



NAMIBIA UNIVERSITY OF SCIENCE AND TECHNOLOGY

FACULTY OF HUMAN SCIENCES

Department of Communication

A narratological analysis of C.M. Elliott's *Sibanda series* as representative Zimbabwean
crime fiction

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THESIS PRESENTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ENGLISH AND APPLIED LINGUISTICS AT THE NAMIBIA
UNIVERSITY OF SCIENCE AND TECHNOLOGY

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June 2019

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
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Acknowledgements

I would like to express my appreciation to my supervisor, Professor Sarala Krishnamurthy, for assistance provided to this study. I also thank my colleagues and family for their support. I also express my indebtedness to my lecturers. Thank you.

Dedication

I dedicate this thesis to my parents. I also dedicate this thesis to all my siblings.

Abstract

This thesis analysed C.M. Elliott's *Sibanda series* as representative Zimbabwean crime fiction. Narratology theory was applied to the analysis of the novels. The study was a qualitative desktop research, and it employed textual analysis in the analysis and interpretation of the selected novels. These are *Sibanda and the rainbird* (2013), *Sibanda and the death's head moth* (2015), and *Sibanda and the black sparrowhawk* (2017). The study adds to the body of knowledge on African crime fiction as it addresses contemporary societal issues which are relevant. The study further contributes to semiotics and structuralist literary analysis. The study focused on selected narrative strategies in communicating the events in the novels. The researcher analysed *Sibanda series* by focusing on narrative components such as narrative instance, narrative order, narrative speed and narrative perspective. The narrative aspects which the author employs and their usefulness were also discussed in relation to ritual murder, rhino and elephant poaching (ivory smuggling), and serial murder. The study found that by reading *Sibanda and the rainbird* (2013), *Sibanda and the death's head moth* (2015), and *Sibanda and the black sparrowhawk* (2017), C.M. Elliott has successfully woven intricate detective narratives using narrative strategies. The narrative strategies enable her to communicate Zimbabwean crime fiction concerns which she has addressed in these three novels in an effective manner. The study recommends for future studies that there might be a need to consider Zimbabwean crime fiction in other genres such as poetry and drama.

Key words: Narratological, C.M. Elliott, *Sibanda series*, Representative, Zimbabwean, Crime fiction, Genre

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CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter served as an introduction to the study. It presented the background of the study, statement of the problem, research objectives, significance of the study, limitations and delimitations of the study, as well as research gaps.

1.2 Background of the study

Crime fiction grew out of Gothic and adventure story roots in terms of literary descent. The genre was dominated by British and American writers. Edgar Allan Poe is regarded as the founding father of the crime fiction genre. His short story, *The Murders in the Rue Morgue* (1841) is the first generic formulation of crime fiction in English. Phillips (2016) contends that “Edgar Allan Poe’s short story *The Murders in the Rue Mogue* published in 1841 is often held to be the first detective story and Poe’s celebrated hero, Auguste Dupin, provided the model for later literary sleuths such as Sherlock Holmes and Hercule Poirot, all three of whom collaborate on a regular basis with the police” (p. 5).

In 1887, Scotsman Sir Arthur Conan Doyle (1859-1930) gave a modernistic form of the detective story by creating fictional detective Sherlock Holmes, resident of London. The most well-known of 19th century detective fictions are Poe’s 1840s stories and Arthur Conan Doyle’s *Sherlock Holmes Stories*. Lei and Seago (2014) propound that “Conan Doyle’s Sherlock Holmes (1887) is an instance of the archetypal genius detective who relies on his brilliant mind, logical deduction and scientific investigation to solve crimes” (p. 317).

In the same vein, Fraser (2012) attests that:

Doyle’s popular piece of mystery fiction: *The Sign of Four*, is a literary work written in the context of Indian Mutiny of 1857. By reflecting contemporary attitudes held in response to British Imperialism, *The Sign of Four* provides a medium through which popular contradictory responses towards British imperialism can be critically examined” (p. 19).

Also, Mbembe (2003) posits that:

Colonial occupation itself was a matter of seizing, delimiting, and asserting control over a physical geographical area-of writing on the ground a new set of social and spatial relations (territorialisation) was, ultimately, tantamount to the production of boundaries and hierarchies, zones and enclaves; the subversion of existing property arrangements; the classification of people according to different categories; resource

extraction; and, finally, the manufacturing of a large reservoir of cultural imaginaries. (pp. 25-26)

A number of other authors of crime fiction published stories in the almost fifty years between Poe and Conan Doyle, including female writers. The genre grew popular throughout the 1800s, with English Victorian authors such as Wilkie Collins and Charles Dickens who wrote British crime fiction works. The 1920s and 1930s era were known commonly as the traditional English golden age of crime/detective fiction. Most of the writers were British such as Agatha Christie, Dorothy L. Sayers, among others. A number of features of Golden Age crime fiction were taken from *Sherlock Holmes Stories*, and the novel form was favoured so that the plots were more complex.

Danyte (2011) elucidates that “the major name in the Golden Age period is that of Agatha Christie who continued to produce her detective novels after World War 11 with great success” (p. 12). *The Murder of Roger Ackroyd* by Agatha Christie is one of her novels that has long been considered as one of the cornerstones of crime fiction. Hills (2013) affirms that “*The Murder of Roger Ackroyd*, An Agatha Christie novel from the golden age of English crime fiction has been voted the best whodunit novel written, according to a poll of fellow writers” (p. 1).

Popular crime fiction genre in Africa predominantly follows the familiar conventions of crime fiction from mainly Britain and the United States of America. C. M. Elliott’s *Sibanda series* follows some classical crime fiction formulaic approaches of the Golden Age English crime fiction lens. Her novels also use the procedures and devices of the western golden era’s traditional whodunit (Who has done it?) in order to identify the criminal and restore social order. In other words, C.M. Elliott’s novels operate as post-modern pastiche of British Golden Age crime fiction’s classic narrative structure of the ‘whodunit’.

In the same vein, Danyte (2011) relates that, “one of the best series is Alexander McCall’s The No. 1 ladies’ detective agency, set in Botswana, featuring Mma Ramotswe, who sets up the delightfully named No.1 Ladies’ Detective Agency which she runs with considerable flare and success. The series has many Golden Age features, including a slower pace, the detailed social analysis and reliance on knowledge of people shown by the detective, as well as the inevitable happy ending with all crimes solved. Still, it has borrowed a degree of realism from the police procedural, for Mma Ramotswe deals with more than one case at a time, and works on ones that range from the trivial to the dangerous. Here, much of the charm is the author’s ability (he spent many years in Botswana) to present life in this African country from the inside without exoticising it” (p. 39). Wessels (2017) posits that Agatha Christie is often allied with the genre of the “whodunit” detective novel that her work is closely included when the genre

is defined. In the same vein, Stanley (2015) contends that “the UK has deep historical ties with Africa in many ways, and one of them is crime fiction” (p. 1).

1.3 Statement of the problem

Society's most intractable problems are depicted through crime fiction. C.M. Elliott's *Sibanda series* are crime narratives and the narration is centred on crime. This research analyses narrative strategies implemented by the author in conveying crime. Social problems such as ritual murders, rhino and elephant poaching (ivory smuggling), serial murder, amongst others, are problematic issues in the Zimbabwean society. Crime has to be understood in the context of global interconnectedness. Africa's biodiversity and ecosystems are threatened by poaching and the unsustainable hunting of wildlife. It is through illegal networks that organised crime is increasingly operating.

Non-Zimbabwean readers are given insights into Zimbabwean society by contemporary crime fiction. The crimes disrupt societal order. Serious crime ruptures the social order which must be restored by bringing perpetrators to justice. A number of aspects of society are affected by human-wildlife crimes as a result of increased competition for resources. The darker side of human beings is revealed through crime fiction, thus there is no respect for both human life and wildlife and this is war. Zimbabwe has also become a hotbed of excellent socially-engaged crime.

The extinction of wildlife is being risked by poachers and poaching has become a major problem in Zimbabwe. Export of ivory trade is illegal and not permitted in Zimbabwe and Southern Africa due to conservation issues. Elephants are endangered on account of their tusks which are used for ornaments and medicine. Countries such as China, Vietnam and some other East Asian countries, fuel rampant rhino poaching. This is for their demand for making use of traditional Chinese medicine, the rhino horn as an aphrodisiac and a status symbol. In today's contemporary society, ivory trade more commonly connotes wealth and status as it is also being shipped to foreign markets.

Some citizens are starving hence people poach and murder as they do not have any source of income. Ivory and rhino horn are hugely profitable and are an important revenue source for traffickers. Crime is a global phenomenon, hence the study focused on the narration of a contemporary world concern in the three novels. Therefore, the main purpose of this research was to analyse *Sibanda series* as representative Zimbabwean crime fiction as the series uses murder mystery and other crimes as a vehicle to explore social problems within the country.

1.4 Objectives of the study

The main objective of the study was to employ a narratological approach for analysis of *Sibanda series* as representative Zimbabwean crime fiction.

The sub-objectives were to:

- Apply narrative instance in *Sibanda series* novels;
- Investigate narrative order in *Sibanda series*;
- Reveal narrative speed in *Sibanda series*; and
- Explore narrative perspective in *Sibanda series*.

1.5 Significance of the study

The study would add to the body of knowledge on African crime fiction as it addresses contemporary societal issues which are relevant. The study would further contribute to semiotics and structuralist literary analysis. The research might also benefit those who acknowledge the art of literature, and the crime fiction genre in particular.

1.6 Limitations of the study

The study was limited to the analysis of Zimbabwean crime fiction as presented by only one author. C. M. Elliott's three novels which were the major source of information for the study. The lack of literature on Zimbabwean crime fiction posed a major limitation to this study, as more information could have been gathered from views of different authors.

1.7 Delimitations of the study

This study is restricted to three novels. *Sibanda series* is a collection and currently comprised of three books. The first novel, *Sibanda and the rainbird* (2013), is about African medicines and the murderous trade in body parts. The second novel, *Sibanda and the death's head moth* (2015), covers the ecological problems of poaching. *Sibanda and the black sparrowhawk* (2017) is the third book in the series and is about serial murder.

1.8 Research gap(s)

Crime fiction is an emergent category in Zimbabwean literary studies and crime novels are new to the Zimbabwean literary scene. Meyer (2012) contends that "written African Literature is a relatively recent phenomenon, and within this literature the crime novel is even newer" (p. 55). Anderson and Cloete (2006) concur with the assertion and also affirm that:

To date, two distinct waves in African literature have been identified. The first wave is defined as writing back to colonialism and includes elite authors such as Ngugi wa Thiong'o and Chinua Achebe while second wave manifests as post-colonial disillusionment, exemplified by Dambudzo Marechera's writing, a third wave is emerging from where the second left off and can clearly be identified in African popular crime fiction. (p. 123)

In the same vein, Christensen (2015) propounds that "still there is a lack of crime fiction dealing with postcolonial conditions when compared to other forms of postcolonial literature" (p. 283).

1.9 Chapter summary

This chapter introduced the study, listed the background of the study, statement of the problem, objectives of the study, significance of the research, limitations of the research, delimitations of the research as well as research gaps. The next chapter, Chapter 2, was on the literature review.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This segment of the study focused on the literature review of this study. The literature review is divided into subheadings.

2.1.1 Analysis of the broad perspectives of crime fiction as a narrative genre

The researcher begins by reviewing the broad perspectives of crime fiction as a narrative genre. Danyte (2011) asserts that:

Crime fiction is one of several names given to one of the most popular of narrative genres today. This term is very broad, as it includes any story that has a crime and its solution as a central feature of its plot. (p. 5)

In majority crime fiction narratives, death is regularly the defining phenomenon and hence an essential existence. Spring and King (2016) observe that:

In crime fiction, characterised as a narrative with 'crime at its core', death is frequently the defining event that initiates the crime and, consequently, an indispensable presence. Many crime fiction writers thus have the capacity to deliver one of these fictional voices that readers seek. (p. 172)

According to Priestman (2003), "detective fiction and the various kinds of thrillers naturally have many facets of the broader term of crime fiction" (p. 1). The crime novels are highly commendable for pedagogic purposes hence used as data for teaching. The reason something is read and researched on is the feeling that the writer has something of interests or significance. Franks (2015) postulates that crime fiction texts play an important role in local studies and research projects.

Naidu (2016) explicates that "crime fiction is an umbrella term for all fictional literature that focuses on crime" (p. 127). Moreover, Naidu (2016) asserts that:

Crime fiction is a literary form that edifies yet also entertains; its generic conventions demand certain sensational features but on the whole, engaging with crime, engaging with those dark themes, and provoking a psychoemotional response in the reader, are of tremendous value, particularly in our burdened society. (p. 229)

Murray (2014) propounds that crime fiction is a literary genre and these texts offer insightful spaces where authors can reveal and critique social problems. In the same vein, Franks (2015) affirms that "crime fiction entertains us and engages us, often in critical ways, with

serious social issues” (p. 292). According to Binder (2017), “crime fiction centrally engages with questions of justice, yet often from the perspective of the detective or the criminal, thereby eliding the (conventionally female) victim” (p. 100). Anika (2017) accentuates that:

Crime fiction focuses on what it means to be human, and how complex human beings are, because stories of murders, and the men and women who perpetuate and solve them, comment on what drives some people to take a life and others to avenge that life which is lost and, by extension, engages with a broad community of readers around ideas of justice and punishment. (p. 4)

According to Mandel (1984), “the crime story is a profound social document, one that mirrors society itself” (p. 152). It thus offers significant potential for a writer to engage with questions of socio-economic injustice, class disparities, human-rights violations, political corruption, rampant gender-based inequalities and outright violence. Crime fiction is a genre which entails an especially active engagement with place, given that elements of ‘environment’ so centrally inform both the occurrence of a crime and the labours of those involved tasked with various forms of detection.

Schmid (2016) observes that “crime fiction is characterised by a rationalist epistemology and that geographical description plays a central role in the epistemological claims of most detective novels, as one of the most powerful constructions of verisimilitude” (p. 13). The geographical truth to likeness, of course also represents excellent opportunity for the exploration of contemporary social issues. Hartman (2013) points out “to solve crime in detective stories means to give it an exact location, to pinpoint not merely the murderer and his motives but also the very place, the room, the ingenious or brutal circumstances” (p. 28). There is a sense of urgency as the perpetrator must be discovered before more crimes are committed and before the status quo is further disrupted. Hence, the detective usually restores the status quo by solving the crime and restoring order.

Chernaik (2015) affirms that “emotions are aroused in the reader in the course of a work in order to be purged at the end, restoring a sense of balance” (p. 106). There is a form of catharsis when the reader is presented with the solution and order is restored. “Detective fiction is designed to raise emotions of both fear and pity only to assuage them through the agency of the sleuth who solves the mystery, captures the criminal, and restores order” (Klein, 2016, p. 4). Petrus (2011) attests that “murder is a crime and therefore no exception can be made for killing a person, regardless of religious belief or motive” (p. 141).

Spring and King (2016) assert that:

Crime fiction opens up a space in which to depict more authentic and safe representations of traumatic experience to a willing and receptive audience. Despite its potential for amoral content, crime fiction is inherently a moral genre addressing moral questions. (p. 205)

Additionally, James (2009) states that:

It is also important to remember that at the centre of every crime novel is a problem to be solved. Not by luck or divine intervention, but by human ingenuity, human intelligence and human courage. It confirms our hope that, despite some evidence to the contrary, we live in a beneficent and moral universe in which problems can be solved by rational means and peace and order can be restored from communal or personal disruption and chaos. (p. 174)

In the perspective of Torres (2011), crime or detective fiction is a pedagogical tool that imparts the crucial components to make it engaging for readers. According to Danyte (2011), “the necessary elements of crime fiction in the past one hundred years have included the following:

- A crime, most often murder, is committed early in the narrative.
- There is a variety of suspects with different motives.
- A central character formally or informally acts as the detective.
- The detective collects evidence about the crime and its victim.
- Usually the detective interviews the suspects, as well as witnesses.
- The detective solves the mystery and indicates the real criminal.
- Usually this criminal is now arrested or otherwise punished”. (p. 5)

Moreover, Danyte (2011) asserts, “since the element of mystery is so important, and the crime or crimes are often murder, these narratives are also known as “murder mysteries.” The role of detective is also considered essential; therefore, another term, “detective fiction”, is common” (p. 5).

2.1.2 Contemporary crime fiction as a medium of popular science

A fundamental proportion of readers and viewers’ scientific knowledge is acquired from reading crime fiction. Crime/ detective fiction is a genre of writing that invites the reader to be actively involved into the story to find the culprit as well. The reader follows the detective as he probes a crime, questions suspects and gathers evidence. The reader also tries to piece the puzzle together by employing the methods of the detective. Brummett (2010) relates that:

A reader is a meaning detective, the meanings readers detect are plausible, defensible and socially shared. However, the meanings generated from a text are dependent on the historical context and the textual context. By historical context, I refer to what is

going on socially and politically in the day's event; while textual context is style that an author uses, such as irony, satire, humour. (p. 10)

Bergman (2017) argues that, crime fiction genre's cultural sphere in literature, film and television displays a strong scientific presence and contributes to the spreading knowledge about scientific reasoning methods. Anusauskaite (2016) declares that:

Forensic fiction is a subgenre of crime fiction that depicts the work of forensic anthropologists, crime scene investigators and other specialists whose work includes analysing physical evidence. The focus on physicality allows to explore the role of the body in forensic fiction, and to ask whether physicality correlates with an advantageous or disadvantageous position in the narrative, what is the role of the descriptions of forensic science procedures, what kind of relationship between the mind and the body forensic fiction represents, and whether it is in any way different from early examples of crime fiction. (p. 135)

2.1.3 African crime fiction genre: Historical background and sociological perspectives

According to Dash (2016):

The origins of the literary sub-genre of the African crime novel in English can be found in the crime novel *Fella's Choice* (1974) written by Nigerian Kole Omotoso which, as the first African crime story, tells of the trials and tribulations of its hero, a James-Bond type with a chameleon-like ability. (p. 28)

Naudillon (2017) explicates that:

The crime novel has several obligations, one of which is to make this African society come clean, to enter its darkest corners, into its most shameful secrets-corruption, boondoggles, gratuitous violence, crimes of all kinds-its collusions and collaborations with the former coloniser. (p. 14)

Moudileno (2017) notes that the major function of the African crime novel is to interpret reality. Meyers (2018) enlightens the reader that African crime novels offer readers a socio-economic and political exploration of the various societies in which they are set. Meyers (2018) further states:

The plots of African crime novels are not their most interesting feature. However, the sociological information authors want to share with their readers (including the concerns regarding globalisation, strategic partnerships, diamonds, abalone poaching, international drug trafficking, the arms race, political corruption, fraud, and scandals) becomes quintessential. (p. 72)

2.1.4 Criminal intent in the use of African medicines and trade of body parts

Witchcraft related crimes affect most African societies. According to Lee (2018), “human trafficking is commonly understood to involve a variety of crimes and abuses associated with the recruitment, movement and sale of people (including body parts) into a range of exploitative conditions around the world” (p. 1). In the same vein, Naim (2016) notes, “the trade in people is surely the most morally repugnant of all the illicit trades that flourish today” (p. 89). Camaroff et al. (2017) postulate that “within the African context, witchcraft related crime has become a feature of most postcolonial African states, of which South Africa is no exception” (p. 1). In the same context, Petrus (2011) contends that “*muthi* murders are invariably associated with an African context, while satanic ritualistic homicides are predominantly found in white European contexts” (p. 145).

Petrus (2011) further highlights that “*muthi* murder is also referred to as occult related crime, and occult related crime includes criminal acts that emanate from beliefs in the occult, witchcraft, satanism and mythicism” (p. 20). Echoing the same sentiments, Faure (2017) propounds that:

Medicine murder is one method used to increase one’s fortune. It is the practice of killing someone seen as successful and using his or her body parts in a medicine to bring power or luck to the killer. Horrifically, the participants remove the organs and body parts from the victim. (p. 107)

Perlmutter (2018) posits that:

In *muthi* and satanic ritualistic murder, there is evidence of victim mutilation, which mainly includes the removal of certain organs or body parts from a victim’s body. The organs that are removed seem to be similar in both cases. There is preference for the head, tongue, heart and genitalia of the victim. However, this is where the similarities between these crimes end. (p. 5)

Moreover, according to Kruger (2017):

In addition to organs, traffickers have also found a market for other body tissues and parts such as skin and nails. The demand for some of these body parts is created by some practitioners of witchcraft, by ritual sacrifices and by dubious traditional healers for traditional potions. (p. 70)

In line with the same views, Amahazion (2017) observes that human trafficking amounts to a global problem as it includes human exploitation by way of forced labour, sex or organ removal, trafficking is an atrocious human rights violation illegal in numerous countries.

Marshall (2018) accentuates that in Brodie's sixth and first crime books, sangomas, witches, herbalists and spirits emerge from the shadowy world of Johannesburg's underbelly. Unity Dow writes about muti killings and body parts. According to Hunter (2017):

Unity Dow, in her novel *The Screaming of the Innocent*, writes that a powerful force driving *muthi* killings is that of the desire to accumulate. Dow was Botswana's first female high court judge and is an activist on behalf of women and children's rights. In her novel, those who are already powerful use such killings in order to gain more power, wealth and sexual potency. The prime 'client' is a wealthy businessman, who selects a prepubescent girl whose genitals are removed to gain *muthi*. (p. 7)

Unity Dow's *The Screaming of the Innocent* is a powerful and disturbing book. According to Stanley (2017), "a young girl has been ritually murdered for body parts reputed to bestow great power" (p. 10). In the same stratum, Ludsin (2018) remarks that, "another aspect of witchcraft-related violence is ritual murder. Ritual murder involves the sacrifice of a person to benefit the community and the sacrificial organs are used to counter particularly strong evil" (p. 109). *Deadly Harvest* is Michael Stanley's beloved *Detective Kubu* series of murders and a mysterious witch doctor whose nefarious portions might hold the key to a web of missing persons. "When young girls start to go missing, Samantha, a new detective in Botswana police force suspects that muti, a traditional African medicine, is the reason. She and Detective "Kubu" Bengu race to stop a serial killer" (Anika, 2017, p. 11).

Weaving together a thrilling mystery with a fascinating look at modern-day Africa, *Deadly Harvest* is filled with elements of suspense and plot twists that will keep one captivated until the very end. According to Mowad (2016) "in *The No. 1 Ladies' Detective Agency*, the case that tugs detective Precious at her heart and land her in dander is a missing eleven year old boy, who may have been snatched by witchdoctors" (p. 16). Anderson and Cloete (2017) explain that "detective Precious Ramotswe's cases involve women and children as victims, in one case a ritual killing related, in some fashion, with the taking of "power" from the female body by a male. Frequently violence is involved" (p. 133).

Taylor (2017) stresses that Botswana displays higher propensities of syndicate crime. Thus, Botswana and the majority of Batswana are rendered the victims and the originating darkness deflected to the bandit metropolis, Johannesburg. The first novel in C.M. Elliott's *Sibanda* series, *Sibanda and the rainbird*, foregrounds witchcraft crimes involving African medicines and the murderous trade of body parts. Victims are murdered and South Africa is the major market for body parts. Rutten (2018) elucidates that:

In Quartey's *Wife of the Gods*, a young woman-medical student doing volunteer work for an anti-AIDS program deep in the country's interior is found dead under suspicious circumstances alongside a forest path. Detective Inspector Dawson leaves the bustling Ghanaian capital, city of Accra to investigate the murder and the case brings detective Dawson to the deep forests of Ghana's remote interior. (p. 7)

Siwah (2017) also opines, "in the book, the murder of the young medical student is interpreted by the locals as witchcraft, as a result of her work with a group of women known as the *trokosi*, or "wives of the gods" (p. 15). In the same vein, Msuya (2017) affirms that:

Cultural practices such as forcing young girls into ritual servitude, *Trokosi* (slaves to the Gods), *Wahaya* (fifth wife), *Ukuthwala* (kidnapping girls for marriage), payments of dowry, male dominance, female genital cutting, witchcraft, and child marriage, perpetuate the crime of human trafficking. (p. 1)

Carstens (2017, p. 100) relates by summing up the criminal intent in the use of African medicines and trade of body parts as follows:

- Vitality is enhanced by drinking the blood of a victim.
- Any important business venture will succeed or give foresight by the use of a victim's eye.
- Listening to the views of an owner will be enhanced by the use of a victim's ear.
- The breast of a victim ensures reliance by customers on a business owner and may also be used to ensure fertility.
- The vagina of a young girl is used to ensure productivity and wealth to a business venture.
- Testicles serve to enhance sexual prowess and sexual performance.
- A human skull, if built into the foundation of a new building, ensures successful commercial activity; and
- Hands of victims' or parts of hands serve to attract clients and victims in cases of *muthi* crimes might also be hypnotised by using these body parts.

2.1.5 Crime fiction and ecology: Ecological/ Environmental crimes (Wildlife crimes)

Wildlife crime is a problem and is a transnational phenomenon as organised criminal networks are involved. According to Strydom (2017):

In essence wildlife crime refers to any environmental crime that specifically involves the illegal trade, poaching, capture, smuggling, or collection of endangered species or protected wildlife. This includes animals and plants which are subject to harvest quotas

and regulated permits. These crimes therefore refer to acts that are committed in contravention of national laws and policies. (p. 28)

Warchol (2017) argues that:

Wildlife crime ultimately puts severe pressure on numerous developing African nations by threatening their economic and political stability. Commercial poaching means significant economic loss for the nations affected. First of all, depleted wildlife tourism harms tourism and conservation. Besides, anti-poaching operations are costly and illegal wildlife trade has funded conflicts and civil wars, enabling a continuation of unrest and insurgencies. (p. 36)

Gustafson, Sandstram, and Townsend (2018) highlight that, in Southern Africa rhino and elephant poaching are crimes, which involve smuggling networks.

McFann (2017) asserts that wildlife crime, including poaching and wildlife trafficking, threatens the existence of particular species. Batsyukova (2012) is of the opinion that smuggling may be viewed as a crime against public nature while trafficking is regarded more ultimately as a crime against humanity and a subversion of basic human rights. Murphy (2017) contends that “there is need to study nature-oriented mystery novels in order to understand the degree to which environmental consciousness and nature awareness has permeated popular and commercial fiction” (p. 143). Rademeyer’s *Killing for profit: Exposing the illegal rhino trade* addresses on organised crime problems of poaching and its effects to South Africa’s socio-economic issues such as tourism as South Africa is a tourism destination.

Bandyopadhyay (2018) relates that fragile biodiversity contributes to the adverse effects of ecotourism. According to Weinger (2018) “*Rademeyer’s Killing for Profit: Exposing the illegal rhino horn trade* takes readers on a journey through the trade in South Africa and Mozambique, Vietnam and Laos, revealing the horrifying scams masterminded by criminal syndicates in the rhino horn trade” (p. 1). South African Nechama Brodie is a recent author on the crime scene and *Knucklebone* (2018) is her first incursion into crime fiction. Magwood (2017) postulates that Brodie’s *Knucklebone* is a disturbing story set in Johannesburg that entwines together sangomas, cops and also focuses on animal poaching.

In the same vein, Marshall (2018) attests that:

Naturally there’s a body up front in true detective style and then more bodies, not only human ones, but mainly animal ones too. This is also a story about poaching and trafficked body parts. Brodie takes issues with the belief that the East is the main market for animal trafficking. (p. 1)

In addition, Buitendach (2018) lauds, “the book, Brodie’s *Knucklebone* has it all, the South African police and security guards, the Johannesburg zoo, Maboneng, sangomas and witches, a crime ring, sexual tension, animal-part trafficking and a whole lot of lightning” (p. 1). Falberg (2017) relates to the reader that:

The main reason is the large demand for rhinoceros horns on the Asian black market, where the horns are used in traditional medicines and are believed to cure cancer. The high demand for these horns drives up prices and fuels the illegal trade, which in turn leads to rhinoceros poaching in South Africa, where white rhinoceros are predominantly found and the largest supply is located. The high demand for and comparatively low supply of white rhinoceros horns creates a huge incentive for poachers. Some reports assert that rhinoceros horns are worth more per kilo than diamonds, gold, heroin, or cocaine. (p. 185)

Falberg (2017) further perceives that “like the white rhino, elephants are poached for their ivory tusks. A comparison can be drawn, and lessons can be learned from, the elephant poaching crisis” (p. 186). Gaustadsaether (2016) relates that ivory is often used for decorative object and traditional African and Asian medicine uses rhino horn, tiger bones and genitals, leopard pelts and paws, bear paws and gallbladders and pelts from numerous animals used for clothing, rugs and wall hangings.

Gold of our fathers is Quartey’s fourth crime novel in the *Darko Dawson Series*. Williams (2014) further asserts that “In Ghanaian author, Quartey’s *Gold of our fathers*, Detective Inspector Dawson investigates a dead body and the murky world of illegal gold mining” (p. 1). In the same vein, Meyers (2017) asserts that gold plundering in Ghana is the main theme of the crime novel *Mission Special* written by Kwasi Koranteng. Malamud (2018) observes that the fight over natural resources leads to warfare ecology and thus the ecosystem becomes a political assert.

Naidu (2013) also relates that “nature-oriented crime novels” can be identified as the new political novels of South Africa as a result of their eco-social themes. Naidu (2013) moreover enlightens that:

Deon Meyer’s *Blood Safari* spotlights the tensions which exist between conservationists and indigenous peoples seeking land rights. Meyer’s plot line of a battle between land claimants and conservationists in South Africa’s Kruger National Park certainly points to real-world events in Kruger. However, such conflicts are also signal issues across many national contexts. National parks have been used to bolster homogenising forms of nationalism and to erase histories of indigenous displacement,

in Southern Africa and in locations such as East Africa, the United States, and India.
(p. 63)

C. M. Elliott's second book, *Sibanda and the death's head moth*, narrates the brutal and devious world of rhino and elephant poaching involving international organised crime poaching syndicates.

2.1.6 The crime of serial murder and the representation of the detective figure

South Africa is a country which is suffering from a crux of crime. Every (2016) postulates that, "as a genre, crime fiction is flourishing in contemporary South Africa and these fictions speak to the social reality of crime in South Africa" (p. 30). Additionally, Klages (2017) notes that:

Literature is widely acknowledged as a form of art that puts us in touch with human values and dilemmas. Crime fiction, particularly those texts that deal with murder, more actively than any other type of fiction articulate human values and dilemmas and so, in turn, puts us in touch with our communities and builds bridges to connect with other communities. (p. 10)

Priestman (2003) interprets the behaviour of serial murderers' frequent killings as a way to satisfy some obsession. Priestman (2003) further argues that:

Serial killers commit murder seemingly with no clear objective other than that they feel a need to do so. This type of narrative also has some conventional generic elements, namely a specialist who has been called upon to match his wits with the often brilliant, yet cruel antagonist; glimpses into the psyche of the serial killer, to strengthen the enticing element of the villain's point of view; the ultimate stand-off between good and evil, where the protagonist threatens to fall victim to his foe etc. (p. 70)

From the perspective of Torres (2011):

In South African writer James McClure's *The Song Dog* (1991), the murder is actually part of a serial killing by a psychopathic Afrikaner policeman. It is the colonisers who commit the crimes. The violence inherent in the colonial system has been carried over, creating people who commit atrocious acts. The use of detective fiction allows James McClure to entertain as well as engage pertinent social issues in a critical way. (p. 38)

Similarly, Kapstein (2009) affirms that McClure's *Kramer and Zondi detective novels* portray concerns of race, gender, oppression, and resistance in apartheid-era South Africa and the detectives endeavour to solve the cases.

Margie Orford is dubbed the 'Queen' of South African crime fiction. According to Naidu (2014), the first in the *Clare Hart series*, *Like clockwork*, foregrounds human trafficking, prostitution

and gender-based violence. The female detective figure, the diverse plots to do with assault, abduction, rape and murder, and the imagery that descriptively conveys such crimes, are narrative techniques employed by Orford to address this menace, and the patriarchy and sexism of contemporary South African society in general. Fletcher (2013) concurs that Orford depicts a relentless climate of violence against women, children and oppression of the poor. Echoing the same sentiments, Murray (2017) asserts that Margie Orford's crime fiction explores the prevalent violence of South African women and children.

Naidu (2014) relates that:

Not lost on Orford is the irony of the fact that as a woman drawing attention to the plight of women as victims of violence she has to display the female body, laying it out for examination, analysis and the reader's pleasurable consumption. While the crime thriller format demands this type of representation, at the same time it can be seen as the writer's powerful protest against gender-based violence and the dominant genre order. (p. 72)

The pervasive violence against Zimbabwean girls and women is also depicted in C.M. Elliott's crime fiction. The third novel in the *Sibanda series*, *Sibanda and the black sparrowhawk*, highlights serial murder of women and the serial killer selects the train as his killing field. North (2018) propounds that:

Lauren Beukes's *Zoo City* is a South African-set thriller about drugs, redemption, email fraud and magic, things are not what they seem. As she starts to track down her would-be killer, Kirby discovers that his murders are not just spread across the city-the killer is traveling across time. (p. 7)

According to Davis (2018) South African crime fiction mirrors and critiques the state of the nation. In line with the same assertion, Zajec (2017) contends that "the legacy of apartheid, the growing HIV/AIDS epidemic, ignorance and illiteracy, poverty, growing inequality, the growing number of shanty towns and townships, or the increasing rape and crime rates are just a few problems South Africa is facing" (p. 77). The impact on the audience and the violence against women is prevalent. Hunter and Jonas (2017) assert that "Angela Makholwa's *Red Ink* is South Africa's first crime novel by a black woman" (p. 11).

Wotherspoon (2017) opines, "Makholwa's *Red Ink* explores the motivation and intensity of a serial killer who enjoys cutting up his victims before finally killing them" (p. 8). Wotherspoon (2017) further remarks that:

Angela Makholwa's two crime novels, *Red Ink* and *Black Widow Society* explore how a black female author represents gendered constructions of identity and gender

violence in the genre of crime fiction, as the texts depict brutal circumstances of physical violence as occurrences of digressive gender oppression that shapes female characters' lives in every aspect. (p. 2)

According to Stanley (2015) "a vicious psychopath is at work in Walvis Bay, street girls are being killed and mutilated" (p. 20). Detective Clare finds a thread leading back to the days of the South African occupation. Other people are looking for the answers too behind the motive for these killings. The race thus develops into a tense thriller with surprising twist. According to Wilkins (2014):

In Deon Meyer's *Cobra*, fourth novel in the renowned *Benny Griessel series*, detective inspector Benny Griessel is launched into a case, one man is kidnapped, and three dead, each shot by a professional bullet, each bearing the mysterious stamp of the Mozambican spitting cobra. The death of three of the South Africans and kidnap of a tourist is bad enough and the missing man is an expert in global terrorism. (p. 1)

Wessels (2017) opines that Meyer's work relates to the American hard-boiled tradition rather than the British tradition of genteel detective fiction. In the same vein, Manoah (2014) asserts that:

"Hard-boiled" style was pioneered by Carol John Daly in the mid-1920s, popularised by Dashiell Hammett over the course of the decades and refined by Raymond Chandler beginning in the late 1930s. The setting of the hardboiled detective fiction is almost always urban, perhaps because of its origins in the period of prohibition and the Depression of the 1920s. The cities it describes tend to be dark, dangerous places run by corrupt politicians and gangster syndicates. The sort of crime that takes place in the stories also could be read about in newspapers (p. 196).

Stanley (2015) attests that:

Meyer's *Devils Peak* opens with a high-class prostitute confessing to the minister of a small-town church. The story switches to a black man, once a special agent for the old regime but now grasping for a new life, watching his young son being killed by thugs. Meyer's detective Benny Griessel has to end the killings. (p. 7).

It is Zajec's (2017) assertion that:

South Africans may just be adopting the culture of violence they were experiencing during apartheid. This is a culture in which interactions and relations are resolved in a violent instead of non-violent manner, a culture in which violence is proffered as a normal, legitimate solution to problems [...] as a legitimate means to achieve goals

particularly because it was legitimatised by most political role-players in the past. (p. 179)

The No.1 Ladies' Detective Agency is the first detective novel by Botswana author Alexander McCall Smith. Philip (2017) emphasises that “*The No.1 Ladies Detective Agency*, the first in the series, follows famous detective work of Mma Ramotswe, founder and sole proprietor of the agency, as she solves cases of missing persons, wayward daughters and con artists” (p. 2). According to Kerr (2017):

Death of the Mantis is the third book in the internationally successful *Detective Kubu mystery series*. Like the other Michael Stanley novels it is set in Botswana, this time the detective tries to solve a series of murders on the edge of the Kalahari desert. (p. 1)

In the same way, Cannon (2018) contends:

Dying to Live is the sixth novel from the African writing team of Michael Sears and Stanley Trollip. Once again it features Assistant Superintendent David “Kubu” Bengu of the Botswana police and once again, it is a terrific plot along with well-developed characters and marvellous setting. In the dead winter, this one opens in the Kalahari Desert with a dead bushman. (p. 1)

Sad and poignant crimes occur in Accra society. *Children of the Street*, Quartey's second Dawson book, concentrates on the neighbourhoods of Old Accra, on the coastal curve of the Atlantic Ocean. Detective Inspector Dawson investigates serial murders of Accra's homeless children. Oha (2017) attests that:

Detective Dawson gags as he investigates the apparent murder of a young man whose body was dumped near the canal with a stab wound in his back. Like Musa, all the victims, including a young woman, end up in abject misery even after their deaths, tossed into dumpsters, sitting upright in public latrines and worse. (p. 7)

2.2 Southern African crime fiction

Southern Africa is the southernmost region of the African continent. Southern African countries include countries such as South Africa, Botswana, Zambia, Angola, Namibia, Zimbabwe, Swaziland, Lesotho, Malawi and Mozambique. According to Orford (2009), “Southern African crime fiction ranges from Alexander McCall Smith's *Number One Ladies Detective Agency series* to Roger Smith's hard core noir-crime where the plot is tight” (p. 1). Moreover, Orford (2009) states that:

Deon Meyer, the godfather of local crime fiction is a warm-hearted writer who takes on broad moral issues, vigilantes in *Devil's Peak* and the spectres of our military past in *Blood Safari*. His heroes are cops, policemen, ex-soldiers and he writes the best crime tradition of the hero who always does the right thing. (p. 1)

2.2.1 Contextualisation of Apartheid in South Africa as a crime against humanity

Diverse social problems which black South Africans endured in their country as a consequence of the apartheid regime are depicted in South African apartheid-era crime fiction. Mackenzie (2017) posits that:

The influence of apartheid on South African writing can be compared to the influence that Hitler and the Nazi regime had on Germany. This had the same lasting repercussions on the culture and society it affected, and the way that everybody involved ended up perceiving themselves. The same thing is happening here in South Africa. Some crime fiction villains have their roots buried in the rotting carcass of apartheid, and some of today's books are still set in that era" (p. 14).

Moreover, "South Africa's apartheid history has allowed us to create more complex characters that combine elements of good and evil in a way that everybody can now understand better" (Mackenzie, 2017, p. 14). Writers do not write in a void, they procure their experiences from the societies they live, thus their creative works are a contemplation of their personal experience as well as their societies.

Ngugi wa Thiong'o (1981) states:

Literature results from conscious acts of men in society. At the level of the individual artist, the very act of writing implies a social relationship: one is writing about somebody for somebody. At the collective level, literature, as a product of men's intellectual and imaginative activity embodies in words and images, the tensions, conflicts contradictions at the heart of a community's being and process of becoming. (p. 5)

Crime continuously victimises South Africans. According to Phillips (2016):

The Godfather of South African crime fiction is James McClure who wrote eight police procedurals between 1971 and 1991. His novels ridicule the Apartheid system through the figures of Afrikaner police lieutenant Tromp Kramer and his "Bantu" or Zulu sergeant, Mickey Zondi. (p. 11)

Torres (2017) also echoes the same sentiment by stating that:

The Song Dog (1991), by South African writer James McClure portrays the disturbing effects of colonialism. James McClure's detective series depicts South Africa during

apartheid rule, specifically during the 1960's and 1970's. He uses detective fiction to bring to light the unfairness of apartheid rule. (p. 37)

Lockwood (2017) also relates:

McClure has chosen the vehicle of the mystery novel, more exactly the 'police procedural', to examine the effects of prejudice upon his native land. This implies the use of crime fiction as a vehicle for social protest, precisely because the mystery novel reaches a wider and largely different audience than 'political' novels as those of Alan Paton, Nadine Gordimer, and Andre Brink. (p. 441)

According to Phillips (2016), Wessel Ebersohn is another crime author who wrote during the apartheid period and constructed the representation of Yudel Gordon, a psychiatrist frequently solicited to treat prison inmates and thus engaged into investigation of crime. Davis (2017) also relates that:

Ebersohn, like McClure, is considered remarkable not only for the skill with which detective fiction is woven into a complex account of apartheid society, but also for the perceptive psychological and sociological analysis to which that social order is subjected. (p. 195)

According to Canaves (2017), " In *A Beautiful Place to Die* by Malla Nunn, Apartheid laws have recently been put in place in South Africa and Afrikaner police captain Willen Pretorius is found dead" (p. 2). Shaw (2017) outlines that:

Unsurprisingly, some South Africans are victimised by crime than others. The threat of victimisation, as is the case in all countries, is determined by where individuals live and work and how they go about in their daily lives. Apartheid sought to control exactly these features of the society, and has left a legacy in which the relationship between race and class is still a significant determinant of victimisation in the country. (pp. 48-50).

2.2.2 Post-Apartheid South African crime fiction

Crime fiction is a reflection of life and also encapsulates the activities of human existence. According to Phillips (2016):

Post-apartheid, meanwhile has seen an outpouring of crime fiction by Deon Meyer, Margie Orford, Mike Nicol and Roger Smith, among others. These novels are worldwide bestsellers, particularly Meyer's which, originally written in Afrikaans, have been translated into twenty languages. All four writers use crime fiction to lay bare post-Apartheid South Africa's government corruption, HIV-AIDS, poverty, violence, the

legacy of the past and, above all, the jostling for power among different ethnic groups comprising the Rainbow Nation. (p. 11)

Graham (2017) relates that:

Post-apartheid writers have largely called into question the notion that the Truth about the Past, monolithic and final, is buried somewhere out there just beneath the surface, waiting to be recuperated, and if we only dig it out it will be revealed to us in all its totalising explanatory power. Recent South African literature teaches us, instead, that the tapestry of history must be read as a palimpsest, by careful attention to that which has been erased as well as that which is inscribed on the surface. (p. 20)

In similar fashion, Gilfillan (2018) asserts that:

Orford's crime novels are canvases where she sketches the social and psychological workings of criminality, and the way it functions in the interstitial spaces of post-apartheid South Africa and in relation to her writing, it soon becomes apparent why many critics perceive crime fiction as the new political novel. (p. 8)

Orford employs the crime fiction genre in order to foreground contemporary Southern African issues. Swanepoel (2017) states that:

Post-1994 writing indeed shows that writers did much to write open the country...Life under apartheid, solidarity of the struggle, frustrated expectations of the new regime, the HIV/AIDS pandemic, society and crime, rape, gayness, unrest and xenophobia, love affairs across what was called 'the colour bar' and many others... (p. 620)

Swanepoel (2017) additionally notes that:

African literatures are alive and responding to their freedom, to societal realities, and doing so with imagination and freedom" (p. 627). Naidu (2018) contends that "the post-apartheid crime fiction novel has been touted by some critics as the new 'political novel' which engages with the most pressing socio-political challenges facing contemporary South Africa. (p. 727)

Likewise, Ngugi wa Thiong'o (1981) observes that:

Imaginative power and perception of an artist is not conceived in abstract, but rather within the ambivalence of a human society. His works therefore becomes a reflection of that society, which includes the economic structures, its class formation, its conflict and contradictions, its political and cultural struggles. (p. 74)

According to Ashcroft et al. (2016), “this postcolonial literature gains its significance from the fact that it reflects the influence of more than three quarters of the people of the world today as these people have had their lives shaped by the experience of colonialism” (p. 1). Crime fiction thus, also functions as a device for socio-cultural and political consciousness.

According to Warnes (2012):

The post-apartheid crime thriller should be read as negotiating in the ambivalent sense of the world, the great uncertainty that many feel to be part of South African life, creating fantasies of control, restoration, maintenance and reflecting on the circumstances that gave rise to this unease. (p. 9)

Amid and De Kock (2014) allege that:

Crime fiction in the country can be seen to offer a particular form of socio-political engagement, and has become a way to talk about race and class, xenophobia and other matters, even if the genre’s engagement with these topics has occasionally drawn criticism. (p. 4)

Taylor (2012) posits that:

Modern South Africa is the setting of Deon Meyer’s *7 Days*. Its protagonist is Detective Benny Griessel. Hanneke Sloet, an ambitious young lawyer, has been murdered in her own Cape Town flat. Someone e-mails the South African Police Services threatening to shoot a policeman every day until the murderer is caught. (p. 2)

According to Warnes (2012), the novels of Deon Meyer and Margie Orford present an engagement with crucial post-apartheid themes.

Echoing the same view, Davis (2018) posits that South African crime fiction reflects and critiques the state of the nation, the genre represents social and political problems of post-apartheid society as writers engage with issues like fear of crime, loss of faith in the police, widespread corruption, abuse of women and children, the legacy of colonialism and apartheid, and the complexities of social transition. By the same token, Sears (2018) avers:

Apostle Lodge is the fourth in the series. A group of boys discover the body of a woman who seems to have been abused and the starved to death in an empty house, Apostle Lodge. Because of the circumstances, Vaughn immediately suspects that it is not a single crime but part of a series. A terrorist bomb has recently shaken Cape Town and the police are hunting for the perpetrators” (p. 4).

In the opinion of Caraivan (2017):

In Beukes' novels, characters connect strongly with their African roots and there is always a close link with their ancestors, who dominate both the individual and social groups. The reference to the Apartheid period is shown in her choice of themes and issues such as segregation within South African communities, xenophobia, racial tensions, scarce resources, hostile landscapes and environment, and last but not least gender issues. All these topics are encountered in *Moxyland* (2008), *Zoo City* (2010), *The Shining Girls* (2013), and *Broken Monsters* (2014). (p. 215)

Roger Smith's work has extremely crucial ideological inferences about his post-apartheid South Africa representations.

De Kock (2014) perceives that nihilism is a critically important aspect of Smith's work as he posits that:

Roger Smith's third novel, *Dust Devils*, is similar to his previous two, *Wake Up Dead* and *Mixed Blood*, in one important respect: there are no "good guys". There are almost good guys, but they are "good" only in a sense that is relative to the degrees of venality elsewhere. Everyone is rotten. The system is rotten. No one who works inside the system can escape it. And there's no action outside the system. So the "good" guys are the corruptibles who eventually take out the rotten cops, the township gang-thugs and the law-unto-themselves types in a blaze of self-destruction. No one survives intact. Smith's social analysis-if one dare call it that-is that nothing and no one is "clean" anymore. (p. 2)

In the same vein, *Sibanda series* highlights characters ruttled in a hostile postcolonial Zimbabwean state that is infiltrated by corruption, crime, injustice, poor governance, violence, poverty, drug abuse, prostitution and other oppressive circumstances. As a consequence, the characters are disenchanting by both their harsh environment and failure of their strived ways to liberate themselves off the demeaned state.

2.2.3 South African crime fiction: An overview

South Africa is a country notable for high levels of crime. Drawe (2013) contends that, "since the demise of apartheid, South African literature can boast an increasing number of publications of crime fiction including thrillers and have also entered the international book market successfully" (p. 187). Rademeyer (2017) avows that "South Africa has one of the highest crime rates in the world" (p. 1). Nicol (2018) elucidates that:

Social and political concerns are back on the agenda and the bad guys are now as likely to be politicians, business moguls, and figures of authority as pervers, drug dealers, serial killers and gangsters. Their crimes are as likely to be crimes of deviance

as trade in blood diamonds, abalone poaching, the international drugs trade, arms dealing, political corruption, business scams, scandals and fraud, private security, and the hijacking of buildings. (p. 7)

South African crime fiction's historical survey, literary genealogy and its sub-genres, is provided by Naidu. According to Naidu (2016) "the South African crime novel is formulaic, fast-paced, plot driven, contains more action than detection, is quite violent, and usually ends with a climactic phase or physical show-down" (pp. 127-130). Furthermore, Naidu (2016) asserts that:

Most South African crime novels are also influenced by the American hard-boiled subgenre and its derivatives and the espionage or noir thrillers of post-World War 11, these novels depict a world of political intrigue, increasing transnationalism, glamour, sex, global corruption, and they are characterised by action-packed, furiously paced plots. (p. 128)

South Africa's historical context of the apartheid past influences South African crime fiction writing.

According to Warnes (2012), "crime fiction in South Africa exploits the current climate of latent violence, which the genre in a sense defuses in its exploration of various possible manifestations, outcomes, or what-if scenarios" (p. 985). Warnes (2012) further states that:

Always associated with anxiety, threat is to be located in murky spaces between events, words, and feelings; it is an infinitely more labile and creatively productive concept than is danger. Negotiating threat, part of the work that crime fiction does, means building bridges between physical and affective worlds, identifying and naming danger, managing the sources of fear, deciphering the hidden codes that govern the possibility of violence and haunts everyday reality, symbolically defusing its power, offering a glimpse of catharsis, and promising the restoration of order. (p. 985)

On the nature of contemporary South African crime fiction as a cultural product, Knight (1980) contends that:

Social function has been a recurrent theme in recent discussions of cultural products. A crucial notion has been that stories, myth, books, rituals are not so much an answer about the world, but a set of questions shaped to provide a consoling result for the anxieties of those who share in the cultural activity-the audience. Culture productions appear to deal with real problems but are in fact both conceived and resolvable in terms of the ideology of the culture group dominant in society. (p. 4)

Echoing the same sentiments, Pyrhonen (1994) affirms that:

As cultures are perpetually changing, and as interests of different subgroups often clash, however, detective narratives are also assigned the function of resolving tensions and ambiguities that result from such conflicting interests of ambiguous attitudes towards changing values. In this way, they assist in the process of assimilating value changes to traditional imaginative constructs. Their capacity to integrate new meanings eases the transition between old and new, thus contributing continuity and unity in modern discontinuous, pluralistic societies. (p. 88)

Margie Orford is dubbed the Queen of South African crime fiction. Berkbessinger (2010) opines:

In Orford's fiction, the cities of Cape Town and Walvis Bay are major characters in their own right. She describes both places having lived significant portions of her life both with meticulous attention to detail: not only of the physical places, but also of the social histories that are written into them. Whether it is the marginalisation of the Herero and the impact of the South African army in Namibia or the ghettoisation of coloured communities in Cape Town under apartheid, Orford's awareness of history pervades her fictionalised cities. A dead body or two it sometimes seems is simply an excuse to explore a place, its past, its people, its politics. This potent combination is one she labels psychogeography. (p. 27)

Doe (2017) notes that:

A vicious psychopath is at work in Walvis Bay, girls are being killed and mutilated. Detective Clare finds a thread leading back to the days of the South African occupation, when more bodies are discovered, Detective Clare realises they are dealing with a vicious serial killer. (p. 29)

Martin and Murray (2014) attest that:

The infection of Cape Town is seeping out into the streets of *Like clockwork* and filling them with violent crime. The image of the veins shows how fragile the city is as a whole. Such evocations of urban corruption may be said to characterise hardboiled detective fiction in general. Regardless of how one decides to view Cape Town, the image of these tunnels do indeed portray the city as the site of violence perpetrated from within. (p. 46)

Adjunct to the above, Martin and Murray (2014) relate that Orford's portrayal of diverse places in her novels grounds narrative in identifiably South/Southern African geography. Young (2017) affirms:

Crime images are structured according to a binary logic of repression. Oppositional terms (man/woman, white/black, rational/irrational, mind/body and so on) are constructed in a system of value, which makes one visible and the other invisible. Thus, for example, the victim is currently marked as the essential term of the victim/criminal opposition. (pp. 1-2)

Moreover, Klein (1995) notes that:

Feminism rejects the glorification of violence, the objectification of sex, and the patronisation of the oppressed. It values female bonding, awareness of women without continual reference to or affiliation with men, and the self-knowledge which prompts women to independent judgement on both public and personal issues. (p. 201).

De Waal (2017) contends that:

Orford writes about that intimate space where men and women meet in love, violence and hatred. Her book *Like clockwork* focuses on porn, prostitution and rape, while *Daddy's Girl* deals with the abduction of little girls. Then there's *Gallows Hill* which has a dead female body at the centre of the drama. (p. 5)

In terms of gender, the Other is defined by De Beauvoir (1956) as she contends that:

Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being... She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute-she is the Other. (pp. 15-16)

Identity is set with reference to some contrasts between individuals and groups. According to Hall (1989), "in the relation of 'self' and the 'other', identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses" (p. 10).

2.2.4 Commercial crimes in South African crime fiction: Female sex trafficking, robbery and burglary, animal trafficking

Margie Orford's *Clare Hart series* highlights the vast array of crimes committed by some males using sexual violence as a strategy of sexual commercialisation. Naidu (2016) observes that:

Orford's significant contribution to crime fiction is her valuable and sometimes excoriating social analysis of violence against women. In each of her Clare Hart novels she examines and exposes the various way in which women are violated, abused, exploited and annihilated in South Africa. (p. 74)

Meshkovska et al. (2016) assert that human trafficking is regarded as a transnational crime and constitutes a threat to every country and its people. Boonzaier and Huysamen (2017) also note that commercial sex is a daily event, which occurs across various dimensions in South Africa.

Plambech (2017) notes that:

The literature and politics of sex work migration and human trafficking economies are commonly relegated to the realm that focuses on profits for criminal networks and pimps, in particular recirculating the claim that human trafficking is the "third largest" criminal economy after drugs and weapons. (p. 135)

Gajic-Veljanoski and Stewart (2017) echo the same sentiments by noting that the human trafficking industry purportedly earns about nine million each year and is considered to be the third largest source of profit for organised crime rings after the business of drugs and guns.

According to Allais (2017):

Human trafficking can broadly be described as the illegal trade of human beings mainly for the purposes of commercial sexual exploitation or forced labour, trafficking is most commonly associated across the world with the trafficking of women and girls for sexual exploitation. (p. 40)

Crawford (2016) posits that sex trafficking is a type of human trafficking that affects girls and women to a greater extent. In the same order, Msuya (2017) affirms that trafficking of women and children in Africa is a serious international crime.

The United Nations (2017) also defines trafficking as:

The recruitment, transportation, transfer, harbouring or receipt of persons, by means of threat or use of force or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power or of a position of vulnerability to achieve the consent of having control over another person for the purposes of exploitation. (p. 54)

Ahmed (2016) posits that:

Described as the queen of South African crime fiction, Margie Orford's internationally acclaimed crime fiction series features journalist Dr Clare Hart, who assists the police

in investigating cases related to gender violence and its effects in South Africa. Set in Cape Town, *Like clorkwork*, the first book in the five-part *Clare Hart series*, is a gritty crime novel that exposes the underbelly of sex trafficking in the city. (p. 4)

Echoing the same views, Naidu and Vincent (2013) attest that:

Orford's novels describe the fate of girls and women whose bodies are trafficked in the course of highly organised, premediated male-perpetrated crime. The victims are women whose are lured from neighbouring countries to be pimped in Cape Town's red light district, the stock of illegal brothels and gentlemen's clubs. The economic reasons for this trade are mentioned but what Orford highlights is the brutal violence used to subjugate and silence these women. (p.55)

Naidu and Vincent (2013) further reinforce this, "as Clare Hart investigates, the network of dominance is revealed and organised crime, or in other cases a pathological lone criminal is vanquished. The teleology of crime fiction demands that the crime be explained and the criminal defeated" (p. 55).

Lee (2017) also relates to the reader and argues that "the men, women and children who are exposed to rape, torture, violence, dangerous working conditions, poor nutrition, drug and alcohol addiction are also exposed to HIV/AIDS and other sexually transmitted and infectious diseases" (p. 5). Adjunct to the above, Anarfi, Burns, Hansen, and Okech (2018) highlight that trafficking is increasing in Africa in part due to globalisation and the rise of major urban centres. Women are portrayed as victims of a male dominated society in C.M. Elliott's *Sibanda series* narrative as a representative Zimbabwean crime fiction. The women are sexually exploited, emotionally tortured and physically abused by men. The narrative in *Sibanda series* also depicts commercial crimes such as animal trafficking, robbery and burglary.

2.2.5 Botswana crime fiction

Botswana is a country in Southern Africa and is notable for the setting of crime fiction. Taylor (2017) contends that "In Botswana, a new set of crime-ridden and corrupt front line states, individually or severely, display higher propensities for violence, murder, syndicate crime, or human rights abuses and policies that have led to economic shambles and threaten social disarray" (p. 21). "Unity Dow's *The Screaming of the Innocent* is a powerful and disturbing book. A young girl has been ritually murdered for body parts reputed to bestow great power" (Stanley, 2015, p. 10). In the same way, Quadri (2018) affirms that "the book is good not only because of the intriguing characters and plot, but because the reader finds the premise completely believable because the perspective is purely African" (p. 2).

M' Raiji (2016) propounds that:

Unity Dow's *The screaming of the innocent* (2002) deals with the disappearance of Neo, a pre-teenage girl who is murdered for ritual purposes. Neo is abducted while taking care of her family's donkeys in the village. Her killers are three powerful men in the community who believe that dipheko, the traditional strengthening medicines will bring them more wealth and power. (p. 11)

Philip (2016) highlights that "*The No. 1 Ladies Detective Agency*, the first in the series, follows famous detective work of Mma Ramotswe, founder and sole proprietor of the agency, as she solves cases of missing persons, wayward daughters and con artists" (p. 2).

In the same stratum, Berlins (2017) states that:

Mma Ramotswe's clients are ordinary people of Gaborone, Botswana's capital, and they come to tell her of such problems as missing husbands, wayward children, ostrich thieving, skulduggery in beauty contests and the disappearance of a man while being baptised in the river (eaten by a crocodile, Mma Ramotswe soon deduces). (p. 5)

Somali (2016) states that:

Set in a city, the crimes have greater impact on the whole society. One rare case in *The No.1 Ladies Detective Agency* is where Ramotswe saved a boy from getting murdered by a traditional medicine man. *Muthi* killing or killing for human organs is a critical issue Botswana has to face till today. (p. 81)

The traditional *muthi* murder feeds into notions of Africa's heart of darkness, which is witchcraft. Detective Ramotswe is also horrified by this notion of witchcraft. According to Mowad (2016) "In *The No. 1 Ladies Detective Agency*, the case that tugs detective Precious at her heart and lands her in danger is a missing eleven year old boy, who may have been snatched by witchdoctors" (p. 16).

According to Anika (2017):

Deadly Harvest is Michael Stanley's beloved *Detective Kubu series* of murders and a mysterious witch doctor whose nefarious portions might hold the key to a web of missing persons. When young girls start to go missing, Samantha, a new detective in Botswana police force suspects that muti, a traditional African medicine, is the reason. She and Detective Kubu race to stop a serial killer. (p. 11)

In a review of witchcraft in Africa, Geschiere (1997) contends that:

To many westerners, it seems self-evident that the belief in witchcraft or sorcery is something 'traditional' that will automatically disappear with modernisation. But this

stereotype does not fit with actual developments in Africa today. Throughout the continent discourses on sorcery or witchcraft are intertwined, often in quite surprising ways, with modern changes. Nowadays, modern techniques and commodities, often of Western provenance, are central in rumours on the occult. (p. 2)

Motswana writer, Lauri Kubuitsile published three books from her *Kate Gomolemo Detective series*, *Murder for Profit*, *Anything for Money* and *Claws of a Killer*. Sergent (2017) posits that:

Kate Gomolemo is a busy woman. In *Murder for Profit* she is drawn into the savage, callous, horrifying world of *muti killing* where people are killed for the power found in their body parts. Limbs from children, primarily the sexual organs, are said to be the most potent. They are sometimes taken from live victims because their screams are thought to enhance the power of medicines. It is believed by many that by taking these medicines will lead to riches and power. (p. 1)

2.3 West African crime fiction

This segment discussed West African crime fiction. The countries covered under West African crime fiction were Ghana and Nigeria.

2.3.1 Ghana crime fiction

Sad and wretched crimes occur in Accra society. "In *Wife of the Gods*, a young woman medical student doing volunteer work for an anti-AIDS programme deep in the country's interior is found dead under suspicious circumstances alongside a forest path" (p. 7). Detective Inspector Dawson leaves the bustling Ghanaian capital, city of Accra to investigate the murder. The case brings detective Dawson to the deep forests of Ghana's remote interior. Siwah (2016) also opines that "in the book, the murder of the young medical student is interpreted by the locals as witchcraft, as a result of her work with a group of women known as *trokosi*, or wives of the gods" (p. 15). According to Quartey (2016):

The wives of the gods are women or girls among a small population in a particular region in Ghana who are given over to a type of priest to atone for the crimes of their families. They do a lot of hard work for him, and once they have reached puberty, he has sex with them. (p. 19)

In the text, the murdered Aids worker was trying to warn the women about their risk of contracting sexually transmitted diseases from the priest for whom they worked for.

Quartey's second Dawson book, *Children of the street*, concentrates on the neighbourhoods of old Accra on the coastal curve of the Atlantic Ocean. Detective Dawson investigates serial murders of Accra's homeless children. Oha (2017) attests that:

Detective Dawson gags as he investigates the apparent murder of a young man whose body was dumped near the canal with a stab wound in his back. Like Musa, all the victims, including a young woman, end up in abject misery even after their deaths, tossed into dumpsters, sitting upright in public latrines and worse. (p. 7)

2.3.2 Nigerian crime fiction

Leye Adenle is a Nigerian writer. According to Alter (2017), “Leye Adenle’s crime novel *Easy Motion Tourist* is a dark noir tale that unfolds in Lagos, where a British journalist who comes to cover the elections ends up investigating a series of gruesome murders targeting prostitutes” (p. 1). Quadri (2018) opines that:

Satans and Shaitans is a powerful crime thriller that covers the troubling rise of a terrorist group, the dubious nature of Christian evangelism and the ingrained corruption in politics. Set against the backdrop of Nigeria’s on-going terrorist tensions, *Satans and Shaitans* is acclaimed to be a fresh, authentic new voice of Nigeria Crime Fiction. (p. 2).

Quadri (2018) also fortifies this by noting that:

The Secret History of Las Vegas by Chris Abani is part detective thriller and part literary fiction, Abani’s novel has all the titillating elements that make crime fiction captivating—murders, prostitution, torture, forbidden love, government conspiracies, and so on. These elements are blended with an artistic sleight of hand that only a seasoned literary craftsman can muster. (p. 3)

2.4 East African crime fiction

This segment discussed East African crime fiction. The countries covered under East African crime fiction were Tanzania and Kenya.

2.4.1 Tanzanian crime fiction

Emmanuel Mbogo is a Tanzanian writer. M’ Raiji (2017) attests that:

In *Kidney spare parts* (1996), Matoga, a medical doctor, trafficks in human organs harvested from street-children, beggars and the poor in society. He has employed accomplices in mortuaries and hospitals to accomplish his mission. Doctor Matoga sells the human parts to buyers in foreign countries. The reason for Dr Matoga’s inhumanity is greed for money. Apart from medicine, Dr Matoga is also an elected Member of Parliament. He uses his political office to protect his ill-gotten wealth. Dr. Matoga harnesses the occult as a political instrument to attain, retain and maintain political and economic power. The excision of human organs to be used as medicine

or simply sold for money is an invocation of the occult for the purpose of bolstering power. (p. 16)

2.4 2 Kenyan crime fiction

John le Carre's *The constant gardener* (2001) is among the top Kenyan crime novels. According to Musila (2014):

Among the best-known expat crime novels on Kenya is John le Carre's *The constant gardener* (2001), which was also turned into a successful feature film. It presents a critical view of illegal actions of a Western pharmaceutical company in Nairobi slums and the political and international exploitations of third-world countries. While the movie and novel have been criticised for its white perspective and the reduction of Kenyans to the mere background, it presents political issues and raises awareness of the Western audiences about Western interventions in Africa and has a more critical stance than for example Nick Brownlee's series on the two investigators at the Kenyan coast, *Bait* (2008), *Burn* (2009), *Machete* (2010) and *Snakepit* (2011). (p. 158)

According to Augart (2017):

Mwangi Ruheni's *The mystery smugglers* (2011) and Frank Saisi's *The Bhang Syndicate* (2011), like Maillu's and some of Mwangi's novels, focus on foreign interventions. The latter narrates the eradication of a European/American drug syndicate which exploits the country and its people. The novel features a highly ambitious inspector who resembles in many aspects a James Bond like hero, but is not a parody like David Maillu's Benni Kamba. In Ruheni's novel, European scientists try to get uranium out of Kenya and support the development of nuclear weapons in South Africa. They abuse the naïve school drop out for their criminal deeds" (p. 86).

Augart (2017), moreover notes that:

The novels are set in the post-independence era and present the reader with criminal Westerners or Europeans, whose capture puts an end to their exploitation of Kenya/Kenyans. Therefore, the novels like Maillu's narratives are presented not only in the mode of a crime story, but as a fight against and a victory over the colonisers or neo-colonial powers. But they also offer the picture of Kenyans fighting for their country as Maillu's Benni Kamba does, and thus cannot just be read as works of popular entertainment, but rather as works that offer a narrative critical to the more commonly accepted societal story. (p. 86)

Ideological structures are often disrupted in crime fiction. Often, the crime itself is a violation against some moral or legal code.

From a Marxist perspective, Lady Baradale in Huxley's *Murder on safari* and the Governor in *Murder at government house* are the victims and can be viewed as acutely important symbols. They represent the powerful force of capital. They have power over almost every character in the novels, either as their employer or through control of their finances. Knight (1980) contends that, "the victim will be a man or quite often a woman of some importance and wealth, though that position is rarely of long standing or antique respectability" (p. 78).

In the same vein, Moretti (2000) affirms that, "the detective novel as a genre dispels from the consciousness of the masses to individualistic ethos of classic bourgeois culture" (p. 31). Moretti's (2000) opinion, notwithstanding the detective novel attests the legal entitlements of bourgeois through the acquisition of property or money, nevertheless illegally got. The novels can thus be read as a criticism of capitalism where there is the desire for money.

According to Wambugi (2017):

The constant gardener by John le Carre is a riveting murder mystery set in Northern Kenya. Tessa Quayle has just been murdered. Justin, her husband, travels to Northern Kenya to find out what happened to his beloved wife. In the process, he uncovers more about Tessa than he ever thought imaginable. (p. 2)

Additionally, "In *Murder on safari* by Elspeth Huxley, a royal family visits Kenya in the 1930's for a safari, Lady Baradale's prized jewellery is stolen. Vachell, a young Canadian officer, is called to investigate but it soon turns out into a murder case when Lady Baradale is found dead with a gunshot wound to her head" (Wambugi, 2017, p. 3). Moreover, "In *The elephant dropping* by Bruce Trzebinski, an English banker, learns first-hand about corruption in Kenya as he deals with an Indian businessman and his Arab accomplice, unscrupulous police officers, and a street-smart prostitute" (Wambugi, 2017, p. 3). Elspeth Huxley wrote three mysteries, *Murder at government house*, *The African poison murders*, and *Murder on safari*.

Stanley (2015) highlights that:

The first of these mysteries, *Murder at government house* (1935), is set in the colonial town of Chania, where the governor is found strangled at his desk after a dinner party. Canadian born Superintendent Vachel of the CID is called to investigate. He finds himself in a web of colonial intrigue and dubious business dealings. (p. 1)

Stanley (2015) again buttresses this by noting that, "these mysteries give the reader an excellent overview of British colonialism, and an alluring taste of African geography and culture, including the pervasive influence of witchdoctors" (p. 1). Liam (2016) posits that:

Mukoma wa Ngugi's *Nairobi heat* is a crime fiction that engages issues of race, crime and corruption which are the bane of Africa's development. The narrator, Detective Ishmaels is confronted with the ugly truth about the condition of Africa, his ancestry as he goes about seeking answers to the mystery behind the murder of a white girl, Mercy Jane Admanzah, whose corpse was found on the doorstep of a prominent black man, Joshua Hakizimana. (p. 1)

Mukoma wa Ngugi's detective novel unveils to the reader the social issues in contemporary Kenya, which are also relevant to Africa and the world. Some of these social issues are transnational violent crimes, rape, the crime of genocide, terrorism and political power struggle.

Augart (2017) relates to the reader that:

On the other hand, recent novels by Richard Crompton portray two Kenyan investigators solving the murder of a prostitute in *The honey guide* (2013). The novel is set against the backdrop of the 2007/2008 post-election violence and presents Kenyan internal strife as well as featuring a corrupt African elite. On a moral note, Crompton shows that Kenyan society struggles with biased and stereotypical views as well as against the attitude of its corrupt leaders. (pp. 87-88)

Both Crompton's *The honey guide* and C.M. Elliott's *Sibanda series* narrate dystopia in the modern Kenyan and Zimbabwean contexts.

According to Gazemba (2016):

A surprising newcomer has been Stanley Gazemba, who has worked as a gardener and who won the Jomo Kenyatta Prize for Literature with his debut novel *The stone hills of maragoli*. This novel portrays the tradition of Ngugi and Mwangi village life and how greed and dishonesty influences society negatively. (p. 201)

Furthermore, Gazemba (2016) observes that the initial crimes of theft and adultery eventually lead to murder.

2.5 Criminal intent in the use of African medicines and trade of body parts in the transnational crime fiction nexuses

The perennial fascination with crime is associated with power relations. One of the crucial themes of the crime novels encompasses that of power. Foucault provides an interesting perspective on power that can be used to analyse, explain and help us understand the power dynamics within crime narratives. Foucault (2015) presupposes that, "power is a key element in the very formation of individuals: individual subjects/agents don't come into the world fully

informed. They are constituted in and through a set of social relations, all of which are imbued with power” (p. 8). Within these social relationships individuals are subjected to the complex, multiple, shifting relations of power in their social field and at the same time they are enabled to take up the position of a subject in and through those social relations.

Therefore, power is a condition for the possibility of individual subjectivity. As observed:

The screaming of the innocent exposes the inversion and negation of the ordinary by those in authority, especially men. In the book three men led by Mr Disanka, a wealthy and respectable villager, together with his equally powerful accomplices, abduct a girl to be used in a secret ritual. Such abductions and disappearances are allegedly accomplished with the help to cover up the crime. The crime does not only signify the abuse of power by the ruling elite but also the paedophilic nature of occultism in Botswana. Mr Disanka is portrayed as a psychopath who derives pleasure from killing young girls. (M' Raiji, 2017, p. 11)

Foucault (2015) moreover claims that, power becomes the means by which individuals try to conduct and to determine the behaviour of others. In this way strategic power relations are always normatively suspect and power is not always bad but, it is also dangerous. In this notion all who come on to the playing field, the occult system, have been socialised as subjects or actors in a dual sense as both doers and suffers, as sufferers as they are doers and as able to do only insofar as they suffer.

2.5.1 Ecological/Environmental crimes in the crime fiction nexuses

Marshall (2018) asserts that Brodie's *Knucklebones* is a murder mystery set in Johannesburg-South Africa which also focuses on commercial crimes such as housebreaking, animal trafficking, and the detectives investigate these crimes. Eliason (2016) relates that poaching is very often commercial and part of a lucrative industry. *Gold of our fathers* is Quartey's fourth crime novel in the *Darko Dawson series*. Williams (2017) asserts, "In *Gold of our fathers*, Detective Dawson investigates a dead body and the murky world of illegal gold mining" (p. 1).

2.5.2 Psychological and sociological representations of serial murders in the crime fiction nexuses

Meyers (2012) asserts, Angela Makholwa's psychological crime novel *Red ink* (2007) focuses on the most contemporary South African problems such as serial murders, and Margie Orford's *Like clockwork* is a crime novel set in contemporary Cape Town that describes the investigation that followed research into trafficking of women and a series of murders of young girls. Thus Tina (2018) notes that:

Apostle lodge by Paul Mendelson is the fourth book in his great Colonel Vaughn de Vries thriller series set in Cape Town, South Africa. There are two contemporary plots, the first is the investigation into a car bomb explosion in a busy Cape Town street, and the second is the tracking down of a brutal sadistic serial killer of women. (p. 1)

Sergeant (2017) buttresses this:

In *Anything for money*, Detective Kate Gomolemo deals with corruption at a high ranking government level where people will stop at nothing to satisfy their lust for money and their never ending thirst for power. In *Claws of a killer* she encounters a serial killer. This is probably the most difficult encounter of all for Kate as she says herself that Botswana is not the home to serial killers. (p.1)

2.5.3 Contextualising Fanon's concept of violence in crime fiction

Frantz Fanon dedicated a chapter on violence in *The wretched of the earth*. The black man continues the legacy of slavery by physically violating the woman, thus an upsurge in vandalism and violent crime. This is resemblance of Fanon's cycle of violence amid the oppressed. Fanon (1963) avers that "the oppressed vent their anger not against the oppressor (the white man), but amongst themselves, especially the weaker ones (the black women)" (p. 48). "In Orford's *Like clockwork*, body of 17-year-old girl has been sliced open from her stomach to her genital area and her internal organs and insides were describes as hanging out" (Munusami, 2016, p. 20).

Fanon (1963) strongly emphasises that "colonial rule is the bringer of violence into the home and into the mind of the native. The violence derives from the racialised views that the coloniser has about the colonised subjects" (p. 38). Revolutionary violence allows the colonial subjects to recreate themselves. The United Nations (2017) defines violence against women and girls as:

Any act of gender-based violence that results in, or is likely to result in physical, sexual or psychological harm or suffering of women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life...occurring in non-spousal violence and violence related to exploitation...within the general community, including rape...sexual harassment and intimidation at work, in educational institutions. (p. 48)

African feminists such as Margie Orford and others seek to address gender imbalances and injustices through crime fiction.

2.5.4 Contextualising the philosophical concept of Ubuntu in crime fiction

In this subsection, the researcher focused on the concept of Ubuntu and its uniqueness in crime fiction. Le Roux (2017) asserts that “interdependence, communalism, sensitivity towards others and caring for others are all aspects of Ubuntu as a philosophy of life” (p. 15). Roberts (2016) echoes the same sentiments by asserting that communalism, interdependence and humanness are also Ubuntu core values. Along the same lines, Meyers (2017) affirms that, “Ubuntu, the South African notion of brotherhood and interconnectedness—a concept found in many African societies—, when exemplified in literary texts, can be used to enable conflict management and transformation, leading to more harmonious and peaceful societies” (p. 27).

However, the concept of Ubuntu as a philosophical anchor, is useful in crime fiction in order to enable conflict management and resolution. Ubuntu does not focus on individuality thus, community is interdependent. From a functionalist perspective, everyone’s well-being is dependent on every other member of the community. The lifestyle and actions of each community member also affects the entire group. In the crime narratives, a picture is perceived of different societies, the various residents and their domestic regular lives. The detectives function as society’s order restorers in the crime fiction transnational nexuses. The Ubuntu philosophy positions worth on the survival of every person by assuring security.

Crime of any kind, especially murder, is seen as a dangerous kind of disorder which disrupts ordinary human relations and functioning of society. The detectives solve the mystery of the crime and by making the solution public and having the criminal arrested, restoring order to the system. Detective fiction is a way of sending out a message that someone is there to protect the public, to restore the calm in society which has been disturbed by a crime. The detective becomes the harbinger of security and justice. Warnes (2012) relates that:

In Orford’s *Clare Hart series*, through the detective, Dr Clare Hart’s partnership with the lead police investigator, Captain Rediwaan Faizal, Hart fulfils the role of the typical fictional detective, collecting evidence, interrogating witnesses and suspects, locating and rescuing victims, and identifying and, where necessary, shooting, dangerous villains. Her intuitive deductive style complements Faizal’s more direct, physical approach so that working together they are able to resolve the crimes either in the arrest or death of the villains. (p. 988)

The above quotation highlights that Ubuntu also values solidarity spirit. Solidarity spirit permeates every aspect of people’s lives and is also expressed through effort in work. At a macro level, order is restored to the community as contributions to solve the crimes are made from the detectives, the police and other law enforcement agencies, as well as community members as they all work together and complement each other during criminal investigations.

Contributions to solve the crimes have to be made by all community members, hence the notion of Ubuntu is of vital importance in crime narratives.

Chigara (2012) relates to the reader, “Humwe is Southern Africa’s own age-old social engineering principle of *Ubuntu/Ubwananyina*. It literally means we are in this together. Therefore, it is in our common interest to co-operate in order to succeed” (p. 224). In *Black skin, white masks*, Fanon introduces the idea of ‘collective catharsis’. Fanon (1952) describes collective catharsis as follows: “in every society, in every collectivity, exists-must exist-a channel, an outlet through which the forces accumulated in the form of aggression can be released” (p. 145). Aristotle (2006) used the term to describe a situation where there are feelings of pity and fear, which are then relieved by an intervening event. Therefore, communalism is not just cathartic, but it allows community members to recreate themselves and restore order in the societies. In view of this African philosophy of Ubuntu, the crime texts represent togetherness, *Humwe/Ubuntu/Ubwananyina* on issues of criminal investigations and solving crimes in order to restore order to the communities.

2.6 Chapter summary

This Chapter 2 discussed the reviewed literature for this study. The next chapter, Chapter 3, focused on the methodology that was used for this study.

CHAPTER 3

THEORETICAL FRAMEWORK

3.1 Introduction

This segment of the study focused on the theoretical framework. The theoretical framework was discussed in connection to the title and stating why it best informed this study.

3.2 Theoretical framework- Narratology

The theoretical framework through which this research was explored is narratology. The researcher relied on narratology theory in accomplishing the set objectives. Narratology theory is crucial as it shapes the approach needed to analyse texts. The theory also deals with the structure which the narrative takes shape and that helps construct the work. The historical background of narratology may be ferreted back to the Greek philosopher, Aristotle, and the Russian structuralist, Vladimir Propp, who studied on structure of the Russian folktales. However, views of successive narratologists like Gerard Genette guided this study. To a greater extent, Genette's ideas have launched the cornerstone for succeeding theoretical developments.

The word *narrative*, however, is related to the verb *narrate*. Narrative is associated above all with the act of narration. Gerard Genette, author of *Narrative Discourse*, is a key influence to this method of criticism. Called the father of narratology, Genette was one of the first critics to attempt to create a theory of narrative discourse that distinguished the different aspects of a narrative. By breaking down the different aspects of a narrative, Genette allowed for a more precise look at the message within a story. Genette (1980) defines several key terms that can help shape narrative theory:

I propose...to use the word *story* for the signified or narrative content, to use the word *narrative* for the signifier, statement discourse or narrative itself, and to use word *narrating* for the producing narrative action and, by extension, the whole of the realm or fictional situation in which that action takes place. (p. 27)

These definitions of key terms in narrative theory are crucial, for they shape the approach needed to analyse the novel and its characters. By looking at the narration of a story, or the way in which a particular event is told, the narrator, or the one relaying the tale, is placed at the forefront. "Narrative theory or to use the internationally accepted term narratology-is the study of narrative as a genre" (Fludernik, 2009, p. 8). Its objective is to describe the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies). Prince (2003) defines narrative as "the recounting of one or more real or fictitious events communicated by

one, two, or several (more or less overt) narrators to one, two or several (more or less overt) narratees” (p. 58). As a whole, narrative theory deals with the study of a narrative, or a complex representation of events, and focuses on the structure, or manner in which the narrative takes shape, that helps create the work. According to Bal (2009) “narratology is the ensemble of theories of narratives, narrative texts, images, spectacles, events, cultural artefacts that tell a story. Such a theory helps us to understand, analyse and evaluate narratives” (p. 3). Peter Barry designates narratology as a subsidiary of structuralism which focuses on study of the narrative structures. Barry (2002) chronicles on narratology as:

The study of how narratives make meaning, and what the basic mechanisms and procedures are, which are common to all acts of story-telling. Narratology, then, is not the reading and interpretation of individual stories, but the attempt to study the nature of ‘story’ itself as a concept and as a cultural practice. (pp. 222-223)

This definition accentuates that narratology is preoccupied with the way stories are told, not interpretation of the stories. Narratology is hence relevant in comprehending the significant narrative elements, which are vital in revealing C.M. Elliott’s *Sibanda series* as representative Zimbabwean crime fiction.

Gerard Genette is called the father of narratology for the important contributions to the theory of narrative. Genette (1980) propounds that narration and discourse can be classified together as narrative discourse by putting together the narrative act and its product, the story is then that which the narrative discourse report represents or signifies. Contemplating on the narrator, Bal (2009) contends that:

The narrator is the most central concept in the analysis of narrative texts. The identity of the narrator, the degree to which and the manner in which that identity is indicated in the text, and the choices that are implied lend the text its specific character. (p. 18)

Readers thus know about events as they unfold in the narrative through the narrator’s point of view. The researcher explores on who tells the story in the narrative by implementing narratology theory. The researcher finds Bal’s argument that how stories are narrated mostly depends on the narrator, much valuable in the analysis of the three novels. Austenfeld (2012) echoes the same sentiment by revealing that “what readers ‘see’ and ‘hear’ in a narrative is focalised, or chosen, coloured, and interpreted by the narrator as constructed by the author” (p. 1). The relationship between the story and the narrator is notable in the constructive meaning of an author’s message. Narratologists also work on aspects of narrative fiction such as plot and character, setting, among other different narrative aspects.

Reflecting on the crime genre plot, Simpson (2010) relates that:

The thriller plot typically proceeds in linear fashion, from one danger to the next, until the ultimate defining confrontation between good and evil. However, the conflict usually addresses at some subliminal level a contemporary anxiety (or more than one) facing the thriller's audience: the fear of foreign enemy, the fear of inner-city crime, the fear of the disenfranchised drifter and so forth. (p. 188).

In the same vein, Segal (2010) avers that:

Familiarity with a generic plot convention may influence the reader's expectations with regard to future story developments as much as explicit proleptic commentary by the narrator, whereas the breaking of such a convention may produce a surprise as powerful as that stemming from the abrupt revelation of a gap in the mimetic sequence of previously narrated events. (p. 161)

Regarding characters, novels allow readers to independently imagine how the characters look like and how they sound. In *Sibanda series*, the reader gradually gets to know very well about the characters. According to Forster (1927), "the speciality of the novel is that the writer can talk about his characters as well as through them, or can arrange for us to listen when they talk to themselves" (p. 85). Thus, novels succeed in revealing the inner world of characters.

The setting and time period contribute to the plot. Todorov (1977) states:

The conventions of the genre, in which prospection takes the place of retrospection means that the reader experiences a swift and full immersion into the marvellous and exotic setting, but the immediacy of the narrative also means that there is no countering retrospective image of what the country might have looked like in peacetime. (pp. 47-48).

In C.M. Elliott's *Sibanda series*, the narrative is told by different characters, all from their own viewpoints. Looking at these various points of view gives the critic multiple ways to view the overall theme of the work. The narrator is an extremely important point of reference, for the narrator is what shapes the relaying of the message. The narrator is not the author, but the one who expresses the actions and relationships within a novel, and thus is a vital piece of the work as a whole. The narrator is important since it is through his or her lens that the reader interprets the work, thus colouring the view of the events of the novel.

Fludernik's (2009) assertion is that, the narrator is a fundamental feature of the narrative structure and that the term person is used in narratology to designate the relationship of narrators to the figures they tell about. Robert and Jacob (2017) attest that:

Writers have a number of modes of presentation or tool which they use to write their stories. The principal tool and the heart of fiction is narration, the reporting of actions in chronological sequence. The object of narration is, as much as possible, to render the story, to make it clear and bring it alive to the reader's imagination. (p. 462)

The study analysed the diverse narrative approaches that C.M. Elliott engages in proffering issues and events in her three novels in the *Sibanda series* collection: *Sibanda and the rainbird*, *Sibanda and the death's head moth* and *Sibanda and the black sparrowhawk*. Reflecting on the formalist critic, Abcarion and Klotz (1992) postulate that:

The formalist critic views a work as a timeless aesthetic object, we may find whatever we wish in the work as long as what we find is demonstrably in the work itself. The job of criticism is to show how the various parts of the work are wedded together into an organic whole, that is to say, for it is the form that is its meaning. (pp. 808-809)

Concurring with Abcarion and Klotz (1992), this study analysed the selected narrative strategies, which C.M. Elliott engages in depicting the events and issues in the selected three novels. According to Radice (2017), it works in exactly the same way in every book:

There will be a violent death, a limited circle of suspects all with motives, means and opportunity; false clues; and a tenable ending with a solution to the mystery which both author and reader hope will be a satisfying consummation of suspense and excitement but which the reader could himself arrive at by a process of logical deduction from revealed facts with the aid of no more luck or intuition than it is reasonable to permit to the detective himself. (p. 2)

Each novel is divided into chapters, and an epilogue, that is a section at the end of a book that serves as a conclusion to what has happened. Chapter divisions are important structuring elements of a novel.

Sibanda series books are divided into chapters. Their purpose is to chunk the text into bite-sized pieces for the reader. Different functions are fulfilled by chapters as units of a text. Fludernik (2009) opines that:

Chapter divisions mark a change of scene or a shift of focus to other characters. A new chapter makes it easier for the reader to adjust to a different strand of the plot, often a flashback, a tale within a tale or the citation of documents of some kind (an exchange of letters, diary entries etc.). (p. 24)

The narrator is enabled to play games on a metafictional level through the use of chapter divisions or chapter headings as metanarrative elements. The narrator is permitted to expound at length on generic, aesthetic and metanarrative matters.

There is also the use of flashbacks hence the series deals with an array of narrators through a large span of time. However, since there are so many narrators, there is a variety of viewpoints, allowing for a more comprehensive look into crime fiction. The point of view in the series helps to shape its effectiveness, or the relaying of certain meanings and messages. Focalisation is a term coined by the French narrative theorist Gerard Genette. It refers to the perspective through which a narrative is presented.

In *Sibanda series*, the unique use of multiple focalisations, or points of view, implies a variety of perspectives centred on different plots. This helps us to uncover the message which the series conveys. C.M. Elliott created a lively cast of characters and intricate, clever plot. The detective is usually the protagonist. According to Nusser (2011) “the detective is a central figure” (p. 38). The manner in which the narrative is told helps to place emphasis on the ways in which the mysteries occur for different reasons. The different voices give narrations of different events, but their different viewpoints offer more than just views on the event; the manner of narration allows for a look at the narrators themselves. C.M. Elliott’s *Sibanda series* offers an excellent opportunity to utilise narratology theory, for the structure displays both the human and animal conditions.

3.3 Chapter summary

This chapter dealt with the theoretical framework. The narratology theory was discussed. The next chapter, Chapter 4, focused on methodology.

CHAPTER 4

METHODOLOGY

4.1 Introduction

This chapter outlined the methodology used in this study. According to Creswell (2016), “research methodology is the system of collecting data for a research project” (p. 7). The discussion of this chapter focused on the research design, data collection procedures, data analysis and ethical considerations.

4.2 Research design

The research design of this study was a qualitative research design whereby C.M. Elliott’s novels were analysed. Accordingly, the three novels were analysed through the qualitative research design that is based on literary criticism and analyses on crime fiction in the three novels. Creswell (2016) states that “qualitative design explores a problem and develops a detailed understanding of the central phenomenon” (p. 3). In the same vein, Burns and Grove (2017) affirm that “research design is a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings” (p. 195). Qualitative research design centres on human behaviour and the researcher analyses and explores the social world contextual setting. No fieldwork was done, there was only a narratological literary analysis of prose literature which was done. With reference to the use of crime fiction, notions and concerns of importance was indicated and expounded. Additional secondary works of other literary critics from journal articles, relevant media articles, the internet, and other different secondary material publications were referenced. Various fields of study publications were alluded in the construction of data that were used to comprehend the study research topic distinctly.

4.3 Qualitative approach

According to Bui (2014), “studies that use qualitative approaches collect non-numerical data to answer research question(s). Non-numerical data are narrative data (i.e., words)” (p. 14). In the same vein, Smith (2017) asserts that “qualitative research excludes numerical measures in favour of narrative data, meaning that qualitative data appears in text rather than in numbers” (p. 180). In order to answer the research objectives, thus a qualitative approach engages with words in contrary to data or numbers. This study hence being grounded on crime fiction critically analysed and synthesised the narrative strategies of the selected novels and proffered the results which were verbal than statistical. Gay, Mills, and Airasian (2009) relate that “qualitative approach in research is appropriate because it seeks to probe deeply into the research setting to obtain in-depth understanding about the way things are, why they are that way, and how the participant in the context perceive them” (p. 12). Qualitative research permits the researcher to scrutinise human beings experiences in their social environments.

4.4 Importance of qualitative research

Masson (2002) sums up the importance of qualitative methods as follows:

Through qualitative research we can explore a wide array of the social world, including the texture and weave of everyday life, the understanding, experiences and imaginings of our research participants, the way that social processes, institutions, discourses or relationship work, and the significance of meanings that they generate. We can do all this qualitatively by using methodologies that celebrate richness, depth, nuance, context, multidimensionality and complexity rather than being embarrassed or inconvenienced by them. (p. 1)

The above quotation stresses the importance and appropriateness of qualitative research in studies which espouse the intricacies of social life. In the current study, three novels were selected and analysed critically in order to emerge with the detections.

4.5 Strengths of qualitative research

According to Bui (2014):

some of the strengths of qualitative methods are that the researcher has:

- Investigated a topic in depth
- Has interpreted the outcomes based on the participants', not the researcher's, perspectives;
- Has created a holistic picture of the situation. (p. 13).

Creswell (2016) relates that "one of the benefits of qualitative research is that through verbal and non-verbal communication, the researcher is likely to expand his or her understanding of the phenomenon under investigation" (p. 6). Qualitative research in the study enabled the researcher to understand crime fiction contexts.

4.6 Desktop study

The study was regulated as a desktop study as the researcher critically analysed the *Sibanda series novels* as representative Zimbabwean crime fiction. Conduction of interviews or use of questionnaires were not done by a researcher in desktop research. In order to derive conclusions, the researcher entirely read and analysed diverse sources that were accessible or published. This strategy was applied to this present study in investigating and answering the research objectives. The primary sources which were hence used in this study were the *Sibanda series* novels. Bui (2014) asserts that "primary sources are first-hand information, the information which is written by the author and not by someone else interpreting the work" (p. 15). The three novels which were studied in this research are all C.M. Elliott's original works as the author.

4.7 Procedure

This study was a qualitative content analysis, hence the data were gathered through the lens of a critical analytical reading of the three chosen novels of C.M. Elliott and applying a narratological analysis subsidised by the precise theory, that is, the narratological theory. All three texts were critically analysed, and the acquired information was assigned with reference to the narrative strategies, themes and characters in the texts. Consequently, conclusions were drawn, grounded on the texts and secondary sources that were conferred for the study.

4.8 Research instruments

Content data analysis was the data analysis scheme which was implemented. This aided the researcher to emerge with appropriate matters and concerns to avail the narratological analytic literary depictions of the representative Zimbabwean crime fiction, and then detected the findings in narrative form. The study was engaged from a qualitative perspective attributable to its literary research work nature. The three selected crime novels were read and critically analysed, utilising a content analysis methodology. Adjunct to the *Sibanda series* novels as the primary sources, secondary sources as journal articles, books, media sources, internet sources and other different secondary academic material publications relevant to crime fiction were exerted. The researcher accumulated the essential information by applying all those various instruments.

4.9 Data analysis

The study employed content analysis since it analyses narrative strategies of crime fiction as presented by C.M. Elliott's *Sibanda series* books. According to Krippendorf (2013):

Content analysis is an analysis of the manifest and latent of a body of communicated material (as a book or film) through classification, tabulation, and evaluation of its key symbols and themes in order to ascertain its meaning and probable effects. (p. 40)

Krippendorf (2013) also buttresses this that:

The researcher can also link literature to theories as usually this method requires one to link the content studied to the already existing theories. This method does not limit the interpretation of the text as researchers are free to come up with different interpretations of the content as it is supported by the text. Content analysis thus enables researchers to plan, execute, communicate, reproduce, and critically evaluate their analyses whatever the particular results" (p. 2).

Henning, Smith, and Van Rensburg (2017) also contend that "qualitative content analysis is the preferred choice of novice researchers because it is easy to access and it works on one level of meaning, that is, the content of the texts" (p. 27). The interpretation of data is done in

line with the narratology theory which guides the study. Hence, narratology theory is applied to reinforce comprehension of the study. A narratological analysis of the representative crime fiction was critically explored.

4.10 Research ethics

All the sources that were used in this study were acknowledged. The researcher was as objective as possible by dwelling on the true findings of the research in the three novels. In this study, different people have different perspectives about Zimbabwean crime fiction as the author C.M. Elliott presents. Hence, the researcher provided a substantial narratological analysis including the characters' multiple perspectives in the novels as ethically and completely as feasible. The researcher, thus, reported how the author depicts Zimbabwean crime fiction in the representative three novels. Narratology theory was employed in alignment to the topic of this study.

4.11 Chapter summary

This chapter outlined the research design, data collection procedures, data analysis and ethical considerations. The next chapter, Chapter 5, focused on analysis and discussion of *Sibanda series*.

CHAPTER 5

ANALYSIS AND DISCUSSION OF *SIBANDA SERIES*

5.1 Introduction

This chapter explored the diverse selected aspects of narratology in C. M. Elliott's *Sibanda series*. Narratology theory steered the analysis of this exploration. Firstly, the summaries of the three novels in the *Sibanda series* collection were given, then the efficacy of chosen narratology aspects in the narration of the stories.

5.2 *Sibanda and the rainbird* - Summary

Sibanda and the rainbird introduces Detective Inspector Jabulani Sibanda, a bush-savvy policeman stationed in a large village on the borders of a national park in rural Matabeleland, Zimbabwe. His expertise often outranks and frustrates his colleagues, not least superiors. But when Sibanda is not feeling challenged enough, there is always his courtship of local beauty Khanyi Mpfu to keep him busy and further distracts him from his memories of Berry Barton whom he met while studying in the UK. However, Sibanda soon encounters more pressing matters. A horribly mutilated corpse is discovered in the park near the luxurious Thunduluka Lodge. At first it looks like the corpse was savaged by vultures, but Sibanda quickly concludes that the victim was murdered for body parts and from then on nothing is quite like it seems. With Sibanda are his trusty sidekicks: Sergeant Ncube and Miss Daisy. Ncube is an overweight, many-wived mechanical genius and Miss Daisy an ancient, truculent Land Rover that is the apple of Ncube's eye. There is also the bush itself, explored through Sibanda's passion for and encyclopaedic knowledge of it, which emerges as a character in its own right in this madcap, contemporary African adventure.

5.3 Narrative strategies

Narrative strategies are techniques employed by writers to tell stories. These include: Narrative instance, Narrative order, Narrative speed, Narrative perspective, among other narrative strategies.

5.3.1 Narrative instance

Narrative voice relates to the fundamental voice narrating the story. According to Genette (1980):

In narratology, the basic voice question is "who speaks", "who is narrating this" As regards to these questions the narrative agency will be highlighted by using the following definition in order to answer the latter questions. A narrator the speaker or 'voice' of the narrative discourse. (p. 186)

Two types of narrative voice are distinguished by Genette, that is, heterodiegetic and homodiegetic. Genette (1980) contends that:

We will therefore distinguish here two types of narrative: one with the narrator absent from the story he tells [...], the other with the narrator as a character in the story he tells [...]. I call the first type, for obvious reason, heterodiegetic, and the second homodiegetic. (pp. 244-245).

In this analysis, of specific interest is the heterodiegetic voice as the narrative is told from third-person omniscient narration. In a third-person omniscient narration, the narrative voice allows the naratee to freely move through space and time. Hence, more information is provided in less time and disclosure of what multiple characters within a scene are thinking of. In *Sibanda and the rainbird*, as the narrative advances, the narrator also comments by way of a series of phrases to assert an entire authority of the narrative.

5.3.2 Narrative order

Narrative order is the arrangement of events in a narrative. Genette (1980) observes that:

Order is the relation between the sequencing of events in the story and their arrangement in the narrative. In sequencing of events, there are two basic orders: chronological order and anachrony. In a chronological order, the presentation of the story follows the natural sequence of events. However, in anachrony, the order in which the events actually happen does not match the order in which they are presented in the narrative, thus yielding a complex plot. (pp. 36-37)

In *Sibanda and the rainbird*, the story begins with the discovery of the mutilated corpse in the 5valley near Thunduluka lodge. This beginning triggers investigation to solve the murder case. Bain (1995) contends that,

The ordering of events, then, provides stories with structure and plot and has consequences in effect and meaning. The first opportunity for structuring a story is at the beginning, and beginnings are consequently, particularly sensitive and important. Why does a story begin where it does? To begin a story the author has to make a selection to indicate that for the purposes of this story the beginning is a given point rather than any other. (p. 20)

The murder of Thulani Mpofu takes place before the story begins. This murder drives the narrative forward and this is characteristic of detective narrative. Bain (1995) postulates that:

In a detective story, for example, the crime has usually been committed before the story begins, in the history and not in the plot. At the end, when the detective explains

“who done it” you must think back not only to the crime, but to all hints or clues that you have been given. (p. 22)

As the story advances, suspense is generated through the arrangement of events directing to the resolution. Fludernik (2009) expounds:

Suspense is created when concrete events are anticipated, and we are curious as to how they come about...In crime novels, the body which will lead to the reconstruction of the murder is discovered at the beginning of the tale. Suspense is generated by withholding important information, for instance by introducing a mystery which is only solved at a later stage. (pp. 46-47)

Suspense in C.M. Elliott's novel *Sibanda and the rainbird* is also created by the reader's anticipation to know the killer of Thulani Mpfu and how Detective Sibanda tackles on resolving this case. The narrative commences in the present, and then moves back to the past through flashbacks. *Sibanda and the rainbird* is presented in a non-linear narrative order. When the story begins, the victim is already dead. The story moves forward and backward. The beginning of the narrative is in the present, and then returns to the past. Flashback is crucial in connecting place, time and action of the narrative. As the story unravels, the narrator moves back through analepses and invades into characters' minds to provide information of what happened. For instance, it is through Nkomo's flashback episode that the order of events is presented on how the victim was murdered for body parts.

5.3.3 Narrative speed

In a novel, narration can be sped up or slowed down. Genette (1980) stresses that narrative speed is attained through diverse narrative speed aspects such as **scene**, **ellipsis** and **summary**. C.M. Elliott employs ellipsis, scene and summary in *Sibanda and the rainbird* to narrate Zimbabwean crime fiction.

5.3.3.1 Ellipsis

Ellipsis is a narrative strategy of omitting some content of the narrative in the sequence of events. Genette (1980) contends that, "...the analysis of ellipses comes down to considering the story time elided" (p. 106). Readers can concentrate upon the hidden meanings, and ellipsis also permits gaps to be filled in by the narratee. According to Bal (2009):

That which has been omitted-the content of the ellipsis-need not be important; on the contrary, the event about which nothing is said may have been so painful that it is being elided for precisely that reason [...] or the event is so difficult to put words that it is preferable to maintain complete silence about it. Another possibility [...] is the situation

in which through the event has taken place, the actor wants to deny the fact. By keeping silent about it, he attempts to undo it. (p. 101)

There is ellipsis application on page 8 of the text. It transpires when Sergeant Ncube hints on the victim's gruesome ritual murder. The application of ellipsis is presented thus:

The young officer flinched. "A gruesome sight, sir?" he asked.

"Stay well away if you want to sleep without nightmares. You don't want to view a person's inner bits exposed and mangled in a soup of blood and shit. The smell is..."

A piercing whistle halted Sergeant Ncube as he was about to entertain his audience with unsavoury details. They both eyed the whistler. (p. 8)

In the above segment, some quantity of information is withheld by the narrator. There is also implementation of ellipsis on page 25 of the novel. It prevails when Detective Sibanda informs Constable Khumalo on the murder case, and the suspected blue vehicle which was used to transport the corpse. The narrative is relayed as follows:

"Hie, Zee,' he addressed the station's best go-to officer, 'we've got a murder case on our hands this morning and very little to go on. The corpse has been severely mutilated by scavengers. We do have some paint at the scene, though. Phone around to all the 4x4 dealers. Find out how many blue vehicles, probably pick-ups, have been sold in the region in say...the last ten years."

"What shade of blue should I ask for?"

Sibanda wanted to reply, a shade between the wing of a malachite kingfisher and the tail of a purple roller, two of the flashiest birds in the bush, but he knew she wouldn't know those birds, let alone the subtle shade.

"Something like the colour on the cover of the latest phone directory," he explained. "Tell them it has a metallic finish. That should narrow it a bit. Zee, this is urgent, drop everything."

"Right, I'm on to it"

Sibanda put his phone away and took in his surroundings" (p. 26).

In the above section, the narrator conceals some amount of information for some time.

5.3.3.2 Scene

In a scene, discourse duration and story duration are normally regarded similar. Dialogue is usually considered as the best example of scene. In the same vein, Kenan (2002) affirms that

dialogue is the perfect scenic structure. This is because the narrator sometimes withdraws from the story in order to permit the characters a chance to converse. Dancyger and Rush (2007) relate that:

First, dialogue helps in the characterisation. It tells the audience whether the character is educated, where the character originates from, the profession of the character, the approximate age and emotional state of the character. Secondly: it helps define the plot. What the character say and does depends on the role of that character in the story. The third function of a dialogue is to relieve tension through the use of humour. (p. 4)

Thus, dialogue plays a crucial role in the development of a narrative. According to Guillemette and Levisque (2006):

Scene refers to a 'dramatic' method of narration that presents events at roughly the same pace as that at which they are supposed to be occurring, usually in detail and with substantial use of dialogue and vivid descriptions. In a work of fiction, scene occurs when an event is presented in detail while summary occurs when the narrator tells the story as a condensed series of events, summarising in a few sentences what happened over a longer period of time either done in elliptical, one word or short sentences. (p. 29)

In *Sibanda and the rainbird*, the activities in the narrative are revealed through third-person narrative but the narrator sometimes exits from the story in order to administer the interaction of characters. Dialogue is considered the foremost embodiment of scene. Consequently, through construction of dialogue scenes, characters narrate stories such as ritual murder, criminal intent in the use of African medicines and trade of body parts. We witness the first scene on page 1. It is displayed in the second paragraph of Chapter 1. The first scene depicts an event which contributes to the narrative plot. Two characters are featured in this scene, Detective Sibanda and Sergeant Ncube. As the chapter under discussion is intended to render the novel's events, the narrative presents to us the first scene:

"What happened in this remote patch of the bush, Ncube?" he addressed his sergeant.

"Sir, it's an open and shut case. The victim has been attacked and killed by wild animals" (p. 1).

The above scene reports on Detective Sibanda and Sergeant Ncube's discovery of the victim's body in a remote bush.

The second scene or dialogue transpires when the manager of Thunduluka Safari Lodge engages in a conversation with Sergeant Ncube. The scene occurs in the third paragraph, on page 1. The conversation is conveyed for us:

“We’ve found a body in the valley,’ he had said over the crackling line. ‘Our morning game drive came across it a few minutes ago. They’ve just radioed in. You’d better get here in a hurry. It’s disappearing fast. The vultures have found it.”

Sergeant Ncube, who answered the phone, replied, “Tell them to remain at the spot and guard the corpse. We will be sending a detail as soon as we can.” The sergeant had been on the night shift about to knock off. There would be no sleep for him today.” (p. 1).

The scene above is noteworthy here in rendering the geographical location where the corpse was found.

There is application of another scene on page 2. This is highlighted in the third paragraph on this page. This occurs when Detective Sibanda instructs Sergeant Ncube to liaise for interviews with clients at Thunduluka Safari Lodge, in connection with the ritual murder. The scene is presented as follows:

“Listen Ncube,’ he said irritably, as he towelled himself dry, ‘phone the lodge back, advise them that we need to interview those clients. They must stay put.”

“And you stay put too, Ncube. Organise the transport,’ he hesitated for a moment before snapping, ‘and make sure it can get us as far as the crime scene.” (p. 2).

The scene above is significant as it highlights some important elements of crime fiction writing. These include the detective’s role of interviewing witnesses, suspects and the detective’s collection of evidence regarding the crime and victim. The detective’s role is regarded exceedingly vital, thus, an alternative term, “detective fiction”, is also considered. In Chapter 1, again another scene is witnessed and covered in the last paragraph of page 9 to the first paragraph of page 10. It occurs when Detective Sibanda converses with Sergeant Ncube at the crime scene, they excavate first-hand information. The scene is presented this way:

“We need to go back to the body,’ said Sibanda, ‘and I’ll show you why I’m convinced,’ the detective underlined his uncertainty, ‘this man was murdered.” Ncube’s face turned a bilious shade of putty. Sibanda recognised that Ncube didn’t want to go back to the crime scene. He felt remorse for his sergeant’s troubled stomach, but would need to get the full picture for himself. He pulled up a long stalk of elephant grass as they backtracked, to use as a pointer.

“Examine the ears, Sergeant”, he said, using the grass to touch the place where the ears used to be, ‘look how clean and perfectly rounded those holes are. No ripping or nibbling. They have been severed cleanly with a knife. I expect the eyes, nose and lips were cut away too and the body dumped here in full knowledge that the vultures would do an expert clean-up job and disguise the handiwork.”

Ncube caught on immediately. “So you suspect witchcraft then?” he sighed (pp. 9-10). The above scene reinforces the murder weapon, and that is a knife, which was used to cut off the victim’s body parts. On page 10 of the novel, another scene is relayed to the reader. The segment is covered in the first paragraph of this page. Detective Sibanda exposes transnationality of body parts through Plumtree border post, precisely human heads. The scene thus unfolds:

“Ncube, do you remember the incident last year at the Plumtree border post?”

“Yes, sir,” said the sergeant cradling his aching stomach at the memory, several men were arrested carrying three human heads in cooler boxes disguised under frozen slabs of beef.

“Since then, the gang has clearly had to downsize, leave the head and just take the features. You could stuff bits of a face in one packet of frozen peas and no one would be wiser,’ said Sibanda. Ncube blanched at this thought. (p. 10)

The above scene accentuates that the illegal trade of body parts operates at both national, regional and international levels.

On page 94 to page 95 of the novel, located in Chapter 9, the reader encounters another scene. The episode is presented from the last paragraph of page 94 to the following first paragraph of page 95. The scene features Detective Sibanda and Chief Inspector Stalin Mfumu. They foreground some issues, inclusive of money being one of the major motive of ritual murder and South Africa as the major market for body parts. It is dramatised:

“What do you have for me, Inspector?” Mfumu asked.

“Not a lot yet. Until we find the identity of the victim, it will be a battle to find the perpetrator. We have no idea of the victim’s recent movements and associates.”

“Have you filled out all the necessary docket?”

“The paperwork is nearly finished,” said Sibanda as he waved the totally unrelated papers in his hand across Mfumu’s eye-line. ‘This appears to be a *muthi*-related crime and I’m certain body parts were removed before the vultures got to work.”

“We discovered a knife not far from the crime scene,” continued Sibanda, “which may or may not have had a connection to the crime. The victim was probably murdered elsewhere and dumped in Thunduluka Vlei. There were vehicle tracks on the scene. From these we suspect it’s a Toyota Land Cruiser” (pp. 94-95).

The above extract reveals on the *muthi* ritual related crime. In reading *Sibanda and the rainbird*, another compelling scene is featured in the first and second paragraph on page 104, Chapter 9. The characters incorporated in this scene are Micah Ngwenya (the governor), and Detective Sibanda. The episode takes place at the governor’s residence where Detective Sibanda is conducting the crime investigation. Hence, it is witnessed:

“Now, how can I help you, Detective?” the governor asked.

Sibanda abandoned the line of questioning he had planned, which was to be a gentle and roundabout tactic, and plunged headlong to the heart of the matter. “I am investigating a murder that took place, not far from that tree,” he said, pointing to the photograph of the stylish leadwood. “We have reason to believe a metallic blue Toyota Land Cruiser may have been involved. There are several in the district, but yours is one of them.” Having dropped his bombshell, Sibanda sat back in the chair. He waited for the ensuing explosion.

“I rarely use that vehicle any more, Detective. I have two government-issue vehicles, a Mercedes and a Jeep Cherokee, plus a chauffeur. The blue Land Cruiser is normally based at my ranch, Hunter’s Rest.” The reply was measured and without rancour. “Who was the victim?”

Sibanda took a brief moment to digest the name Hunter’s Rest, I’m afraid we don’t have an identity yet, but the body was badly mutilated, probably for body parts and disfigured by vultures. It is a difficult case.”

Sibanda paused a moment before continuing, “I have to ask, Governor, where were you on Monday night and the early hours of Tuesday morning?”

“I was in Harare at a presidential reception for the visiting president of Togo. I flew back to Bulawayo on Sunday and was driven back here in my Mercedes on Sunday afternoon. My secretary can give you all the details.”

“Finally, sir, who has charge on your blue Toyota at Hunter’s Rest? Who drives it normally?” Sibanda asked.

“My son, Bongani, Detective Inspector. He is my farm manager.”

“I will need to interview him.”

“Of course, although I happen to know that he was probably on a date. He is a young man and...” the governor looked knowingly at Sibanda. His voice trailed off. Sibanda got his gist.

“Thank you, Governor; I will visit your son.” Sibanda stood and made as if to leave.

“If you ever get that camera, come and see me. I will give you a few tips.” He smiled warmly. It wasn’t a throw-away line. The governor was genuine. (p. 104)

The above excerpt is enthralling. This is due to the fact that even though the governor is highly respected and feared by many people in society, Detective Sibanda proceeds to his house to interview him as one of the murder scene suspects also.

The last paragraph of page 160 to the first paragraph of page 161 of Chapter 14, constitutes as another informative scene. The characters shed more light on African medicines and ritual human sacrifice. It is relayed:

“What do you know about the muthi market, Ncube?’ he asked, in between mouthfuls.

“Well, sir, Blessing, my first wife, is very good with herbs, bark and roots. She has a cure for every ailment. It was passed down from her grandmother. She keeps us all healthy with infusions and pastes. The little ones are always clear of rashes and never seem to get colds or infections. When Nomatter’s last baby, Theodora, was very sickly and the clinic seemed unable to make her better, Blessing took herself off to the bush for a few days and came home with a basketful of natural remedies. Just as we thought we were going to lose the little one, she began to strengthen and to suck properly. Within a week she was screaming with the power of a baby elephant and we knew she would survive.’

“Traditional healing, banned during colonial times as witchcraft, has been legal since 2006, but I was thinking more about the market for body parts, Ncube.”

The sergeant gulped audibly. ‘I don’t know very much, sir, except that huge sums of money change hands.’ Ncube swallowed hard, trying to keep his breakfast from resurrection.

“It’s big business. They estimate that between three and five hundred people a year are murdered in ritual sacrifice to satisfy market demand in South Africa. That’s over one victim a day.’

“That many?”

“That’s just the tip of the iceberg. If you take Africa as a whole then the numbers are frightening: Nigeria, Liberia, Tanzania...it’s all over the continent. In Tanzania the predilection is for albino flesh. One limb alone brings in thousands of dollars. Albinos rarely venture out”. (pp. 160-161)

The scene displays information on how witchcraft practitioners in both Zimbabwe and South Africa fortify ritual murder as well. This is due to their demand of some body parts for African medicine potions.

Another scene features in the second paragraph of page 161 in Chapter 14. The narration exhibits on power of mutilation and harvesting of organs whilst the victim is alive. The dialogue is manifested thus:

“It’s children they go for mostly, Ncube,” continued Sibanda, “I suppose they are small and easily manageable. You see, the organs have to be harvested from the living for the *muthi* to be at its potent. The louder the victim screams as their eyes, liver, breast or tongue is cut away, the more potent the medicine. The sexual organs are the most prized, particularly those of a fully grown, fertile man. The dying screams as his genitals are sliced off bestow mighty sexual prowess on the recipient of the *muthi*” (p. 161).

As accentuated in the above scene, children are also victims of *muthi* murders. Chapter 14 features another scene which buttresses on ritual murders being associated with the African context. Ritual murders are inevitably affiliated with the African context. This is illustrated in the last paragraph of page 161. The episode of the narrative is staged for the reader. Thus, the scene informs that the business trade of body parts is precisely associated with the black man and not the white man. The scene unfolds:

Sergeant Ncube says, “Why are we investigating the Indian and white community, surely this is a black man’s trade?”

“Mostly you are right, Ncube, but the Indian community is not averse to charms and fetishes” (p. 161).

As apprehended in the scene above, the characters interchange information on the black man’s trade of body parts. We are also enlightened that the white man cannot be involved in *muthi* or ritual murders. This is a black man’s business of trading human body parts for sell to sceptical traditional healers.

In reading the novel *Sibanda and the rainbird*, again one confronts scene on page 162. This is highlighted in the last paragraph of page 161. Detective Sibanda and Sergeant Ncube are the characters involved in it. The two engage in a conversation of church leader’s participation

in ritual murder. Some church bishops and pastors nowadays use witchcraft, satanism and magic in order to perform miracles. Ritual murder also incorporates sacrifices inclusive of killing of close family members. Inevitably, it is witnessed:

“Surely this can be stopped,’ said a highly distressed Ncube, “surely these evil people can be easily identified and arrested. Who would even pay for such *muthi*?”

“You would be surprised to learn, Ncube, that even upright pillars of the community have been caught. A bishop and his wife had a child mutilated and killed just because a nyanga advised them that this would bring the congregation back to their church” (p. 162).

The above scene exposes evil activities of some church members and the dark secrets of prophecy.

C.M. Elliott creates another scene at Thunduluka Safari Lodge in Chapter 19, on page 221. The episode is delineated in the second and third paragraph of page 221. The characters who feature in this conversation are Shadrek Nkomo (the cook), Detective Sibanda and Sergeant. Nkomo tells them on how he was an accomplice in the murder of Thulani Mpofu for body parts. The governor’s son, Bongani Ngwenya, was at the forefront in the ritual murder of the victim for medicine purposes. Sergeant Ncube made a move towards the anguished man. The scene is conveyed as follows:

The detective was already in one of his moods. Ncube did not want to incur his wrath or the sharp edge of his irony more than necessary, so he took the middle road, ‘I am not sure, sir.’

“Take off your shoes, Nkomo,” Sibanda demanded. He took the sole of one of the trainers, still in the plastic bag, and laid it against the bottom of the cook’s foot. He registered the paper-thin socks and the sour aroma drifting upwards from the horny toes before pronouncing,

“I thought so, the Ugly Sister.”

“Are you saying these are not Nkomo’s shoes, sir?” asked Ncube, confused by the gender the detective had assigned to the cook.

“They don’t fit him, Ncube. They are too small.”

“You couldn’t resist it, could you, Nkomo? After you murdered Thulani Mpofu and disposed of his body for the vultures to clean up, you stole his shoes. They were missing from the crime scene.

He threw the bag to Ncube, who added, "Those look like very expensive shoes, sir, not the sort stocked at Barghees in the village."

"No, Ncube, you are right. Those shoes came from Johannesburg on the feet of Thulani Mpofo.' Sibanda closed in on Nkomo. "We will find Mpofo's DNA on these shoes, and since the victim was suffocated with a feather pillow, I suspect we will find his DNA there too; his last breath, maybe some saliva, it will be all it takes."

Nkomo began to sweat profusely. He was shivering in the chair. His head had sunk into his hands. Several suffering groans escaped his tightly clasped fingers. (p. 221).

The above excerpt shows the Shadrek's jitteriness and guilty conscience of the crime, as an accomplice.

The narrative applies another scene in Chapter 19. The dramatic episode is captured in the last paragraph of page 226 to the first paragraph of page 227. The scene is staged at Thunduluka Safari Lodge. The characters who feature in this scene are Shadrek Nkomo (the cook), Detective Sibanda and Sergeant Ncube. The essence of this extract is that it unveils the phenomenon of class narration, in relation to *muti*/ritual murder. Bongani Ngwenya (the governor's son), uses his class status to molest and violate both female and male servants in the governor's household. In this scene, Shadrek Nkomo (the cook), narrates on how he was given violent orders to perform the criminal act of murder by Bongani Ngwenya (the governor's son). The cook received threats from the governor's son and the threats included subjection to witches and their requirement for *muthi*, upon refusal of murdering Thulani Mpofo. The scene is presented:

Sergeant Ncube remained until now spellbound by the story, but remembering the knife, the fingerprint and the DNA awoke to ask, "Was it you who removed the victim's body parts"

The old man gripped the key ring with fierce intensity, pressing the claw deep into the flesh of his palm. "Yes," he said, "Ngwenya told me to fetch a knife, said that as a cook I should know about butchering. He reminded me what would happen if I didn't help the spirit mediums. They would remember, he said, and haunt me forever. I sliced off his eyes and tongue. There was too much blood and the man was screaming despite the drugs. I think I must have passed out. I came with Ngwenya slapping me and shouting that I must stay awake or the tokoloshies, the goblins, would get me."

Nkomo went on to describe how, with a pillow, Ngwenya had smothered the lifeless drunk until he became a lifeless corpse. Nkomo claimed that he had tried to stop the suffocation, but that he was powerless against the youthful strength of the governor's

son, and scared beyond reason at the threat of the witches and their requirement for *muthi*. It was a potent mix of political privilege and supernatural force that a weak man like Nkomo was unable to resist. (pp. 226-227)

The narrative above expounds on the impact of the class system, in the context of *muthi*/ritual murder.

In Chapter 19, we witness another scene. This is manifested in the first and second paragraph of page 228. The scene expounds on physical evidence which is relevant to the crime investigation. Nkomo's role as Bongani Ngwenya's crime partner, permits him to issue his personal perspective to the reader. The scene also plays a significant role as it pinpoints the crime scene where the body parts were engraved, and the murderer's motives. It is relayed:

"Is this the sheet?" Sergeant Ncube asked, indicating one of the bags he had brought from the cook's room, hoping to cover his disquiet with a question. He opened it up and displayed the stained bedcover to the cook. Sibanda thought how much it resembled the Shroud of Turin, bearing a faint rusty imprint where the organs had been incised.

Their removal had stained the sheet with oozing bodily fluids. He knew exactly what had been robbed from the corpse.

Nkomo confirmed with a bowed head. "Yes, I tried to bleach it, but I couldn't get rid of the stains. Ngwenya told me to burn it, but how was I to afford a new one?"

"Is the ice cream container still in the freezer?" Sibanda asked.

"No, Ngwenya collected it last night."

"Did he say anything to you? Indicate what he was up to?" Sibanda asked.

"He was very excited, and just said that the plastic container was his ticket back to America. I was glad to be rid of it". (p. 228)

The excerpt above shows human body parts' powerful necromancy. Body parts contain a mammoth substantial amount of power. Hence, human beings are violently killed for *muthi*/ritual murder purposes, and capitalised for money.

The last scene, situated in the final chapter, signals the governor's role in the murder of Thulani Mpofo and the turmoil in the society. The scene is foregrounded in the second and third paragraph of page 245. The narrative features Detective Sibanda and Lindiwe Mpofo. It is dramatised:

"The governor came to visit us, Detective."

"I hope he didn't put you under any pressure," said Sibanda, a little alarmed at this turn of events.

"No, he was very pleasant. He spent a long time with my mother, chatting about old times, I think. He came to see if he could help our family, if we needed anything, and to pay some compensation. It was, after all, his son who murdered Thulani. It was all a bit strange really," she said.

"Why?" he asked.

"Well, it was as if they were old friends who had met up after many years. As he was leaving, my mother called after him, "Machitigaza". He stopped in his tracks, came back and spoke to her again, more urgently and secretly somehow. When he finally left it was as if a huge weight had gone from Mama's shoulders. Very odd. I didn't even know that she knew him."

Sibanda had thought a great deal since about this conversation and it bothered him. His detective's instincts were telling him that there was a connection somewhere, some missing thread in all that he had overlooked, some stored snippet at the back of his brain that refused to reveal itself. It worried him for quite a while, but then he let it lie. It would come to him sooner or later" (p. 245).

At a closer glance, the governor, Micah Ngwenya, is the chief criminal in this whole murder mystery. The Toyota Land cruiser which was used to transport the body parts belonged to the governor, the most powerful politician in the district. Micah Ngwenya was both the governor and a highly connected minister in the government. The dialogue also discloses the governor's mysterious power to the extent that Detective Sibanda, Sergeant Ncube and other law enforcement agencies cannot handle him.

5.3.3 Summary

Summary allows the author to focus on important facts in a quick narrative speed. C.M. Elliott utilises summary to compact series of speeches and events. This is significant as the novelist will manage to focus on important events.

On page 5 of the novel, the narrator sums up on the victim's missing body parts. This is covered in the last paragraph of this page. It is presented:

The musculature that remained indicated an African male, probably between twenty and forty years of age, but he couldn't be sure. Forensics would have to take care of that. They were going to have a hard time with identification. Nothing remained on the body, no personal items, just a few shreds of a cotton shirt and a strip of remnant

denim from his jeans. No shoes. Fingerprints would not be an option; they had been torn away. The face had gone. Eyes, nose, lips and ears were all missing. The jaw and teeth remained, but this man had a perfect set of teeth that had never visited a dentist. Even his mother wouldn't recognise him, but as someone's son, brother, perhaps husband and father, he deserved an identity. (p. 5)

The narrative above employs summary to accentuate the victim's missing body parts and the importance of identity in crime investigations.

On page 10 of Chapter 1, few words are used in the narrative to inform cases of *muthi* or medicine murders and the criminal intent in the use of African medicines and trade of body parts. The whole matters are summed up consequently:

A witchcraft case involved endless reports and filing. It would be complex and worst of all sickening in its detail. He could see himself tied up at a desk for several weeks. Witchcraft-related murders had hogged the headlines in the last few months. The police had found decapitated victims. Heads were highly prized for *umuthi*, magic medicine, across the border and brought big rewards. (p. 10)

From the above, few words are used by the narrator to inform on human body parts, predominantly heads. Heads are highly valued as they produce a lot of money in *muthi* or ritual murders. Another summary in the text exhibits in Chapter 15. It is highlighted:

Sibanda smiled at Lindiwe to hide his concern. If her brother was Mufi, then the scar was gone, probably already across the border and concocted by some nyanga, some witchdoctor, into a potion allegedly able to give the purchaser better oratory or more seductive speech. (p. 172)

The narrator uses few sentences in the above paragraph in order to reveal on trade of body parts and African medicines.

In Chapter 20, a summary is also witnessed. The narrative nourishes the reader with details of the supremacy regarding the high-status of the governor's son in society, as well as his criminal motives. However, the whole affairs are summed up thus:

When he first returned home, he had brought some cocaine with him stashed around his waist. Customs in Bulawayo was a joke, no sniffer dogs, no drug swabs, only an interest in electrical items and food. He was, after all, the governor's son. Who was going to dare to search him? His plan had been to make a pile of cash, be out of this hellhole in a few weeks and back on the fat drugs gravy train that ran through every US town and city. (p. 236)

The following narrative sums up on plans which the governor's son will embark on when he travels back to America, culminating over days, weeks or months. It is presented as:

This latest plan was far more lucrative. The true African drug of choice. Ground up human body parts. Powder, destined to transform the lives of all who believed in traditional healers and their muthi. He personally preferred the transformation of a quick snort of white powder up the nose. It was much less distasteful and far more effective. What a phoxo, a joke. He laughed to himself at the simplicity of the parallel. The frozen contents of the cooler box on the passenger seat would net him several thousand dollars, enough for a ticket back to the USA and seed money for his yet-to-be-born drug empire. (p. 236)

From the summary above, the narration is done in a brief paragraph. The above paragraph of Chapter 20 summarises on Bongani Ngwenya's lucrative business plans to be embarked when he travels back to America, embattled by use of human body parts and African medicines. Thus, the paragraph sums up on several expected developments to take place in America.

Application of summary is witnessed in the narrative when there is use of few words to glissade over an episode. Details are presented:

Sibanda walked a few metres with the box, carrying it as though it contained an unexploded bomb. He set it down very cautiously and lifted the insulated top. Inside, in a nest of melting ice cubes, lay the innocuous ice cream container, its lid advertising a creamy chocolate chip delight within. Sibanda did not enjoy the irony. He placed his thumb on the protruding plastic lip designed to ease off the cover, and gently pushed upwards, just enough to expose a small corner of the contents. He quickly slammed it back down again. A large, bloody nostril had stared up at him, its partner squashed against the white plastic wall. It was all that was left of Thulani Mpofu's nose. Sibanda carefully replaced the container in the cooler box and carried it over to the Land Rover. (p. 241)

The above narrative sums up on the remnants of Thulani's body parts contained in the ice cream container.

In the second paragraph of the concluding chapter, the narrative sums up on the imprisonment of the real criminals, and the identities of South African traditional healers who reinforce on uses of African medicines and trade of body parts. It is summed up thus:

The contents of the cooler box had been identified as belonging to Thulani Mpofu. They had been released with the body, just last week, for burial. Bongani Ngwenya

and Shadreck Nkomo were behind bars awaiting trial. Publicity surrounding the case had been muted. So far the governor's name remained untainted. The young Ngwenya had given up the identities of those evil, warped healers preying on the insecurities of the ignorant. The South African police had made several arrests and more were pending. (p. 243)

We witness the arrestment and punishment of the criminals when the narrator provides summation of the murder case information through the above narrative part.

The third paragraph of the last chapter summarises details of the governor's unsullied residual. It moves as:

The governor may have remained untouched, but not so Sibanda. The reverberations of the case had been felt as far away as July Chimombe and the Minister for Police. Sibanda had been issued with a severe reprimand for breaching protocol regarding the governor. There had been the predictable memos about 'talent wasted', a 'disappointment for such an investment' and similar mouthings. He believed from friendly inside sources that the governor himself had intervened and saved him from a possible transfer, demotion, or worse-a desk job. (p. 243)

The narration is concluded with utilisation of few words in summing up the governor's impassableness.

5.4 Narrative perspective

Narrative perspective relates to the perspective from which events in a narrative are witnessed. The term focalisation was coined by Genette. According to Genette (1980), "focalisation means the perspective of the narrator in fiction. Narratives can be non-focalised, internally focalised or externally focalised" (p. 1). In analysing a narrative perspective, narratologists explore the extent to which the narrator knows of the characters. Genette (1980) observes that:

Omniscient narration is a mode of narration where the narrator knows more than the characters, or more exactly than any of the characters know. I propose to use the term zero focalisation for the God-like knowledge of the omniscient third-person narrator. The narrator moves freely in time and space, inside and outside the characters' minds, and is often not materialised by any physical presence. The omniscient narrator may also be intrusive with his story by throwing comments and remarks to the narratee. (p. 189)

Zero focalisation permits the narrator to utilise the characters and the narratee by selected information chosen by the narrator. The narrator manages to comment on the crimes. The

narrator is also able to pry into characters' minds such as Shadrek, Ngwenya, Lindiwe and Khanyi to divulge their episodes. The characters' encounters aggregate the crime stories such as ritual murders, transnational violence and organised crime, human trafficking, among other problems.

5.5 *Sibanda and the death's head moth* – Summary

Sibanda is still haunted by Berry, the unattainable love of his life. She is still missing under mysterious circumstances. And Ncube is still being haunted by myths, folklore, frightening figments and a stomach that requires constant attention. Two bodies have been discovered near Gubu, one burning at the base of a tree struck by lightning and, on the banks of Zambezi, a second killing which threatens to tear Sibanda's life apart. The victims are disconnected, one a foreign wildlife researcher, the other a local kombi driver, but Sibanda's uncanny intuition tells him the murders are linked. The only clues are a fragment of material found in the brain of one victim, a puncture wound in the thigh of the other and a diary full of coded names. As the plot unravels, there are links to illegally brewed alcohol and an ivory smuggling gang. In their pursuit of the killer, Detective Inspector Sibanda and Sergeant Ncube not only have to cope with Miss Daisy's (the Land Rover's) legendary unreliability and Chief Inspector Stalin Mfumu's lack of cooperation, but also a rough and remote terrain full of wild and sometimes dangerous adventure.

5.5.1 Narrative instance

Narrative voice relates to the fundamental narrating voice. *Sibanda and the death's head moth* is presented in a third person narrative. Genette (1980) observes that "the term 'voice' metaphorically invokes one of the major grammatical categories of verb form...tense, mood, and voice" (p. 213). Genette (1980) also opines that:

The mode of action, the verb considered for its relations to the subject-the subject here being not only the person who carries out or submits to the action, but also the person (the same one or another) who reports it, and, if need be, all those people who participate, even though passively, in this narrating activity. (p. 213)

5.5.2 Narrative order

The narration of events is presented in a chronological order. Early in the narrative, two crimes are committed. Two bodies are discovered near Gubu village. The two victims are an American wildlife researcher, specifically rhino researcher, and an ivory mule local villager. Evidence is collected by the detective who works on solving the cases. Edgar and Henry (2017) remark that:

Writers have a number of modes of presentation or "tool" which they use to write their stories. The principal tool (and the heart of fiction) is narration, the reporting of actions

in chronological sequence. The object of narration is, as much as possible, to render the story, to make it clear and bring it alive to the reader's imagination. (p. 462)

5.5.3 Narrative speed

In *Sibanda and the death's head moth*, the narrator speeds up or slows down the narration. This is achieved through different narrative speed aspects such as ellipsis, summary and scene.

5.5.5.1 Ellipsis

We witness application of ellipsis on page 82 of the novel, in Chapter 8.. This prevails when Detective Sibanda asks Sergeant Ncube about the foreign wildlife researcher. It is thus relayed:

“What have you got, Ncube?”

“It's a Nissan Patrol, sir, quite old and battered. It's had a life of terrible hardship and neglect and...”

“Sergeant, who is the woman?” Sibanda cut him short. “I don't give a toss about what vehicle she was driving.” A purple-crested turaco in the sausage tree clock-clocked in mutual agreement before launching itself away from the potential conflict zone in a flash of red, purple and green iridescence.

“She's a wildlife researcher, sir, lives near Gubu and drives her vehicle around the village. I have always thought...” Ncube halted further comment on the four-wheel drive that lacked upkeep, “...there are often complaints about her and her research, and she has lodged a few herself. She's an American national”. (p. 82)

The narrative withholds some information through applying ellipsis. There is also application of ellipsis in Chapter 4 of the text. This is highlighted in the last paragraph of Chapter 39. It is conveyed:

“We could have our link, Ncube. Maybe this guy Mkandla is an ivory mule. Maybe Zimbabwe is becoming an entrepot.”

“What sort of...pot, sir?’ Ncube's interest in food meant he was familiar with most cooking utensils”. (p.39)

Some information is omitted by the narrator for the prescribed time.

5.5.5.2 Scene

Dialogue is the foremost exemplar of scene. The narrator exits from the story in order to administer the interaction of characters. The novel also features an informative scene which is covered in the last paragraph of page 12 to the first paragraph of page 13. The episode takes place at Gubu Police Station Office. Chief Inspector Stalin Mfumu and Sergeant Ncube feature in this scene. Through this scene, the two characters inform the reader on ivory being funnelled into Zimbabwe and shipped out to unknown destinations. Mfumu speaks on the report he received from their Zambian colleagues of allegations over ivory being smuggled across borders. The dialogue is staged for the reader vividly. The scene is dramatised as follows:

“Sergeant, we have received this report from our Zambian colleagues. They suspect ivory is being smuggled across the border, either through the Livingstone-Victoria Falls border post, or more likely, being ferried across the Zambezi River at night. Zambian game scouts shot a poacher in Livingstone Game Park last week. He gave them some information before he died. Ivory is being funnelled into Zimbabwe and shipped out to unknown destinations.” He placed the report carefully on his desk, ironing out a curled corner with the flat of his hand before transferring it to his in-tray. Mfumu liked order.

“Isn’t that National Park’s responsibility?” suggested Ncube, suspecting that this extra burden might cause more trouble than it was worth.

“Not if it on our roads, Sergeant.”

“We will keep our eyes out for it. Rest assured, sir,” said the sergeant, although Ncube didn’t believe for one moment that they would discover a shipment of ivory on the main road.

“Check every single bus thoroughly and every bag of reasonable size. The smugglers could have sawn the tusks to manageable pieces. They will be cunning and desperate men. One of their gang has been killed. (pp. 12-13)

The significance of the scene above is that; it reveals the transnationality of ivory smuggling. Another scene or dialogue transpires at the police roadblock. The scene is covered in the last paragraph of page 14. The scene features one of the reservists and Sergeant Ncube who has been deployed at the roadblock by Chief Inspector Stalin Mfumu. He was summoned by Mfumu to investigate on the illegal trade of ivory tusks. The scene is dramatised:

“Sir, chimed up one of the reservists, “here come the first of the vehicles. It’s a line of taxis followed by a bus and there’s a bus coming the other way.”

Ncube snapped the lid back on his tantalising breakfast and stood up, “Right, this will take all of you. Pull those buses over and go through every bag. Remember we are looking for electrical items and ivory. Check the operating licenses as well. I’ll handle the tshovas”. (p. 14)

The excerpt of the narrative shows that members of the Zimbabwe Republic Police (ZRP) also collaborate with other law enforcement stakeholders in crime investigations. The other law enforcement stakeholders include military reserve personnel from Zimbabwe Defence Forces (ZDF).

Chapter 4 of the novel presents a scene at one of the leading ivory trader’s house. David Mkandla was murdered in connection with elephant tusks. The episode unfolds in the last paragraph of page 38 to the first paragraph of page 39. David Mkandhla is one of the victims who was murdered in connection with elephant tusks. The segment features Detective Sibanda and Sergeant Ncube. It is thus dramatised:

“Is this what Mkandhla died for, sir?” asked Ncube shouldering the ivory through the garden gate.

“It’s a possibility. He was also a secret drinker. I saw about a dozen empties in his room, beer and hard stuff, maybe he was a loner, got aggressive when he drank.”

“A strange thing to die for, an elephant’s tooth.”

“Not a tooth at all, Ncube, a tusk, white gold.”

“Is that like Binga gold?” asked Ncube, pandering to Sibanda’s new obsession with mining.

Sibanda’s patience was waning. “No, Ncube, they couldn’t be further apart. White gold is the name the early Victorian explorers gave to ivory because of its exotic rarity. They made it into billiard balls and piano keys for the idle rich who had little more to do than play music and parlour games. These days it’s been hijacked by the Far East. Hong Kong is the clearing house. The Chinese and Japanese churn out tourist trinkets, skilfully carved, but trinkets none the less.”

“Sort of art then, sir. I have a cousin who carves soapstone. Some of his heads are so real, I swear they blink their eyes.”

“Not art in any sense of the word,’ he snapped, you can’t have art’s good name sullied by animal death and extinction. The ivory trade thrives on greed and big business.

More and more it's becoming a commercial trade to arm wars and rebellions, particularly to the north of us". (pp. 38-39)

The significance of the scene above is that, it addresses the crisis of elephant poaching in Zimbabwe, and the Eastern countries being the major foreign markets. Countries such as Hong Kong, China, and Japan fortify rampant poaching. Elephants are extremely endangered for their tusks which are on high demand. Elephant tusks proffer huge incentives for poachers.

Chapter 5 of the text exhibits a scene which takes place at the National Parks. The scene is presented in the second and third paragraph on page 49 of Chapter 5. Two characters feature in this scene, and these are Edison Bango (the Park Warden), and Detective Sibanda. The scene unveils on the crux of animal poaching in the park. Edson Bango, the Park Warden, tells about the rhinos being vastly poached more in the park, as compared to elephants. The conversation is staged:

"One tusk only?" asked Edison Bango, the Park Warden.

"Yes, and currently being examined for blood stains. It was found in the belongings of a murder victim.

"We haven't seen much elephant poaching in the Park recently, a couple of loners maybe, the odd elephant taken. No big gangs at the moment. We're on top of it. The land we have to cover is bigger than Belgium, much of it just wilderness without roads and water points. At this time of the year the bush is thick and overgrown, making it harder to hunt, but standing rainwater lures the game away to remote areas.

Poachers know that,' the warden sighed as though the weight of the world was on his shoulders; the weight of Belgium at least.

"Do you think this elephant could have been shot in the Park by a local?"

"I can't say. I could do with more scouts, some men who have grown up in the bush. This current crop is all city born, here for the job, not the love of the wild. Most of them come from Chitungwiza," he said, referring to an overcrowded suburb of the capital some 600 kilometres away. "They passed their O levels so they qualify. They can rote learn the Wildlife Act and the gestation period of a duiker, but they have no instinct or observation skills, no gift for tracking. You can't teach that. I could do with local boys. Anyway, Detective," he said, glancing at his watch, "I have another meeting in a few minutes. Elephants aren't the problem right now; just don't ask me about rhino, you'd weep. That's what my next meeting is about. We're darting as many as we can,

removing their horns before the poacher's get to them. Perhaps we'll keep some alive that way,' his tone indicated defeat already.

"I'll turn the tusk over to you when we've finished with it." Sibanda left the office having taken on the warden's depression, and walked straight into a one-armed, ginger-headed man. (p. 49)

The importance of the above scene is that it disseminates on the rhino-poaching plight at the National Park.

In chapter 6 of the novel, the narrative presents a scene which tackles on the rising crime of rhino poaching. The last paragraph of page 61 to the first paragraph of page 62 covers the rhino-poaching crisis in Zimbabwe. Government officials also partake in the rhino horn trade. Featured in the scene are two local village poachers, and the narrative takes place at their house. These two local village poachers are the Nyathi brothers, (Shadrek and Andries Nyathi). They engage in the illegal rhinoceros horn trade. The excerpt is staged:

"Can't you get a rhino horn?" Shadrek had asked.

"Why rhino horn? What's wrong with tusks?"

"Nothing, it's just that we can get ten, perhaps twenty times the money for horn."

"Andries noted the 'we', he suspected his brother took a cut. This confirmed it.

"I hardly see rhinos anymore. There have been many hunting them in the last few years. Some say it's the army, others blame greedy politicians. The official line is it's the Zambians. Best to blame a foreigner when things go wrong. Why are they so valuable?"

"Our contact tells me it's the East. Asian muthi, you know it makes them..." Shadrek gestured a universal sign for manhood "...bigger for longer. Some of them want it for a dagger handle. Same problems, of course," he made a gesture of impotence with a crooked little finger.

"They can't have much going for them down there to pay all that money. Maybe their wives want a good African man. We could make a fortune servicing Chinese ladies," Andries laughed, "we Nyathis have never had that problem have we? Anyway I'll keep my eyes open, but there's little chance."

"Well, if you see one, take the horn. They are much less dangerous than elephants anyway."

"Only the white rhino, the blacks live alone and are very threatening.

Both can run fast, probably fifty kilometres an hour. Two thousand kilograms of angry rhino would be a fearsome foe". (pp. 61-62)

The above scene displays information on the massive decline of the rhino population in Zimbabwe, exacerbated by poaching. East Asian countries fortify rhino poaching as they highly prize the rhino horn. The rhino horn is used for purposes inclusive of traditional Asian medicines and boosting their manhood.

In the first paragraph of page 224, Chapter 20, a scene is witnessed in the novel. Featured in this episode is a local elephant poacher named Phiri, Detective Sibanda and Sergeant Ncube. The dialogue is dramatised for us:

Sibanda released his grip, "Tell us everything, Phiri. It had better be the truth, the ants are disappointed."

Ncube, who had been standing back and watching in horror, now breathed more easily, "Yes, Phiri, tell us everything. My stomach wouldn't be able to stand an ant feast."

"I didn't shoot elephants, if that's what you mean, I just..."

"Ah, yes, the ivory, I was coming to that. What did you *just* do?"

"I carried it. I picked the tusks up in the bush near here and delivered them."

"Where to?"

"Thunduluka Lodge."

"Who did you deliver them to?"

"The old cook, Shadrek Nyathi. He would walk out to the back of the lodge at night. I would slide them under the fence. He would pass me my money. That's all I know and I'm saying". (p. 224)

Through the above extract, Phiri also mentions another local ivory trader, Shadrek Nyathi. Phiri transports elephant tusks to Shadrek and is given money.

The closing chapter displays a scene on some of the poaching syndicates' criminal offenses, relating to ivory and murder. The scene is covered in the last paragraph of page 241 to the first paragraph of page 242. The episode features other two local poachers (Jim Slocum and Murphy), Detective Sibanda and Sergeant Ncube. Jim Slocum concedes to the crime of murder, conjointly with illegal ivory poaching. The American wildlife researcher, Tiffany Price, is the other victim who was killed by Jim Slocum. Tiffany Price discovered Jim and Murphy

with a huge consignment of ivory, thus she was murdered by Jim, amid fears of being reported. The narrative scene is shown:

“Yes, I shot her, Murphy was too squeamish,’ Jim Slocum was blubbing, ‘she’d found us with a load of ivory we’d just brought across the river. I grabbed Murphy’s weapon. I didn’t know it was a dart gun.

“I’ve got no experience with weapons. I aimed for her head, Murphy tried to stop me, he pushed the barrel upwards, but a dart isn’t like a bullet, it drops quickly, in an arc. It struck her in the thigh. Murphy said no one would know because the drug was invisible, couldn’t be detected. He swept away all our footprints afterwards. I thought it was the perfect murder.”

Ncube offered him a handkerchief, his dribbling nose was an ugly sight in the sly face. ‘It would have been if not for Detective Sibanda. He was the only one who thought Tiffany Price had been murdered”. (pp. 241-242)

The above scene exposes the intense upheaval of poaching prevailing in Gubu village.

5.5.5.3 Summary

The key events in *Sibanda and the death’s head moth* are highlighted through manipulation of summary. A summary in the text is exhibited in the fourth paragraph of Chapter 6. It is expressed:

With the farm work at Hunter’s Rest and money from the researchers, life had been going well of late, better than the ageing diesel locomotives that ran with no reference to any timetable on the line he just crossed, and then his brother was no longer at the lodge. Now, he had no place to keep the tusks until they were traded. The one already delivered was lost to him unless he could get it back somehow. Shadrek had queried the delivery of a single task only. Andries lied that the elephant had only had one. He had traded the partner for a supply of alcohol, but Mkandla had not kept his side of the bargain. (p. 57)

Following the above, the narrator utilises summary to convey the consensus in illegal ivory trade being utilised for other commercial purposes. The trade of elephant tusks is prohibited in Zimbabwe. Other crimes are heartened by poaching and ivory trade.

In the last paragraph of page 60, few words are used in the narrative in order to relay a summary. It is manifested:

Andries was shaking and angry as he moved quickly across the valley to the safety of the tree line. How could he have broken his own rules? He was no better than Shadrek. They would both end up in Khami prison at this rate. He had been careless, assuming that Shadrek's post had not yet been filled and the room still empty. Why? Simple, funds were short. The country was being squeezed by a toxic mix of dizzy inflation and the introduction of the US dollar as the official currency. He had waived his usual risk assessments as desperation eroded his caution and his savings. All was not lost. The tusk would still be safe and no one could track him. He trudged towards home. (p. 60)

The above narrative sums up the poaching phenomenon being inclined to in order to mitigate economic constraints. Another summary in the text attests in the fourth paragraph of Chapter 6. It is presented:

Andries had come out upwind of the small wallow. Fifty metres from him, the last of the moonlight outlined two honeymooning white rhinos. The night may not be wasted after all. Andries slithered backwards until he was another twenty metres away. Those two were going nowhere. Now was his chance. Rhino horn was first prize. (p. 61)

In the above, summary is used in the narrative in order to disclose the rhino-poaching problem. The selling of rhino horns is a lucrative business. Rhino horns are worth more than cocaine or diamonds, with regards to the illegal market. In Chapter 21, a summary is featured in the novel. The summary covers the first paragraph of page 229. Wildlife poaching and trafficking have a vast impact on Zimbabwe. Poaching activities threaten the stability and development of Zimbabwe. Thus, the whole poaching effects are summed up in the narrative:

The researchers, Mark Rhodes and Amanda Carlise would need a robust vehicle to trek around the bush after the leopard and baboons. There was no narrowing the suspects down by the vehicle. They were all in the mix. Tiffany Price must have had a good idea of who the culprits were, but her diary was not conclusive. She was murdered for interfering and no wonder, a recent report had indicated that the price of ivory had risen four fold. The Far East made all the profits. Banda Phiri and the man who died in Livingstone would have made peanuts, African peanuts at that, just enough to make the risk worthwhile. The Mr Bigs of the illegal trade in wildlife were the facilitators and the end traders. Africa, as usual, was being ripped off in a neo-colonial rape of resources. (p. 229)

Closely following the above section from an economic perspective, the illegal resource extraction affects the country's economy in terms of aspects such as Zimbabwe's gross domestic product (Zimbabwe-GDP). Zimbabwe is a country endowed with plentiful rich natural resources inclusive of wildlife, forests, lands, among other resources.

In the closing chapter, summary is also applied to the narrative. The summary is covered in the second paragraph of page 242. This part sums up events on the crime of poaching scandals. The whole cases are summed up hence:

Bigboy had been picked up for transporting ivory and adding a few tusks to the pot. He couldn't give any further information because he didn't know who was involved. This had been his first rendezvous. They hadn't found Andries Nyathi yet. He had disappeared, probably lying low until the heat was off. The names of the poaching ring had been communicated to the Zambian police. The little village on the opposite bank had been raided. Everyone believed the poaching tide had been stemmed now. Far Eastern names were banded, but Sibanda knew it was futile to pursue them. They had political cover and not only in Asia. (p. 242)

In the above, the narrative employs summary with few words. This is attained in order to unfold the poaching extremity cases.

5.6 Narrative perspective

In the novel, *Sibanda and the death's head moth*, there is the use of multiple perspectives or multiple focalisations. All the multiple perspectives are centred on one main plot, that is, rhino and elephant poaching (ivory trade).

5.7 *Sibanda and the black sparrowhawk* – Summary

When a skinned body is discovered on the side of the railway line deep in the Matabele bush, Detective Inspector Jabulani Sibanda, along with his sidekicks, Sergeant Ncube and the troublesome Land Rover, Miss Daisy, is back on the trail of a murderer. As more girls go missing and more bones are discovered by the tracks, Sibanda realises they are dealing with a vicious serial killer who chooses the train as his killing field. Suspects abound, and the trio pursues the leads relentlessly, but the warped psychopath is elusive. Has Sibanda met his match? To complicated matters, his unrequited love interest, Berry Barton, is back on his radar, Gubu Police Station politics are as partisan as ever and Sgt Ncube, in an attempt to equal the brilliance of his boss, has discovered the wonders of the *Oxford English Dictionary*, to hilarious results. With winter tightening its grip, and drought and hardship threatening the population, Sibanda uses a risky strategy to trap his nemesis. Can he pull it off? The adventures come thick, fast and furious, punctuated by Sibanda's explosive sarcasm and Ncube's explosive gut, as once again we are plunged into the wildlife world that Miss Daisy tolerates, the detective revels in and the sergeant fears so desperately.

5.7.1 Narrative instance

Sibanda and the black sparrowhawk is told from a third-person narrative. Chatman (1978) remarks that:

The narrator is the addresser, therefore s/he is the agent who establishes communicative contact with an addressee, the narratee, the narrator is the transmitting source, the teller is best accounted for, I think, as spectrum of possibilities, going from narrators who are least audible to those who are most so. (p. 147)

5.7.2 Narrative order

The events in the narrative are presented in a chronological order. Genette (1980) relates that:

Events are narrated in the order in which they occur. Simultaneous events can be narrated in any order, relative to each other, in a chronicle. This ordering as natural as it may seem, has been called *more hypothetical than real*. (p. 36)

Sibanda and the black sparrowhawk begins in media res, with the death of one of the serial killer's victims. In media res is a distinct narrative hook form, as the story begins in the middle of a sequence of events.

5.7.3 Narrative speed

In *Sibanda and the black sparrowhawk*, the narrator both speeds up and slows down the narration. C.M. Elliott uses narrative speed aspects such as scene, summary and ellipsis to narrate serial murder stories in Zimbabwe.

5.7.3.1 Ellipsis

Ellipsis may be used to also assign time in order for the reader to fill in the missing parts in the narrative with their imaginativeness. Chatman (1978) contends that "in ellipsis the discourse halts, though time contributes to pass in the story" (p. 70). In *Sibanda and the black sparrowhawk*, ellipsis application is used on page 19 of the novel. It is presented:

"There's something ritualistic about this crime." Sibanda deliberately extended the syllables in ritualistic to get Ncube's waning attention.

"Not witchdoctors again, sir" Ncube felt faint, and further rumbling,

"surely not..."

"...No, we're not dealing with *muthi* or magic here, Ncube. Skinning the victim is the murderer's signature. He's not a nyanga looking for human parts to cast a spell, but he is dangerous. I'm pretty certain we're dealing with..." (p. 19)

Detective Sibanda avoids mentioning some words, thus also leaving the narratee to contemplate on what these could be. Detective Sibanda avoids the name serial killer that corresponds to the killer's profile of raping and killing his victims by removing their skins. The

serial killer targets women and the murderer's major signature include raping and skinning the women. Hence, this reveals that Detective Sibanda is dealing with a psychopath.

The narrative also applies ellipsis in Chapter 28. Application of ellipsis is covered in the last paragraph of page 260. It is relayed:

They walked back towards the track. "We'll collect the body in the morning..." the detective was interrupted by a shrill scream that rent the night.

"Sir?" Ncube shuddered, glad the detective was close.

"Just a barn owl, Ncube," he said, but no barn owl every made that call. Despite his murdering ways and the torture he inflicted, Sibanda hoped death came soon for the Black Sparrowhawk. (p. 260)

Omission of some information is implemented by the narrator, due to being irrelevant to the story's development.

5.7.3.2 Scene

In *Sibanda and the black sparrowhawk*, actions in the narrative are unfolded by way of omniscient narrative voice. However, at times the narrator cedes narration power to characters to construct scenes to narrate stories as serial murder, torture, violence, skinning and rape. Chapter 1 of the novel presents the first scene. The episode is covered in the last paragraph of page 1 to the first paragraph of page 2. Two characters feature in this scene, and these are Detective Sibanda and Warden Edison Bango (National Parks Warden). The essence of this scene is that it reports on the discovery of a murdered skinned victim. It is staged thus:

"Detective Sibanda?"

"Yes."

"It's Warden Edison Bango."

"How is everything in the park and how can I help?"

"The patrol guys have radioed to say they think they have found a body nearby the park."

Sibanda turned away from the window and ferreted on his desk for a notepad. "What do they mean "*think* they have found a body"?"

"That's what I asked. They recognise the shape, but the corpse is in a bad state."

"Decayed?"

“No, fresh, from what they are saying.”

“Was it hit by a train or have scavengers been at it?”

“Neither, as far as I can make out, nothing has touched it.”

“So what’s the problem?”

“It’s got no skin on it” (pp. 1-2).

The above scene is indicative of a serial killer at work in the society.

Another scene is portrayed on page 11 of Chapter 1. The events are accentuated in the second and third paragraph of page 11. The narration of the scene instigates on sexual motivations in serial murder. The serial murderer first rapes and murders his victims. In effect, the interaction between Detective Sibanda and Sergeant Ncube is staged this way:

“Did you find anything, sir?”

“These, let’s bag them, Ncube.”

“What is it?”

“Lady’s panties, newish, no weathering, only been here a couple of days. Ripped at the side, traces of blood and look at these stains, semen.”

“She was raped?” Ncube shuddered; he had three wives and three daughters. He fretted about them constantly.

“And violently, I’d say, given their state. We can safely say our murderer was a man.”

“No other clothing?”

“Nothing, this guy is a careful worker. He didn’t want to leave any trace of his victim. He wanted to obliterate her from the face of the earth. These panties are light, Ncube, the murderer let them go by mistake. They must have flown out of the carriage and been swept up into the tree by the train’s passing.”

“But he left the victim’s fingerprints.”

“He doesn’t care if we find out who she is. His desire to destroy her is probably a personal fetish like stamping on a spider”. (p. 11)

The significance of the above scene is to convey sexual motives in serial murder.

In Chapter 2, a scene is witnessed. This is addressed in the first paragraph of page 16. The scene informs on the significance of criminal modus operandi (MO) in investigations. Method

of operation (modus operandi-MO) is a psychological characteristic that is hinged within serial murder. Detective Sibanda explains to Sergeant Ncube on the role of modus operandi (MO) in serial killer narratives. The scene flows as follows:

“Ncube moved what he could onto the floor and sat down. He had no idea what Sibanda meant by a murderer’s profile but he was about to find out.

“Do you know what a profile is?”

“Not exactly, sir.” ‘Exactly’ was a word he had recently learned to mitigate his confusion at the detective’s complicated language.

“It’s an investigative tool to help us build up a picture of the murderer. We’re going to put together everything we know about his behaviour and modus operandi-his MO-a social and psychological assessment of the man” (p.16).

As presented above, Detective Sibanda provides relevant information on the role of modus operandi (MO) in criminal investigations. Thus, modus operandi are an erudite behaviour which is developed and utilised on many crime occasions.

In Chapter 12, another scene is encountered which verges on a specific significant element in serial killing called a “signature”. Signatures are linked to the personality construct of the serial killer. In the novel, the serial killer leaves twisted wires on the ring fingers of the victims. The dialogue between Detective Sibanda and Sergeant Ncube notifies on the serial killer’s signature. The episode is presented thus:

“What have you got, Ncube?”

“Not sure, sir, but it could be a human hand.”

“Well spotted, It’s a human hand all right judging by the size, not a baboon’s, where did you pick it up?”

“Right here, sir.”

“It has wire twisted around the finger, our Sparrowhawk has a signature all right. Let’s fan out. Mark every bone you find in the area. Put a stick in the ground and tie some of this on to it.” Sibanda produced a roll of yellow duct tape.” (p. 112)

Following the above scene, signatures gratify the serial murderer’s inner fantasy.

The last paragraph of page 22 to the first paragraph of page 23, in Chapter 2, features another factual scene on predatory behaviour in serial murder attributed to criminal aggressive fantasies. Fantasies are predatory behaviours and are also the major root causes of serial

crime. The serial murderer's fantasy plays a crucial function. Consequently, he commences in fantasy actions so as to manifest power over other human beings. C.M. Elliott encapsulates the human condition and the fantasies of the serial murderer. Disposing the victim's body or confiscation of souvenirs from the crime scene are examples of the abnormal behaviour of serial offenders ascribed to fantasies.

The novel presents another scene which covers the last paragraph of page 22 to the first paragraph of page 23. The scene's value is that it stresses on the serial killer's psychological fantasies and supremacy over others. In *Sibanda and the black sparrowhawk*, the serial killer possesses the skin and clothes of the victims after the murders. He keeps these items as his souvenirs. These souvenirs represent his achievements as he regards them as trophies. The dialogue between Sergeant Ncube and Detective Sibanda evidently conveys the serial murderer's aggressive fantasies and dominance. In these illustrations, the narrator withdraws himself from the narrative and grants the configuration of viewpoints. The verbal exchange between Sergeant Ncube and Detective Sibanda is depicted as follows:

"And the souvenirs, sir, why take the skin and clothes away?" he swallowed his distaste in a suppressed belch, "that's like a hyena walking around with a mouthful of duck feathers."

"He keeps souvenirs to ward off depression after the murder. The skin is a trophy..."

"...Like those American hunters that stuff animal heads and stick them on a wall?"

"Exactly the same. Possessing the trophy gives the killer the same feelings of power he experienced at the same time of the kill, let him relieve the moment. The killer's most treasured keepsake is her skin. I wonder if he salts and preserves them like leather?"

Ncube was frightened by Sibanda's words. "We are dealing with the devil, a black chameleon on a moonless night, an evil creature who has wrapped two poor women in his long sticky tongue." Ncube couldn't think of the horror any more. It was too distressing. He had to get some of his bean stew inside him and quickly.

"Did I say two murders, Ncube? There could be more."

"More, sir? Ncube's voice rose in disbelief. He didn't know which way to turn, didn't know which orifice would explode first.

"Yes, certainly more than two, and more to come; we are dealing with a serial killer".
(pp. 22-23)

As seen in the above scene, serial murderers display abnormal behaviour that is ascribed to their fantasies inclusive of exhibiting the victim's body and taking away souvenirs from the scene.

In reading the novel, *Sibanda and the black sparrowhawk*, one encounters another scene from pages 61 and 62. The involved characters are Detective Sibanda and Richard Ngulube (the taxi driver/serial murderer). They engage in conversation about events happening in the community. Richard Ngulube appears innocent and calm. The scene occurs in a taxi. Detective Sibanda is on his way to the Universal Dream offices to investigate the murder case of a woman named Lois Khupe. The victim worked as a senior coordinator at Universal Dreams Organisation (UD Matabeleland), a non-governmental organisation. The episode is staged in the narrative for the reader:

"Have you been working the station long?" The detective's question disturbed his memories.

"A few years, sometimes I work the long-distance bus terminus, it depends."

"On what?"

"Timings, passengers, whenever there are the most fares. I don't mind."

"Heard anything unusual over the years? Anyone come looking for someone missing before?"

"Not since I've been on the rank, but these are hard times, people are on the move. Everyone has gone to South Africa, but there's unrest down there."

"Any gossip among the other station cabbies?"

"Not that I've heard."

Sibanda sat back in the seat and took in the gracious lines of the architecture that set Bulawayo apart from any other African city he had visited. A mixture of colonial grandeur and stylish art deco blended effortlessly. The charmless concrete monoliths of the sixties and seventies had mostly by-passed the city. Modernist steel and glass had been out of reach. Bulawayo retained its character through economic default, and with roads wide enough to turn a wagon and a span of oxen, he could have been on a slightly shabby Parisian boulevard until Richard Ngulube swerved into the oncoming traffic to avoid a deep pothole, swerving back as quickly into his correct lane.

"Nkomo's Crater, had to avoid it, sorry."

"What?" It was Sibanda's turn to have his mood interrupted.

“We name the potholes,” the cab driver laughed.

“Sibanda could only imagine what Joshua Nkomo, aka Father Zimbabwe, would think of his neglected city now.

Richard Ngulube returned to the right side of the road and his daydream, where was he? Ah yes, he had just lit a cigarette”. (pp. 61-62)

The essence of the scene above is that; it divulges that the serial murderer may not emerge as a typical criminal. Alternately, Richard Ngulube (the serial murderer) appears normal. During the day, Richard Ngulube is a normal taxi driver. At night, he executes in serial killings.

In Chapter 8, another scene is featured, on page 74. The episode occurs at Gubu railway station. The essence of this scene is to present on anger-motivated serial murder, as it specifically targets a particular fraction of the society. Philemon Mathe (the station master of Gubu railway station), interacts with Sergeant Ncube. Anger-motivated serial murders are usually aimed at a targeted fraction of the society. In this scene, prostitutes are the target group of the serial killer. The episode outlines the subject to the reader as follows:

“Sergeant Ncube, I’m glad I caught you before the rush, it’ll be as busy as an ant’s nest in here just now.”

“Mathe,” Ncube greeted the station master.

“I’ve remembered something. After you left this morning, I chatted to a few of the old-timers here and they reminded me.”

“A missing girl?”

“Woman, more like. It happened soon after I was promoted. I was new to the job, didn’t really understand the ropes...’he tapped his nose, ‘...if you get my meaning.”

“No, I don’t think I do.”

“Well, you see, there are certain girls who work on the trains.”

“Waitresses?”

“No, amawuli, prostitutes. They pay for their tickets up to the Falls and back, everything above board, but the staff here know what they are up to, they get a kickback.”

Ncube gulped. He tried to imagine what the customers go up to. It must happen in the toilets, an interesting task given the dimensions.

“One of the women went missing?”

“Yes, the guard complained she hadn’t paid him dues, said she must have got off up the line to avoid handing his cut over. Anyway, sometime later, a week maybe, the police came around asking if she’d been seen, but as far as I know they didn’t pursue the case for long. She was a well-known tart, worked the clubs as well as the trains, but she wasn’t worth any police effort; prostitutes never are.”

“What was her name?”

“We just knew her as Mama Stimela”. (p. 74)

The above scene foregrounds on prostitutes as the target group, aggravated by anger-motivated serial murders.

Chapter 8 of the novel highlights another scene. This is staged in the second and third paragraph of page 75. The crux of this scene is that it presents the male serial killer’s misogynistic aptness. Detective Sibanda and Sergeant Ncube brief on reported cases of other missing women from various sections of the community. In *Sibanda and the black sparrowhawk*, Richard Ngulube is a serial killer who possesses misogynistic characteristics. His victims are all women. Apart from prostitutes, the serial killer also targets other women from other sections of the community. The other women victims include nuns, aid workers, receptionists, amongst others. The scene is presented as follows:

“I’ve just had a call from PC Khumalo, another girl has been reported missing from the train.”

“When, sir?”

“A couple of nights ago, she was travelling back to Bulawayo after a job interview as a receptionist at Thunduluka Lodge.”

“Why do we only know now?”

“Seems everyone thought she’d stay longer for the interview. They weren’t expecting her back and when she didn’t arrive on last night’s train her parents checked with the lodge.”

“No body yet?”

“There is talk on the station about a missing prostitute, about two years ago,” Ncube was felled by heartburn. He was paying the price for his *mukiwa* lunch of rich food and there were too many bodies to digest.

“And I’ve been hearing about a missing nun. Strange bedfellows, it doesn’t add up, but it gives us four possible victims. I don’t like this. Where are the links-an aid worker, a receptionist, a nun and a prostitute?”

“Figs, plums and nuts never grow on the same tree.”

“You’re right Ncube, these murders are too random.”

“Sir, people are starting to board the train.”

“We can talk in our compartment” (p. 75).

It is evidently comprehensible, from the above scene, that the serial killer possesses misogynistic predispositions. Women from diverse sectors of the community are killed.

Chapter 13 of the novel underscores on another scene. The scene is presented in the last paragraph of page 123, to the first paragraph of page 124. Detective Sibanda and Sergeant Ncube, the Detective reveals to Sergeant Ncube of another skinned victim which he found. The excerpt is staged:

“I’ve found Kerry Williams, Ncube.”

“Where?”

“In the tree line. I’ve marked the spot with a stick. She was dragged into the bush by hyena. Don’t go in, you won’t like it, she has been eaten.”

Ncube blanched, “And skinned?”

“Yes, exactly the same MO as before, down to the wire ring on her finger, or what was left of her finger.”

“So, Gideon Shumba is innocent after all.”

“Definitely, time to get back to Gubu and let him out” (pp. 123-124).

Such a scene above, created by way of dialogue manages to emphasise the violence which the women victims go through, and also the serial killer’s same modus operandi- MO on all his victims.

The novel presents a scene in Chapter 20. The scene illustrates on the serial killer’s obsession with public notoriety and creation of his public image. The dialogue between Detective Sibanda and Police Constable “Zee” Khumalo gives emphasis to this phenomenon. The matters highlighted in the scene are dispensed thus:

“Zee, thank God it’s you. The Land Rover has broken down in the park. Ncube is still with it. Can you send Chanza in the Santana to pick us up and organise a tow.”

“Chanza’s not here yet and...”

“...and?”

“He won’t be doing any rescuing. He’s going to be busy today.”

“With what?”

“They found more bones along the line late yesterday evening and he and Cold War have organised interviews with the press, taking centre stage as usual. This Sparrowhawk story is going to be headlines news.”

“Damm it, Zee. Can’t you stop him? It will only goad the killer to reward himself for his notoriety with another death”. (p. 181)

Closely following the above scene, the serial killer is enchanted to public fascination. Richard Ngulube is determined to create a brand name such as Sparrowhawk in order to entice public notoriety. He engrosses actively in creating his public image. Thus, he invokes on serial killings. The serial killer pursuits on media exposure in order to reckon himself as a celebrity.

Chapter 26 of the novel also constitutes another scene. The scene expounds on the serial killer’s preferable murdering territory. Geographic Profiling as an investigative methodology, attempts to unravel the scene of a crime environment. The locale of a crime is a vital clue that furnishes the investigators with worthy information. The locale of a crime is a vital clue that furnishes the investigators with worthy information. The dialogue between Detective Sibanda, PC Khumalo and Sergeant Ncube highlights the serial murderer’s spatial crime location through geographic profiling. The issues presented in the scene are relayed thus:

“Two nights from now, Monday, we will all be in Bulawayo to catch the train back to Gubu. We’ll travel on it every night from then until we trap the Sparrowhawk.”

“How do we know he won’t murder again before Monday?” PC Khumalo asked. Ncube looked at her pityingly, of course the detective knew. Didn’t she understand his second sight?

“The Sparrowhawk only kills in the older carriages. The overhead ventilation shaft and gutters offer him a way to manoeuvre between compartments unseen, a way to cling to the top of the train. I’ve asked the line controller to use the newer carriages until then.”

“What’s my role, sir?” Her eagerness was childlike. Ncube stayed silent; he didn’t want to know anything of his part in the plot.

“Listen carefully, Zee and tell me if you still want to go ahead. You are the bait to flush out the killer. You’ll travel in a first-class sleeper alone, window unlatched. Sergeant Ncube and I will be in the next compartment. We’ll be with you at the first hint of trouble.”

Ncube couldn’t stay silent, this was a stupid plan. ‘But you will be recognised, sir, everyone in Gubu knows who you are and all the suspects certainly do. The Sparrowhawk will stay away from the train if he sees you on it.”

“I’ll be in disguise, Ncube.”

“But what about the sergeant, sir? He is just as visible as you in this village, possibly more so.”

“Oh, I have a great disguise planned for him. Not even his own children will recognise him. We’ll travel to Bulawayo separately so as not to alert anyone watching. Zee, you’ll take the bus and Ncube, you can safely go by train.”

“And you, sir?”

“I’ll make my own arrangements. Now go home and have a relaxing weekend. I’ll meet you in Bulawayo on Monday”. (p. 240)

As discerned in the above scene, it is comprehended that the railway station zone is the serial murderer’s frequent killing activity spaces. He routinely murders the victims in the train and throws them out of the train. With reference to the serial killer’s choice of the train as his killing field, what C.M. Elliott creates here is a “locked room mystery”-a sub-genre of crime writing. This kind of “locked room mystery” can also be traced in stories such as Christie’s *Murder on the orient express*.

As the story progresses towards the end, another scene is displayed to us in the narrative. This specific scene features the racing at the railway station between Detective Sibanda and Richard Ngulube who is the Black Sparrowhawk/ Serial Killer. It is elicited in this way:

“Richard Ngulube, the taxi driver, you bastard!” he shouted above the howling wind, and pummelled the killer harder.

“Give up, Ngulube, you can’t get away now.”

“You’ll never get me, Sibanda. I’m the Black Sparrowhawk and I’ve got nothing to lose”. (p. 257)

Thus, the pungent verbal exchange is witnessed above. In essence, this scene emphasises and presents how the serial killer does not express feelings of being emotionally guilty after committing the murders.

5.7.3.3 Summary

C.M. Elliott employs summary to lay out important facts. According to Chatman (1980), "The novelist is permitted to conflate into a single speech what must probably be supposed to have been uttered as several separate speeches" (p. 68).

A summary is expressed in the last paragraph of Chapter 28. It is displayed:

If the killer was on board he would have to act soon. Murder, rape and skinning were a couple of hours 'work. The bodies had been thrown from the train between the Ingwe and Isilwana sidings, between the leopard and the lion, some irony. This meant the killer had to make his move in the next two hours. PC Khumalo put down the magazine she had been flicking through and closed her eyes, just for a moment, she promised herself. Sergeant Ncube, bored with the detective's conversation and speculation, let his head drop onto his comfortable, cushioning jowls; Richard Ngulube shifted from his hard bench in third class and walked towards the toilets at the end of the carriage, his bag slung over his shoulder. (p. 251)

The above narrative uses summary to present the serial killer's mysterious activities. These include rape, murder and skinning aboard the train.

Another summary in the text is evinced in the first paragraph of page 20. It is manifested:

Ncube glanced at the detective. There were depths to this man he would never plumb and an unknowable past, but he witnessed bravery tonight of a sort he could only observe and never participate in. Detective Sibanda fought the serial killer on top of a speeding train and then plunged into the centre of a rampaging buffalo herd to rescue a murderer of no worth. The Ndebele said it best when celebrating courage and strength: *uyindonda*, he is a man. (p. 260)

Few words are used by the narrator in the above summary. The narrative sums up on how Detective Sibanda finally defeated his nemesis, Richard Ngulube-the serial killer.

5.8 Narrative perspective

In *Sibanda and the black sparrowhawk*, the narrative is told by different characters, all from their own distinctive perspective, thus multiple perspectives. Bertens (2014) notes that, "A single event may be told by different characters from different perspectives, or it may be told

by one and the same character at different points in his or her life (in which case we will also expect different perspectives)” (p.62).

5.9 Chapter summary

This chapter has presented a narratological analysis of C.M Elliott's *Sibanda series* as representative Zimbabwean crime fiction, using various selected narrative strategies, as well as focusing on the objectives. The synopsis of the three novels under discussion were presented. This chapter also identified and evaluated the selected narrative strategies engaged in the novels, under diverse sub-headings. The next chapter, Chapter 6, discussed the findings, recommendations and conclusions.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

The previous chapter, Chapter 5, was a discussion and analyses of the *Sibanda series novels*. The three novels currently incorporated in the collection so far were *Sibanda and the rainbird* (2013), *Sibanda and the death's head moth* (2015) and *Sibanda and the black sparrowhawk* (2017). This chapter, Chapter 6, focused on the conclusions and recommendations.

6.2 Conclusion

The study analysed how *Sibanda series* fictionalises crime in order to narrate stories in Zimbabwe. The research employed narratology theory in the analysis and interpretation of Zimbabwean crime fiction as depicted in the selected novels. The selected narratology strategies are crucial in their contribution in exhibiting the stories. Simultaneous and subsequent narration is employed in order to expound on the narrative events. As C.M. Elliott narrates on Zimbabwean crime fiction, diverse narratological strategies used include narrative speed, narrative order or narrative instance, in order to expose crime stories of Zimbabwe. Narrative scenes are staged in the novels so as to allow characters to interact. Thus, events in the narrative unfold through dialogue between the characters. Pervasive societal problems in African communities are addressed through third person omniscient voice. These problems include *muthi*/ritual murders, poaching and serial murders.

In *Sibanda and the rainbird*, human beings are killed for trade of body parts and African medicines. South Africa is the major market for these body parts. Specific human body parts are used by criminals, for evil sacrifices. Criminal motives for use of African medicines and trade of body parts include: success in business ventures, enhancement of sexual performance and sexual prowess, customer dependence, among other intentions. Rampant poaching is fortified by resources competition. Serial murder escalates due to psychological and sociological susceptibilities. C.M. Elliott manipulates characters such as Shadrek and Bongani Ngwenya. The stories of these characters unveil the gruesome *muthi* ritual murders.

In *Sibanda and the death's head moth*, characters engage in criminal activities such as elephant and rhino poaching. This is exacerbated by other societal problems inclusive of poverty, unemployment, access to guns/firearms, a violent history, inequality between the poor and the rich, among other factors. Countries such as Hong Kong, China, Vietnam, and some other East Asian countries fuel the pervasiveness of poaching. Ivory trade usher huge amounts of money. In *Sibanda and the black sparrowhawk*, the serial killer's psychological and sociological susceptibilities which aggravate his mass killings are revealed. These

include: fantasies, sexual motives, criminal modus operandi (MO), signature, misogynistic aptness, anger-motivated serial murder, amongst other determinants. Lastly, diverse recommendations were given by the researcher. These recommendations could be implemented by other researchers.

6.3 Findings

- *Sibanda and the rainbird* (2013) focuses much on the crime of gruesome *muthi* or ritual murder in Zimbabwe, and the illegal trade of body parts. In Zimbabwe, victims are murdered for ritualistic purposes and South Africa is the main body parts market. The criminal's motives for ritual murder include quest for power, money, as well as religious and cultural beliefs.
- *Sibanda and the death's head moth* (2015) details much on ecological/environmental crimes. The environmental crimes include poaching (ivory smuggling), illegal resource extraction, smuggling, illegal hunting, collection of protected wildlife or endangered species, amongst other environmental crimes. The activities of human beings rotate around the environment. Environmental crime tyrannises Zimbabwe's ecosystems and biodiversity. Human-wildlife crimes are exacerbated by diverse societal aspects such as competition for resources.
- *Sibanda and the black sparrowhawk* (2017) dwells more on serial murder. Detective Sibanda and Sergeant Ncube apprehend on the serial killer who retreats to the train as his killing field. Cases of the behaviour of the serial killer are magnified by psychological and sociological factors.

6.4 Contribution to knowledge

Vast studies have been conducted and written in other different areas of Zimbabwean literature. In the area of Zimbabwean crime fiction, less has been explored on the Zimbabwean crime novel. There is scarcity of research materials on crime fiction literature from the Zimbabwean context. This research serves as an enlightenment on Zimbabwean English crime fiction. This research contributes to the knowledge of Zimbabwean crime fiction.

6.5 Recommendations

Recommendations by the researcher include the following:

- There may be need to consider Zimbabwean crime fiction in other genres such as poetry and drama.
- There is hence a requirement for research to be conducted regarding analysis of crime fiction in other literature genres in Zimbabwe.
- A comparative analysis of Zimbabwean crime fiction written by other Zimbabwean crime writers is needed.

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Appendix A: Ethical Clearance Certificate



**NAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY**

FACULTY RESEARCH ETHICS COMMITTEE (F-REC)

DECISION: ETHICS APPROVAL

Ref: S007/2019
Student no.: 217125956

Date Approved: 26 November 2018

RESEARCH TOPIC

Title: A narratological analysis of C.M. Elliott's *Sibanda series* as representative Zimbabwean crime fiction

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Dear Ms Kangira,

The Faculty of Human Sciences Research Ethics Committee (F-REC) of the Namibia University of Science and Technology reviewed your application for the above-mentioned research. The research as set out in the application has been approved.

We would like to point out that you, as principal investigator, are obliged to:

- maintain the ethical integrity of your research,
- adhere to the Research policy and ethical guidelines of NUST, and
- remain within the scope of your research proposal and supporting evidence as submitted to the F-REC.

Should any aspect of your research change from the information as presented to the F-REC, which could have an effect on the possibility of harm to any research subject, you are under the obligation to report it immediately to your supervisor or F-REC as applicable in writing. Should there be any uncertainty in this regard, you have to consult with the F-REC.

We wish you success with your research, and trust that it will make a positive contribution to the quest for knowledge at NUST.

Sincerely,



Dr Hennie J Bruyns
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