzles and secrets that create and even exploit a sense of uncertainty, suspense or fear in the reader or audience, scholars like Boileau and Narçejac (1964), Shapiro (1979) and Lazarus and Smith (1983) indicate that a detective narrative contains investigation, which is aimed at solving the mystery. A mystery has a main character, a detective who solves the mystery, finally arrests the perpetrator and solves the mystery.

A mystery is an age-old popular tale dealing with the unknown. It may be a narrative of horror and terror, a pseudoscientific fantasy or a crime-solving story. Mysteries involve situations that cannot be explained or understood. They are invented stories about crime and murder. Mysterious facts and situations are sometimes intended to cause a feeling of extreme fear or dislike. The fact that a detective story begins with a mystery to solve does not mean that, in a detective story, only one mysterious fact or situation is found. We can find plenty of them, which helps to develop the main mystery at the beginning of the story (Maungendzo, 1999:41).

Mystery plays an important role in a detective story without which it is not regarded as a detective story. Mystery creates suspense, which builds tension and excitement (and fear) in the readers. These elements help to generate and sustain the reader's interest. Mystery may involve murder, kidnapping, hijacking, suicide and robbery, which threaten society. It may sometimes end in surprise(s). Once the mystery has been solved, it is no longer a problem as the readers know all that is secret. The unraveling of a mystery is reserved for the end of the story (Maungendzo, ibid).

The above definition indicates that the investigation that takes place in a detective narrative is aimed at solving the mystery, which is the murder, and punishing the murderer for his/her wrongdoing(s), which is a relief to the readers from the suspense and tension they have been experiencing.

5.4   Mystery of a detective narrative

The five essential elements of mystery are the characters, the setting, the plot, the problem (mystery) and the solution (the revealing of the mystery). These elements

keep the story running smoothly and allow the clues to the solution of the mystery to be revealed in a logical way for the reader to follow. The main character determines the way the plot or mystery develops and is usually the person who solves the mystery by providing clues on how to solve it. The setting, which is the location of the action, is described in such detail that the reader feels that he or she can emphasise the setting. The plot should have a clear beginning, middle and end with all the necessary descriptions and suspense so that the reader can make sense of the action and follow the story from start to finish. Every detective narrative has a mystery to unwrap, usually who committed the crime and why? Authors should fill detective stories with clues so that the reader can try to solve the puzzle with the detective to reach the solution and unwrap the mystery (www.penguin.com/camjansensleuthsquad).

Lazarus and Smith (1983:86) reveal that the concept of mystery is important as it creates readability and intrigues the reader of the detective narrative. Scholars in the field of detective stories, such as Mojalefa and Magapa (2007:123), investigated the concept of mystery in Sepedi detective narratives and produced the four elements of mystery, which is the work of Boileau and Narçejac (1964), namely:

5.4.1.1   The investigator/detective;

5.4.1.2   The criminal/murderer;

5.4.1.3   The victim/murdered;

5.4.1.4   The evidence and a fifth element, which is inserted to give clarity on the four elements above; and

5.4.1.5   The investigation.

According to Groenewald (1993b:30), these five elements are very important in a detective narrative. They are the focal point in the analysis of a mystery, which must be investigated and revealed at the end of the detective narrative.

According to Mojalefa and Magapa (2007:123), the concept of mystery is referred to as an implication of a complexity of ideas that are set out in the following manner:

5.4.2.1   The real character of the investigator, which is a mystery;

5.4.2.2   The name of the criminal/murderer, which is a mystery;

5.4.2.3   The name of the victim/murdered, which is a mystery;

5.4.2.4   The evidence that reveals the mystery at the end; and

5.4.2.5   The investigation that reveals the mystery.

These five elements of mystery hold the events of the mystery together in a detective narrative and are very important. In order to facilitate understanding, these are elaborated on in Chapter 6 by applying them in the analysis of the isiZulu and Sepedi detective narratives.

5.5   Rules of detective governing mystery

The detective story presents crime as a mystery to be solved. Typically, the plot moves from the introduction of the crime to the presentation of clues and the interrogation of suspects, culminating in the announcement of the criminal's identity and proof of the solution. The investigation uncovers the story of the crime. Ideally, the solution produces insight, namely the perception of an interlocking pattern governing the author's setting and the solution of the enigma (Pyrhönen, 1999:21).

Researchers of detective narratives, such as Van Dine (1928), (1946) and Knox (1928), have already set the rules for how detective stories should be written, in other words, that the criminal must be mentioned in the early part of the narrative, but must not be anyone whose thoughts the reader has been allowed to follow. All supernatural agencies are ruled out. There must be more than one secret room or passage. Until a point in time, no undiscovered poisons should be used or any appliance that needs a long scientific explanation. No Chinamen must figure in the story. No accident must help the detective, nor is he or she allowed an unaccountable intuition. The detective must not commit the crime or alight on any clues, which are not instantly produced for the reader. The stupid friend of the detective, the Watson, should be slightly, but no more than slightly, less intelligent than the average reader, and his or her thoughts should not be concealed. Finally, twin brothers and doubles must generally not appear unless the reader has been duly prepared for them (James, 2006:19).

Even though these rules have been set, not all authors of this genre adhere to them. For some, a reader reads a detective narrative and expects a crime (murder) to have been committed. He/she also knows that there is mystery involved and in the end, the perpetrator must be apprehended and brought to book (Mojalefa & Magapa, 2007:123).

Authors create difficulties and problems for themselves, because if they do not follow the rules of how to write detective stories, it becomes difficult for them to write a proper detective narrative, which narrates a story of detection and investigation. They, therefore, end up writing a detective narrative, which also contains a love story. In such a case, the plot of a detective narrative and the subplot of a love story are combined. Events such as these use affection to create suspense and tension in such detective narratives. The protagonist investigates on the side, while on the other hand, being engaged in trying to protect his girlfriend/lover from danger (Magapa, 2006:48).

Regarding the subplots found in detective stories, Mojalefa and Magapa (2007:137) state:

> Authors may use love or humour only if it does not affect the smooth flow of events in the detective story. At times the authors seem to deviate from these rules, for example, including romantic sub-plots that can obscure the central detective focus. However, when well used these love stories simply function to complicate the mystery, thus further arousing the reader's interest. These stories can be called a sub-genre of the detective story genre. Mystery is there but in a disguised manner.

Masondo (2001:11) also agrees that a detective novel is usually punctuated by numerous events, which distract the reader from the crime story and its detection by holding the reader's attention. This is also endorsed by Murch (1968:12), who asserts that –

> [h]umour and love-making almost invariably play an important part of the crime story providing the only happy, human side-light upon the rogue career and securing the readers' interest.

The above comments by Murch (ibid), therefore, indicates agreement that the subplot of love stories are acceptable by the standards of certain authors, as long as these do not disturb the smooth running of the mystery in the main plot, of investigating, detecting and finding the culprit, and solving the mystery in the end.

If the rules are followed, suspense is created in the detective narrative. According to Winks (1980:5), murder (crime in the detective narrative) resists suspense. He says that murder (crime) causes suspense, because the reader knows the murder (crime) and, therefore, wants to see how the conflict is resolved. The known and the unknown bring excitement to the reader.

Magapa (2006:49) also discusses the issue of the author hiding the mystery until the investigation has been concluded and the mystery has been solved. Groenewald (1977:19) explains that the author can follow two ways to hide the mystery, as follows:

5.5.1   The first way is to hide issues from the reader in some way; and

5.5.2   The second way is to keep the reader guessing until the murderer (perpetrator) has been exposed.

Groenewald (ibid) also states that keeping the reader guessing, causes suspense. This is further explained by Winks (1980:17) when he states:

> Murder (crime) is an occurrence of a single picture because it ends the life of the killed (murdered) so that the nation or citizens can stand by the victim to make sure that the murderer listens or feels the pain.

5.6   Deceiving the reader to create mystery

The functions of all these rules are to help the author to create suspense, concealing the mystery until the very end. One of the main routes to achieve this, as mentioned above, is deliberately misleading the readers and the techniques to deceive the readers, which are examined in detail during the analysis of the isiZulu and Sepedi detective narratives in the following chapter.

The various methods the author uses to enhance the mystery can be referred to as techniques. These techniques usually conceal the investigator's thoughts from the readers. A minor character can be employed as a narrator to describe the investigator's actions to the reader as a technique (Groenewald, 1993:31).

Shipley (1970:78-9) notes that the narrator in a detective story tends to hero-worship the investigator, which is the motivating factor behind the narrator's story-telling. Groenewald (ibid) supports Shipley's comment by saying that the reader says the detective is highly intelligent. Prince (1988:65) and Wales (1989:316) explain that the narrator is the person that narrates and Bal (1985:119) asserts that to him, the narrator "is the transporter of the story", the use of language and the user of language who is not a person, who explains himself/herself by using language that is out of context. This notion by Bal (ibid) emphasises that the narrator can be a person or a tool with a specific function. In a detective story, this function is to create mystery. Through his/her narration, the minor character keeps the readers in the dark about what the investigator is actually thinking. Therefore, deploying dramatic irony, the reader and the narrator are in equivalent positions of ignorance, neither knowing much about the investigator's actions, whereas the investigator does (Mojalefa & Magapa, 2007:125).

The argument that arises is around the point of view or the type of narrator that can be used. The suggestion is that the narrator adopts a "limited point of view" in order to derail the readers. Other authors use this technique to conceal the mystery from their readers, because of the narrator's lack of knowledge, which the readers share. The readers can sometimes doubt the character of the investigator as his/her superior knowledge can appear almost supernatural. This could lead to readers feeling alienated (Mojalefa & Magapa, 2007:126)

For this reason, Groenewald (1993:31) notes that when an author uses this kind of narrator to derail readers, he/she is actually writing two stories, namely (a) a story of the narrator, which is half of the truth and not the whole truth and is only known by the investigator, and (b) the author, and the second story is that of the investigator or the detective who knows the whole truth. According to Groenewald (1984:6), a detective story should rather use a first-person narrator, who is the investigator and

knows the whole truth, so that the readers can identify with him/her. The investigator knows the whole truth rather than another character, who is shown to know very little.

Groenewald (1993b:32) further cites an example of a successful first-person narrator in a detective story. Investigation is needed to reveal a mystery by putting other people under suspicion, thereby creating suspense. When in the end, the narrator solves the mystery, the surprise is experienced by all, namely the readers and the narrator. Groenewald (ibid) argues that it is possible to maintain suspense even when using a first-person narrator, by complicating the plot so that the mystery is not solved easily.

Haycraft (1942:234) argues against this, saying that seeing the story through the eyes of an omniscient narrator, whether this is the investigator or what he calls "the omnipotent angel", annoys the readers. Groenewald (1993:31) argues the opposite, saying that there is nothing more pleasing to readers than to experience the revelation of the mystery simultaneously with the investigator, together with the surprise and wonder that accompany revelation. What would be problematic is that there could have been a possibility of keeping the reader and the investigator equally informed, and being able to maintain the mystery until the end of the detective narrative.

5.7   Alarming/Astonishing and comforting/soothing the reader

Mojalefa and Magapa (2007:127) indicate that a detective story revolves around a crime that has been committed. There is no mystery here as the readers and investigators alike know that the crime has been committed. A mystery lies in the identity of the criminal. What astonishes readers is the various details of the investigation, such as when the investigator faces danger and may even have to risk his/her life, or when the investigator as a private individual becomes a suspect in the police investigation. Even though the investigative process does not cause astonishment along the way, in the end, however, it brings calmness to the readers, because it is the mechanism through which the mystery is solved and the criminal is caught and punished.

The fifth element that creates mystery in a detective narrative is the investigation that reveals the mystery. According to Groenewald (1993:32), narratives that can achieve this are scary and can also find a solution for the reader ("*le raisonnement a cree'l'effroi*"), meaning that the content thereof is two-sided; the first one being (a) scary and (b) the other comforting the reader.

The theme of these stories is murder (crime which needs to be exposed). There are no secrets as the readers and the detective know what happened, which is murder, and what is left to investigate is who actually committed the crime. The detective and the readers do not know who the murderer is. What is scary to the readers is when the life of the detective is put in danger. Sometimes, the readers are surprised that the detective is unaware that he/she is a victim and that he/she is also faced with the consequences of being murdered. In most instances, the reader becomes scared that the detective is being investigated by other detectives and that there is the likelihood that he/she may end up in prison, while the truth is that he/she is not the murderer. Once a solution has been reached, the readers become settled. The emotions of the readers are comforted and they are relieved. In order to create suspense for themselves, the readers must not stop reading until a solution has been found. This can be achieved by making matters complicated in either a love story or a detective story (Magapa, 2006:54).

5.8   Conclusion

Mystery is the main ingredient of a detective narrative, because it creates suspense and tension. For a detective narrative to be mysterious, the author must obey the rules of detective narratives and the four elements of mysteries, namely the real character of the investigator, the name of the criminal, the name of the victim and the evidence that reveals the mystery at the end of the story. These have to be investigated to solve the mystery. All these rules and elements of a detective narrative contribute to a well-written detective narrative.

In the following chapter, mysteries are applied and exemplified in the Sepedi and isiZulu detective narratives. For a detective story to be mysterious, the author must focus on the four elements of mystery that need to be investigated. An assessment

and comparison are conducted on how the elements of mystery are applicable and can be investigated in the isiZulu and Sepedi detective narratives. The techniques are also used to assess how the readers of the detective narratives feel.

The overarching results in the analysis of the isiZulu and Sepedi detective narratives in this study were used to create the criterion and evaluation instrument, which can be used in all other African languages. Again the findings of the results, the differences and the commonalities were arranged accordingly to form a criterion and evaluation instrument that could be used in the analysis of detective stories in all African languages.

CHAPTER 6: MYSTERY IN ISIZULU AND SEPEDI DETECTIVE NARRATIVES

6.1   Introduction

The concept of mystery in detective narratives was discussed in the previous chapter. It is, therefore, important to elaborate on certain points that are required in a detective story, namely (a) an investigation that reveals a mystery and (b) the method used in the investigation of such a detective narrative. When all these events unfold or take muplace, they should evoke the readers' emotions and thoughts.

One cannot speak of mystery in a literary detective text without referring to types of detective narratives. However, this study does not explain these types in detail due to the limit of the scope of the thesis. These types are explained briefly below:

6.1.1 The Boileau and Narcejac (Groenewald, 1993), as well as the Dresden and Vestdijk (1957) types of detective narratives

The Boileau and Narcejac (Groenewald, 1993), as well as the Dresden and Vestdijk (1957) types of detective narratives, are almost the same, hence they are grouped together, as follows:

6.1.1.1   Detective (detective narrative);

6.1.1.2   Policier (police narrative);

6.1.1.3   Policier noir (cruel narrative of police);

6.1.1.4   Problème (Problematic narrative);

6.1.1.5   Noir (Cruel narrative);

6.1.1.6   Bourreau (Narrative of the murderer);

6.1.1.7   Victime (Narrative of the victim);

6.1.1.8   Cruel (Cruel narrative);

6.1.1.9   Suspense (Narrative having suspense); and

6.1.1.10   Thriller (Narrative of horror).

6.1.2 Groenewald (1993) type of detective narrative

6.1.2.1   Real character of the investigator is a mystery;

6.1.2.2   The name of the murderer is a mystery;

6.1.2.3   The name of the victim is a mystery;

6.1.2.4   Proof that is revealed at the end is a mystery; and

6.1.2.5   Investigation reveals a mystery.

6.1.3 Magapa (2006) type of detective narrative

6.1.3.1   The mystery focuses on the main character;

6.1.3.2   The main character may be known, however, his/her name is not known; and

6.1.3.3   The author may reveal something (event) in the beginning as proof of an incident that took place in the past.

Based on the above explanation, mystery will, therefore, be discussed in relation to isiZulu and Sepedi detective narratives. For a proper discussion of the chosen detective narratives, it was justifiable to use the same scheme of analysis as outlined by Magapa (2006) above, namely (a) the mystery focuses on the main character and (b) the main character may be the known character. However, his/her name is not known and (c) the author may reveal something (event) in the beginning as proof of an incident that took place in the past.

6.2   IsiZulu detective narratives

In this section, the discussion focuses on mystery in the two selected IsiZulu detective narratives, namely *Isigcawu Senkantolo* (1990) and *Walivuma Icala* (1996).

6.2.1 Mystery in Isigcawu Senkantolo *(1990)*

Mystery is an important feature in detective narratives. It is important that the author of the detective narrative uses every means possible to make the crime completely puzzling from the beginning of the narrative (Masondo, 2001:7). Suspense is also a feature in detective narratives, which usually takes place alongside tension. Both these features, namely suspense and tension, lead to the development of mystery in

a detective narrative. It is, therefore, important to briefly discuss what suspense and tension are in a detective narrative.

Gray (1984:202) states that suspense is derived from the Latin word meaning 'hung up', which means:

> The condition which keeps the reader in a state of wanting to know what will happen or expecting something to happen in a narrative, especially in a narrative of swift action.

Mojalefa and Mahapa (2007:122) support the definition above by indicating that suspense arises as the reader of the story wants to know how the conflict evident between the protagonist and the antagonist is resolved. The aim of the investigation is to solve the mystery, usually a crime, which seems impossible to solve at the beginning of the story.

Tension is regarded as a vague, but much-used critical metaphor to describe the effect of a situation that has two opposite features or difficult relationships between words, feelings and ideas (Gray, 1984:206). Readers of detective narratives experience these situations when they read these literary texts. The readers try to understand the opposite features and situations, including the difficult relationships and feelings involved as they read the detective narratives.

Hornby (2010:1525) attests to this by referring to tension as a feeling of fear and excitement, which is created by a writer or a film or movie director. In this case, the feeling of fear and excitement is created by the author of the detective narrative, using the characters and the events that occur in a detective narrative to create mystery. As the reader continues to read, the tension in the detective narrative builds up.

The two definitions by Gray (1984) and Hornby (2010) support the argument that occurrences in detective narratives have opposite features and these features include the opposite feelings of fear and excitement or happiness and sadness. These are the feelings the reader experiences when he/she reads a detective narrative. This is

also 134rganiza in the isiZulu and Sepedi detective narratives that readers are confronted with.

In *Isigcawu Senkantolo* (1990), the main character, who is not a professional detective, is Sifiso Ngubane, who is a lawyer, but ends up investigating the case as Vika Kubheka had requested him to do so. The mystery begins when Kubheka discovers a letter from blackmailers, which was sent to his daughter. He then stole it from under her pillow and took it to the lawyer.

6.2.1.1 Mystery focuses on the main character in Isigcawu Senkantolo (1990)

Often in dealing with a literary character, the reader learns more of his or her motives than ever expected in real life (Gray, 1990:42). This assists the reader in doing a character portrayal of each character that is met in a narrative.

The main character in this detective narrative is Magwegwe Buthelezi. He knows Vika Kubheka from way back when they served time in jail together. After seeing that Kubheka was a rich man, he blackmailed his family to get money from them. Suspense and tension are created as the reader is worried about what is going to take place. Mystery is created because Kubheka's daughter is about to get married to Thulani, who is the nephew of Zikode, the man Kubheka killed. The reader wants to know whether the wedding will still take place if Thulani hears the truth about his uncle's death. As a main character, Buthelezi does a lot of things wrong. He is a hooligan and a liar who steals from people. He even betrayed his friend, Mahlobo Mvubu, and killed him.

6.2.1.2 The main character may be known, however, his/her name is not known

The main character in this detective narrative is a blackmailer who is not known by name at the beginning of the story. When the investigation is conducted, it comes to light that he is one of the blackmailers. Mr. Magwegwe Buthelezi is always as busy as a bee. He sends letters to blackmail Zinhle Kubheka and her daughter, Duduzile, because of the old secret he knows about Vika Kubheka. He takes ransom money from both of them. This creates suspense and tension, leading to mystery and the

reader wonders how it is solved at the end. He also has an accomplice, Mahlobo Mvubu, who is also involved in this blackmailing act.

Magwegwe Buthelezi continues to follow Thokozile, the girl who was used as a model. He claims that this girl has his money, which Duduzile had put in the red tin. Mystery arises again when Ngubane enters Thokozile's house to protect her from the hooligan, Magwegwe Buthelezi. Even after Ngubane had warned him, he did not stop. The mystery has not been solved, because he stole the money from inside Zethu's handbag, which had fallen into the dam. Ngubane had asked the bank to register the numbers of the banknotes to be used to set a trap for Magwegwe Buthelezi. The readers have a feeling that in the end, Magwegwe Buthelezi will be arrested. He is arrested and the mystery is solved.

6.2.1.3 *The author may reveal something (event) in the beginning as proof of an incident that had taken place in the past*

At the beginning of the detective narrative, the author reveals an incident that had taken place previously to make a connection with the bigger picture to close the gaps and make the detective narrative complete. In this detective narrative, the author relates incidents that had taken place previously in Vika Kubheka's life. They are similar to skeletons coming out of his cupboards. This creates suspense and the reader reads on to see how the created suspense and mystery would be attended to. Vika Kubheka had spent five years in jail for murder. When he came out of prison, he had acquired building skills, but could not get any jobs. He then joined an existing business with a friend and shared the commission with the owner of the business. As time went by, Vika and his friend started complaining about the dividends of the commission, because the owner was treating them unfairly.

The mystery and the tension that led to the mystery increases more when the reader reads that Vika Kubheka ended up killing the business owner, claiming that it was self-protection as the businessman had wanted to kill him and he had retaliated. He was able to disguise the evidence by exchanging the corpse at the mortuary where one of the blackmailers was working as a security guard. Years later when he

became rich, the blackmailers who knew him from those years started blackmailing him for a ransom.

These are some of the events that create suspense and tension, and lead to mystery. When the reader reads the story, he/she is weary of Vika's old ways that are catching up with him. Mystery is further created when the reader finds out that the man who had been killed was his daughter's fiancé's uncle and that they had been planning their wedding at the time of is death. The results of his actions of long ago were coming back to haunt him. The mystery is solved when the reader reads that Magwegwe Buthelezi was ultimately found guilty of killing his friend and that Zinhle Kubheka was not guilty as initially accused.

6.2.2 Mystery in Walivuma Icala *(1996)*

Mystery is defined as an occurrence that focuses on the suspense and tension present in a detective story (Turco, 1999:59). Mojalefa and Mahapa (2007:123) cite Lazarus and Smith (1983:86) who stress the manner in which the detective hero reconstructs how and why the crime was committed, and he finally arrests the criminal, thereby revealing the mystery. Therefore, the concept of mystery is important, because it functions to make the detective story readable. It intrigues the readers.

6.2.2.1 **Mystery focuses on the main character**

Character portrayal plays different roles based on their involvement in the main issues of the plot. The primary (main) characters are seriously involved in the issues compared to the secondary and minor characters who are less involved (Van Rooyen *et al.*, 1980:123).

In this narrative, mystery focuses on the main character, namely Mandlakayise, all the time. The reader is worried that he has pleaded guilty for a crime he did not commit. He believed that if he was given the death sentence, he would meet his girlfriend, Zinhle, and that they would continue their love affair in heaven. The reader is shocked at his behaviour and wonders what the ending will be.

Mandlakayise does not hide any advice given to him by anybody. This creates a lot of suspense and tension, which brings about the mystery. The reader continues to read as he/she wants to find out how this mystery will end. When the judge does not give him the death sentence, he becomes delusional. Mystery is again created, because the reader feels sorry for the family, but is also happy that the self-appointed detective, Mbhekeni, is prepared to assist the family without making them pay even a cent. When Mandlakayise declines to see the lawyer, as suggested by the detective, the reader again wonders what the outcome of the mystery will be. The pressure and worry that the detective has, are also felt by the readers, because Mandlakayise declines to see a lawyer.

His sister, Thandeka, visits him at Baviaanspoort Prison in Pretoria to try and convince him to accept Mbhekeni's help, but what she sees makes her despondent and she promises not to visit her brother ever again. Mystery is created as she and her mother are his only next of kin. The readers continue reading to see what will ultimately happen. Nontobeko, the sister to the dead fiancé, managed to make him change his mind. She does this by wearing her sister's dress bought by Mandlakayise for her. When he saw her looking like Zinhle, his mind came back to life as he thought he was seeing Zinhle. He then agreed to have a lawyer. The tension and suspense that are created, are lowered for the reader as there is hope that the mystery will be solved. Mandlakayise's case is reviewed and he is given bail.

6.2.2.2 *The main character may be a known character, however, his/her name is not known*

The main character in *Walivuma Icala* is the suspect, Mandlakayise, who pleaded guilty for killing Zinhle at the beginning of the detective narrative, who has the story revolving around him. The detective narrative centres around him even in his absence when he has been found guilty for an offence he did not commit and was sent to Baviaansport Prison in Pretoria.

In this detective narrative, the author giveS the name of the main character at the beginning of the story, on the day that Mandlakayise stands in front of the judge to be sentenced to life imprisonment for killing his girlfriend, Zinhle. This was a crime that

he did not commit. Suspense and tension are very high. The families are grieving and he was disillusioned as he wanted to receive a death sentence so that he could continue his affair with Zinhle in heaven. Mystery increases when the family cannot convince him to change his mind and get a lawyer for the case to be reversed. He is convinced by Nontobeko, Zinhle's younger sister, to get a lawyer. The reader continues reading and is very happy that at least there is light at the end of the tunnel. The mystery is solved when the case is put on the court roll again. In court, it is found that he was not the killer, but that the killer was Nsimbi Zwane, the Mavundla's 138rganiza's son, who is found guilty.

6.2.2.3 The author may reveal something (event) in the beginning as proof of an incident that took place in the past

A woman who stayed not far away from the crime scene saw what happened on the day that Zinhle Mavundla was killed. She also saw the culprit and she knew him very well, because she had been employed as a domestic worker in his home previously. She, therefore, chose not to become involved. When the detective, Mbhekeni, arrived at her house, he was not polite and she ended up chasing him away. There is a lot of tension and suspense as the reader is worried that this woman will not confess. The reader wonders how this mystery will be solved and whether the killer would be found.

The reader is ultimately happy when the police, the Station Commander and the Commissioner released a statement that R10 000,00 would be given to anybody who had information about Zinhle's death. Mrs. Motaung is the first to want to give information, because she wanted to use the money to build a double-storey house as her husband was failing to do so. The mystery is solved when Nsimbi Zwane is ultimately apprehended.

The two isiZulu detective narratives are structured to fit in Magapa's (2006) type of detective narrative as in both of them, the mystery focuses on the main characters who are involved in most of the issues in the detective narrative, from the beginning until the end. The main characters in these detective narratives may be known or not known by the reader and finally, in both detective narratives, the author gives

incidents that happened in the past, which have a connection with the main characters. All of these features prove that the two isiZulu detective narratives comply with Magapa's (2006) type of detective narrative.

6.3 Sepedi detective narratives

This discussion revolves around the Sepedi detective narratives, namely *Lenong la Gauta* (2007) and *Nnete Fela* (1989).

6.3.1 Mystery in Lenong la Gauta *(2007)*

In discussing mystery in *Lenong la Gauta* (2007), the study deals with the element of evidence that is found at the end, to unravel the element of mystery. When reading this detective novel, it is observed that the author exposes mystery in two ways:

- At the beginning of the detective story, the author mentions the sand covering the tyres of Brenda's car; and
- Towards the end of the story, it is observed that Brenda had scratches on her right hand (Magapa, 2006:117).

The issue about the sand on the tyres amazes the narrator, Nnono Molaba, who is the detective, Brenda's husband and the readers. Both parties wonder how this sand had come to be on Brenda's tyres. When the readers hear about Mmatšhego's murder, they start suspecting Brenda, but they cannot pinpoint her as the murderer as they do not have enough evidence to prove their doubts. The sad part about this mysterious incident is that Nnono does not suspect Brenda like the readers do. Nnono only considers the fact that the person who had killed Mmatšhego, has scratches on his/her right hand, which were caused by the deceased in the fight with the person before his death.

Evidence of scratches on Brenda's right hand is exposed to the reader when the story nears its climax. The second mystery in this narrative arises as the possibility of seeing the scratches were zero, because they were covered by clothes all the time. When Brenda removed her clothes and Nnono saw the scratches, the mystery is

solved, because Nnono could see evidence that Brenda was the murderer (Groenewald, 1983:34).

The author narrates two mysteries at the beginning of this detective narrative, but keeps it away from the reader and does not expatiate on them, because he is hiding the information from the reader. This is a technique used by the author to create suspense. If only Nnono would have understood why Brenda did not allow him to touch her on her neck, the mystery of revealing Mmatšhego's murderer would not have been there as Nnono would have seen the scratches sooner. The secret would have been hidden as Nnono knew that Mmatšhego's murderer had scratches on his/her right hand as the police had examined his hands for this evidence (Magapa, 2006:118).

Magapa (ibid) maintains that the author did not want to reveal this mystery even if it was obvious. He hid the evidence deliberately as he wanted to comply with the requirements of a detective story, because evidence should be revealed at the end of the story.

6.3.1.1 Mystery focuses on the main character

The main character in a detective narrative is the character around which the story revolves from beginning to end. Brenda is the main character in *Lenong la Gauta* (2007). The reader knows Brenda as Maleka's daughter who is married to Nnono Molaba, who acts as the detective in this detective narrative. The first mystery that focuses on Brenda is that of her tyres, which were covered with sand on the day Mmatšhego was killed. The reader and Nnono cannot explain how this happened.

The second mystery involving the main character focuses on the scratches on her right hand, which she covers and does not allow even her husband, Nnono, to touch. Brenda is an accomplice with the two hooligans who had attacked Nnono in his garage. She is also angry at Nnono for beating the truth out of Mpho Maoka. She is finally faced with the biggest mystery. Because of her greed, she meets her untimely death while trying to run away from Nnono to go back to Nakedi, her boyfriend from Johannesburg. Unfortunately, while speeding towards Tzaneen, her car hit a rock,

drove into a ditch and burnt. She dies a painful death and the mystery around her as the main character is solved.

6.3.1.2 The main character may be the known character; however, his/her name is not known

In the case of *Lenong la Gauta* (2007), the main character was known and her name was known. The main character is Maleka's daughter, who is married to Nnono Molaba. She was manipulative and moody and did as she pleased. Even her husband was confused and did not understand her well. After killing Mmatšhego, she did not even allow her husband to touch her for fear of being caught. She disappeared for the whole day without any member of her family knowing her whereabouts. Even her real father, Maleka, did not understand her.

The character, Brenda, is very complicated, which creates tension and suspense as even her husband cannot tell who she is, what she likes or does not like. Her father also confessed that he really did not understand his daughter. The only thing that made him happy was that she was married to Nnono whom he trusted. When the reader reads about Brenda's situation, immense suspense is felt and the reader truly feels sorry for Brenda's father and Nnono, her husband, who is under a lot of pressure.

6.3.1.3 The author may reveal something (event) in the beginning as proof of an incident that took place in the past

The author reveals that in her youth days, Brenda was a problematic child who ended up leaving home and running to Johannesburg. For years, her parents did not know her whereabouts and she never returned home to visit. It is also believed that she was the cause of her mother's illness as after she had ran away from home, her mother ultimately passed away. This makes the reader want to know more about Brenda and hate her for such bad 141rganiza. This creates mystery, which should be solved.

After Mmatšhego's death, the author also reveals Brenda's lifestyle and the fact that she had run away from Johannesburg after her husband had died to live in Makweng

and in the process, she had taken all her husband's riches and did not even share it with his family. She also took a necklace and three diamond rings. Mohlatlego Maoka also creates mystery. It is sad when the reader finds out that he is Mmatšhego's stepson, who is an accomplice with Nakedi and Brenda.

Brenda was married to Nnono, but the fact was that he had a previous relationship, which she did not forget about and that he did not end. Her marriage was one of convenience. The readers can see that she was waiting for Nakedi to be released from prison and collect her. She was willing to assist Nakedi in getting the wealth accumulated in Johannesburg from Mmatšhego. She was using Nnono, while he did not know what was going on behind his back, hence when he dies, the reader is partly happy for the atrocities he had committed.

6.3.2 Mystery in Nnete Fela *(1989)*

Mystery in this detective narrative is based on the fearful actions of the character. Groenewald (1993:34) argues that all literary texts that have such elements of revealing mystery, is based on powerful and fearful criminals. Usually, these criminals cause chaos and destruction in groups and want to abuse other people to reach their sinister gaols. These narratives concern crucifixion, sorrow and acts of terrorism. The reader waits for criminals to perform fearful acts, which is how the investigation is conducted so that the mystery is revealed. A professional or amateur investigator may conduct the investigation. What is important is that the investigator must reveal the mystery regarding these criminals at the end of the story.

6.3.2.1 **Mystery focuses on the main character**

At the beginning of the detective narrative, the mystery created by the author focuses on Bubbles as the main character. She is first seen flirting with the administrator at Home Affairs, who neglected other clients in the queue until Ariel confronted them. When she is met in the parking lot again, the car she drives indicates the class to which she belongs. These are the first incidents that create mystery around the main character.

She is the lady of the syndicate who does everything they tell her to do. She is manipulative and likes the good things in life. This made her decide to marry Kwena Mabusha, the son of her father's friend out of love for money and fame. This creates mystery focused on her. She takes over her father's business and makes her father disown her brother so that he can boost her ego.

When she meets with Ariel to try and collect a manuscript written by her twin brother, Karabo, about the syndicate's activities, Ariel deflates her ego. When she falls in love with Ariel, she does that completely and is even willing to die for him. The author creates mystery focused on her. She protects Ariel at Mokwele Street in Atteridgeville and even kills for him. Her love for him even causes her father's death. When the police ultimately apprehend Thoba, Sello and all the members of the syndicate, she lives happily ever after with Ariel and is able to reconcile her differences with her twin brother, Karabo.

6.3.2.2 The main character may be known, however, his/her name is not known

The main character in this detective narrative is well known, as presented by the author. Her name is Bubbles, which is revealed at the beginning of the story. She was the daughter of Nnoko, Karabo's twin sister and the girlfriend of the detective Ariel Meso. Her character was open and clear. The reader can observe that she is a beautiful woman and she uses her beauty to get whatever she wants. The author portrays her character as that of an intelligent and learned person. He/she even 143rganizat that she obtained a degree at university. She is used to having things done her way. Throughout the narrative, mystery is created by her actions.

The author also portrays Bubbles as a manipulative person. This is supported by the way she creates a strong bond with her father so that her brother could be sidelined by Nnoko, because he, Karabo, had run down two of Nnoko's businesses. Bubbles then did everything her father wanted her to do and she became daddy's favourite girl. While Karabo was isolated, Bubbles was doing all her father's chores. Her father ended up not even acknowledge Karabo's presence. This created fights between Karabo and his father, causing internal and external conflict, which led to suspense

and tension, but the reader continues to read to see how this mystery will be solved in Nnoko's family.

6.3.2.3 The author may reveal something (event) in the beginning as proof of an incident that took place in the past

Incidents that happen in the past in detective narratives are brought forward by the use of a technique called flashbacks, which fill the gaps in detective narratives. When related, these stories create a complete picture of the life of the character that is being portrayed.

At the beginning of this detective narrative, the author relays an incident of the Nnoko family having dinner with their sickly mother before she passed away, and their aunt. Among the discussions, one was about the twins in the house, Bubbles and Karabo. The aunt was explaining to the couple about the importance of looking after the boy and giving him all the powers as he would carry the family name. Bubbles was not that young anymore and heard the discussion. This remained in her heart and created the animosity between her and her twin brother, Karabo, from then onwards. The author created mystery here, which was prolonged throughout the lifetime of Karabo and Bubbles, hence she ended up sabotaging Karabo as a boy throughout his childhood and took over the reigns as daddy's good girl, while Karabo was being sidelined by his father and was not regarded as part of the family.

The two Sepedi detective narratives have also been designed to fit into Magapa's (2006) type of detective narrative. In both the Sepedi detective narratives, the main character stands out because the narrative revolves around him/her throughout the plot of the detective narrative to its end. The entire focus is put on the main character. These characters in the Sepedi detectives are known by name and they are familiar to the readers. Both the Sepedi detective narratives have included incidents from the past, which have a bearing on the main character. The authors made them known to the readers. The reader perceives the main character with a different perspective as he/she is even known to them by name.

It was finally justifiable to make comparisons and contrasts of how mystery was employed by the isiZulu and Sepedi authors when writing their two chosen detective narratives, namely *Isigcawu Senkantolo* (1990) and *Walivuma Icala* (1996) and *Lenong la Gauta* (2007) and *Nnete Fela* (1989) respectively. The comparisons were highlighted by showing the similarities and differences between the isiZulu and Sepedi detective narratives.

6.4   Comparing and contrasting the Isizulu and Sepedi detective narratives

6.4.1 Introduction

'Compare' and 'contrast' are two terms that are often used to discuss the similarities and differences between two things or objects. These two concepts are very commonly used. They are regarded as a word pair as the use of one requires the use of the other. They are in a way related in meaning and are inseparable. As a result, they are defined briefly below.

6.4.2 Comparisons

To compare means to see the similarities and contrast means to see the differences. The South African Concise Oxford Dictionary (1999:234) defines the term 'compare' as follows:

> Often when comparing something to or with something you estimate, measure or take note of the similarity or dissimilarity between those things. When a person compares he/she points out or describes the resemblances of something and likens it to another. The thing or person being compared to another may be similar to or have a specified relationship with another.

Comparison relates to the ways in which two or more things or ideas are similar. A comparison in writing discusses elements that are similar. When a person compares items, he/she is encouraged to make connections between texts or ideas, engage in critical thinking and go beyond mere description or summary to generate interesting analysis. A reflection on similarities and differences makes a person gain a deeper understanding of the items being compared, their relationship to each other and what is most important about them (https://writingcenter.unc.edu/tips-and-tools/comparing –and-contrasting.html).

A comparison in writing discusses elements that are similar. The purpose of conducting comparisons is not to state the obvious, but rather to illuminate subtle differences. The point of comparison is to provide useful knowledge to the reader. You may arrange the compared text into topics or by discussing individual points and discussing each topic in relation to each point (https://saylordototg.github.io/text writing-for success/s14-07-comparison-and-contrast.html).

The Collins Dictionary (1979) makes a distinction or difference by comparing opposite or dissimilar things, qualities, etc. (especially in the phrase by contrast, in contrast to or with) (https://www.collinsdictionary.com/dictionary/english/contrast).

6.4.3 Contrast

The term 'contrast' has been derived from the Latin words 'contra' and 'stare', which means 'against' and 'to stand'. It relates to ways in which to or more things or ideas are different. Contrast in writing discusses elements that are different (https://writingcenter.unc.edu/tips-and-tools/compaing-and-contrasting.html).   The Concise Oxford Dictionary (2002:250) states the following:

> Contrast is a state of being strikingly different from something else in juxtaposition or close association. The purpose of contrasting is to emphasi[s]e the noticeably difference of a person or thing from another.

A comparison-and-contrast essay compares two similar objects or contrasts dissimilar objects in a way that readers become informed about the advantages of both the objects. Readers are then able to weigh the pros and cons of the objects being compared and contrasted to select a better product. It, however, does not mean that it is only a comparison or contrast of products. It could be a situation after which readers must make a decision, weighing the pros and cons. Although a comparison-and-contrast essay is set to demonstrate similarities and differences, sometimes it only shows similarities, and, other times, only differences (https://literarydevices.net/comparison-contrast-essay).

A comparison-and-contrast essay helps readers reach a critical decision. It could be a comparison of two issues. Readers read essays, outweigh all aspects and then decide in favour of one thing or another. Readers are made to be more aware of the situations or issues under discussion (https://literarydevices.net/comparison-contrast-essay/).

Comparing and contrasting are also evaluation tools. In order to make accurate evaluations about a given topic, readers must first know the critical points of similarity and difference. Comparing and contrasting is a primary tool to provide useful knowledge to the reader about subjects or texts (https://saylordototg.github.io/text writing-for success/s14-07-comparison-and-contrast.html).

The above theory assisted the researcher in comparing and contrasting the isiZulu and Sepedi detective narratives in relation to mystery and how it creates suspense in the stories by putting the plot in motion and ultimately solving the mystery at the end of the story.

6.4.3.1 IsiZulu detective stories: Isigcawu Senkantolo (1990) and Walivuma Icala (1996)

A comparison was made of the two isiZulu detective narratives above to observe similarities only. The aim is to involve the relationship between literary texts in a language, a so-called intertextual discussion. Hawthorn (1992:85) refers to intertextuality as the relation between two or more texts, which has an effect on the way in which each text has been written.

For the study to succeed in conducting intertextual analyses, the two isiZulu detective narratives were placed side by side and analysed critically.

6.4.3.1.1 *Isigcawu Senkantolo* **(1990)**

The reader is introduced to a crime about blackmailing where the businessperson, Vika Kubheka, is being blackmailed. His daughter, Duduzile, receives a letter from a blackmailer. Kubheka sees the letter and takes it to his lawyer whose name is Sifiso Ngubane. The reader feels the suspense and tension, and wonders why Vika goes to

the lawyer and not the police. The mystery is then created by the author. Vika appoints a detective, Sifiso Ngubane. The story's setting is mostly at the Ncadu Dam in Newcastle, which is not far away from Kubheka's house.

Sifiso conducts the investigation at the Ncadu Dam. He is also suspicious of Vika's 148rganiza. Sifiso changes the letter and the amount from R1 500,00 to R3 000,00 with the aim of confusing the blackmailers and making them fight with each other. The mystery is created and they suspect each other. As they fight, tension is created and the mystery is created around how their problem is solved. Sifiso is assisted by Themba, a professional detective, and a girl employed by him, called Thokozile. The incident was advertised in the newspaper to instil fear in the blackmailers. Duduzile is angry after reading the newspapers and confronts the lawyer. All the confrontations given by the author creates tension and suspense, which leads to the mystery.

The dam officials held Sifiso and Kubheka hostage when they tried to see where Kubheka's boat was. Sifiso also hired professional divers and asked Vika to draw him a plan of the dam so that the divers could easily move in the dam. Vika was unhappy about Sifiso's request, but ultimately gave in. Tension was created here as Vika had secrets, which he had not disclosed to the lawyer. This is also a technique used by the author to mislead the reader and the detective by hiding certain facts and creating a mystery.

The lawyer takes the stance to answer all questions on behalf of his client, Zethu Kubheka, who kills one of the blackmailers who had called her to bring the money to her family's boat. She had used her husband's firearm to kill the blackmailer. An unknown man was also harassing Duduzile and Thokozile, and Sifiso was suspicious that it might be Magwegwe Buthelezi, who needed the ransom money. Sifiso used the registration number of his car as he followed Duduzile everywhere she went.

Mystery is created when a man, who is killed, is found not to be the first suspect, Magwegwe Buthelezi, but Mhlobo Mvubu, his friend. After the entire investigation has been conducted, Sifiso exposes Magwegwe Buthelezi as his friend's killer and an accomplice in blackmailing the Kubheka family. It is also put forward as evidence in court that the blackmailer, Magwegwe, had killed Mahlobo, because of the trick by

the lawyer who had changed the letter sent by the blackmailers to Duduzile. The mystery is resolved when Magwegwe is found to be Mhlobo Mvubu's killer and Zethu Kubheka is acquitted.

In conclusion, the similarities in the detective narrative *Isigcawu Senkantolo* are tabulated as the conclusion of this part of the chapter in Table 6.1 below.

TABLE 6.1   Similarities in the Detective Narrative *Isigcawu Senkantolo (1990)*

SIMILARITIES	DISCUSSION
Topic of the detective narrative	The topic of the detective narrative is suitable and relevant as it is about a murder case, which ultimately ends up in a court of law.
Existence of the main character	The main character in the story is Zinhle Kubheka, because all issues in the story revolve around her.
An event of the past mentioned in the detective narrative	Vika Kubheka killed a man when he was young and the person who had witnessed the killing returned a few years later to blackmail him.
The person identified as a suspect	Zethu Kubheka was the initial suspect in the murder of Magwegwe Buthelezi, one of the blackmailers.
The victim who suffered pain	Mahlobo Mvubu, who was killed by Magwegwe Buthelezi, was the victim who had suffered pain.
The murderer who committed the crime	Magwegwe Buthelezi was the murderer who had committed the crime.
The setting of the detective narrative	The setting for this detective narrative was the Ncadu Dam. This dam is found next to a township called Newcastle.
Events that create tension and suspense, which lead to a mystery	Most of the events in this detective narrative created tension and suspense,

	which led to mystery and in the end, the mystery was solved. A total of 22 incidents were seen in this detective narrative.
The love story subplot	The love story subplot did not occur in this detective narrative. It was only a feeling that existed between the lawyer, who is a detective, and his assistant.
Characters from a high social class	The author chose high social class citizens in this detective narrative. The family concerned was very rich and even owned a boat.
The moral of the detective narrative	In all instances where the author writes a story, he/she wants to relay a message to the reader. In this detective narrative, the author wanted to teach the reader that in all cases, crime does not pay.

6.4.3.1.2 *Walivuma Icala* (1996)

This detective narrative's first setting happens in a courtroom where the murder trial of Mandlakayise Mtshali takes place. He pleads guilty to killing his girlfriend, Zinhle Mavundla. Mbhekeni Dlamini, an independent investigator, came to court by chance, because he always went to court to sit and listen to cases merely to gain knowledge to support his investigative skills and his practice. The author creates tension and suspense for the reader here as the private investigator is in court and is attracted by two girls in the courtroom; one of them is crying non-stop and the other one is trying to console her. The case is closed and Mandla is given a life sentence. Mbhekeni receives an opportunity to talk to the two girls outside the court, but the other one is rudely forced by her mother to lie. He is able to find out that they are Thandeka Mtshali (Mandla's sister) and Nontobeko Mavundla (Zinhle's younger sister). Nontobeko believes that Mbhekeni can persuade Mandla to get a lawyer. The parents of Nsimbi Zwane, who is the neighbours' son, are professionals. His father is

a doctor and his mother is a nurse. Mrs. Mavundla prefers him as a person who deserves to marry her second daughter, Nonto. Nonto hates this man wholeheartedly. There is also a mystery created here and the readers want to see whether the relationship between the two will ever take place.

Mr. Mavundla did not attend the court case, so his wife asked Nsimbi to take her to her husband's butchery to complain about his absence in court. She is given no attention and her husband says they will talk at home. Mrs. Mavundla is angry to see Mbhekeni dropping Nonto at home. Later in the case, Mbhekeni looks for the lawyer, Vusi Gaba. The involvement of the police also creates suspense and tension, leading to a mystery. Sergeant Mbatha is involved in the case and is the policeman who guarded Mbhekeni's Nissan after it was attacked and guarded him at the hospital, as per Nelisiwe's request.

The mystery continues when Nelisiwe, Mbhekeni's personal assistant, takes over Mbhekeni's work as he was in Intensive Care Unit and amid meeting these people, Mbhekeni's mother calls Thandeka daughter-in-law. She cries a lot over that, because she had no intention of being Mbhekenis's girlfriend. Nsimbi is rude and he lies to Mrs. Mavundla, his neighbor. He overheard the discussion between the two and called her rude son to order and forced him to apologise to Mrs. Mavundla. All these incidents create tension and suspense, which leads to a mystery. The reader is forced to read further to see how the mystery is solved.

Mbhekeni appeals Mandla's case and he is released, which makes Mrs. Mvundla very angry. She steals R10 000,00 from her husband and gives it to Nsimbi to hire killers to kill Mandla. Unfortunately, his friend is killed. Mbhekeni goes to the Hillbrow Police Station to follow up on the case of the people who had tried to kill him. A certain Jake Dlamini is apprehended and Mbhekeni's firearm is found under his pillow. It is also found that he is related to Mbhekeni and he then turns out to be a police informer. Mystery is created again when the gangster is supposed to kill Mandla at his house, but the police get a tip-off from Jake. Mandla's friend is unfortunately killed, because he arrived a few minutes before Mandla. The police caught all the members of the gang and they confessed that Nsimbi had paid them to kill Mandla. When Nsimbi's room is searched, the police find the clothes he was

wearing on the day he had killed Zinhle. They took them to use them as evidence against him. During the appeal hearing, the lawyer gave evidence that Mandla did not kill Zinhle, but that the murderer was Nsimbi Zwane. Mrs. Mavundla is left outside the court even by her husband, because she was involved in criminal acts and even stole his money to assist the killers in killing Mandla for no apparent reason. The mystery is solved, because the real killer is known at the end.

The similarities in the detective narrative *Walivuma Icala* (1996) are tabulated in Table 6.2 below.

TABLE 6.2   Similarities in the Detective Narrative *Walivuma Icala* (1996)

SIMILARITIES	DISCUSSION
Topic of the detective narrative	The suspect agrees to committing a murder, which he did not commit. His family had to find him a lawyer to prove who Zinhle Mavundla's real murderer was. Hence the topic *Walivuma Icala* (He pleaded guilty).
Existence of the main character	Zinhle Mavundla is the main character in this detective narrative, because the events taking place in the detective narrative revolves around her.
An event of the past mentioned in the detective narrative	The event mentioned was that the killer, Nsimbi, was known to the whistle-blower, Mrs. Motaung, because there was a time she had worked as a domestic worker at the Nsimbi's family home.
The person identified as a suspect	Mandla is regarded as a suspect, because he admitted guilt for killing his girlfriend, Zinhle, and he was arrested, meanwhile the killer, Nsimbi, was free and was living his life.

The victim who suffered pain	Zinhle Mavundla suffered the most, because she was killed by Nsimbi Zwane.
The murderer who committed the crime	The son of professional people, a doctor and a nurse, Nsimbi Zwane, committed the murder by killing Zinhle Mvundla.
The setting of the detective narrative	The story happens in different parts of eGoli "kwandongaziyaduma", which means "all the walls are making noise". In the township of Mofolo in Soweto. This is a busy place and it is known for the existence of crime.
Events that create tension and suspense, which lead to a mystery	A total of 27 events in this detective narrative created tension and suspense, which led to a mystery and in the end, the mystery was solved. Nsimbi is arrested as Zinhle's killer and Mandla is acquitted.
The love story subplot	Msimang (1996) does not have a subplot of love in this detective narrative. He makes the reader hopeful that a love relationship might happen at the end of the detective narrative, as is the case with this detective narrative. He leaves the reader with some thinking to do about this.
Characters from a high social class	Zinhle's father is a businessman who owns a butchery and lives in a big house with an installed phone, while Nsimbi's parents, their neighbours, are professionals.
The moral of the detective narrative	The goal of the detective in a detective narrative is to catch the culprit and put

	him or her in jail. This indicates that the arm of the law is longer. The police always catches the perpetrators in the end.

6.4.3.2 Sepedi detective stories: Lenong la Gauta (2007) and Nnete Fela (1989)

In Table 6.3 below, a comparison of the two Sepedi detective narratives are conducted to observe similarities only. Even in these texts, the researcher wants to involve the relationship between them with a language, where the intertextuality method is used and critically analyse them to retrieve the similarities observable in both the texts.

TABLE 6.3   Similarities in the Detective Narrative *Lenong la Gauta* (2007)

SIMILARITIES	DISCUSSION
The main character in the detective narrative	The main character found from the beginning to the end of the story is Brenda. Every issue revolves around her.
An occurrence that took place in the past	Brenda ran away from home when she was a teenager, which apparently led to her mother's death. Mmatšhego left Johannesburg with the wealth of her dead husband without sharing it with his son and his family.
The type of detective used	The detective in this story is Nnono Malaba, who is working at his father-in-laws' garage and is not a professional detective.
The suspect portrayed in the detective	The suspect, who killed Mmatšhego, is not known. Suspicions are that it was a person from outside, meanwhile it was a family member.

The victim found in the detective narrative	The victim found in this detective narrative is Mmatšhego, who was killed by Brenda.
The place where the detective narrative took place	The detective narrative is set in a location called Mankweng and in the surroundings areas in Limpopo.
The incidents that create tension and suspense, which result in a mystery	A total of 32 incidents that deliver tension and suspense result in a mystery, making this detective narrative very interesting to the readers.
The title of the detective narrative	The title of the book, "*Lenong la Gauta*", which means, "a golden eagle" depicts what is entailed in the book. It is this eagle-shaped golden necklace that caused Brenda to kill Mmatšhego.
The involvement of the police in the detective narrative	In this detective narrative, the police are greatly involved and visible, even though Maleka did not trust that they would find his wife's killer. The police knew that the killer had scratches on his/her right hand.
The love story subplot	The subplot of a love story runs parallel with the main plot. This love relationship is between the detective, Nnono, and Brenda, Maleka's daughter.
The affluent family used as characters in the detective narrative	The affluent family portrayed in this story is Maleka's family, who are rich and stay in a big house. They can afford the services of a gardener and a domestic worker. Maleka also owns a garage with his wife, Mmatšhego, which is run and managed by his son-in-law, Nnono Molaba.

The female characters involved in the crime	In this detective narrative, two women are involved in crime without any person noticing. It is only far into the story that they are exposed for who they really are.
The moral of the detective narrative	Brenda died trying to run away from her husband with the necklace and with the police and Nnono in chase. This proves that crime does not pay.

The similarities in the detective narrative *Nnete Fela* (1989) are tabulated in Table 6.4 below.

TABLE 6.4   Similarities in the Detective Narrative *Nnete Fela* (1989)

SIMILARITIES	DISCUSSION
The main character in the detective narrative	In this detective narrative, the main character is Bubbles Noko, whom the readers meet on the first page of the detective narrative. The story is about her as the main character and other characters until the end of the story.
An occurrence that took place in the past	Bubbles overheard her aunt talking to her parents before her mother died due to a sickness. The aunt was telling her parents that, even though the children were twins, the boy was more important than the girl and that he should be treated with a kid's glove. The boy would carry the family name further, unlike the girl who was going to get married and change her family name.
The type of detective used	The type of detective the author used was inexperienced, working as a radio

	announcer. His name was Ariel Meso.
The suspect portrayed in the detective narrative	No definite suspect was identified as it was the duty of the syndicate who had his sharpshooters.
The victim found in the detective narrative	The victim is Noko, who was killed by his friend, Mabusha, for being overprotective of his children, Karabo and Bubbles.
The place where the detective narrative took place	The detective narrative took place in Atteridgeville and Hammanskraal (Majaneng), which are townships in Pretoria.
The incidents that creates tension and suspense that results in mystery	A total of 19 incidents creating tension and suspense and leading to a mystery were found in this detective narrative.
The topic of the detective narrative	The topic suits the story well, because in the end, Bubbles had to tell Ariel everything and she had to tell nothing but the truth for him to trust her.
The involvement of the police in the detective narrative	After the shooting incident at Mokwele Street, the police became involved until the end of the story when they met with Sello and Thoba, whom the syndicate had hired to kill Bubbles and Ariel.
The love story subplot	The detective narrative contains a subplot, which runs in the story without having any influence on the main plot, namely the love story between Ariel and Bubbles.
The affluent families used as characters in the detective narrative	Noko was a member of a syndicate, so he made sure he provided for his family. Noko's family was very rich and he owned businesses, which were

	managed by his children. Even though Karabo ran down some of them, Bubbles ran the cinema and the disco.
The female characters involved in crime	Bubbles is a beautiful, intelligent woman with a beautiful body. She used her beauty to flirt with men and get what she wants. The syndicate used her to try and get Karabo's manuscript from him as it would expose the activities of the syndicate. At the end, he falls in love with Ariel.
The moral of the detective narrative	If you live by the gun, you obviously die by the gun. This was seen from how most members of the syndicate had been killed by guns. Ultimately, they were arrested and had to do time for the crimes they had committed.

6.4.4 Contrast in isiZulu detective narratives: Isigcawu Senkantolo *(1990) and* Walivuma Icala *(1996)*

In this section, the discussion focuses on tabulated points of contrast in isiZulu detective narratives. The differences in the detective narrative *Isigcawu Senkantolo* (1990) are tabulated in Table 6.5 below.

TABLE 6.5   Differences in the Detective Narrative *Isigcawu Senkantolo* (1990)

DIFFERENCES	DISCUSSION
The type of detective involved	Vika Kubheka hired a lawyer, Sifiso Ngubane, who is an inexperienced detective and is better at legal issues.
Is the crime at the beginning of the story as an element of a detective narrative	In this detective narrative, there is no crime at the beginning of the story, as required by the elements of a detective

	narrative. The killing happens towards the end of the story when Magwegwe Buthelezi kills Mhlobo Mvubu, his partner in crime.
The 159rganization of criminals in detective narratives	In this detective narrative, 159rganizat crime is committed by blackmailers who are criminals and have been in jail with Vika Kubheka. They are now blackmailing his family, because they know his secrets.
The police's involvement in the detective narrative	In this detective narrative, there is no involvement of the police until towards the end of the story.
The investigative method	Yes, the detective really showed skills in investigating the case. The investigation took place and the perpetrator was apprehended at the end, but there is a lot of gaps and questions that readers would have liked to see happening, filled and answered.
The end of the detective narrative	The end of this detective narrative left the reader with doubts and uncertainty, because after the lawyer/investigator had won the case, he is shot at with his clients by unknown assailants. This detective ends in a tragic manner with the death of all people and family members.

The differences in the detective narrative *Walivuma Icala* (1996) is tabulated in Table 6.6 below.

TABLE 6.6   Differences in the Detective Narrative *Walivuma Icala* (1996)

DIFFERENCES	DISCUSSION
The type of detective involved	The detective involved is professional. He even has his own practice, an office and Nellly, his assistant, who looks after things during his absence.
Is the crime at the beginning of the story as an element of a detective narrative	The detective narrative begins with the murder of Zinhle Mavundla. His boyfriend, Mandla, has been falsely accused and arrested for her death, while the killer, Nsimbi, is roaming the streets of Soweto.
The 160rganization of criminals in detective narratives	Crime in this detective story is committed by a group of hooligans, who are paid to kill people. It is a type of 160rganizat crime and the people in the township are afraid of these groups.
The police's involvement in the detective narrative	In this detective narrative, the police are completely involved. They even announce that there is a price for the person who will assist them in apprehending the killer. They are the ones in the end who arrest Nsimbi for Zinhle Mavundla's killing.
The investigative method	The detective, Mbhekeni, was an investigator in the police before he opened his private practice. His investigation of the case indicates skill and experience. All he does is acceptable to the reader, because he does it by the book. In the end, the mystery is solved.
The end of the detective narrative	This detective narrative ends up in a

	joyous mood when Nsimbi is arrested. Every person is happy. Nontobeko indicates how everybody is going to sleep very well starting from that day onwards. She is also happy that her sister's spirit will rest in peace now that the murderer has been arrested.

6.4.5   Contrast in the Sepedi detective narratives: Lenong la Gauta *(2007) and* Nnete Fela *(1989)*

In this section, the discussion focuses on tabulated points of contrast in the Sepedi detective narratives as done with the isiZulu detective narratives in the previous section. The contrast in the Sepedi detective narrative *Lenong la Gauta* (2007) is tabulated in Table 6.7 below.

TABLE 6.7   Contrast in the Detective Narrative *Lenong la Gauta* (2007)

DIFFERENCES	DISCUSSION
Crime or death at the beginning, as required by the elements of detective narratives	At the beginning of this detective narrative, a crime is committed, which is the death of Mmatšhego, Noko's wife is killed in her husband's house without any trace of the killer.
The organisation of the criminals	The guys who were following Nnono driving a red Escort were the criminals from Johannesburg which Brenda was aware of, including Mpho Maoka at the University of Limpopo. So these criminals were planning together.
The investigative method	The investigator had to endure tough times and incidents. His life was always in danger. However, because his father-in-law had asked him to find his wife's

	killer, he did not even listen to his wife who wanted him to stop. Meanwhile, she knew she was the killer.
The murderer involved in the crime	The murderer involved in this crime is Brenda, who killed her stepmother for the golden eagle-shaped neck piece.
Solving the mystery	The mystery is solved by Brenda's death. She tried to run away with the necklace and while overspeeding, her car drove into a ditch and burned. Nnono had to combine the pieces of his life like a puzzle from the stories he had heard from Nakedi, Brenda's boyfriend from Johannesburg, at the Mankweng Police Station.

The contrast in the Sepedi detective narrative *Nnete Fela* (1989) is tabulated in Table 6.8 below.

TABLE 6.8   Contrast in the Detective Narrative *Nnete Fela* (1989)

DIFFERENCES	DISCUSSION
Crime or death at the beginning, as required by the elements of the detective narratives	At the beginning of the story, no shooting takes place as the elements of the detective narratives. Shooting happens later in the body of the detective narrative and towards the end when Mabusha shot his friend Noko and killed him. In the entire story, there is random shooting from time to time, because of the instructions from the syndicate members.
The 162rganization of criminals	The syndicate hired sharpshooters from Johannesburg to do their dirty job of

	killing anybody who was against the activities of the syndicate.
The investigative method	Ariel does not conduct much investigation as he read the background information from the manuscript which was written by Karabo. The rest of the information he received by confronting Bubbles. There is no place where he uses skill. He is merely an intelligent person and he thinks quickly, which assists both him and Bubbles.
The murderer(s) involved in the crime	The murderer(s) involved in crime in this detective narrative are the sharpshooters employed by the syndicate from Johannesburg, namely Champ, Thoba and Sello who was roped in and killed by Bubbles at Mokwele Street.
Solution of mystery in the detective narrative	At the end of the story, the mystery is solved. Mabusha kills Noko, the police save Ariel and Bubbles and arrest Sello and Thoba, together with the syndicate members. Bubbles fetched Karabo from Limpopo. There is a happy ending between Ariel and Bubbles who are now in love.

6.4.6   Similarities between the isiZulu and Sepedi detective narratives

The purpose of this section is not to compare a single literary text in one language, but to compare it with other texts in different languages (Sepedi), the so-called intratextual discussion, which refers to comparing the detective narratives according to the bigger group, the language. In this case, the isiZulu detective narratives are compared and contrasted to the Sepedi detective narratives and the commonalities

and differences are identified. Table 6.9 below shows the similarities between the isiZulu and the Sepedi detective narratives.

TABLE 6.9 Similarities Between the isiZulu and the Sepedi Detective Narratives

SIMILARITIES	DISCUSSION
The topics of the detective narrative	The topics are all relevant to the narrative detective that is being narrated.
Existence of the main characters	The main characters are found in both languages and in all books, the story revolves around the main character.
An event of the past mentioned in the detective narrative	All sets of detective narratives have mentioned an event that took place in the past.
The person identified as a suspect	A suspect is portrayed in both languages of these detective narratives.
The victim who suffered pain	Victims are found in all sets of the detective narratives in both languages.
The murderer who committed the crime	In both sets, the murderer is ultimately known at the end by name and how and why he/she had killed the victim.
The setting of the detective narrative	It seems that these detective narratives were written when townships were introduced to the Africans, because all of them have chosen the setting of their detective narratives as townships, even though they are in different provinces.
Events that created tension and suspense, which led to mystery	All four detective narratives followed a sequence of different events that were taking place from the beginning to the end of the story, even though the

	number of occurrences might differ from one detective narrative to another.
High social class family as characters	In all four detective narratives in isiZulu and Sepedi, the author chose an affluent family which the main character was part of.
The moral of the detective narrative	All four detective narratives had a moral message to teach: "Crime does not pay", which indicates how long the arm of the law can be, and the fact that if you disobey the law, the police will arrest you and put you in jail.

6.4.7 Differences between the isiZulu and Sepedi detective narratives

Table 6.10 below shows the differences between the isiZulu and the Sepedi detective narratives.

TABLE 6.10 Differences Between the isiZulu and the Sepedi Detective Narratives

DIFFERENCES	DISCUSSION
The professional detectives	In only one of the the isiZulu detective narratives, namely *Walivuma Icala* (1996), the author chose a professional detective. In the other three detective narratives, the detectives were amateurs, but using trial and error they ended up solving the mysteries in the end and brought the perpetrators to book.
Crime at the beginning of the story	Two of these detective novels have crime at the beginning, namely one in

	an isiZulu detective narrative (the killing of Zinhle) and one in a Sepedi detective narrative (the killing of Mmatšhego). In the other two, it is different.
Group of criminals	In all these detective narratives, there is one group of criminals available. They all differ in the way they function. They are blackmailers, sharpshooters and gangs who do jobs for themselves or for the syndicates for a price.
Police involvement	In two of the Sepedi detective narratives, the police are fully involved from the beginning to the end. In one of the isiZulu detective narratives, they are fully involved. It is only in *Isigcawu Senkantolo* (1990) where police participation is not sufficient, because the reader only sees the police towards the end of the story in court.
Investigative methods	The investigative acts of the detectives differ from detective narrative to detective narrative. In one isiZulu detective narrative, the detective is a professional and has experience. He does a professional job when compared to his counterparts in the other three detective narratives who survived by trial and error to solve the mystery in the end, found the culprit and brought him or her to book.
Female characters and crime	In the isiZulu detective narratives, women are not involved in criminal acts. This is only seen in the two Sepedi

	narratives where Bubbles and Brenda are involved in criminal acts.

6.5   Conclusion

In this chapter, three types of different detective narratives were mentioned, namely the Boileau and Narcejac (Groenewald, 1993) type, as well as the Dresden and Vestdijk (1957) type, the Groenewald (1993) type and the Magapa (2006) type of detective narratives. Among the three, only the Magapa (2006) type was used to analyse the isiZulu and Sepedi detective narratives in detail. The focus was on (a) the main character, (b) the fact that the main character may be a known character and (c) that the main character may be a known character, however, his/her name is not known.

The elements and analyses of the detective narratives were discussed. The examples given indicated whether or not the elements were applicable in the isiZulu and Sepedi detective narratives. One of the elements, namely investigation in detective narratives, always evokes the reader's emotion and reveals the mystery. The sequence of events indicated tension and suspense, which led to the mystery, which is also the main element of a detective narrative.

Comparing and contrasting were the two concepts that were used in the evaluation of these texts and were defined and briefly explained. These two concepts were used to evaluate the isiZulu and Sepedi detective narratives, so that the similarities and differences could be extracted and examples of incidents from the isiZulu and Sepedi detective narratives be given. This led to the findings of the similarities and the differences found in the two isiZulu detective narratives and the two Sepedi detective narratives, which were tabulated and indicated as such.

The intertextual method of literary analysis was used in both sets of isiZulu and Sepedi detective narratives. In the case of comparing and contrasting the language groups, a different method of textual literary analysis was used. This method is called the intratextual method of literary analysis, which compares and contrasts the detective from a bigger picture. The aim was to find the commonalities and

differences in these detective narratives, which differed among the languages, but had common features, which could be applied in the writing of detective narratives in other African languages.

CHAPTER 7: SYNOPSIS

7.1   Introduction

In this concluding chapter of the study, the researcher summarises each chapter and what it entailed. A summarised version of the content of each chapter is given and the findings of the topic in that chapter are highlighted.

Observations with regard to the isiZulu and Sepedi detective narratives are articulated. Recommendations and future projects on the detective narratives are given.

It should be noted that examples were taken from two isiZulu detective narratives and two Sepedi detective narratives to illustrate the concepts relating to the analysis of these narratives in the African languages, namely from *Isigcawu Senkantolo* (1990), *Walivuma Icala* (1996) and *Lenong la Gauta* (2007) and *Nnete Fela* (1989) respectively.

7.2   Chapter 1

The first chapter introduced the study. It contained background information on the official African languages, as set out in the Constitution of the Republic of South Africa, 1996 (Act No. 108 of 1996). Other legislation that deals with African languages from other government departments, such as the Department of Arts and Culture, were mentioned.

This chapter focused on the fact that the writing of isiZulu and Sepedi detective narratives is not fully developed, such as in English, Afrikaans and other foreign languages. The chapter indicated the difficulty of not many detective narratives being written in isiZulu and Sepedi compared to other languages. It was found that authors of African languages seemed to lack interest in writing detective stories in this genre, because perhaps they lacked the knowledge or enthusiasm to doing so.

It was established that this study was comparative in nature. No other study has conducted a thorough comparison between isiZulu and Sepedi detective narratives.

These languages were chosen to delimit the scope of the study. A set of two detective narratives was chosen in each language and they were analysed as the study progressed. It is envisaged that the results that emanated from this study will be applicable in other African languages.

This chapter identified the aim of the research study, which was to analyse, evaluate and compare isiZulu and Sepedi detective narratives. The objectives of the study were to compare and contrast; examine and develop criteria and an evaluating method to use in analysing the isiZulu and Sepedi detective narratives, which will then be applicable to detective narratives in all African languages.

The chapter included the research problem, which indicated that a comparative study of this nature had never been done before. The research question, therefore, spoke to the investigation of the research problem. The questions that were investigated concerned the features of detective narratives and their similarities and differences. A mixed method research methodology was chosen, which included a qualitative research method and was deductive as information was sourced from relevant existing references. It was noted that other isiZulu and Sepedi detective stories would be read as secondary sources.

This chapter also indicated that the study would be divided into seven chapters where the first chapter contained an overview and/or introduction to the study, the research problem, the aims and objectives of the research, the research methodology and the content of the study. The second chapter dealt with the literature review, defined terms and explained what the researcher understood by characteristic features in detective narratives using different theoretical frameworks.

The third chapter gave an overview of the two isiZulu detective narratives, the abridged biography of each isiZulu author and their relevance to the study. The characteristic features, generic characteristic features and similarities and differences were further analysed. In the fourth chapter, overviews of the two Sepedi detective narratives were given similar to the way they were applied in the two isiZulu narratives in the third chapter.

The fifth chapter of this study dealt with the concept of mystery and the strategies or techniques used by the author to create mystery in detective narratives. In the penultimate chapter, the concept of mystery was elaborated on and certain aspects that are needed in a detective narrative, such as the investigation and the method used, were discussed. Three types of detective narratives were identified in this chapter and one was used to contrast and compare the isiZulu and Sepedi detective narratives.

The sixth chapter concluded this chapter by giving a synopsis of the study. A conclusion, recommendations and/or comments and suggestions were given. Suggestions for further research studies ended the chapter and the entire study.

7.3   Chapter 2

The second chapter discussed the literature review, which contained the books, journal articles, Internet links and other sources that were read to make this research study reasonable and credible. This chapter demonstrated the familiarity of the researcher with the body of knowledge and established the credibility of undertaking this study. This literature overview also assisted in drawing conclusions about the similarities and differences between the isiZulu and Sepedi detective narratives.

This chapter opened with an introduction, which was then followed by definitions of the concepts that were used in the study in order not to hinder the understanding of concepts in this research study. Terms such as 'detective', 'detective narrative', 'crime', 'murder', 'victim', 'evidence', 'mystery', 'investigator', 'arrest' or 'detain', 'suspect' and 'witness' were defined in this chapter.

In this chapter, views of various scholars were provided on specific and general features of detective narratives. Some perspectives on aspects, such as the structure of the detective narratives, which include the plot, milieu or setting, theme and characters, were discussed. Other features that were considered included point of view, content and topic, style and atmosphere, which were discussed in this chapter.

The literary theories that were chosen to be used in this study included the Comparative Theory, which allowed the researcher to compare and contrast the isiZulu and Sepedi detective narratives and obtain similarities and differences in this regard. Case studies, narratology, structuralism, intertextuality and intratextuality were used to analyse the isiZulu and Sepedi detective narratives.

The conclusion to this chapter summed the content of the chapter up in detail and what would take place in the chapter to follow.

7.4   Chapter 3

Two isiZulu detective narratives were chosen for analysis purposes in this study, namely *Isigcawu Senkatolo* by Masondo (1990) and *Walivuma Icala* by Msimang (1996). This chapter, therefore, gave a synopsis and overiew of each detective narrative so that the storylines were clearer to the reader of this thesis, who might not have read the detective novels. This was followed by a brief biography of each author and the relevance of the biography of each author to the study.

The chapter further indicated that the detective narratives would be analysed in four ways, namely by discussing the general characteristic features of detective narratives, followed by the characteristic features of isiZulu detective narratives and comparing the similarities and differences between the characteristic features of isiZulu detective narratives and the general characteristics of detective narratives.

The isiZulu characteristic features were used to analyse the detective narratives *Isigcawu Senkantolo* (1990) and *Walivuma Icala* (1989), using the following analysing points, such as the content and topic, the plot and theme, characterisation, setting or milieu, style and atmosphere, and subplot. Each point was defined and discussed in detail and examples from the chosen isiZulu detective narratives were given in this chapter.

Furthermore, in this chapter, the elements of detective stories were discussed from to the perspectives of different scholars, such as Binyon (1989), who distinguished an amateur from a professional detective and Wenru (2013), who engaged in a

discussion on elements of detective narratives, as presented by Edgar Allan Poe, who is regarded as the "originator of detective fiction". Grella (1970) described the sequence of almost every formal detective novel, the best and the worst. Gidley (1973) mentioned that the presence of a detective in a detective narrative was top priority and Wright (1928 and 1946) with the pseudonym S.S. van Dine, who was the pioneer of the elements of writing a detective story. He created 20 rules that had to be followed by authors who intended to write detective narratives. It was established that the authors of narratives in this genre were very strict with these rules and if an author failed to use the rules, he/she was formally criticized by his/her peers.

This chapter indicated that these elements were formulated based on narratives written in foreign languages. These elements were mostly used by Masondo (2001) and Ntuli (2006), who adapted them to be used in isiZulu detective narratives. The use of these elements led to authors of these narratives understanding the basics of writing a detective narrative, namely a crime or corpse in the introduction, suspects, victims, a murderer, the murdered, a detective, a culprit and the police in some cases.

These were later used by isiZulu writers, hence the results indicating that only a few detective narratives have been written by Masondo (1990), Msimang (1996) and others. It was found that their attempts were well deserved as other authors had started writing isiZulu detective narratives using these rules. To date, writers, such as Masondo (1990) and Msimang (1996) are used as exemplary writers in this regard.

7.5   Chapter 4

This chapter was a replica of the third chapter, but instead of dealing with isiZulu detective narratives, it discussed Sepedi detective narratives.

Two Sepedi detective narratives were chosen to be analysed in this study, namely Bopape's *Lenong la Gauta* (2007) and Kekana's *Nnete Fela*. The first part of the chapter discussed the synopsis and overiew of each detective narrative so that the readers of the detective narratives understood the storylines to be able to follow the analysis of the story as the readers may not have read the detective novels. A brief

biography of each author was then given and the relevance of the biography of each author to the study was provided.

In this chapter, the detective narratives were analysed in three ways by firstly discussing the characteristic features of the Sepedi detective narratives and then comparing the similarities and differences between the general characteristic features of the detective narrative and that of the Sepedi detective narratives. The general and the Sepedi characteristic features were used to analyse the two chosen Sepedi detective narratives.

The Sepedi characteristic features were used to analyse the Sepedi detective narratives, namely Bopape's *Lenong la Gauta* (2007) and Kekana's *Nnete Fela* (1989) using content and topic, the plot and theme, characterisation, setting or milieu, style and atmosphere, and subplot. Each point was defined and discussed in detail, and examples from the chosen Sepedi detective narratives were given in this chapter.

Furthermore, in this chapter, the elements of detective stories were discussed from the perspectives of different scholars, such as Baldick (2008), who defined form and content; Grella (1980) and Abrams (1981), who stated that a detective story had to have a good plot. Gidley (1973) believed that the plot of a detective narrative had to be planned in detail and Wright (1928 and 1946), with the pseudonym S.S. van Dine, who was the pioneer of the elements of writing a detective story, created 20 rules that had to be followed by authors who intended to write detective narratives in African languages. The writers of this genre were very strict with these rules and if an author failed to use these rules, he/she was formally criticized by his/her peers.

Other scholars, such as Machiu (1995) and Nkomo (2015), defined theme to overcome the confusion around it. Other concepts that were discussed in this chapter were characterisation, setting/milieu and style, and atmosphere, as seen in the chosen Sepedi detective narratives.

This chapter indicated that these elements had been formulated from those of foreign languages and that they were mostly used by Magapa (2006), Mampuru (1986) and

Mojalefa and Magapa (2007) and adapted for use in Sepedi detective narratives. It was found that using these elements enabled the authors to understand the basics of writing a detective narrative, namely mystery, a crime or corpse in the introduction, suspects, victims, the murderer, the murdered, the detective, the culprit and the police in some cases.

It was found that these were later used by Sepedi writers, resulting in the 22 detective narratives that have been written in Sepedi to date. The attempts of these pioneer scholars were well deserved as authors started writing Sepedi detective narratives using these rules.

7.6   Chapter 5

This chapter discussed the concept of mystery as the main feature of a detective narrative. It produced conclusive evidence with regard to isiZulu and Sepedi detective narratives.

In this chapter, mystery was defined so that people who read detective narratives could understand what mystery entailed and why and how it was important to have mystery in a detective story. What came to light in this chapter was that rules governed mystery and that they were found in detective narratives. Furthermore, it was indicated that authors of detective narratives were able to use certain strategies or techniques to deceive the readers of a detective narrative to create mystery. It was found that when detective stories were written, the authors could alarm or astonish the readers, whereas in other circumstances, the author could comfort or soothe the reader to create mystery.

This chapter indicated that mystery was a very important element in a detective narrative as it created suspense and tension. The other four elements of detective narratives discussed in this chapter were the real character of the investigator, the name of the criminal, the name of the victim and the evidence that revealed the mystery in the end. It was established that these had to be investigated to solve the mystery. Moreover, it was found that the rules and elements of writing a detective narrative contributed to a well-written detective narrative. It was also evident that for

a detective narrative to have mystery, the author had to obey all the rules of the detective narratives.

7.7   Chapter 6

In this chapter, the concept of mystery, as discussed in Chapter 5, was elaborated on in relation to investigation. This investigation and the method used, reveal the mystery in detective narratives. When events take place, they create tension and suspense, which lead to mystery in detective narratives. It was found that it puts pressure on the reader to continue reading the story until the end when the mystery is solved.

The three types of detective narrative and their scheme analyses were given and briefly explained as follows: The (a) Boileau and Narcejac type (Groenewald, 1993) as well as Dresden and Vestdijk (1957) type, (b) Groenewald (1993) type and (c) the Magapa (2006) type. The Magapa type and its scheme of analysis were used to analyse the chosen isiZulu and Sepedi detective narratives.

The chapter focused on mystery in the two isiZulu detective narratives, followed by mystery in the Sepedi detective narratives. In both cases, the mystery was discussed in relation to the tension and suspense, which had led to the mystery. In each literary text, mystery focused on the main character. It was identified that the main character may be known. However, his/her name was not known and the author may reveal something (an event) in the beginning as proof of an incident that had taken place in the past.

Furthermore, in this chapter, the two Sepedi detective narratives were compared and contrasted to each other, followed by the same process as the isiZulu detective narratives using the intertextual method. The intratextual method compared and contrasted the isiZulu and Sepedi detective narratives in order to find similarities and differences in these narratives.

For easy access and to make the chapter user and reader friendly, the similarities and differences were tabulated for each language and across the languages. The

chapter concluded the analyses of the isiZulu and the Sepedi detective narratives, namely *Isigcawu Senkantolo* (1990) and *Walivuma Icala* (1996), and *Lenong la Gauta* (2007) and *Nnete Fela* (1989) respectively.

7.8   Chapter 7

This chapter consisted of the summaries of the different chapters of this thesis.

7.9   Observation and recommendations

The entire detective narrative genre is too broad and impossible to cover in a small document, such as this research study.

The researcher observed that there was a lack of isiZulu and Sepedi detective narratives and narratives in other African languages. It is recommended that more detective narratives be written in the indigenous languages.

It is recommended that the authors of these detective narratives read this study as it will help them understand the elements of a detective narrative and how it is written so that they can learn from it and write detective narratives in the African languages.

The involvement of all types of readers reading narratives in the detective genre, namely educators, students, lecturers and literary analysts, is encouraged. It is also recommended that these narratives are prescribed for learners, so that publishers can publish them.

The researcher read the two sets of isiZulu and Sepedi detective narratives, namely *Isigcawu Senkantolo* (1990), *Walivuma Icala* (1996) and *Lenong la Gauta* (2007) and *Nnete Fela* (1989) respectively, numerous times and regards them as a valuable contribution to this genre and to their respective languages.

It is envisaged that this research study will encourage future postgraduate students to conduct more research into this genre as not much research has been conducted into it, especially in the African languages.

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ANNEXURE A

DECLARATION BY THE EDITOR

Christelle van der Colff t/a Applied Linguistics Emporium
BA, BA (Hons), MA

Editing Certificate

Date: 12 February 2020

I, Christelle van der Colff, professional, qualified and practising editor, hereby confirm that I proofread and language edited (spelling, grammar, punctuation, consistency) the thesis with the title

AN EVALUATION AND ANALYSIS OF DETECTIVE NARRATIVES IN AFRICAN LANGUAGES WITH SPECIFIC REFERENCES TO ISIZULU AND SEPEDI

for Brenda Nomadlozi Bokaba for submission purposes for a PhD Degree in the Department of African Languages in the Faculty of Humanities at the University of Pretoria. I was provided with the examiners' reports and implemented the requested editorial changes to the thesis. I did not structurally rewrite the content. Changes were suggested in track changes and Brenda Nomadlozi Bokaba has the prerogative to accept, delete or change amendments made by the editor before submission. I am, therefore, not accountable for any changes made to this document by Brenda Nomadlozi Bokaba or any other party subsequent to my edit. The edited work described here may, therefore, not be identical to the final copy submitted for examination purposes.

As the editor, I am not responsible for detecting or removing passages in the document that closely resemble other texts and could, therefore, be viewed as plagiarism.

Should you have any queries, please contact me on the contact details that appear below.

Regards

Mrs Christelle van der Colff
Owner: Applied Linguistics Emporium

Cell: 076 281 3908   Email: christellevdc.ale@gmail.com

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