



**NAMIBIA UNIVERSITY
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Department of Communication

The Portrayal of Namibia and Namibians in Selected Crime Fiction:
Social Reflections, Ethnicity and Race

Ana Lourdes Chindekasse

Student Number: 213067870


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Supervisor: Prof. Sarala Krishnamurthy

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DECLARATION

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DEDICATION

To Jesus Christ, with all my love. It has never been luck, it was always You.

ABSTRACT

This thesis explored the portrayal of Namibia and its people in three Crime Fiction novels: *Blood Rose* by Margie Orford (2007), *The Hour of the Jackal* by Bernhard Jaumann (2011), and *The Kupferberg Mining Company* by Johan J. Beyers (2013). It is a qualitative desktop study, which made use of a simple analysis checklist for guiding purposes. Using the theory of Postcolonialism, the research focused on what social reflections were found in the selected texts regarding the Namibian nation, how ethnic groups are portrayed, and racial relationships, specifically their assignment to key characters, namely the victims, the criminals, and the protagonists. The thesis aimed to demonstrate that the Crime Fiction genre is not merely entertainment-centred, that it can be read against the grain, and applicable truths are found in them, with a specific focus on Namibia. The analysis of the texts revealed that all three contain fictional narratives with actual Namibian historical backgrounds, which reflect on truthful aspects of that period; and the portrayal of ethnic groups and racial issues was found to be a blend of positive showcasing, as well as stereotypical bias.

Keywords: *Crime Fiction, Postcolonialism, Namibia, Social Reflections, Ethnicity, Race*

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CHAPTER 1: INTRODUCTION

1.1. The Background of the Study

From ancient publications to Edgar Allan Poe and now the ongoing contemporary blood-curdling thrillers, Crime Fiction has a long history and very deep roots. What was at first seen as mere entertainment and not considered 'real' literature is now being embraced in the academic world. Today, Crime Fiction is widely investigated, not for its thrilling aspects as much as for the underlying messages in their plots. The Crime Fiction genre has gained international popularity, and since its foundational phases in Europe and the United States of America, authors of the genre are now spread all over the globe, including Africa.

In academia, Crime Fiction is considered to be a genre that goes beyond fantasy, aesthetics and thrilling, fast-paced drama. It is like a mirror of the society in which it (a specific story) is set (Messent, 2012). An American crime thriller novel is bound to shed light on the American laws, the government, the police force, the prevalent social issues, the community's views and reactions towards crime, among others. The same applies to a Crime Fiction text set in a country in Europe, Asia, or Africa. Some of the most popular trends applied to the Crime Fiction genre in academic dissertations include law and politics (of a specific country to which the book refers), national and/or international history, crime management, gender stereotypes, the image or symbolism of the victim (especially the dead body), racial, ethnic and cultural strife, colonialism effects in the nation, the police force and the community, etc. – as reflected within a particular text. According to Knight (2006), "Crime fiction is an early, often the first, voice to respond to new social and cultural encounters generated by the colonial [or social and political] situation. The crimes that were realised as personal and domestic were also projected directly or indirectly as social and political" (p. 26).

Crime Fiction written in Africa and/or by Africans is still a growing movement, and scholars have taken to probing some of the available texts, including texts in South Africa and Kenya (Fasselt, 2016, Naidu, 2016 & Augart, 2018). There are some Crime Fiction texts available about Namibia, which are yet to be extensively perused; and the present paper aims to take a step towards that direction in analysing Crime Fiction texts applied to Namibia.

1.2. The Statement of the Problem

Slowly but surely, like a determined child learning to walk, Namibian Literature is gaining momentum and making its mark in the world. More and more authors, young and old, are emerging and making significant contributions to the world of literature – plays, poetry (written and spoken), (auto)biographies, short

stories, and novels. Some popular titles include *The Show Isn't Over Until...* a play by Vickson Hangula (2000), *Invoking Voices*, an anthology of poems by Kavevangua Kahengua (2012), *Making A Difference* (2012) by Libertine Amathila (autobiography), a collection of short stories by Isabella Morris and Sylvia Schlettwein titled *Bullies, Beasts and Beauties* (2012) and *The Purple Violet of Oshaantu*, a novel by Neshani Andreas (2001). Of recent, these and other texts are making their way into and becoming major subjects of academic dissertations.

However, as far as the researcher's knowledge goes, there are very few available records on the Crime Fiction genre, its conventions and how they are applied to the Namibian context. This thesis aimed to, therefore, take a step in contributing to the literature by investigating some Crime Fiction texts set in, and about Namibia. The thesis sought to find, in the context of law, politics, and crime investigation, what the available Crime Fiction texts say about Namibia and its people. The quest for an answer to this issue is the intent and focus of this thesis, through the analysis of three texts, namely *Blood Rose* by Margie Orford (2007), *The Hour of the Jackal* by Bernhard Jaumann (2011) and *The Kupferberg Mining Company* by Johan J. Beyers (2013).

1.3. The Research Objectives

The main objective was aimed at exploring how the selected Crime Fiction texts portray Namibia as a society, how its people relate with one another with regards to ethnicity and race consignment to key characters. Specifically, the thesis shall:

1. Scrutinise how the texts portray Namibia as a society within the context of law and crime
2. Examine how the different ethnic groups are showcased and how they relate with one another,
3. Describe how racial relationships are displayed; as applied to the victims, the criminals and the protagonists.

1.4. The Significance of the Research

Considering that Crime Fiction is not a commonly researched subject in Namibia, this paper has taken one of the first steps towards the application of the Crime Fiction genre to the context of the Land of the Brave and has made a significant contribution to the steadily growing study of Namibian literary analysis. Students may also benefit from discovering that Crime Fiction texts on Namibia are available, and can use them to make further enquiries in their research projects, taking on other themes and topics which were not covered in the present thesis. The project may also provide some perspectives to be considered by

present and future Namibian Crime Fiction authors, with regards to the conventional, yet biased ways in which the genre is oftentimes written; thus giving them a choice to write differently. Finally, the paper might interest anyone keen on Crime Fiction, the conventional aspects, how they go beyond the entertainment factor, and how they can be read against the grain, with the intent to discover applicable truths to the settings that they convey, as well as to challenge common negative stereotypes.

1.5. The Delimitations of the Research

Of all the available Crime Fiction texts on Namibia, only three had been studied – *Blood Rose* by Margie Orford (2007), *The Hour of the Jackal* by Bernhard Jaumann (2011) and *The Kupferberg Mining Company* by Johan J. Beyers (2013). The three books have their plots centred on crime and politics, they all have traces of Namibia's colonial history, and are suitably qualified for the theoretical perspective (post-colonialism) that was employed.

Among the topics applied to the analysis of Crime Fiction texts are the conventional definitions and categorisation of the existing subgenres (example, police procedural and noir thriller). This paper has not dealt with how well or how poorly the selected texts conform to a Crime Fiction subgenre, although it has categorised them to some (and very little) extent for the sake of clarification. Other than that, the texts were selected on the general qualifying criteria that a Crime Fiction is any text (but not always) whose plot is centred on and revolve around the investigations and solving of the *who* and *why* of a committed crime.

With regards to the research objectives outlined in section 1.3., they were explored as they are presented within the texts, and although it was aforementioned that Crime Fiction texts reflect reality, parallel comments or comparisons with the actual Namibia is not the focus of the thesis. There are a few historical facts mentioned to aid in the analysis, and that is the limit.

1.6. Definitions of Terms

Crime Fiction

Any book whose plot is revolved around the investigation and solving of a crime or crimes; ultimately to find out who did it, why they did it, and to bring them to justice (But these factors are not necessarily applied to all subgenres of Crime Fiction).

Social Reflections

This term is used as to how the society (in this case Namibia) is portrayed within the three texts. Despite Crime Fiction being fiction, they carry within them some applicable truths and realities as found in the actual setting to which they ascribe, and this thesis explored how this concept is applied to Namibia.

Ethnicity

In this thesis, the Cambridge Dictionary Online definition of ethnicity was employed: “a large group of people who have the same national, racial, or cultural origins, or the state of belonging to such a group” (<https://dictionary.cambridge.org/dictionary/english/ethnicity>). The thesis has explored how these groups were portrayed and how they relate to one another.

Race

For this thesis, race has been defined as it is applied to the theoretical framework employed. Under Postcolonialism, race can be defined as “the division and classification of human beings by physical and biological characteristics” (DBU, n.d.).

Otherness (or Other)

This is a Postcolonial concept defined as “the social and/or psychological ways in which one group excludes or marginalizes another group” (DBU, n.d.).

Double Consciousness

A term coined by W.E.B. Dubois, defined as the sense of looking at oneself through the eyes of another (Kristin Does Theory, n.d.). Chapter 3 provides elaborated descriptions of some of these terms.

Chapter 2: Literature Review

2.1. Introduction

This chapter explores the views and contributions by other scholars on the subject of Crime Fiction, specifically on the themes of social reflections and ethnicity and race. The chapter begins with a brief history of the Crime Fiction genre, its conventions and subcategories. The *Social Reflections* section (2.2) looks at scholarly contributions on how Crime Fiction stories reflect the societies or countries in which the plots are set. *The Ethnicity and Race* section (2.3) elaborates on various scholars' critical analyses on the portrayal of race and ethnic issues in Crime Fiction novels. Given the co-dependency (not always, but usually), as well as the very slim distinction between ethnicity and race's respective definitions (please refer to section 1.6), the author has placed them (ethnicity and race) under one section, thus avoiding unnecessary confusion and misunderstanding.

2.2. The Foundation: A Brief History of Crime Fiction

Scaggs (2005), Messent (2012) and, Bailey (2017), in their historical outlines on Crime Fiction (henceforth CF), agree that the genre has its roots way back in the past, many years before Edgar Allan Poe, who is generally considered the father of detective or mystery fiction, a subgenre of CF. According to Yeats (1929, referenced in Scaggs, 2005:8), there are crime-themed stories that are dated as far back as the 1st to the 4th Century B.C; including an alleged Biblical account from the book of Daniel (about Susannah and the Elders, the two judges who accuse her of adultery, but are exposed by Daniel after a witty cross-examination, thus acquitting Susannah) and a tale drawn from the myth of Hercules (a thief named Cacus who falsifies footprints to mislead the custodians of the law trying to find him). China also preceded Poe before the era of Mao Zedong (Kinkley, 1993; in Bailey, 2017). They wrote short crime stories similar to that of Sherlock Holmes. These were then followed by the Europeans and later the Americans. Following is a timeline of CF adopted from a slideshow presentation by Lai (2015).

The early 19th century is when CF (as we know it today) started; and it stemmed from, or had traits of Gothicism and Dark Romanticism, such as mystery, suspense and a sense of dread. Gory, bloody imagery was graphically showcased. In 1840, Edgar Allan Poe's *The Murders in the Rue Morgue* was published, and thus was introduced the key figure in CF; i.e., the detective. What earned him the title of 'Father of Detective Fiction' was that prior to his appearance on the scene with his adored Auguste Dupin (his French detective character in *The Murders in the Rue Morgue* and two other novels), stories on CF did not put much emphasis or focus on the detective. CF stories during that time were characterised by a central, very

intelligent and analytical individual who worked in place of an incompetent police force. The detective has a friend, who is less intelligent compared to the detective and is often the actual narrator of the story; as found in Arthur Conan Doyle's *Sherlock Holmes* series. Despite Poe setting the foundation, and later followed by Wilkie Collins' *The Moonstone* in 1868, Doyle's work gained more love and popularity. Doyle's first Holmes novel, *A Study in Scarlet*, was published in 1887. He in turn influenced the likes of Agatha Christie and Dorothy Sayers.

The Golden Age followed soon after. The genre of CF was substantially popular during that period (1920s – 1930s), owing to the healthy and booming economy, the rise to prominence of the middle class, along with an increase in literacy aptitude. Consequently, there was a high demand for the consumption of novels, among them, CF. A magazine titled *The Black Mask* was created in 1920, which published short crime stories regularly. Ngaio Marsh published his *A Man Lay Dead* in 1934, and in the same year, *Murder on the Orient Express* by Agatha Christie was also released. Then, the characteristics of CF included a setting in a secluded house in rural England. A murdered person (usually unknown) is found by a servant, and in that same timeframe, several guests are hosted, among them the smart detective; who is always ahead of the baffled, incompetent police officers. Additionally, there were two theories used during that time, namely intuitionism and realism. The former involves a very witty detective with an admirable mental power. The focus of the story, as expressed by or through the central character, was on the puzzle of the mystery and not necessarily on bringing justice to the culprit. It further involved the readers in the mystery-solving process, and the readers were, perhaps intentionally, usually able to solve the crime before the detective got to the conclusion of his brilliant deductions and rationalisations. Realism, as the name suggests, was the opposite of intuitionism, and it focused more on reflecting reality as much as possible, i.e., the reality of the period in which the story is written. The setting was often a dangerous and gloomy neighbourhood where a murder would not be a surprising occurrence. The plots in realist stories were focused on finding evidence and clues to discover the criminal, as opposed to intelligent mental deducing. The keen interest in CF at that time was perhaps brought about by the fact that it was in that same period when the use of forensics in real-life criminal investigations was on the rise. However, when WWII struck, there were no longer enough resources for the mass production of novels that would cater to their high demand. Thus, the golden age died a natural death. But a while before that, authors – reacting to consumer criticism about the genre being too predictable – began to come up with elaborate, outstanding plot twists in their creations. Such creations led to another subgenre of CF which is known as Hard Boiled CF.

Hard Boiled CF was prominent in the 1920s-1950s. This subgenre was dominantly written by American authors and is said to be a reaction to their British counterparts. The protagonist in this genre is usually a tough, lone male not younger than 30 and not older than 40. This protagonist was always a 'macho man', with a complicated love life, yet very attractive and sexually appealing; a typical ladies' man. Hard Boiled CF is also characterised by graphic violence and a lot of danger, especially surrounding the protagonist. A common trait of this subgenre with its earlier predecessors was the solo detective, and a police force that was not as competent as the detective and was more of a hindrance than a helping hand. Hard Boiled CF took shape right after WWI and at the peak of the Great Depression, followed by WWII, and these times were reflected in the literature. Well known Hard Boiled CF novels of this period include *Double Indemnity* (1934) by James Cain, *The Big Sleep* (1939) by Raymond Chandler, and *The Maltese Falcon* (1941) by Dashiell Hammett. In addition, after WWII, Hard Boiled CF were filled with stories of betrayal, deceit, camouflage strategies and excessive danger throughout the narrative. This caused the need for a further distinction of the subgenre, known as the 'Noir' or thriller CF.

Presently, CF is even more popular, with further subgenres. From the 19th century to the present, there are several specific names ascribed to the existing subgenres including cosy, hard boiled, police procedural, medical, scientific and forensic mystery, and legal or courtroom drama. Hard Boiled CF, which is oftentimes more popular among its counterparts, is further divided into categories namely epic thriller, supernatural thriller and psychological thriller (Corbett, 2017). The specific descriptions, outlines and characteristics of each of these (which are beyond the research's objectives) shall not be covered.

Contemporary CF, like its predecessors, mirrors the society or period in which the plot is written. Today, CF involves the use of technology, science, medicine, law and politics, among others. These subjects are all used to make the wide umbrella of CF. Even as distinctions are made, CF authors tend to overlap the subgenres in a single novel. For instance, a smart detective (cosy detective CF) who works alongside a very competent police force (police procedural CF) to solve the mystery. Thus, with all the problematic definitions, overlaps and multiple subgenres, it is safer to call it by its broad term – Crime Fiction.

Moreover, aside from overlapping subgenres in a single story, characters in contemporary CF are harder to pin down with names and titles. The protagonist can be a police officer and a private detective at the same time. An ordinary individual in the society with no experience or background in policing or private investigation can be the pursuer of crime perpetrators as well as the one who exacts justice and/or vengeance. Also, unlike the almost impeccable characters of the cosy subgenre, the contemporary CF protagonists are far from perfect. Some battle with addictions, some have wrecked homes, failed

marriages, and traumatic pasts, to mention but a few. Custodians of the law are no longer presented as perfect haters of crime; officers are corrupt, socially biased and can even be the people behind the crime under investigation. Even criminals are made protagonists in many novels (Chapman, 2004). Females are also prominently featured as police officers, detectives, or the criminals as well; instead of just helpless victims. Recently, more and more novels include modern subcultures like LGBTQI (Lai, 2015). Now, with the film industry and the lucrative business of turning novels to film, CF will, it appears, be around for a very long time.

2.3. Social Reflections

Various scholars have contributed to the analysis of CF and its connection to the actual society to which the specific stories allude. The setting and context of a story matter, especially when certain aspects of the fictional setting are a mirror image of the actual place (village, region, country, etc.), and its people. The debate on the 'true' literariness of CF texts has long been exhausted, and ample proof of their ability to critique has been provided. Chapman (2004; p.241) argues that while other genres have been effective as vehicles of social critique, "crime fiction and [...] criminal narratives function as social criticism when they are appraised critically", and can do so in a much deeper way that is closer to home in terms of reality, as we are all able to identify in one way or another, with terror and crime. Orford (2013), in Davis (2018; p.225) sums it up beautifully: "The crime novel, if done well, is a way of interpreting the society upon which it focuses its lens". In light of this remark, following are some societal interpretations by various scholars, gleaned from the analysis of multiple CF texts. The list starts with the country from where CF was born, followed by the USA, thereafter it is based on countries with similar themes, and finally ends with African countries.

During the research process for this chapter, the researcher sought specifically related literature, that other scholars have already covered with regards to social reflections, ethnicity and race presented in CF texts. The search results made it quite clear that the themes of society, ethnicity and race in CF are worldwide issues, not limited to one single country or a select few. The countries listed here are therefore included by virtue of their availability in related literature in general, and their agreement with the objectives of this study in particular, i.e., they deal with themes of social issues, ethnicity and race.

Britain

Clarke (2013) covers the portrayal of the beginnings of the decline of the British Empire, reflected in Guy Boothby's *A Prince of Swindlers*; a collection of detective stories set in Calcutta and London in 1897, the

same year of Queen Victoria's Diamond Jubilee. Popular fiction in that same period (such as Arthur Conan Doyle's *A Study in Scarlet*, 1887) reflected fear of the hold that the British Empire was losing in terms of power, influence and cultural superiority. Most especially, the fear that 'the Other' was contaminating and ruining its image; its impeccable civilisation. "In these *fin-de-ciècle* works the imperial centre comes under attack from a fantastic and gothic assortment - including cannibals, vampires, aliens, an ancient Central American shape-shifting insects - in which a variety of contemporary crime, and degeneration are fused. Stephen Arata has termed these types of fiction "narratives of reverse colonization (*Fictions of Loss 108*)" (p.527-528). It is reverse colonisation in that 'The Other' was invading the Empire in different ways. The nature of the British natives was being compromised, turning them into the subjects that they claimed superiority over. Through the 'invasion' of foreigners, Britain was having their imperial atrocities mirrored back to them in 'horrific' forms. Unlike Doyle's narratives which usually end in reassuring conclusions of restored social order, Boothby takes a daring step in pushing his tales into more daring grounds. The main character in the story collection is Simon Carne, which according to Chapman (2004), is a good example of a criminal protagonist. Carne is an English citizen who has lived and assimilated himself to life in India. The stories are about his daring crimes, which are of a financial nature, with his victims being mostly from the elite populace of London. Carne, being what Clarke (2013) and others call a hybrid (in this case of Britain and India) is a superb example of the contaminated English native, whose prolonged stay among 'the Other' in the periphery of the empire resulted in his 'barbaric' and criminal nature. Clarke (2013) argues that Carne is simply a product of the British Empire. He is the symbol of the consequences of Britain's multiple colonial invasions, coming back to haunt them, and in a way, taking back what they have stolen under the guise of 'discovery' and 'exploration'.

The United States of America (USA)

Most CF novels that are widely loved and popular are about, as well as written by authors from the USA. From the lightest, regular crime plots to the deepest, most sensitive subjects, they cover them all. Chapman (2004) analyses novels by authors who feature criminals as the main protagonists, claiming that the authors made such a bold, deliberate move to criticise the morality of the 20th-century American society, which is "corrupt or plastic at best" (p. v). Contrary to regular protagonists in CF novels, the criminal protagonist remains unredeemed and amoral. There is no happy ending, and their capture and punishment do not reorder society, because it is the same society (full of moral ambiguity and divisiveness) that creates them. "Ultimately, these works offer a compelling critique of American society by asking readers to identify and sympathize with a protagonist who is rarely the epitome of civic or moral

virtue" (p.242), because "the criminal protagonist as hero evolves out of [a] dichotomy: their actions may be criminal, but in many cases they are not immoral; nor are they necessarily abnormal [...]. Instead, they are individuals whose attempts to find a clear path through the ambiguous conventions of American society typically fail. If readers find the criminal protagonist condemnable in legal and moral terms, then at least crime fiction renders these characters understandable" (p.243-244).

Mexico (and the USA)

Insley (2004) discusses a series of novels (*Mezquite Road* and *Tijuana City Blues*) by Gabriel Trujillo Muñoz, who uses the CF genre to scrutinise some of the obvious, yet unspoken issues of the Mexican-American border. In several CF narratives, Mexico is one of the Latin countries that is widely portrayed as a cradle of criminal activity namely illegal drugs smuggling, illegal emigration, human trafficking, gang wars and much more. While such portrayals may be exaggerated, they are nonetheless true to a great extent. Insley (2004) admits that "although illicit activity infects all branches of Mexican national life, it is even more pervasive on the frontier with the United States" (p.41). That is the touchy subject that Muñoz covers in the aforementioned novels: the complicity of the USA in perpetuating the ills plaguing Mexico. The plots are set in the northern towns of Mexicali and Tijuana. His main protagonist, detective Miguel Ángel Morgado López (mostly known as Morgado), is a Mexican lawyer with a speciality in human rights. The narrative revolves around Morgado's search for justice against the atrocities committed by officials on the Mexico-USA border. He "functions as an interpreter of the border confusion, gliding between meetings with United States Drug Enforcement Agency representatives and the Mexicali Hells Angels without so much as changing his shoes. Armed with a law degree and social status that allows him privileged access to officials of both countries, Morgado monitors the behaviour of men who are supposed to be guarding the peace, hoping to strip them of their unchallenged power and re-establish the rule of the civil society in the region" (p.41). Through Morgado's voice, Muñoz clearly states that the USA is not an innocent bystander in crime-ridden Mexico. "Although northern Mexico has never been part of the United States, the impunity with which Anglo-Americans have treated the area fosters a kind of proto post colonialism. Since before the treaty of Guadalupe Hidalgo, the United States has regarded the border region as its private back yard, a land filled with deviants who need managing and controlling [...]. Trujillo Muñoz's stories are fiction, but the abuses they describe seem realistic in this atmosphere of racism, distrust, and violence" (p.44). An important matter covered in Insley's analysis includes the USA officials' blatant participation in crimes of the area (in partnership with Mexican officials) and subsequent disregard for the mandate of public disclosure and the fabrication of lies to cover their tracks, "effectively hiding the

guilt of the United States behind a smokescreen of accepted third world deviancy" (p.44 & 45). In the end, detective Morgado does get enough evidence to implicate the officials on both sides of the border. Not surprising, however, the normal course of justice is impossible to obtain. He resorts instead to expose the dirty laundry through a newspaper column. It might not be much, but given the constraints of the situation, it is a step in a positive direction, which is better than complacency and an acceptance of the status quo. "While Morgado's reports to the Mexicali and Tijuana newspapers might not seriously affect the power structure in either Mexico or the United States, press exposure and public pressure has the potential to force both honesty and disclosure. Others are willing to accept that Mexicali be run by a combination of brutal police and benevolent Hells Angels, but Morgado's refusal to succumb to such complacency signals a new era in self-determination. As a returned hometown boy who can read the possibilities of the border behind the layers of dirt and crime, he calls for a new era in which ordinary Mexicans can take control over their lives and law rather than rage will rule the streets" (p.48).

Cuba

According to Song (2009), crime does not always involve a dead body. This theory is true when applied to the theme of her study, which is the analysis of a tetralogy by Leonardo Padura Fuentes, whose main focus was to critique the state of Socialist Cuba and the consequences of a constant state of lacking in a nation. Padura Fuentes wrote a detective series with titles representing the four seasons of a calendar year, all with a protagonist named Mario Conde, mostly known as el Conde, a police detective. The series, "*Las cuatro estaciones*", was designed to represent each of the four seasons of 1989 [...]. Besides the much-publicized execution of General Arnaldo Ochoa for his role in the drug smuggling ring, 1989 marked the collapse of the Soviet Union and the consequent crisis of the Cuban economy, which had been heavily subsidized by the Russia" (p.236). Life for the Cubans has never been the same since. "Padura's characters experience this loss of innocence as a painful existential void in need of an explanation. El Conde, as the protagonist, is the one most affected by it, and [...] becomes a somewhat allegorical character that 'serves as a metaphor for contemporary Cuba'" (p.237). Contrary to the aforementioned theory, Padura Fuentes' novels do have dead bodies. Much of el Conde's investigations revolve around the solving of murders. However, through a clever weaving of the plots, Padura Fuentes portrays and criticises Cuba's political and economic policies, among other deficiencies that plague the nation. "The conflictive reality of Cuba that Padura explores in his detective fiction captures the current debates that are challenging the ideological assumptions that have shaped the island's history for longer than half a century. Faced with the economic realities of the Castro regime, the author narrates the struggle of its people, and questions

the corruption hardship brings. Padura does not reject the ideals of the Revolution, but questions the current Cuban economy that goes against the premise of a Socialist state" (p.241-242).

Germany

The wide umbrella of CF contains a subgenre called historical crime fiction. As the name implies, this subgenre is concerned with rewriting history through the lens of CF, and mostly deals with specific themes of crimes committed at a wider social and political level i.e., crimes of an entire nation. Scholars such as Kniesche (2013) refer to this trend as "the return of history as crime fiction writing" (p.116). Kniesche (2013) argues that while historiographies, documentaries and other media are available to inform the public of a nation's history, they are deficient in some ways, and historical CF aids in filling the gaps, specifically, by complementing the available texts and "contribute something new to our understanding of the past and how we conceptualize reconstructions of that past" (p.118). Against this background, he analyses three novels by authors Volker Kutscher (*Der nasse Fisch*, 2007), Christian von Ditfurths (*Mann ohne Makel*, 2002) and Andrea Maria Schenkel (*Kalteis*, 2007), whose plots cover the pre-fascist and fascist Germany. Topics covered by the three authors include corrupt officials who oppress the very people they are meant to serve and protect, the manipulation and compromise of historical accounts for political reasons, and sweeping committed atrocities under the carpet to keep the regime's perceived image intact. An example of the latter case is found in Schenkel's novel *Kalteis*, about a serial killer (named Joseph Kalteis) who rapes, murders and mutilates young women. Investigations reveal in the end that Kalteis is a German citizen, an Aryan and a member of the Nazi party. This sensitive information is kept under wraps and never disclosed to the general population. Kalteis is promptly executed by hanging, not so much for the crimes he committed, but for the sake of keeping the good name of the party and its movement 'without blemish' in the public's eye. "What comes to the forefront here is once again how the crimes of an individual reflect the crimes of the society at large. A rapist and serial killer amongst their midst presents the Nazi authorities with a serious problem. Whereas such individuals were supposedly thriving in decadent democracies, they have no place in Nazi Germany. Reality was, of course, quite different. What is important, though, is that the individual serial killer is just mirroring the true nature of the Nazi regime itself, thus the need for secrecy in dealing with the case. The fact that Josef Kalteis is a «true» German and a member of the Nazi party underlines the parallel. Kalteis, with his pleonastic name, embodies the essence of National Socialism as a death cult, its utterly cold disregard for human life and dignity" (p.126-127). Historical CF texts do not disregard historiographies and other media in their capacity to tell history. But, as Kniesche (2013) demonstrates in his study, there is the possibility of historiographies

being watered down, compromised and even falsified to serve a purpose for the interest of a few powerful individuals. Thus, historical CF authors step up to the plate to declare through their writings the truths that many are unwilling to admit, acknowledge and bear responsibility for; as is the case for Germany in this particular instance.

Austria

It is common knowledge that the Nazi regime affected more than just Germany. McChesney (2013) rightly states that it affected the whole world, and the ripple effects are still ongoing. Kniesche (2013)'s statement about historical CF novels aiding in telling and confronting the truths of the past resonates with McChesney's study, which is applied to Austria. "As the production and consumption of crime fiction reach new heights worldwide so also have the number of texts that link the detection of fictional crimes to historical aspects of National Socialism, [and] while discussions on representing National Socialism often focus exclusively on Germany, an analysis of novels of retrospective historical investigation from Austria offers a contrasting perspective on *Vergangenheitsbewältigung* that reflects the unique development of the «second history» of National Socialism in Austrian discourse" (p.139). McChesney (2013) examines the portrayal of National Socialism in two novels by Eva Rossmann (*Freudsche Verbrechen*, 2001) and Lilian Faschinger (*Stadt der Verlierer*, 2007). "The novels' protagonists are the children and grandchildren of participants in and victims of National Socialism who reveal the secrets of those previous generations as they investigate crimes" (p.139). The novelists portray how Austria's ongoing denial of and/or deliberate refusal to acknowledge the uncomfortable aspects of its past becomes a generational or cultural inheritance and the consequences that are brought about as a result. One of the consequences is that there is a continuous destructive pattern of actions and behaviours that is passed on from generation to generation. The authors "critique the ways a responsible society has avoided confronting its own historic wrongdoing and how they emphasize the continuing effects of those choices on later generations and on society" (p. 140). In Rossmann's novel, during the investigation of a murder, Mira the protagonist is shocked to find that the young woman she is questioning is completely ignorant of some obvious historical facts, including the very home she lived in, which originally belonged to a Jewish couple that was betrayed by neighbours and deported to a German concentration camp. The home was gifted to the young woman's husband by his father, the same man who betrayed the Jewish couple and took possession of the property. Not surprisingly, he said nothing about the past of the house to his son. This lack of knowledge of the past is the result of the parent's conscious choice to repress or selectively remember occasions of a very uncomfortable event (the 'Aryanisation' program and the reporting of Jews to

authorities) in which he and many others participated. It was self-imposed amnesia. Today, “This aversion to facing the past continues to manifest itself in contemporary attitudes” (p.144). For instance, “when Mira wants to highlight the fate of Jane's relatives and their property in a final news article on the murders, her editor instructs her to focus on the love story between Jane's grandparents rather than the injustices suffered by the family in order to appeal to readers” (p.144). Consequently, this attitude is passed on in other aspects of society, including how the past is portrayed in historiographies (which may be compromised, as Kniesche [2013] argues), and the adverse effects of the unresolved past just continue unending. Authors of historical CF like Rossmann and Faschinger seek to shed light on these atrocities, and contribute to the real historical facts, one book at a time.

France

Several CF novels about France are focused on war stories. Hurcombe (2015) points out how two novels – *Le Boucher des Hurlus* by Jean Amila (2001) and *Le Der des ders* by Didier Daeninckx (1989) – reflect on the untold stories (in this case crimes) about France, specifically of hidden crimes committed by some authority figures of the French military during the WWI. The selected texts are among those that play “a central role in revealing the connivance of both individuals and state institutions with the forces of oppression” (p.2). The two historical crime novels’ underlying message is that readers are “required to challenge received notions and discourses concerning the nation’s past, and to share in the knowledge revealed in the present” (p.13). In other words, the authors of the two novels intended to have readers question what history books and other sources have written or said about the events that took place in France during WWI, and look closer at individual accounts as well, instead of focusing solely on the collective account of France as a nation. The country may have rosy tales of conquest and victories, with several key figures hailed as heroes, but individual lives have been marred and irrevocably damaged in the process, and this was caused by some of the same people that are seen as heroes by the general public. This implies that historical accounts tend to mellow down or altogether exclude factors that have significantly impacted some individuals who witnessed that period on a deeply personal level. However, individual accounts, as much as they are worthy of recognition, are not without bias. Regarding the two texts in question, the authors’ (Amila and Daeninckx) narratives are influenced by their personal family histories and memories. Amila’s work is a semi-autobiography. The reliability of memory tends to be the elephant in the room when it comes to historical accounts. Accounts of this nature tend to be marred by subjective points of view. There is therefore the question of bias, exaggeration and reliability of the memory, especially a traumatised memory.

Similarly, Gorrara (2010) covers the sensitive subject of the Jews during the Second World War. The scholar points out that “In the case of France, the intersection between crime fiction and the war years is [extremely] pronounced, with well over 120 novels from the late 1940s to the present taking the Second World War as their primary focus” (p.3). Specifically, she analyses CF novels written in the late 1950s and early 1960s, arguing that “these were years which are commonly supposed to have witnessed the repression of troubling French wartime memories in favour of more patriotic narratives of resistance. However [...], popular crime fiction of these years offers an intriguing set of counter-narratives with which to challenge such notions of French historical amnesia” (p.3). According to Gorrara (2010), while there are several historians of memories focused on the subject of Jewish suffering and persecution during the Vichy and German repression, there is a significant lack of writings and debates from the 1950s and early 1960s, and some authors wrote during the same period to counter the lack of open and honest representation of the Jewish people during that era. Thus, “the conventions of crime fiction allow a “secret history” of Jewish persecution to emerge and for questions of guilt, responsibility and retribution to be aired” (p.15). One of the novels is Hubert Monteilhet's *Le Retour des cendres* (1961), which offers readers a rare scenario from the point of view of a perpetrator. The novel covers the tale of a Jewish woman, Elisabeth Wolf, who returns to France from an unnamed concentration camp. Elisabeth is murdered four months after her return back to France, and within that short timeframe, a lot is unravelled about her life, both past and present, in a diary narrative style of her own voice. The novel “is revelatory of attitudes and perceptions towards Jewish persecution and deportation [and] above all [,] the location of guilt within the Jewish community itself” (p.14). The voice accorded to the perpetrator, Stan, who happens to be Elisabeth’s husband, portrays a wider representation of those who participated in the persecution of Jews by denouncing and betraying them to the oppressive authorities, as well as France as a whole. Stan was himself a Jew, who renounced his Jewish identity and betrayed his wife. The novel unravels a series of reasons Stan presents, as to the reasons behind his betrayal of his own wife, which all boil down to self-justification rather than an admission of guilt and assuming responsibility. Gorrara (2010) analyses two other novels which have similar themes: “the figure of the Jewish collaborator, a figure who denounces other Jewish characters to the authorities and [who] expresses no change of heart, no remorse and little sense of guilt. Other critics might argue that the novels clearly show that France has nothing to do with it, as far as the persecution of the Jews is concerned, as it is clear that Jews betrayed their own and therefore should assume all guilt. Gorrara (2010) argues, however, that “these early crime narratives centred on Jewish communities could be said to stand in for the whole. They represent families (and a France) split asunder with internal conflict and strife and for whom there are no tidy endings and no neat resolutions.

These texts enact not so much a forgetting as an implosion of wartime memory as "family" comes to replace "nation" as the privileged site of memory and as the symbol of collapse at war's end. Memories of wartime Jewish persecution are firmly implanted in a fictional private realm but, as these popular novels suggest, they impinge on the wider community and a French readership obliged to consider their own guilt, shame or indifference" (p.16).

In an earlier study, Gorrara (2005) examines two novels by authors Didier Daeninckx (*Meurtres pour pour mémoire*, 1984) and Thierry Jonquet (*Les orpailleurs*, 1993), which "address memories of the Holocaust in French culture and society" (p.131). The article touches on a similar issue of the Jewish perpetrator, but focuses more on how the abovementioned authors use their literary work to highlight the concepts of social injustice and abuse of power, and to criticise the justice system, of "the complicity of such institutions in the enactment of crimes against humanity on French soil and their role in masking such uncomfortable readings of the past" (p.135). Most especially, both authors call upon the reader to question the representation of the Holocaust to examine critically images of the Holocaust in contemporary French culture, which seems a deliberate act of misrepresentation and self-imposed 'amnesia'. "With their emphasis on the omissions of traditional histories, they encourage us to challenge the ready-made interpretations that serve the vested interests of those in power. The conventions of crime fiction prove pivotal to this project as, in the elucidation of present-day murders, the narratives insist upon the need to return to the past and to locate "missing" memories that disrupt popularized images of mass suffering and genocide" (p.144).

Israel

Fischer (2011) points out how Jonathan Kellerman's *The Butcher's Theatre* reflects a realistic depiction of Jerusalem, its social, religious and political problems, as opposed to the romanticised ideas that are generally shared by people regarding the historically significant city. Through the expert use of the CF genre, "Kellerman highlights the multicultural and multireligious features of the city instead of representing it as a topos of cultural memory [...] he examine[s] its very real political and religious problems" (p.111). *The Butcher's Theatre* narrates the journey of several police officers who investigate a series of deaths of young, Arab girls, whose murders are so brutal and horrendous, that the elusive murderer is fittingly nicknamed 'The Butcher'. According to Fischer (2011), the policemen symbolise "a cross section of Israeli/Palestinian society" (p.117). The perpetual conflict between the two nations, the secret and public wounds, the demons each has to fight, the skeletons they struggle to keep hidden; all are depicted through a symbolic tapestry of the lives of the police officers responsible for the solving of

the crimes. The officers' lives had been and continue to be affected by the ongoing conflict between the two nations, and of great importance is that in the course of the investigation, every one of them makes judgements through the lens of their scarred pasts and ethnic and religious affiliations. Represented in the officers (and also a detailed description of the city's grand architecture) are Judaism, Christianity and Islam. As is common in CF, the culprit is eventually caught and punished, and throughout the investigative journey, Kellerman expertly displayed a more realistic picture of Jerusalem, a city that "is not only that beautiful space of religious hopes; it is also a place with a violent past and present, just as much a "normal city" as Los Angeles or London, where murders also occur with regularity" (p.127).

Poland

Back to the subject of scarcity mentioned during the discussion of Cuba, Skotarczak, (2016) discusses the portrayal of socialist Poland in selected CF novels (not listed here due to their large number), with the most notorious being *The man with the white eyes* (1955) by Leopold Tyrmand. The main theme of all the books analysed is how depravity leads to crime, and in the case of Poland, crimes of a financial nature. Polish CF books like his, especially those written in the 1950s reflected a very gloomy, depressing Poland, with miserable living conditions such as "economic abnormalities [...], the hampering of individual initiatives and the omnipresent corruption, but they also reflected the state's policy towards the people in power who were illegally gaining wealth" (p.33). Tyrmand's novel and those of other authors were received with severe backlash by the public, especially the authorities, who stated that Poland and its people were displayed in an extremely depressing manner. However, the authors were simply reflecting the realities that were happening, which applied to most of the people during that period. The novels also portray the social consequences of endless, widespread financial depravity in a country. "In state companies, all initiatives are blocked, and talent and resourcefulness are oppressed. Employees are also paid very poorly, as salaries are "flattened". This means that although naturally, the director makes more money than an average worker or a public officer, their salary is not that much higher in relative terms. It does not allow for any luxuries – honest directors in socialist Poland live in regular flats and very often cannot even afford to buy a car. And in many cases, these are very energetic people with innovative ideas and a talent for the trade. Unfortunately, this means nothing. Their talents are effectively oppressed and the difference between their social position and their capabilities is unbearable. This is the critical moment at which those directors or presidents decide to make some extra cash "on the side". The state expects its officers to work for ideas, it does not consider individual aspirations and this, as we learn from the novels, usually ends badly" (p.37). The making of extra cash on the side of course means acquiring more

money and wealth illegally, i.e., theft, embezzlement and fraud. In the novels, some of the perpetrators are caught and others are not. But the message in all of them is one: economically and socially speaking, Socialist Poland was lacking in many ways. "One might conclude that crime novels provide an interesting and informative vision of the financial aspect of the functioning of socialist Poland. What is also interesting here is the fact that the absurdity of the economic system, which almost encouraged people to commit fraud, is shown [...] with a surprising frankness" (p.43).

Scandinavia

Scandinavia is made up of countries in Northern Europe, including Denmark, Finland, Iceland, Norway, Sweden, and the Faroe Islands (<https://www.britannica.com/place/Scandinavia>). According to Saarinen (2003), throughout the 20th Century, Scandinavians worked hard to create and maintain a welfare society that was inclusive of all, ensuring food, shelter and other basic human needs for all members of society. They were willing to pay high taxes to achieve this. "On the other hand, artists and filmmakers [...] have often looked behind the welfare curtain and found that the niceness of good will present in these peaceful societies has its shadow side" (p.131). Artists and filmmakers were soon joined by CF authors, among them the renowned Henning Mankell (Sweden), Anne Holt (Norway), Sven Westerberg (Sweden), Helena von Zweigbergk (Sweden) and Anna Jansson (Sweden). In their respective novels, gruesome murders are committed, and the overarching question they intend to pose is, is a welfare society really evil-proof? The mentioned authors collectively critique and point out that despite the efforts to create a haven for all, evil is still inevitable. Saarinen (2003, p.133) concludes that several Scandinavian authors of previous generations blamed "narrow-minded religiosity" for the existence of conflicts and intolerance, but the contemporary authors argue that modern liberal tolerance is no better, and has failed in curbing radical evils expressed by brutal crimes of murder in the society. "In a sense, crime is also in these novels a symbol of that chaos and disorder which affects every secular person".

Stenport (2007) also analyses the very first CF novel written by Mankell (*Faceless Killers*, 1997), arguing that in an expert weaving of a murder investigation story and its number of multi-layered characters, Mankell may have been hinting at the possibility of Sweden's evil being a result of or exacerbated by foreign invasion in the form of mass immigration. In late 1980 to early 1990, Sweden opened its doors to asylum seekers and people eager for greener pastures. The question that is posed throughout the novel is, would it have been different if Sweden had maintained its closed-off, welfare status? As Grydehøj (2020:125) adds, "The murder of Nystrom's neighbours is an abrupt disruption of life as it has been known, and by extension a metaphor for the collapse of the supposedly harmonious, idyllic Swedish society of the

post-war settlement, with the ensuing uncertainty about what the future will bring". While there is a definite critical tone towards Sweden's migration policy, Mankell wisely does not take a definite position regarding the issue of evil surplus being caused by immigrants. The reader is left to draw their own conclusion regarding this claim.

China

While many CF authors write back to fix distorted images of certain countries they hold dear, some authors only seem to perpetuate the damage done. One example of this is CF written about China. i Capdevilha (2017) examines a selection of CF works set in China, and these texts, despite their claims to be postcolonial, speaking out against the West's many deficiencies, particularly their biased portrayal of China, do not do so successfully. i Capdevilha expounds on how early CF authors including Edgar Allan Poe, Arthur Conan Doyle, and Agatha Christie looked at foreign lands as settings for some of their narratives. This was most convenient because detective fiction was "born and developed in conjunction with the British Empire" (p.67). Consequently, theirs and other exotic narratives served to confirm and legitimise the 'supremacy' of the West in the readers' minds. While colonialism has ended, foreign writing in CF has not stopped. CF authors have found that novels with alien locations proved to be sellable commodities in the crowded industry, as they "add the mystery of the outré to the crime investigated by the detective [and] in this way, they become exciting alternatives to travel writing [through the use of] "strategic exoticism" to allow readers to "embark on 'journeys'(from the comfort of their armchairs) [and] not so much to explore new geographies or recently 'discovered' countries as to scrutinize different cultures and societies (p.68)". China was not spared as an exotic location with a distorted image by American and British CF authors. As a way of writing back, Chinese nationals and others (such as Lisa See, Peter May, Catherine Sampson, Lisa Brackmann and Duncan Jepson) took to writing their own CF accounts set in China and with Chinese protagonists, intending to display China as a society in a better, fairer limelight. However, i Capdevilha argues that the adorning of the novels with exclusive Chinese factors such as proverbs, religion, food and other cultural symbols only serve to further feed the West's imagination of China. In this way, they do not break free of the notions created, but rather keep themselves bound to the exoticism trend. This is especially true because the novels under examination (by Lisa See, Peter May, Catherine Sampson, Lisa Brackmann and Duncan Jepson) portray "an altogether grim picture of the country, which – ridden with corruption, oppression, poverty, eco-deterioration and mass migration – seems anchored in a stubborn backwardness despite its great leap forward toward

prosperity and its supposedly beneficial Westernization (p.69)". Also, China's colonial past in the novels is either not featured much, or completely excluded. While the authors aimed to criticise the West regarding their treatment of China, such as Chinese migrants, they end up confirming the biased view of the Chinese's poor state of affairs in the Western mindset. Therefore, i Capdevilha argues, they are not successful or accurate representatives of China and its people, as they do not portray her fairly, but only seem to "be written to confirm the readers' worst expectations about China, which is fated to stay poor, backward and ultimately Other, unable to achieve some degree of 'normalization' or Westernization that could legitimize China's claims to modernity, improvement and ascendancy in our global economy (p.67)".

South Africa

Fasselt, (2016) discusses the concept of 'foreignness' in CF, specifically foreign settings and characters. The foreign and the exotic, with their association with mystery and the unknown are prominently featured in CF. The study points back to the early CF writings, how British and American authors represented the concept of foreignness, which was usually done in a negative light. It then comes back to the present, how modern authors take the stereotype-laden literature about the foreign and the exotic and use revisionist approaches to bring the point home. Fasselt points out that in the past, the stories were mostly based on Western protagonists who travelled to distance lands where the 'other' resided, and then some literature reflected the 'other' migrating to the West. While migration to the West is still extremely popular today, and usually gets the most international media attention, "non-western countries remain the main receivers of migrants and refugees" (p. 1110). Among the non-western countries, Post-Apartheid South Africa is one of the top rankings. She further points out that just as it is in the West, the concept of foreignness exists in Africa as well, as is apparent in South Africa on the long-standing problems of xenophobia. "The themes of migration and 'xenophobia' have become central to reconfigured sociopolitical commitment in contemporary South African crime fiction" (p.1109). Because the exotic and foreignness concepts traditionally apply to narratives with plots and/or characters beyond borders, Fasselt argues that "identifying 'xenophobia' as a new theme in recent crime fiction, the [South African CF] authors imply that the engagement with definitions of 'foreignness' now also [applies to] the country's national borders" (p.1111). Using Mike Nicol's *The Ibis Tapestry* (1998), his trilogy, *Payback* (2008), *Killer Country* (2010), *Black Heart* (2011), and H.J. Golakai's novel *The Lazarus Effect* (2011), she explores the issues of African migration and the migrant detective, especially the issue of xenophobia, how migrants to the country are perceived as 'the other', and are "frequently perceived as threats to local livelihoods and are increasingly subjected to violent pogroms, or even murdered" (p.1111-1112). In this sense, post-

apartheid South Africa has not become 'post' in the true sense of the word. Apartheid still "remains imprinted in contemporary South African cultural formations, albeit in a re-arranged formation of power constellations" (p.1123). It is no longer only limited to the oppressor against the oppressed, but has now extended to the oppressed against their foreign neighbour.

Fasselt's position agrees with that of Naidu and le Roux (2014), who through the exploration of selected novels by Deon Meyer (A popular South African CF author) assert how South African CF has hermeneutic capacity in political and social themes (therefore should not be dismissed as just a mere escapist sort of entertainment), and how it credibly represents the actual South Africa and its pervading issues. "...its critique of post-apartheid South African society and politics promotes critical discourse and debate which are foundational tenets of a healthy democracy" (p.292). Deon Meyer, they argue, has earned his position as South Africa's pre-eminent CF author, owing to his gifted ability to weave the "most cogent socio-political analysis [...] with the conventions of the hard-boiled, thriller sub-genre of crime fiction, and to this potent formula he adds a creative aesthetic element which includes an exploration of personal and national histories, an appreciation of locale, experimentation with narrative situation, and compelling, convincing characterization [which all make for an amazing reading experience]" (p. 288). For instance, Meyer's *Heart of the Hunter* (2003) is a compelling combination of entertainment and a socio-political critique of the South African post-apartheid government's intelligence unit. The novel follows Thobela Mpayipheli, a former KGB hitman and Mkhonto we Sizwe operative who uses his detective and military skills to remain one step ahead of his pursuers from the Presidential Intelligence Unit. Thobela is both a hero and a villain, with a reputation for being a ruthless killer, yet on a quest to find the truth and get justice for wrongs done by others. Meyer paints a picture of Thobela in such a way that critical readers can see in him a symbol of the South African government in its infant stages after the Apartheid era. The readers may initially sympathise with Thobela's struggles and how his life was badly bruised by the brutal apartheid regime, while on the other hand, he is not seen as a saint to be completely pitied. Thus, the novel "probes a social malaise ubiquitous in South Africa – the legacy of the past intruding on the present, tainting individual lives and operations of the state. After the thrill of the hunt, what this novel offers for Thobela, the society he lives in, and the reader is a solving of an individual case, but there is no resolution, no conclusive understanding of the crimes which beleaguer the state (p.289)".

Also, Naidu (2016) touches on a different thematic development in South African CF – the farm crime novel – arguing that it is a socio-historical aspect that mirrors South Africa in an accurate way. She explores

how the land conflicts pervading South Africa (both past and present) are critically reflected in the farm crime novel, that “the crimes perpetrated are the result of relationships to the land, land claims and land re-distribution, and the complex, evolving relationship between landowner and labourer (p.10)”. Originally, the South African farm novel, referred to as the *plaasroman*, had as its central and exclusive theme the narrative of farm life of the white Afrikaners. The *plaasroman* novel documented the struggles of the white farmers, first against the British invaders, and then their struggles of transitioning from farm to city life. The contemporary *plaasroman* deviates a little from the central theme. It brings other critical, uncomfortable topics to the forefront; “there is a deliberate exhumation of all that was denied and suppressed in the original *plaasroman*” (p.15). These topics include criminal land appropriation, slavery and mass murder; atrocities committed by the same Afrikaners who had previously been on the receiving side of oppression. One example used in the analysis is *Coldsleep Lullaby* (2005) by Andrew Brown. The novel paints a vivid picture of farm life in seventeenth-century colonial South Africa, of fraught master-slave relationships, as well as the relationships between the Dutch East India Company and the freeburghers of the colony. At the same time, the novel describes the present-day Stellenbosch, going back and forth between past and present, thus critically and expertly “drawing parallels between the violent crimes of the past and the various gender-based and racially motivated crimes besetting contemporary Stellenbosch (p. 11)”. The most interesting aspect of farm CF is the symbol of the farm. As Naidu explains, the farm was once seen as an ideal Eden, a land of pride to the owners, with fertile grounds that produced sustenance for its dwellers. To the Afrikaners, it was a place of refuge and a symbol of self-sufficiency and autonomy from the British colonisers. But to the black South African, it was a symbol of oppression, vulnerability and menace. Thus, today, the farm is a different symbol to different people who have had to live in them in the then colonial and later Apartheid South Africa. Currently, it is also being depicted as a symbol of reconciliation, unity and inclusion. “The symbol of the farm thus functions in a complex way to evoke the past, to reveal the present in all its horror, and to imagine a future of justice and empathy” (p. 15).

Additionally, a portion of the doctorate thesis by Gili (2015) demonstrates that selected South African CF novels published during 1995-2005 successfully carry out a socio-political critique of what she calls structural crimes of colonialism and apartheid, which “continue to shape the material conditions of people’s lives in the new democracy” (p.iii). Of special interest are Mike Nicol’s *The Ibis Tapestry*, and *Red Dust* by Gillian Slovo, which question the TRC’s ability to produce truth and social justice through their narratives. TRC stands for Truth and Reconciliation Commission, created by the post-apartheid South African government in 1995. In an attempt to bring about healing and reconciliation between the two

people on the extreme sides of the then newly dismantled apartheid system, the government created a court-like establishment that provided a platform of expression for both the victims and perpetrators of the apartheid regime, hoping to uncover the truth about atrocities committed by the perpetrators. This was carried out “through holding public hearings for the testimonies of both perpetrators, who could potentially earn amnesty for full disclosure of their politically-motivated violations between the years 1960 and 1994, and victims, who would have the opportunity to tell the full story of their pain and loss” (Gili 2015; p.15). According to Tutu (2019), “Its emphasis was on gathering evidence and uncovering information—from both victims and perpetrators—and not on prosecuting individuals for past crimes, which is how the commission mainly differed from the Nürnberg trials that prosecuted Nazis after World War II” (www.britannica.com). Through the readings of the abovementioned novels, Gili (2015) argues that the TRC was not a success as far as its aims of reconciliation were concerned. One of the reasons was its failure to provide closure for the victims, and serve justice to the perpetrators, many of whom lied and undermined the gravity of their crimes in their verbal ‘confessions’. Therefore, as evidenced in current South Africa, the TRC failed in its intended objective, and there is no real reconciliation between the two groups.

Davis (2018) also contributes to South Africa through the analysis of CF novels that reflect and critique the state of the said nation. He traces the history of the genre as applied to South Africa, with Wessel Ebersohn and James McClure crowned as being among the first and the best CF authors who wrote and published their works during the apartheid era. In Ebersohn’s works, “it is apartheid itself which determines the criminal environment; the criminals are not infrequently the police, more especially the Special Branch” (p.9). According to Davis (2018), Ebersohn uses the CF genre as a political analysis of the state of South Africa during that dark era. McClure’s work was of a similar nature, containing “a detailed and recognizable portrait of the South Africa of the 1960s and early 1970s, a time when the imposition of apartheid was gathering pace and resistance to it was intensifying” (p.10). His works probed and provoked the status quo of the apartheid regime. McClure wrote CF novels that were mostly focused on “aspects of the struggle raging in the last years of apartheid between those who sought to defend the system in the name of white racial ideology and those who opposed it. They chart the demise of the apartheid system, revealing the moral perversities attendant on the process, and analysing the fears and anxieties which approaching social transition generated in white, especially Afrikaner, society” (p.9). He also touched on “the abuses of apartheid whether they take the form of race classification, the imposition of discriminatory legislation that led to forced removals of population, the institution of the pass laws, the exploitation of labour through the master–servant relationship or the iniquities of the criminal justice

system” (p.10). Considering the period in which their works were published, Ebersohn’s and McClure’s novels were not popular for obvious reasons. Then came the post-apartheid authors, including Angela Makholwa, Deon Meyer, Mike Nicol and Margie Orford, who cover specific issues including, “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” (p.6). Such issues are a very realistic portrait of contemporary South Africa and continue to plague the country daily.

On the other hand, Lavery (2016) believes that South African CF should move beyond the anti-apartheid discourses (which are mostly nationally oriented) and explore other possibilities in their narratives, yet still manage to not be “swept up in the generalities of globalism” (p.549). She analyses two novels – *Allegiance* (2012) by Trevor Corbett and *Out to Score* (2006) by Mike Nicol and Joanne Hichens – which both contain fictional tales about the criminal activities of countries geographically and/or historically connected by the Indian Ocean (of which South Africa is a part), and argues that CF narratives should move outwards and explore their interconnectedness to other countries. The Indian Ocean crime activities are real and ongoing, as evidenced within the two novels, despite their fictional narrative bend. The fictional narratives expertly “describe ad hoc, illegal and invisible links between the coasts and countries of the Indian Ocean – related to smuggling, illegal migration and terrorism – that persist in the late 20th and 21st centuries. These are described from the perspective of South Africa...” (p.541).

Kenya

Augart (2018) analysed some novels set in Kenya, about Kenya, by Kenyan authors (but not all are), who use the CF genre to engage in a political critique of the postcolonial state of the said nation. According to the scholar, the novel *Petals of Blood* by the highly respected and distinguished author Ngũgĩ wa Thiong’o, is commonly viewed by critics as a disillusionment literature, but it can also be analysed as a CF narrative, owing to how it starts with a fire, the death of three people and the subsequent arrest of four main characters, and is, therefore, a good example of a murder mystery. “*Petals of Blood* is therefore a good example, how a mystery or crime story can be used to analyse the problems of Kenyan society as well as the disillusionment with the government, almost 15 years after independence (p. 84)”. Meja Mwangi, another of Kenya’s celebrated authors uses CF to engage in social criticism about the country. “Most of his novels display, as in *Kill me quick* (2003[1973]), the shortcomings of Kenyan society and its complicity in creating criminality (p.84)”. Mwangi takes it further by writing two other novels (*The Bushtrackers* (1979) and *Assassins on Safari* ([1983] 1996)) to criticise the West’s interventions and exploitation of Kenya, and to assert Kenya’s independence and autonomy to take care of itself and able to solve its

problems. “In summary, Meja Mwangi’s crime novels showcase his strong social criticism of Kenyan society in illustrating the exploitation of the poor and lower classes. In his later novels, Mwangi expands his stories to the neo-colonial exploitation of Kenya and Africa by Western countries (p.85)”. Another author is David Maillu. His two *Benni Kamba 009* CF novels (titled *Operation DXT* ([1986] 2010) and *Benni Kamba 009 in the Equatorial Assignment* (1980)) are considered controversial. Agent Benni Kamba is an African version of James Bond, who goes on heroic quests to save the African continent. Maillu’s novels speak out against neo-colonialism, Western exploitation of Africa, as well as the passivity of the African countries, especially the presidents, who seem to act more like puppets of the West. The works of Kenyan authors like wa Thiong’o, Mwangi, Maillu and others like them, are heavily criticised when such works are under the microscope of the CF genre, with critics arguing that they are shallow, merely mirror the Western stereotypes and do not adequately contribute to the Kenyan literary tradition. This critique, Augart (2018) states, is based more on the lack of literary quality in the authors and the absence of adequate editing of the works. Nevertheless, if one will just look closely, the works effectively call out ailing issues that happened and/or that are still happening in Kenyan society.

2.4. Ethnicity and Race

While significant developments have been made in the CF genre, with many different themes at play, “race still plays a central role in many contemporary works of crime fiction. Modern writers have brought new perspectives on race, justice, and social inequalities to contemporary crime stories, infusing the crime narrative with critical race, feminist, post-colonial, gay/lesbian, and other perspective” (Abdel-Monem, 2010:131).

Abdel-Monem (2010) discusses the concept of what he calls interracialism, displayed in selected American CF novels: Michael Crichton's *Rising Sun* (1992), Lea Waits' *Shadows of the Spring Show* (2005), and Richard Lupoff's *The Silver Chariot Killer* (1996). In *Rising Sun*, U.S.-Japanese tensions are highlighted throughout the novel. The rape and murder of an American woman by Japanese men “provokes a racial and nationalist antipathy that underlies the story [and] the interracial, sexual element of the crime drives the story’s tensions” (p.138). Abdel-Monem (2010) claims that Crichton’s novel is filled with racist undertones, and his depiction of race-mixing is consistently abject. The author depicts the Japanese as alien, hostile, with sadistic desires and strange sexual fetishes. Symbolically, the crime victim who is a white woman, is a representation of all that is pure and good. The rape act by the Japanese men is carried over to the idea of races mixing, i.e., as the act of rape, interracialism is evil and invasive of pureness and goodness. Just as rape brings disastrous results, interracialism also produces chaos and disorder.

On the other hand, Abdel-Monem (2010) argues that while some authors were glaringly and unsurprisingly obvious in their stand regarding the 'superiority' of the white race and how aberrant race-mixing is, some white abolitionist authors like Lydia Maria Child used their writing to counter this claim and to agitate against slavery. But Child and others did not outright depict a black character as the hero or in a worthy light. Instead, they used the tragic mulatto symbol. Ironically, they had to dehumanise one (the mulatto or mixed-race person) in order to humanise another (the black person). The tragic mulatto figure is a victim of untold suffering and abuse. The women especially were painted in an exotic, beautiful light in terms of physical appearance, but were victims of rape and brutal slavery, helpless against their fate. In contemporary CF, the black/white dichotomy still exists, albeit in a different social context. The tragic mulatto is no longer a slave, may not even be a victim of rape or such, but is still a victim of some tragedy in one way or another.

Furthermore, according to Abdel-Monem (2010), some authors use interracialism as a remedy or vehicle of apology to the legacy of racism and its divisive tensions. They do so by using a super mixed -race character - the archetype of the tragic mulatto - in a good light, and even as the main protagonist. He writes:

"The multiracial person is depicted as an exceptional being with physical and mental traits superior to monoracial persons. This trope also derives some of its content from the tragic mulatto tradition, but is informed more by a willingness to depict miscegenation as a socially beneficial development. In the structured and conservative crime fiction milieu, miscegenation can thus be employed to de-center traditional conventions and make bold - or naive - statements about modern American society [or any other society] and the role of race in interracialism in the development of future ethos" (p.132).

Both sides of the above attempts at balancing the racial scales are problematic. The tragic mulatto trope, while it succeeds at invoking pity and compassion, only manages to dehumanise the mixed-race person, reducing them to a figure of endless tragedy, an exotic symbol of exceptional beauty and sexual desire. The underlying message still ends up being that interracialism causes only pain and chaos, and thus should be avoided. The symbol of the super mixed-race person on the other hand, while taking a step from the tragic mulatto trope in a small way, it results in the dehumanising of the black, non-mixed person. For example, in novels by Robert Skinner, whose main character is a mulatto man with no super abilities but a private investigator who is proud to be part of the black community. Skinner manages to make his main character normal and balanced. But it is quite obvious that he is the only one painted in a positive light. The mulattas in the novels and the blacks, especially the black women, are all degraded to roles of shame, such as thievery and prostitution (Moynihan, 2008). The black person remains ordinary, small and unseen.

It gives the impression that the black race is not worthy of any praise or glory, and that the mixed race is only elevated by virtue of their having some whiteness in them. Thus the scale never balances. The white is still depicted as superior, the mixed race is just a few steps beneath them, and the black person remains inferior; even more inferior to the mixed race.

It is worth noting, however, that not all authors give off this doom and gloom symbolism. There are white CF authors who do have black protagonists and manage to do them justice in their depictions. The black protagonists are also subversive in their dealings with the racist environment they find themselves in. Example: John Ball's detective Virgil Tibbs a police officer and Ernest Tidyman's John Shaft, a PI. Where Tibbs is reserved, fighting injustice in a calm, logical manner, Shaft is a raging fire, facing situations head-on; but both are ultimately about subverting the racial stereotypes in the world of crime (Phillips, 1998).

Garcia (2016), states that while many CF texts are inclusive of multicultural perspectives and different ethnic groups, minority groups are usually depicted as powerless victims of crime, or as the perpetrators of the crimes and sometimes as the acquiescent community in which the crimes are committed. On the other hand, the white is assigned the role of the main character who is usually male, a private detective, a symbol of superior moral values, and the enforcer and guardian of moral laws. Garcia (2016) analyses a CF series by Lucha Corpi, one of the authors who subvert this canon. The author writes a series of CF novels with Gloria Damasco as the central character. Gloria Damasco is a woman, and a Chicana. The Chicanos (for men) and Chicanas (for women), is a term appropriated by a minority group of people of Mexican descent who were born in the United States (Encyclopedia Britannica). The Author Lucha Corpi, through her series, uses Gloria Damasco as a symbol of defiance against pigeonholes found in many CF texts. As opposed to the limiting stereotypes that female characters are limited to (femme fatale, damsel in distress, secretary or assistant etc...), Gloria Damasco is an accomplished private investigator and proud of her Chicano identity in which she is deeply rooted. She is a vehicle that breaks negative stereotypes surrounding women in general, and the Chicano community in particular. Garcia (2016:79-80) sums it up well: "The inclusion, as protagonists and as nurturing communities, of the so called minorities (be these gender, ethnic or sexual), that are now salient elements of the social composition of the United States [and other countries worldwide], both enriches the specific genre of crime fiction and improves its representativeness, guaranteeing its continuation and actuality by having these important social groups in society be also represented in fiction and making them available to readers".

Another CF author who depicts a minority group in a positive light is Tony Hillerman, who writes a series of novels with Joe Leaphorn, a Navajo (a native American tribe), as the protagonist. Leaphorn, a chief

police officer over his own community has to negotiate a delicate bridge between two very different worlds, with diverse traditions, cultures belief systems – that of his own people and the wider American society. Hillerman manages to weave great CF series in such a way that he is able to entertain and educate the readers. He “achieved his objective of teaching white Americans (as well as readers abroad) about Southwestern Native Americans, their traditional and contemporary lifestyles, belief systems, history, traditions and rituals, as well as their land” (Bubíková, 2016:156).

Earlier in section 2.1, it was mentioned that Gili (2015) analysed works by several authors who critique the legacy of Apartheid in the New South Africa. On the other hand, she points out how Richard Kunzmann’s *Bloody Harvests* and Andrew Brown’s *Coldsleep Lullaby* manage to both protest against racial segregation on one hand, and create stereotypes on the other. The central themes of both novels revolve around the evils of Apartheid and the injustice of minority oppression. But in the course of their narratives, the authors consciously or unconsciously include aspects that only serve to fuel hatred and aggression towards a certain type of groups including Albinos, foreigners, and women. For example, in one of the novels, Nigerians are showcased as drug dealers. On that basis, Gili (2015) deems their mission as whistleblowers only half successful, because part of their narrative displays “racist stereotyping and racial othering, and, in the case of Kunzmann, [produce] a xenophobic and anti-witchcraft discourse which has fostered widespread violence against immigrants, the elderly, and women, respectively” (p.234).

This view of biased stereotypes agrees with that of Martin (2018), who argues that novels of the half-century period often portrayed certain types of racial classes (especially the black) as criminals. During that period in the US, being black was synonymous with being criminal; thus influencing the society’s often negative treatment of them, including and especially the law enforcement sector. In a bid to challenge and break this stereotype, several authors wrote CF novels with blacks as the central characters. They did this in an interesting twist: the central characters were the ‘villains’, and the plots revolved around their point of view, allowing readers an insight into their inner reasoning and way of thinking. In the coinage of Chapman (2004) as was mentioned earlier on, they are criminal protagonists. Below is an explanation by Martin (2018: 714) regarding the reasoning behind these criminal heroes.

As Jackson, the petty-criminal hero of *A Rage in Harlem*, puts it early in the novel: “I know I did wrong, but I’m not a criminal. . . . My woman wanted a new winter coat, we want to get a place of our own, maybe buy a car. . . . You’re a colored man like me, you ought to understand that. Where are we poor colored people goin’ to get any money from?” (9). Jackson is no criminal, he protests; he is simply poor.

Finally, Renes (2016) explores Australian CF novels by Philip McLaren, with a postcolonial twist. According to Renes (2016), at the time of his research article, Philip McLaren is the only author who provided a platform for the voice of the Australian Indigenous people in the CF genre, where they had been non-existent. "For the longest time," Renes (2016) writes, "this absence reflected the dispossession, dispersal and disenfranchisement of the colonised Indigenous peoples at large; there were neither Aboriginal voices nor Aboriginal authors, which made the textual space of the Australian crime novel a discursive *terra nullius*" (p.22). The author wrote four novels regarding Australian Aboriginals, which were partly based on actual socio-political and historical realities. The common theme of the novels revolved around the brutal reality of the colonial project by probing its "criminal character in a wide range of colonial, postcolonial and neo-colonial settings" (p.25). Thus, McLaren uses his writing to question the one-sided point of view of important historical events that have affected the Aboriginals, who bear the disastrous consequences of the coloniser's actions to this day. He also expertly uses CF "to address the awkward embedding of Indigenous Australia within mainstream society, creating an apt vehicle for his criticism of mainstream attitudes towards Indigeneity" (p.33).

2.5. The Research Gap

As evidenced above, the CF genre is a major vehicle of social, political and racial criticism. Thousands of new texts are published yearly, and almost every country in the world has authors writing in this popular fiction genre, many of which are being extensively explored by scholars, especially those whose subjects and themes reflect on the actual world. Listed above are some of the most popular countries commonly found as the settings of plots in the CF genre, especially in the USA and Europe. In Africa, South Africa and Kenya are some of the most popular settings. Namibia seems to be among the least popular, with hardly anything found in the available literature. Therefore, following in the footsteps of those who have set the pace, the paper explored aspects of society, ethnicity and race, as applied to CF set in, and about Namibia and Namibians.

2.6. Conclusion

This chapter covered a collection of related literature. First, it outlined a brief history of the CF genre and its conventions. Then it listed scholarly contributions regarding CF reflecting the actual countries in which the various CF plots were set. Different countries were listed and discussed, based on available scholarly articles. Lastly, issues of ethnicity and race reflected in CF were discussed, with common themes of negative cultural stereotypes, racism and others. The following chapter is the theoretical framework.

CHAPTER 3: THEORETICAL FRAMEWORK

3.1. Introduction

The three texts explored in the study all tell stories of crime and political conflicts as a consequence of or overshadowed by the colonial regime that had been in the country (both Germany and South Africa). Vengeance, scramble for power, greed, racial bias and conflicts, and betrayal – to name but a few – are among the themes in the novels, which are set in Namibia. The present thesis delved into how Namibia is depicted in the three CF novels – the society and its people, different racial and ethnic groups (how they are portrayed and how they relate with one another within the text), – all within the context of crime investigation. These shall be explored and analysed through the lens of Postcolonialism.

3.2. Postcolonialism: brief historical background and definition

In a generic term, the word postcolonial may be defined as *after colonialism*, i.e. the period following the freedom of a country under colonial rule. The establishment of colonies by the Western countries was primarily for economic reasons. But they went much further than just appropriating land and other natural resources. Under colonial rule, a country is forced not only to relinquish rights to their land, natural resources and personal freedom but also to adopt and view as superior, the language, culture, education, religion and way of living of the coloniser. Klages (2006:148-149) expounds on it in the excerpt below:

“[...] colonialism couldn't be confined merely to the economic realm: when a nation like Britain colonized a non-Western region, it exported its own legal, religious, educational, military, political, and aesthetic ideas along with its economic regime [...]. In places like Africa and India, British colonial rule meant teaching the indigenous people about the superiority of Western practices: through setting up systems of police and courts and legislatures following British laws, through sending missionaries to convert natives to Christianity (largely the Church of England) and establishing churches and seminaries, and through setting up schools to teach British customs, British history, and the English language to children and adults, in order to make them more like British citizens. And with these ideological exportations came British/Western 'culture,' in the form of music, art, and literature – so that, regardless of the ancient literary traditions of India, China, or the Arab world, inhabitants of these colonized areas were taught that Chaucer, Shakespeare, and Milton were the 'greatest' authors who ever wrote. In short, British cultural standards were upheld and all other notions of culture, of art or literature or philosophy, were denounced as inferior and subordinated to Western standards”.

As the West settled in and exploited their different colonies, they wrote accounts of their voyages of 'discoveries' and conquests, both fictional and otherwise. Popular texts include *Heart of Darkness* by Joseph Conrad, *A Passage to India* by E.M. Forster, *Robinson Crusoe* by Daniel Defoe, and several others. Such accounts were of great interest to the masses back in the Western countries and fed their curious imaginations. Then, books were the most popular media through which the people learned about the

colonies. Such representations were often exaggerated, distorted and consequently formed a negative image about the East and its people. Also, the contents of the colonisers' writings leaned heavily towards self-justifications regarding their 'occupation' (as opposed to invasion) of the colonies (Mlambo, 2015).

After fighting for, and gaining freedom from the coloniser, the previously colonised country is left grappling with the effects of all that was imposed on them by the coloniser, as well as to make sense of their new independent identity (Klages, 2012). One of the most effective tools of protest, change, self-assertion, un-learning of wrong ideologies and belief systems as well as response to existing narratives, is literature. Thus, previously colonised people used it to break free of the mental shackles left behind by their oppressors. They achieved this through the analysis of fictional and non-fictional literary works. Thus was born the Postcolonialism theory, which is used to read, interpret, and critique the cultural practices, influences and effects of colonialism as found or expressed in literature (Mlambo, 2015). It is also used to write and self-assert, with the primary purpose of subverting and changing biased points of view. Klages (2006) sums it up wonderfully:

“Postcolonial theories [began] to arise in the 1960s as thinkers from the former colonies began to create their own forms of knowledge, their own discourses, to counter the discourses of colonialism: these postcolonial discourses articulated the experience of the colonized, rather than the colonizer, giving what's called the 'subaltern' – the subordinated non-white, non-Western subject of colonial rule – a voice” (p. 153).

Following are some key Postcolonialism tenets that have been employed in the research analysis.

3.2.1. Ethnicity

A general definition of ethnicity is “a large group of people who have the same national, racial, or cultural origins, or the state of belonging to such a group” (<https://dictionary.cambridge.org/dictionary/english/ethnicity>). Klages (2012), expands it further, stating that ethnicity “is the people you grow up with, the world you first inhabit, your mother tongue, your father's folkways, what you learn you are like—what you identify with as a kid, as a family member, as a member of some kind of cultural group. We think of ethnicity in terms of the markers of culture: ethnic foods, ethnic crafts, ethnic speech, ethnic beliefs” (p. 27-28). The Postcolonialism theory studies how ethnic groups are portrayed in literary works, challenges and questions the bias and prototypical beliefs. A key theorist of ethnicity is Edward Said, in his popular work titled *Orientalism* (1978). His work aims at the rejection of “biological generalizations, cultural constructions, and racial and religious prejudices” (Schwenz, 2014).

3.2.2. Race

The Cambridge Dictionary Online defines race as “one of the main groups to which people are often considered to belong, based on characteristics that they are perceived to share such as skin colour, eye shape, etc.” (<https://dictionary.cambridge.org/dictionary/english/race>). Klages (2012) argues that:

“Western thought has focused for centuries on dividing human beings into specific “races,” which in the extreme become like different species, and on creating hierarchies of intelligence and worth based on these ideas of “race.” Any geography or world history textbook from the nineteenth century or before outlines the “great races of man,” dividing the world’s population into the Caucasian, the Negro, the Asian, the Indian, etc. Racial classification was the basis for colonialism, for slavery and segregation in the United States, for the Nazi effort to exterminate Jews, and for South African Apartheid. Yet twenty-first-century-science, examining genetics and DNA, have proven that “race” does not exist—the genetic makeup of all humans is fundamentally the same. The physical differences that constituted “race” are not biological givens but rather sets of cultural signifiers” (p.71-72).

In light of the above excerpt, postcolonial critics study the issues of racial bias and discrimination within texts. A prominent theorist on race is Michael Banton in his work *Racial Theories* (1989), in which he argues that race is a concept that has been the basis of disempowerment and discrimination.

3.2.3. Otherness

The social and/or psychological ways in which one group excludes or marginalises another group, especially through stereotypical images (DBU, n.d.). Klages (2012) explains below:

“The term “other” is used [...] to designate the opposite of the term “self” or “subject” as it is understood in Western philosophy. A “self” has a number of distinct characteristics in Western/humanist philosophy, including the capacity for reason, self-reflection, the ability to speak and to say “I,” individuality, autonomy, and self-determination. The “other,” as the binary opposite of “self,” lacks these characteristics; in the logic of binary oppositions, the “other” is everything the self is not. When the self is defined as white, male, free, literate, and normal, the “other” thus stands for non-white, female, enslaved, illiterate, and abnormal” (p.61).

Therefore, the other is associated with anything considered foreign, unfamiliar, improper, unauthorised and inappropriate (Al-Saidi, 2014); and Postcolonialism seeks to challenge this notion. Under Postcolonialism, Said (in *Orientalism*, 1978), and Spivak (in *The Rani of Sirmur*, 1985) are some of the key theorists of this tenet (Jensen, 2011).

3.2.4. Double consciousness

It is “a sensation of feeling as though your identity is divided into several parts, making it difficult or impossible to have one unified identity” (Kristin Does Theory, n.d.). W.E.B. Dubois (*The Souls of Black Folks*, 1930) and Frantz Fanon (*Black Skin, White Masks* 1952) are key theorists of this tenet.

3.3. Conclusion

Messent (2012:7) asserts that “crime fiction confronts the problems of the everyday world in which we live as directly as any form of writing can. It allows its readers – though sometimes indirectly and obliquely – to engage with their deepest social concerns, their most fundamental anxieties about themselves and their surrounding world.” He further added that “what makes the crime fiction genre so distinctive [as compared to other genres] is its direct relationship to the law, and to the fracturing of the social system that it supports and protects” (p.11).

Thus, in light of all of the above, the thesis sought to, through the lens of Postcolonialism theory, analyse how Namibia and Namibians are portrayed as a society (the good, bad and ugly), and how ethnic and racial groups and their interrelations are depicted, within the context of crime, law and politics in the aftermath of colonialist occupation; as reflected in the novels. Following is the research methodology.

CHAPTER 4: RESEARCH METHODS

4.1. Introduction

Outlined in this chapter are the research methods employed in the study. It expounds on the research design, the research instrument, the approach used in the data analysis and finally the ethical issues of the research. Where applicable, definitions have been provided.

4.2. The Research Design

A research design is an overall approach incorporated into different components of research, coherently and logically, to ensure that the objectives of the research are effectively met (<https://libguides.usc.edu/writingguide/researchdesigns>). Griffiee (2012) stated that “As a blueprint is to building a house, a research design is to conducting a research project” (p.44). This study employed the qualitative desktop research design; which is focused on quality and depth. According to Creswell and Creswell (2018:294), “qualitative research is interpretative research”. Fieldwork in the form of interviews, observations or any other qualitative designs of like nature were not employed. Rather, the focus was solely on the literary analysis of three selected novels, which were chosen based on their similarities: They are considered CF texts, and all three have Namibia as their setting, with political and postcolonial themes. Such a design is suitable for the current project because the data will be collected within the three texts (with aid from other supporting documents where necessary), to the end of achieving the three main objectives of the paper.

4.3. The Research Instrument

A research instrument can be defined as “the means (physical or nonphysical) of producing quantitative or qualitative data to be analyzed and interpreted” (Griffiee, 2012:128). For the present paper, an analysis checklist was used in the data collection process. The checklist was developed by the researcher as a personal guiding map for the analysis of the texts, to ensure that each text was thoroughly and systematically studied, based on the outlined objectives. Attached in the Appendix is the checklist.

4.4. Data Analysis

The paper used qualitative data analysis which includes content, discourse and narrative analysis of and within all three selected CF texts, with the intent of achieving the aforementioned objectives. Weber (1990:9) defines content analysis as “a research method that uses a set of procedures to make valid inferences from text”. According to Griffin (2013:94), “Discourse analysis is concerned with the

investigation of language, both written and oral, as it is actually used (as opposed to an abstract system or structure of language)". Narrative analysis "is the analysis of naturally occurring storytelling. Researchers are interested in how the story is structured and also what functions the story serves" (Vanderstoep & Johnston, 2009:213). The analysis shall be systematically carried out using the checklist mentioned in 4.2. The checklist has been structured and designed with multiple questions derived from the three specific research objectives as a guiding tool for a thorough analysis. The questions on the checklist are not meant to suggest another research design; they are only used specifically to guide and direct the research proceedings during the analytical process.

4.5. Ethical Issues

Given the nature of the research design, instrument and methods of analysis, ethical issues were not expected to and did not arise. The researcher took care to abide by the stipulated NUST ethical principles throughout all the research procedures. Works, insights and contributions by other scholars used to aid the process of analysis have been duly acknowledged and cited. Attached in the annexe is the ethical clearance form obtained from the NUST Faculty Research Ethics Committee (F-Rec).

4.6. Conclusion

This chapter outlined the research methodology used in the thesis. Following is the presentation and analysis of the data.

CHAPTER 5: DATA PRESENTATION AND ANALYSIS

5.1. Introduction

This chapter covers the presentation and analysis of the research data. First, a summary and genre description of each novel will be provided. This will be followed by the analysis, which will be covered sequentially by subtopic, per the outlined research objectives in chapter 1. For each summary and data presentation, the novels will be mentioned sequentially, starting from the oldest publication to the newest (Thus: *Blood Rose* (2007), *The Hour of the Jackal* (2011) and *The Kupferberg Mining Company* (2013)).

5.2. Synopsis of *Blood Rose*

Written by one of South Africa's most renowned CF authors, Margie Orford, *Blood Rose* (2007) is part of a series with Dr Claire Hart as the main protagonist. The Coastal town of Walvis Bay is the central setting, where Dr Hart in her capacity as a special crime profiler is called upon by the local Namibian Police to help investigate the strange murders of homeless children. *Blood Rose* can be classified as a Police Procedural, which Scaggs (2005) defines as a type of CF subgenre "which the actual methods and procedures of police work are central to the structure, themes, and action" (p. 91). A traditional Police Procedural is closely linked to realism, and the narrative revolves around the police force of the specific setting carrying out the criminal investigations and eventually solving them. Also, a Police Procedural usually, if not always, has a central character who is part of the police force, in any given rank. In *Blood Rose*, Tamar Damases, Captain of the Walvis Bay Police Force, is the central character, though overshadowed in some way, by Claire Hart. The generally quiet, sparsely populated city of Walvis Bay is thrown into chaos and fear when homeless boys are found dead within mere days of each other. The boys are shot execution-style on the head, and some have numbers engraved on their bodies. Forensic enquiries find that they may be dealing with two culprits, and more details that don't seem to make sense throw the police team off-kilter. With pressure from government higher-ups to speed things up and keep the matter off the public eye, Captain Damases asks for help and enlists Dr Hart's expertise. It turns out in the end that the serial killer was not after homeless children in general, but after a specific group of boys in particular, who had turned up at the wrong place at the wrong time and seen what they were not supposed to see, and so had to be killed to render them permanently silent. All the people involved in the crime are brought to justice (or at least a version of it) and peace is restored in Walvis Bay.

5.3. Synopsis of *The Hour of the Jackal*

The novel was written by German author Bernhard Jaumann. It was originally written in German and published in 2010 under the title *Die Stunde des Schakals*, then translated to English by John Brownjohn and published in 2011 as *The Hour of the Jackal*. The text is what the researcher calls 'a what if' type of fiction. It is a fictionalised account of the real-life assassination of human rights lawyer and political activist Anton Lubowski. *The Hour of the Jackal* is also a Police Procedural subgenre with a little hint of historical aspects, which attempts to convey what *could have*, or *should have* happened (depending on whom we ask), following the murder of Lubowski. According to Scaggs (2005), historical CF can be defined as a story that "has a contemporary detective investigating an incident in the more or less remote, rather than very recent, past (p. 125). The fictional account has Detective Inspector Clemencia Garises as the main protagonist. A mysterious 'angel' of vengeance or justice (again, depending on who is asked) goes on a determined quest to kill the people allegedly involved in the murder of Mr Lubowski, which happened twenty years earlier. Out of the six targets, he kills five, and the survivor ends up publicly confessing to being complicit in the murder, and recounting the 'actual' events of the fateful night. It turns out that the killer was not working alone. The motive behind his mission, as well as the person behind the scenes and their reasons, are shocking. Needless to say, this novel may have stirred something in the people directly or indirectly affected by the true events surrounding Anton Lubowski. In his postscript, Jaumann admitted:

Ever since I first heard of Anton Lubowski, his personality and murder have exerted an abiding fascination on me. Although I never imagined that I would be able to solve the case after twenty years, I did not expect to fail so signally. The more research I carried out, the more obscure and contradictory the facts and underlying circumstances became. It was a while before I recognized this as an opportunity. Then I proceeded to recount what could have resulted from an actual case which I, at least, found impossible to elucidate. *The Hour of the Jackal* is, therefore, a novel. It does not claim to portray historical truth, but aims to tell a story that embodies a truth of its own. It cannot, of course, replace a judicial reappraisal of what happened, but were it to help replace Anton Lubowski's murder on the agenda and ensure that justice is done after all, nothing could please me more.

I realize that this novel will open old wounds and draw fire from many of those involved in or affected by the actual events or whatever their role in them. That is why I think it important to state that the dramatis personae are purely products of my imagination, even if acts are attributed to them which actually occurred.

The personal involvement of the author in Anton Lubowski's case, his reasons for writing the story, and comparisons between fact and fiction of the case are beyond the scope of this research, and therefore shall not be elaborated upon.

5.4. Synopsis of *The Kupferberg Mining Company*

Published in 2013, the novel was written by Johan J. Beyers, a South African expatriate in Namibia. It can be classified as a combination of political thriller, and anti-conspiracy thriller, with a little hint of fantasy. The former “centres around some aspect of the government. Common themes include political corruption, terrorism, and warfare. Plots can centre on both real and fictional political events” (www.authorlearningcenter.com). An anti-conspiracy thriller involves a fast-paced plot, in which “the protagonist is pitched against a powerful conspiracy without recourse to the forces of law and order” (Scaggs, 2005:17). Thriller novels do not normally have a detective, and if or when they do, they play a secondary role. The protagonist is usually an ordinary citizen with some special capabilities (but not always) such as high IQ, martial arts skills, military training, etc., which work as tools to fight against the antagonists. The main protagonist Rudolf de Wet is an electrician, on his way to Pelican Bay to fix a faulty electricity post. He is travelling with his best friend George. Along the way, they pick up an Austrian student, who travelled to Namibia for research purposes. At some point in the journey, they stop to rest, and the student discovers a group of tourists, savagely murdered and left to the mercy of the elements. Just then, a group of men start pursuing them. The otherwise quiet and normal journey turns into a hellish nightmare, pursued by people intent on gunning them to death. Rudolf soon discovers the people hot on their heels are searching for a specific hidden place whose discovery could result in great wealth for key government officials. This hidden place happens to be the Duchy of Kupferberg, a monarchy within a country (more on that later), with wealth and advanced technology beyond description. Soon Rudolf is secretly transported into that hidden world, where he helps its citizens fight the invaders of the outer world. The end is, however, tragic, when the Grand Duchess, through the influence of the Duchy’s Bishop, convinces everyone to commit a mass suicide of the entire Duchy. There is only one survivor, the younger sister of the Grand Duchess, who escapes from Namibia to Germany with Rudolf, where they marry and live ‘happily ever after’.

Following is the data presentation. Henceforth, whenever they are mentioned or quoted, the novels shall be abbreviated as BR (*Blood Rose*), THJ (*The Hour of the Jackal*) and TKMC (*The Kupferberg Mining Company*).

5.5. Reflections of Namibia (Answering Objective 1: Scrutinise how the texts portray Namibia as a society within the context of law and crime).

In CF, the setting of the plot usually exposes some reality of the actual place, unless it is purely and entirely from the author's imagination. Social matters and issues raised in the novel, even though fictional, may carry some truth about the actual country, and may serve as information for the readers regarding it.

5.5.1. Societal Mirrors

In BR, the year or period is not specified, but based on the narrative, it is a few years after Walvis Bay was reintegrated into Namibia. The background of the present-day murder investigations stems from historical events involving the colonial invasion by neighbouring South Africa. In a brief historical outline found in the last pages of the book, Orford (2007) points out that when Namibia gained its independence, the city of Walvis Bay was still under South Africa's control, where a large army base was established in 1962. Walvis Bay is situated right along the Namib Desert, which merges with the Kalahari Desert, which occupies parts of South Africa. Vastrap was a military base of the South African National Defence Force, established in the Kalahari Desert for military target practice, as well as a nuclear testing site. Therefore, The Namib in Walvis Bay provided an extension to Vastrap, hence South Africa's hesitation to relinquish control over it. "Namibia became independent in March of 1990, but from 1990 to 1994, the South African army consolidated its presence and continued to control the harbour, leaving the town in a strange economic and political limbo until South Africa's transition to democracy in 1994, when Walvis Bay and its population of about forty thousand were reintegrated into Namibia" (BR, p.293).

The fictional plot narrates that when the soldiers stationed in Walvis Bay were commanded to return to South Africa, a group of soldiers hid away six cakes of Uranium-235 that were used in the creation of nuclear weapons. The plan was to sell the nuclear weapon ingredient to six different European countries for personal profit. Years later, some of them returned for the 'forgotten treasure'. Five homeless boys were camping in the Namib Desert, and the criminals found them there. The boys were herded to the location of the buried uranium, commanded to dig up the cakes and then released with threats of death if they revealed what had happened. Later, they began to disappear one by one, and each boy was found dead and displayed in areas where they would not escape public notice.

The author expertly highlights what four years of delay in independence did to the coastal city. Described as a dry, bleak, fog-inundated place, it was an epitome of hopelessness. Its main and only source of income was tourism, as the fish were gone due to overfishing. Social inequality was rampant.

The community is crowded with cast-offs, among them the AIDS orphans. The murdered boys and many other children lived by the city dump, and survived by scavenging, begging, menial jobs, petty thievery and prostitution. Even Captain Tamar Damases is no exception to the suffering. Her sister died of AIDS, leaving behind two children, Tupac and Angela. Angela was also infected by her mother from birth and was on ARVs treatment. While she had a roof over her head and a loving aunt to take care of her, she was still discriminated against by other children at the daycare centre. Tamar is also heavily pregnant. There is no mention of who the father of the child is, the type of relationship he had with Tamar and the circumstances of his absence. So in a way, Tamar is part of the AIDS-affected people, and the thousands of women whose husbands died during the liberation struggle, or they were simply abandoned; striving to survive as best they could. Most days are difficult, both at work and home, as evidenced below:

She held Angela in her arms and coaxed five, then six, then seven, slow, painful spoons of buttered pasta into the child's mouth. The boy hovered on the kitchen steps, staring into the darkness. When Tamar thought it was enough, she took her precious package from her pocket and counted out the pills into a Mickey Mouse saucer which Tupac had put out. Angela pressed her lips together and closed her eyes, but the tears seeped out anyway. They made her feel so sick, the pills. Tupac knelt down beside her, his thin brown hands cupping her face.

'Please, Angela,' he said. 'You're a dancer. You can do anything.'

Nothing.

'Take them for me.' Desperation edged his voice. 'I'll tell you a story later.'

Angela opened her eyes. 'About Mommy?'

Tupac was quick. He popped a tablet in and held her mouth closed. 'About her and the day you had your first dance class,' said Tupac.

Angela swallowed. Tamar breathed.

'Here. Just three more.'

'Tell me about what she said about me.'

Tupac popped the pills into her mouth, like coins into a slot machine. Tamar was not religious, but she was praying that the expensive drugs would repel the virus that had prowled Angela's blood since her birth, the virus that had wrested the life from her plump, laughing, fecund sister five years ago (BR, p.97).

In contrast, people like Calvin Goagab, the CEO of cleansing, are paid high salaries, live in comfort and luxury, and can afford the finer things of life. Goagab's character represents the country's self-serving politicians, who are in office for their personal benefit more than for the interest of the people. While some are content to siphon from public funds and benefits, others like Goagab go as far as to collude with the people who once oppressed them. Towards the end of the novel, it is discovered that Goagab facilitated the transport of the Uranium-235 from Walvis Bay.

In the time it had taken Renko to get to Johannesburg, Goagab's fear of prison had him confessing to every crime he'd ever even considered committing. The *Alhantra*, he told Karamata, had been ferrying six cakes of uranium 235. The highly enriched uranium had been siphoned off from

Vastrap and buried in the Namib by Hofmeyr and Malan when they were in charge of destroying the nuclear programme in 1990. The cakes had been buried there for over ten years, waiting for Janus Renko to broker a deal with some Pakistani businessmen. When he did, Goagab had signed off the safe passage to Spain for a cut (BR, p.283).

Goagab did not care about the repercussions of facilitating the transport of the Uranium-235. He did not care that he was lying down with an enemy who had only recently oppressed, with ripple effects still palpable. He was mainly concerned about profiting from a deal. The rest did not matter.

Similarly, in THJ, the general population lives in unfavorable conditions. Thirty-one-year-old Clemencia Garises, the main protagonist, is a detective inspector of the Namibian police. She likely earned a decent salary, yet still struggled to make ends meet because she is the sole financial source of income for her entire family. Stuck in the noisy, crowded Katutura township, life was a daily struggle, and she had to fight for even a smidgen of freedom and privacy.

Clemencia always locked her door less because she was afraid of burglars than because she defended her little domain with tooth and claw against her family's attempts to invade it. The modest house had only two rooms, admittedly, and it might have seemed presumptuous for her to claim one of them for herself when her eight or a dozen relatives shared the other room and the corrugated-iron shacks erected in the garden and the front yard over there years but Clemencia simply needed something of her own. (THJ, p.18).

In contrast, Clemencia was quick to notice that in the house of one of the murder victims, situated in the affluent Suburb of Ludwigsdorf, the living room alone was "at least twice the size of her family's entire house" (THJ, p.9). Like the homeless boys in BR, Clemencia is also an orphan, though only partially. Her mother was killed during the apartheid era. The novel narrates it thus:

She had been only four when her mother was killed by a ricochet for which no one would be held responsible. It had been a warning shot. The South African unit combing Katutura for SWAPO terrorists had been under considerable nervous strain, her aunt was told. Clemencia's father couldn't bring himself to go to the police. He'd sat on the bench outside the house for days, stony-faced, silent and motionless. He had never really gotten over it, even today (THJ, p.35).

Many years later, Clemencia's father was still in the same state, the bench outside his constant abode. He was silent, brooding and in essence, absent. He is the embodiment of many people whose lives had been wrecked by the apartheid system and colonial oppression. Incapacitated by trauma, their dependents are left to feel the consequences of their 'vegetative' state and take over roles beyond their capabilities.

Like in BR, the time or period is not exactly specified in TKMC, but it is evidenced in the narrative that it is somewhere from 1992 to 2002. The protagonist, Rudolf the Wet is on a quest to stop a political conspiracy, in which the president himself is implicated. Unlike BR and THJ, TKMC does not follow an investigative

procedure, nor does it have a police detective or private investigator. It is a typical political thriller, fast-paced, filled with danger at every turn and with just enough suspense to keep the reader curious.

As for the societal reflection in TKMC, during the period stated above, Namibia was surrounded by civil wars and unrest in neighbouring African countries. The country itself was still dealing with the aftermath of colonialism, having just become an autonomous nation and needing to have a firm established republic that catered for all. In the foreword, the author stated the following:

The book was written at a time when the Namibian Defense Force was actively involved in a civil war in the DRC... where rebel forces backed by Uganda, Rwanda and Burundi were trying to overthrow the government of President Laurent Kabila, who was later assassinated by one of his own bodyguards. At the same time, in Namibia, security forces of Namibia and Angola on both sides of the common border were trying to flush out suspected Unita rebels reportedly operating in the area. These rebels were blamed for the attacks on both the local population and tourists travelling through the area. Jonas Savimbi, leader of the Unita movement, was later killed in an ambush close to the Zambian border [he proceeds to mention civil conflicts and social issues happening in Zimbabwe, Sierra Leone, Ethiopia and Mozambique]. Yet while the people were suffering, African leaders attended summits, conferences, and forums, arriving in the luxury personal airliners and black limousines, discussing ways to draw more international investment and donor funding into suffering Africa, while condemning the West for being too slow in writing off the billions of dollars still owed to them. Billions of dollars which, in many instances, had been wasted by a succession of corrupt governments. African leaders were also beginning to discuss a United States of Africa to replace the old and obsolete Organisation of African Unity, the elimination of poverty and a century in which Africa was to prosper like never before (TKMC, p.1).

In light of the above, the country is at a critical moment in history. Only about two or three years after independence, the president was desperate to make the nation prosper. An opportunity is presented to him through Colonel Vladimir Garaseb, who was “totally disillusioned with the way that the freedom struggle ended in a democratic process [...]. He had hoped for a one party state under communist rule. Apparently he had, or still has, some strong backing from certain factions within Cuba itself (TKMC, p.55)”. Garaseb was embittered from the onset of independence. Not only was he given a rank much lower than the one he hoped for in the new government, but he was also angry at them. Angry that they still followed in the steps of the colonial regime, had forgotten about the people they promised to serve and were instead enriching themselves from the public funds. Therefore, along with others who shared his sentiments, he plans a rebellion; but his plans and movements did not go undetected by National Intelligence. The president was aware and gave orders to let him continue, for he would serve as an essential tool in a very calculated plan.

5.5.2. The General Population's Reaction to Crime

One of the aspects that scholars look out for in CF texts is the general attitude of a nation towards crime. There are usually three conditions: the first condition, as apparent in some countries, crime is such a general, ubiquitous presence that occurs so frequently that the people become desensitised to it. In the second condition, a country has some measure of crime, but it is not so rampant as the in first condition. This sometimes results in division among the people; those affected by crime do not receive ample support or compassion from those who are not affected. The third condition applies to nations where crime is so rare that the murder of any individual is always considered breaking news. In the current world, the third condition is hardly existent anymore, if at all. Based on the selected texts, Namibia fits the second condition.

In BR, the citizens are disgruntled and mistrust the police. The homeless children especially lived in fear of the law enforcement agents, as most were abused and mistreated by them. As Dr Hart and Captain Damases followed leads and questioned some members of the populace, they were shocked by their callous attitude. To most, the boys were nothing more than a nuisance. One day they stood in line at the bakery, waiting to make a purchase, when they overheard the attendant talking to Mara Thomson, an English volunteer teacher.

The woman behind the counter pulled two buttered rolls out of a tray, slapped the cheese onto them and wrapped them in plastic. She pushed them across the counter to Mara. 'You shouldn't talk to these street boys.' Disdain curled her thin upper lip. 'Six Nam dollars.'

'They're good kids,' said Mara, 'living a bad life.'

'It's easy for you foreigners to feel sorry for them, but we have to live with them. Aids orphans are just trouble.' The woman counted out Mara's change. 'Look at that one who got himself killed. And the other two they found in the desert. What do they think that'll do for our tourism?'

'I'm sure they'd have avoided being shot,' Tamar interjected tartly, 'if they'd known what their murders would do to your business.'

'Hello, Captain,' said Mara, her relief at being rescued palpable.

'Morning, Mara. This is Dr Hart,' said Tamar. 'She's here from Cape Town, working with me.'

'Yeah, well, I'm glad somebody's bothered,' said Mara, shaking Clare's hand. 'Nice to meet you.' (BR, p. 57).

Such negative sentiment toward the vulnerable is especially pronounced among the government leaders and others in positions of authority. Mr Fidel D'Almeida, the mayor, prompted by Goagab, summoned Clare Hart and Tamar Damases to his office for a brief chat. The meeting, which lasted no longer than ten minutes, was simply to emphasise to the two women that they should speed things up and solve the crimes as soon as possible, as the chaos and rumours were bad for business and tourism. Beyond that,

they did not care. They saw the murders of these boys as a hamper to business progress, not a social evil that needed an urgent solution. As Darlene (a teacher at the local school) declared during an informal enquiry with Clare Hart, ““The police. The municipality. You ask them. They don’t care about this dead boy or Nicanor Jones and Fritz Woestyn. They threw them into a grave to save themselves any trouble. There are so many orphans now that in their hearts people are glad when they’re eliminated. They just hope it’s the one who might’ve smashed their car window”” (BR, p. 111).

In THJ, the reaction of the citizens to crime takes a different inclination. As aforementioned, THJ is a fictionalised account of the assassination of Anton Lubowski by agents of the so-called Civil Cooperation Bureau. Outlined in the novel is a brief background:

The CCB had been an unscrupulous gang of murderers whose main aim was the elimination of anti-apartheid activists. They had also destroyed ANC facilities and undermined the UN Arms embargo against South Africa. In its bare five years of existence, the Bureau had carried out an estimated ninety or a hundred criminal operations ranging from bomb attacks on ANC kindergartens to perverted attempts at intimidation like the one practised on Archbishop Desmond Tutu who in 1989 had found a baboon foetus hanging up in the garden of his house in Cape Town. Summoned into being in 1986 by Magnus Malan, the then defence minister, the CCB worked in secret and was largely independent. Cover firms were established and units operated in civilian clothes. It seems that some CCB recruits didn't even know that they were working for South African Special Forces. Accordingly, they murdered either for money or from racist conviction, which rendered their activities even more unsavoury. It also made it more understandable that someone had decided to play the avenging angel (THJ, 35-36).

In the novel, it is the year 2009, twenty years after the death of Mr Lubowski. When the “avenging angel” killed the third man on his hit list, the interest of the people was piqued, and the rumours began to circulate. This was mostly among the media and the government authorities. To the general public, the death of people of that calibre hardly ever goes beyond whispered gossips of speculation. To those who knew the inside story, and had a personal connection to Anton Lubowsk, it was cause for applause if they were for him or anger if they were against him. To the country’s government, it could mean disaster and cause for great worry.

5.5.3. The Reaction to Crime by Law Officials and People in Authority

Usually, the reaction of citizens toward crime as discussed above is connected to the attitude of the police force and the government in general. There are two common reactions toward crime among custodians of the law. One is that they do nothing about it, or if they do, never in an urgent manner. The second reaction is that they would work on a case with urgency, only if it pertained to someone they deem important, and most of all, they would be swift to shut down anything of a sensitive nature that may

implicate important people. The police force in BR is made up of lazy, careless and incompetent people. The few available and qualified police officers like Tamar Damases are overburdened and stretched thin over various duties beyond the scope of their job descriptions. During the preliminary examination of a body found tied to a school swing, the headmaster Erasmus engaged Tamar:

'Shall I send the scene-of-crime officers here when they come, Captain Damases?' asked Erasmus.

'You've been watching too much American TV,' said Tamar with the ghost of a smile. 'This is Walvis Bay. Scene-of-crime officer? That's me. Police photographer? That's me. Forensics? That's me. Ballistics? That's me, too.' (p.7).

Others, such as Sergeant Kevin van Wyk abused their law enforcement status for selfish pursuits. Sergeant Van Wyk was cruel and abusive and used his authority to commit atrocities. Whenever he caught a homeless child for petty crimes, he beat them severely. He would demand sex from sex workers as payment for not arresting them. Towards the end of the novel, Dr Hart discovers that Van Wyk, aside from being corrupt, is also a sexual exploiter. She found the evidence on his computer at work.

She was about to log out when the name of a video link caught her eye [...]. It was grainy, downloaded from a handheld camera, but it made her stomach turn. It was Van Wyk all right. He was standing in his uniform, his cap jaunty, his belt unbuckled, poised behind a naked, spread-eagled body. It was impossible to identify the recipient of Van Wyk's attentions. Then the film cut to a wide shot. Clare froze. [...] It was a girl, her eyes glazed, limbs limp, a blank smile on her face. Her clothes in a pile on the floor. She looked drugged. LaToyah or Minki. The names scrawled on the cave. And Chesney, the other name. It must have been him holding the camera. There were other videos too. [...] There were a couple of Angolan girls who Clare had noticed hanging around the entrance of the docks, so young that the breasts had barely budded on their skinny chests. She wondered how much these girls, paying in kind in the revolting little films, paid him in cash as well. Fury surged through her as she e-mailed the link to Tamar and hurried out of the office.

Similarly, in THJ, the response to crime by the officers was never urgent. This was especially true on the weekends. The assassination of the first victim occurred on a Sunday. The information was not conveyed on time, causing Clemencia to arrive on the scene 3 hours late. When the call arrived informing her of the incident, Clemencia requested transport.

The grumpy Constable on duty pointed out that it was Sunday night, but he would see what he could do. That meant he would do precisely nothing, and she shouldn't take herself so seriously. In any case, she had probably been informed only because her superiors didn't feel like collecting a white man's body from somewhere on a Sunday night (THJ, p.6-7).

Clemencia went to the scene by taxi, and she was the only detective on the scene. No one took the matter urgently. However, as soon as it was clear that the case was highly politically sensitive, the counter-reaction was swift. Detective Clemencia realised that Ndangi Oshivelo, the Deputy Commissioner of the

Namibian police and head of the Serious Crime Unit was intentionally steering the investigation away from anything that concerned Anton Lubowski. In every briefing and discussion of the case among the investigators, he was eager to side with the officers that suggested that the victims' deaths were the result of shady deals gone wrong. It transpires later in the novel that the ruling party had some blame to answer for as well, hence the need to keep things quiet; a mandate that Oshivelo received from the top. Oshivelo is a representation of people in power who would use their position and influence to prevent anything that made them look bad from moving forward. Clemencia was challenged and deterred at every turn. Eventually, she and her partner Angula were suspended and removed from the case, as they were getting too close to sensitive information and insisting on the theory that the murders were connected to the case of Anton Lubowski twenty years prior.

As for the officials in the TKMC, the death of innocent people was mere collateral damage. Their reaction was to ensure that the killings were never known to the public, and if they did, there was a ready-made lie to explain them away and nip any speculation in the bud. In his quest to create a militia of rebels to overthrow the government, Colonel Garaseb caused the death of many people. Indirectly, the president was also guilty of those deaths, as he allowed Garaseb to continue his 'secret' mission undeterred. For a clearer understanding of his intentions, an elaboration is provided in the following paragraphs.

While on the run from Garaseb's agents, Rudolf meets Adam, who was also on the run and knew the reasons behind everything that was happening. Adam explained to Rudolf that the president wanted access to Kupferberg, a group that came into existence during the German colonial government. The group, simply known as The Kupferberg Mining Company (or simply the Company) purchased a portion of land from the German government. A massive total of two hundred thousand hectares, the land was situated North of the Huab River, on the fringe of the Namib Desert. The purchase contract had a clause that allowed the company its self-governing system. "The company, apart from being a mining concern, was also a religious sect of sorts. For the Germans who already had enough problems with the natives, this agreement presented more of a solution than a problem because Kupferberg would serve as a kind of buffer-zone in a potentially troubled area. The arrangement between the company and the Kaiser at the time, further made provision for the agreement to be carried over from government to succeeding government" (TKMC, p.57-58).

Kupferberg was a tight religious group with strict rules and regulations and was recognised by the UN as a self-governing religious entity within the country. In return, the Company gave an annual financial contribution to the reigning government. "In a way, it carries a status very similar to the Vatican. Except

that the Vatican is the seat of the Pope as the head of the worldwide Roman Catholic Church. Kupferberg is just Kupferberg, it is all there is. Its official language is German and trade with the outside world is regulated by a most complicated import and export system controlled by an international investment company based in Europe. Kupferberg's assets, in terms of investments on the world money markets alone, are worth more than the total annual budgets of all the nations of Africa and a few more" (TKMC, p.59). Fast forward to the present, the newly independent Namibian government signed the agreement, which was part of the UN's condition in terms of further support and a positive outcome for the pre- and post-independence elections. Until that point in time, the Company continued to exist in isolation, kept itself separate and did not cause any trouble. So why was President Lubango intent on causing chaos?

"You see [Adam explained], in the agreement reached with the UN during the sixties, the Independence of this country of ours was still only a faraway dream. Certain loopholes have now become opportunities. In terms of the agreement the government or its agents are prevented from occupying or entering land belonging to Kupferberg, confiscating assets belonging to it, terrorising its members, pressuring its leaders, or demanding payment of levies for taxes in any way whatsoever from it. The government is also prevented from instigating any form of trade blockade against it. They're even restricted, in terms of ICAO regulations, allowing any aircraft to fly over it at an altitude of anything lower than fifteen thousand feet. But, and this is the loophole, should any foreign army or an internal rebellious military group start hostile actions against the government, and in the process take control of Kupferberg, the agreement becomes null and void. In such an event, the government has, for obvious reasons, the right to defend itself against these insurgents, take over the land belonging to Kupferberg, whether held locally or in foreign organisations or institutions.

The analysis is simple. The Kupferberg Mining Company is rich, very rich. It is a peaceful religious group, unable to defend itself. Imagine if Garaseb's army, later to be called Unita bandits, secessionists, traitors or whoever, were to take over Kupferberg without much effort. In an attempt to restore law and order and protect the integrity of its territory, the government drives Garaseb out, executes his followers and takes control of the assets. Almost nobody inside the country is even aware of the existence of Kupferberg, thus, nobody would be unduly distressed if it ceased to exist. A few innocent citizens, preferably from the top ranks of the main opposition parties, are arrested in the process blamed for almost everything and locked away for life. The country is in the best financial position in the whole of Africa. Jobs can be created, the infrastructure can be modernised, schools, clinics and other facilities can be built. The president and his government will be ultra-popular assured of governing this country for many years to come. Think about the strong position this would place Lubango in. Especially in view of the recent murmurs about a United States of Africa and the revival of the Pan African Movement. And, if you like, think about all the money that can be stashed away for retirement purposes in foreign banks. Adam looked at me his expression almost apologetic 'And that, my friend, is the basis of what's happening around us today' (TKMC, p. 64-65).

The plan was perfect. The only problem was that no one knew exactly where the Company was located. The entrance to its secretive, self-contained domain was like an illusion. Garaseb was diligently searching

for the Company to take over and use its vast riches to overpower the country and turn it into his ideals of communism. President Lubango wanted the Company's wealth for the same reasons, but he wished to keep the nation a democracy, with him as the perpetual leader. Therefore, any casualties along the way were simply a means to an end.

5.6. Ethnicity Issues (Answering Objective 2: Examine how the different ethnic groups are showcased and how they relate with one another).

This section describes how ethnic groups are portrayed in the three novels, which is the second objective of the thesis. In chapter two, it was discussed that ethnic issues are among the key points of criticism in the CF genre. Scholars are interested in examining how ethnic groups are presented, what character roles they are relegated to, and any other common stereotype, be it negative or positive, but mostly negative.

5.6.1. Discussion on how ethnic groups are portrayed

In BR, the ethnic groups are presented in a fair blend. Spyt, a Topnaar man living in the desert is the silent, hidden hero that the investigators discovered in the end. From the very beginning, the investigation team deduced that the place of the murders and the locations in which the boys were found were two separate places. It turns out that Spyt moved the bodies from the desert to locations where he was sure the police (or anyone else) would find them. Three of the boys each had a number engraved on their torsos. Clare Hart first assumed it was the murderer's signature or tally. The numbers turn out to be 235, signifying the Uranium-235. Spyt knew the desert like the back of his hand. He was stealthy, able to be in a place without being heard or seen. This implies that he most likely witnessed the murders of those boys, knew who the killer was and did his best to contribute to the solving of the case. In fact, he knew about the Uranium-235, and that it was the reason behind the killing of innocent children. His post-mortem engraving on the boys' skin was intended to convey that message to the relevant authorities.

Tamar is also a Topnaar (a clan of the Nama people). She was as comfortable in the desert as she was in a police station, with her background serving as a tool and an asset.

She bent down, her camera steadied by her elbows on her knees. Tamar was comfortable squatting like this. She had learned to do this alongside her grandmother; the old lady explaining to the sharp-eyed child how to read the hidden signs that told if an animal had moved through an area, if a person had stopped to think or eat, or if a woman had been there to do her secret business. Hurrying. Ambling. Hunting. Hiding. There were signs for all actions if you knew how to look (BR, p.8-9).

Sergeant Elias Karamata, a Herero, is described as being competent, compassionate and hard-working. Minister Goagab (a Damara) and Sergeant Van Wyk (white) are portrayed as being on the other side of the law. The former is greedy and corrupt, the latter is rogue and self-serving.

In THJ and TKMC, elements of ethnicity are mostly absent, save for a stereotypical aspect of witchcraft in BR. Clemencia's aunt Matilda (they are Damara), is portrayed as being a traditional healer, who boasted of being able to heal any disease and was confident that traditional means of healing are better than common medicine. Miki Matilda is also a professional mourner.

5.6.2. The relationship among ethnic groups and elements of otherness

Scholars also examine how the ethnic groups in a text relate to each other. Within the theory of Postcolonialism, scholars investigate aspects of othering, and double-consciousness, among others.

In BR, ethnic conflict was inevitable. While the homeless boys were mostly rejected for their orphan and derelict status, a whole people were marginalised and denied their ancestral land. In the novel, the South Africans were in constant conflict with the Topnaars. When they set up their military base, they pushed the Topnaars from the desert, denying them access to locations where the !Nara plant (one of their staple foods) was in abundance. After the South Africans left, the new local government was unwilling to give them back their land. That was one of the nagging matters that Mayor D'Almeida had to deal with, which he mentioned to Clare and Tamar during a meeting:

'I'm sorry we have so little time,' he said. 'But we've a land claim to deal with. Some of the rag-and-bone people from the Kuiseb'.

'The Topnaars?' asked Clare.

'Ah, I see you know something about this place.' D'Almeida's grip on her arm was just short of painful. 'Yes, them: pastoral nomads following an ancient way of life if you're a romantic foreigner; poverty-stricken squatters who drink their pension money away and litter the desert, if you're from Walvis Bay. The one man who knows everything about where their so-called ancestral lands are won't speak'.

'Spyt?' asked Tamar.

D'Almeida nodded. 'The problem predates us, unfortunately. The South African military has more than just the war to answer for. This is some confused claim about sacred sites.

Apparently the ghosts of the dead must walk the land because of what went on here in the past' (BR, p.44).

The above excerpt and other evidence in the novel imply that the Topnaars were considered 'the other'; a barbaric group that was a nuisance more than anything else. They were considered undeserving of their ancestral land. Also, when Clare and the team discover that Spyt was responsible for transporting the dead bodies to public places, they went in search of him. At the time, they knew he was the transporter,

but they were yet to find out who the killer was, and Spyt, the seeing eye of the desert, was the best person to ask. As soon as Sergeant Van Wyk, who disliked Tamar and coveted her position, found this out, they were quick to pin the murder on Spyt. They called a press conference, claimed to have found the culprit and removed Tamar from the case to keep her silent. Spyt, a mere poverty-stricken squatter according to Mayor D'Almeida, was the convenient scapegoat for the crime. Accusing him meant that tourism would boom again, the transportation of the Uranium-235 would remain a secret and Goagab would get paid. With Tamar out of the way, Van Wyk would be free to do whatever he pleased and possibly get promoted.

5.7. Racial Issues (Answering Objective 3: Describe how racial relationships are displayed; as applied to the victims, the criminals and the protagonists).

Race is also a common subject of analysis by CF critics. In the CF genre, the race angle is usually applied to three main aspects: the victims, the criminals and the heroes, i.e. which race they are mostly presented as.

5.7.1. *The Victims*

In BR, the crime victims are black homeless boys. There is no indication that the motive for their death was racially inclined. The boys were simply victims of an unfortunate discovery in the desert, and for that, they lost their lives. Also, considering the time period and the subject of the novel, it is inevitable that the black race is presented as the victim.

Similarly, in THJ, the victims are white. Rather than racially motivated, their elimination was more politically inclined, in light of what they had done in the past. The root cause, however, was indeed racially motivated. Anton Lubowski was considered a traitor by the South Africans, who were intent on keeping the apartheid system intact, with the blacks as the 'inferior' race and kept under oppressive conditions. Siding with the 'kaffirs' was an unpardonable offence, and most who did, like Anton Lubowski, paid with their lives. Twenty years later in the story, those believed to be involved in Lubowski's assassination were served with the same fate. Thus, the race of the victims is mostly by virtue of their involvement in a historical event.

In the TKMC, racial issues, in general, take an interesting spin. At some point in the story, Rudolf ends up inside the mysterious Kupferberg. It is a Duchy, ruled by Grand Duchess Olga. It is like a mini Germany, with different districts named after known cities: Berlin, Hamburg, Bremen, Hannover, Braunschweig and Madgeburg. In Kupferberg, there is not a single black person to be found. As Adam explained to Rudolf,

'Members of the group are not allowed contact with the outside world, or to travel. Only a select few of the upper-council members have contact with the outside world. No one from outside is allowed to enter [...]. Because of the dangers of inbreeding, new blood is required from time to time and this is apparently obtained by means of some sort of selection criteria...new members can be conscripted from all over the world, as long as they meet the requirements and are voluntarily willing to accept the code of conduct, religion and secrecy of the group' (TKMC, p.59).

The obvious implication is that in the selection criteria, blacks are not accepted. Rudolf was amazed to find that "all the women were unbelievably beautiful. All of them blonde-haired with fair skin, taller than average and with a certain aristocratic style, difficult to describe in ordinary words" (TKMC, p.101). Elsewhere in the novel, Rudolf's acquaintance equated his black girlfriend to brown bread. Such was the strict selection that a brunette woman he meets later is considered an ugly duckling. His host, Koenig, amazed that Rudolf was not offended by her appearance asked incredulously, "Didn't you notice? She has dark, almost black hair and together with brown eyes, is a peculiarity which is not looked upon favourably by Kupferberg men. They prefer their women full breasted with blonde hair and blue eyes" (TKMC, p.110).

Reverting to the subject of crime victims, the entire population of Kupferberg is the victim in TKMC. Eventually, Colonel Garaseb discovers the border of Kupferberg and aligns his troops to force their way in. Rudolf, with his experience in military service, trains the soldiers of Kupferberg in modern war tactics and leads them in the struggle against Garaseb's troops along the border. Soon, it becomes clear that the men of Kupferberg are no match for the trained militia group. Rudolf seeks the permission of the Grand Duchess to leave Kupferberg and find reinforcement. In his short absence, the Duchess and her entire people commit mass suicide by poison and toxic gas. Rudolf recounts:

Up till only a few weeks ago they were happily living in paradise, but then that illusion of eternal bliss was suddenly shattered. They too proved to be vulnerable. Were my doubts also those of the Grand Duchess? Was it all summarised in her remarks about reaching a checkmate situation? Zealots? What were they famous for...? Of course, Masada! A last glorious stand, she said. Damn it, why hadn't I thought of it before? When I had bid farewell to Anja, it was as if she knew and accepted that they were all going to die (TKMC, p. 220).

Masada is a term derived from a historical event in which a defeated group of rebel Jews and their families decided to commit suicide rather than fall into the hands of the Romans. The Duchess of Kupferberg was convinced that a Masada was the ultimate statement of victory against the enemy that was relentlessly trying to breach their borders. The silent, yet glaringly obvious assumption here is that the 'pure' race of the Kupferberg people was so precious that they preferred to terminate it by sacrificing their own lives than to let the black people invade their utopia.

5.7.2. *The Criminals*

In BR, on the one hand, the criminals are white. On the other hand, the author uses the femme fatale trope for the main villain. The femme fatale is a common criminal stereotype in CF, especially among male authors. According to Copenhaver (2019), “The femme fatale is a long-standing character type in crime fiction, a prominent and popular fixture of the mid-twentieth-century hard-boiled detective novel. Her overt sexuality is her chief weapon, greed is her underlying desire, and her fate is bleak, without redemption. It’s also a misogynist archetype, a product of the male crime writer’s anxiety about his diminished standing in Depression Era America and later his fraught reintegration into civilian life after World War II (<https://crimereads.com/>)”.

The killer in BR is Gretchen von Trotha, a white woman. Her surname is a negative symbolism in Namibia’s history, which summons bitter memories. As Sergeant Elias Karamata asserted:

‘Gretchen von Trotha’[...]. Unfortunate surname. Von Trotha was the German General who gave the extermination order for the Hereros a hundred years ago. My great grandfather survived, so it’s just luck that I’m here today’ (BR, p.46).

Gretchen was forced into prostitution by her mother at a young age. At thirteen after her mother’s death, she willingly decided to continue selling her body for money, as she had no other means of sustenance. In the novel, Gretchen fits the above-quoted trope to a T: She is the famous and popular strip dancer of the most expensive sailor’s bar in Walvis Bay, where she takes pleasure in enslaving men through their lust for her. At one time she almost died at the hands of some Russian sailors who loved indulging in rough sexual activities. Janus Renko, another sailor, pulled her out of the water where the Russians dumped her. Janus is a foreign fugitive who partnered with the retired South African Soldiers to sell the Uranium-235. With the promise of sailing away to a better life in Europe, Janus convinces Gretchen to kill the boys and get rid of any other person who would hinder their plans. When they are eventually caught, Gretchen discovers that Janus was using her and had no intentions of taking her with him. Like the typical woman scorned, she cooperates with the police and agrees to testify against him.

In THJ, Clemencia finally discovers that the ‘avenging angel’ is Lucas Elago, a black man. She follows his trail, and the shocking reality is that Elago is merely a pawn in the hands of a retired judge, Hendrik Fourie. Even more disturbing is that Fourie’s motive for killing the alleged assassins is less inclined towards justice and more selfish in nature, intended to salvage his failure as a judge in the court case of Anton Lubowski. Lucas Elago is a former SWAPO soldier, sick with AIDS. His wife lived on Fourie’s farm with their two children and worked there as his housekeeper. After independence, Elago wasted his life away, becoming

an absent husband and father. When he discovers that he was dying, he returned and wanted to make amends. Fourie takes advantage of the situation and enlists Elago for one important task: find every man implicated in Lubowski's murder, make them confess to the crime, and if they refuse, kill them. In return, Fourie promised to adopt Elago's children and ensure a comfortable life for them. He even named them heirs to his estate. The situation between Fourie and Elago is eerily similar to that of a colonial master and their subjects. The latter would willingly commit atrocious crimes, in return for a reward, usually a status a little above their fellow oppressed. The difference is, that Elago was killing whites, not blacks.

Also, his race and his position made Fourie completely untouchable, much to Clemencia's frustration.

Clemencia said, 'I am afraid I must ask you to come with us, Meneer Fourie.'

Fourie laughed aloud. 'You mean to arrest me?'

Yes, she did. Why not? Just because he had a white skin, had been a judge, and could doubtless mobilize a lot of influential friends? 'Yes,' she said. 'on suspicion of instigating Ferdi Barnard's murder.'

'You can't be serious,' said Fourie.

'Deadly serious.'

'You'll have problems.'

'Possibly.'

'No, not possibly. Assuredly!'

'All right, assuredly,' said Clemencia 'Would you like to pack a few things before we leave?'

Fourie said it wasn't worth it, he would be released at once in any case. He wanted to make a short phone call. Clemencia signed to Tjikundu to escort him into the house. The barefooted boy remained at the veranda with her. She smiled at him, but he shook his head and said, 'Meneer Fourie is the *baas*!'

He didn't even sound reproachful, just surprised that Clemencia didn't realise this. If she did, she would never have taken it into her head to arrest him: the *baas*, who fed everyone on the farm, who decided what happened, whose word was law and on whom everyone and everything depended! (THJ,p.96-97).

Indeed, judge Fourie was not charged with anything. Even after Clemencia traced Elago and found him struggling in his last few hours of life, there was no way to make the charges stick. All the evidence and confessions died with Elago, and there was no proof that he sponsored Elago to carry out his devious plan. He did go to jail in the end but of his own volition. Fourie confessed to the murders only because he wanted a trial where the remaining man accused of Lubowski's assassination would make a nationwide confession regarding that fateful night. He wanted a trial, in which he, as an accused, would get a chance to bring the guilty people into account, even if only by moral means. Fourie believed that Lubowski's assassins walked free, not for lack of substantial evidence, but lack of grit and honesty on the part of all bodies of law and authority, both in South Africa and Namibia. Therefore, the members of the CCB are not the only guilty parties in Lubowski's death.

In the TKMC, all the criminals are black, portrayed as racists and bigots, with deep hatred toward white people. At the beginning of the novel, Rudolf and his companions found a group of tourists that had been violently murdered. Adam informed him that they were killed by one of Garaseb's minions with the name of Kahunga. "My source tells me that Kahunga hates everybody with a skin colour any shade lighter than pitch-black and apparently ordered his subordinates to throw the carcass of the white trash to the sharks afterwards" (TKMC, p.56). During a meeting with the Grand Duchess, Rudolf's explanation of why Kupferberg was being attacked without cause was:

'Lubango is an eager supporter of the idea of a United States of Africa with great expectations and ambitions for himself in this new unified state. He had one major problem however. The black blanket covering Africa and inside his own country, there is one tiny speck of dirt, namely Kupferberg. Kupferberg, like the mythical El Dorado, is thought to have streets of gold and vaults full of diamonds and other precious stones [...]. It represents a grand prize indeed if he could just lay his hands on it [...]. First allow Garaseb to conquer the helpless, mediating monks living at Kupferberg and then blame foreign powers for instigating and funding the uprising. With the world watching on TV, his forces overpower the rebels. Legally and according to the letter of the UN agreement he propounds that whatever he confiscates is rightfully the people's land. Voila, the blanket is cleansed of irritating white specks. It is nothing more than a deviously devised political game. You and your people haven't done anything except to be in the way of Lubango's burning ambitions' (TKMC, p.198-199).

In an urgent gathering with her council of elders, the Grand Duchess said, "Unlike other countries, Kupferberg is an island, a very unique island with a long, proud and unblemished history. Unfortunately, it is also an island surrounded by a cruel world with different ideals and aspirations" (TKMC, p.191). The immediate, "cruel" world was made up of Garaseb and his troops; all black. President Lubango was also black. Even the corrupt, two-timing people in government who were working along with Garaseb were all black.

5.7.3. The Protagonists

As discussed in chapter 2, some scholars argue that the roles of the heroes in many CF texts are mostly represented by white characters. The other races are relegated to criminals, victims or both. Sometimes, other races are neither depicted as criminals nor victims but are given the role of assistant to the white hero. This is evident in BR, with the relationship between Dr Clare Hart and Captain Tamar Damases. Dr Hart is at the forefront of the investigation, the one who happens to solve almost every mystery in the criminal investigation, with Captain Damases acting more like a tour guide than a capable, intelligent police detective.

In contrast, Clemencia Garises is the sole protagonist in THJ. She gets important information from Claus Tiedtke, a white man, who works as a reporter for the German newspaper *Allgemeine Zeitung*. Eager for the story that it can generate, Claus gladly volunteers information to Clemencia and respectfully submits to her leadership and capability as a forensic detective. Granted, Clemencia did face opposition. During a questioning of the widow of the first victim, it was a laborious task, with an apparent unwillingness on the widow's part to provide information that would help in the investigation.

Mevrou Van Zyl lit another cigarette. Benson & Hedges. She put the packet on the table and looked Clemencia in the eye for the first time. It was only a brief glance, but it told Clemencia quite enough: The woman was lying, or at least concealing something of importance. What was more, she would persist in concealing it because she had weighed Clemencia in the balance and found her wanting: An overly young and inexperienced member of an untrustworthy police force and the wrong race. That was a pretty damning indictment. Clemencia knew she was no match for it (THJ, p. 12-23).

In addition, Clemencia also faced opposition among her team, with three of them who "made it clear that they resented taking orders from a woman" (THJ, p.3), and another, a white man named Bill Robinson who believed that all blacks in the police force were unqualified and inexperienced for the job, hence he was more deserving of Clemencia's position as Detective Inspector. Regardless, she was the sole protagonist in the novel and was not overshadowed by anyone like Tamar was in BR. In TKMC, Rudolf de Wet was the sole protagonist, white, of German descent and very good looking. Relying on his wit, military abilities and charm to dismantle a political conspiracy, he is the common stereotypical hero figure found in most CF novels.

5.8. Conclusion

This chapter expanded on the three objectives of the research, mainly how Namibia was reflected in the novels, how the ethnic groups were represented, and the racial inclination in regards to the victims, the criminals and the hero figures. Following are the conclusion and recommendations.

CHAPTER 6: CONCLUSION AND RECOMMENDATIONS

6.1. Introduction

This chapter concludes the thesis by summarising the major findings of the research, which explored the portrayal of Namibia and its people in three selected crime fiction novels: *Blood Rose* by Margie Orford (2007), *The Hour of the Jackal* by Bernhard Jaumann (2011) and *The Kupferberg Mining Company* by Johan J. Beyers (2013). For simplification, the titles have been abbreviated as BR, THJ and TKMC, respectively. Using the theory of Postcolonialism, the thesis discussed how the authors presented the Namibian society, in the context of law and politics. The chapter will first summarise the key findings in light of the main research objectives, restate the relevance of the research; then point out some inevitable limitations and end with recommendations for further research.

6.2. Conclusions

The study aimed to explore how three crime fiction novels (listed above) portray Namibia and its people. Specifically, in the context of crime and politics, it focused on aspects of social reflections as applied to the nation, the relationship among ethnic groups and specific racial assignments to key characters, namely the victims, the criminals and the protagonists.

Based on the evidence outlined in the previous chapter regarding social reflections, it appears that all three novels share a commonality in their respective timeframes, with each reflecting a real political event or social condition that was present in the history of Namibia. The realistic historical backgrounds or timeframes serve to make the novels' plots more authentic, despite of their fictional inclination. The novels shed light on critical social concerns, such as in BR, which highlights the consequences endured by the people of Walvis Bay, due to four years delay in gaining independence from former colonialist South Africa. The city reeked of inequality, with ordinary citizens wallowing in poverty, disease and some falling victims to murder, which did not invoke any pity or compassion on the general public, especially among those in the governing body. The police, who are called to serve and protect, are mistrusted due to a few who are corrupt. THJ highlighted how people may resort to vigilantism due to the injustice of leaders turning their backs on people whose blood watered Namibia's freedom, allowing their perpetrators to walk free and leaving a perpetual vacuum filled with unanswered questions; as was the case of Anton Lubowski. The analysis of the TKMC revealed that the Duchy of Kupferberg and the circumstances surrounding the quest to invade it are complete inventions of the author's artistic imagination, used within a realistic Namibian historical background. The story does, however, highlight that greed and strong

personal political views, when left unchecked, may cause disastrous consequences, such as the annihilation of an entire people. This is a fact that has been proven in many countries worldwide.

Regarding the portrayal of ethnic issues by the three authors, BR presents a fair blend. The author did justice to the representation of the Topnaar minority group by showcasing them in a positive light and also presenting a realistic picture of how other ethnic groups marginalise them. Other ethnic groups in THJ, including white, Herero and Damara, are also a fair mixture of good and bad in their presentation.

Race has been explored in terms of which race are assigned the role of the crime victims, the criminals and the protagonists. Concerning the victims, BR presents them as black, homeless, AIDS orphan boys. But their deaths are consequences of their being witness to a sinister plan, as opposed to racially motivated. Also, considering the historical background of Walvis Bay, presenting black people as the victims falls within a realistic spectrum, and therefore, is reasonable. The victims in THJ are white. Similar to BR, their deaths were precipitated by their participation in a past atrocious event. However, the historical background was indeed a result of racism. Anton Lubowski was persecuted and eventually assassinated for betraying his race and joining the 'kaffirs'. Justice was not served to the perpetrators, and twenty years later, someone took it upon themselves to do it. Again, the historical background applies to their race. In the TKMC, race takes on a twisted, problematic angle. The victims in the novel are the people of Kupferberg. The Duchy of Kupferberg is a secret religious group, situated somewhere along the Namib Desert, where they live in utopian conditions. The people are exclusively white, with perfect features resulting from special selective criteria. To avoid the dangers of inbreeding, no one was allowed in or out. The company's wealth was so vast it could cover the annual GDP costs of every African nation and more. The Duchy is portrayed in the novel as pure and ideal. A group of government rebels seek to invade, conquer and destroy Kupferberg, and all of them are black. Based on evidence within the narrative, the symbolic implication is obvious: Kupferberg represents all that is pure, beautiful and ideal, while the black mercenaries symbolise contamination, destruction and all that is bad. Thus, the people of Kupferberg chose self-sacrifice through mass suicide, over surrendering to the invasion.

Concerning the racial presentation of the criminal characters, the findings show that BR portrayed a reasonable blend of black and white. However, the main villain was inevitably relegated to the stereotype of the femme fatale, which ended up defeating some of the author's intentions. In THJ, the killer, Lucas Elago, is a black man who goes in search of all the men associated with the assassination of Lubowski, executing them one by one. However, Elago is a mere pawn in the hands of the real criminal, Judge Hendrik Fourie, a white man who was upset with himself and others involved in the court proceedings of

Lubowski's murder case that saw guilty men walk out free. He was also upset that Namibia, for whose justice and independence Lubowski fought, had turned their backs and refused to pay in kind at a most crucial opportunity. Fourie's decision in using Elago to carry out his dirty works are eerily similar to colonial masters who use the oppressed to harass or kill their fellow oppressed, thus keeping themselves blameless. In TKMC, the criminals are all blacks; not only the mercenaries but also other government characters embroiled in corruption and conspiracies, including the president himself. The criminals in TKMC are equated to a black blanket intent on removing white specks from itself.

Finally, the analysis of the racial assignment to the protagonist characters concluded that Dr Clare Hart, a white woman, was the main hero, with Captain Tamar Damases reduced to the role of sidekick. Among the three novels, THJ presents the best protagonist: Detective Inspector Clemencia Garises of the Namibia Police, black, a woman and part of a minority group. Unlike Tamar, Clemencia is the sole protagonist, not overshadowed by anyone with better expertise or intellectual superiority. What makes her character more compelling is that the author brings to life realistic challenges faced by people like Clemencia, in terms of not only her race but also her gender. Rudolf de Wet is the sole protagonist in TKMC. He is the typical figure present in many crime fiction texts: lone male, white, sexually appealing and with above-average capabilities.

6.3. Significance and contribution to knowledge

Namibian literature and its analysis in academia are growing at a steady pace. The Crime Fiction genre, compared to other genres that are commonly analysed, is not as popular. Therefore this thesis contributed to the existing works on literary analysis, not only with an uncommon genre but also as applied to Namibia. Students and general readers may benefit from learning about existing texts regarding Namibia and further carry out research projects that were not covered in the present thesis. Also, future authors of the Crime Fiction genre may be inspired to write differently, and not succumb to biased stereotypes as evidenced in the work of their predecessors. Finally, Crime Fiction in Namibia may not be popular in academic analysis, but is certainly a favourite among reading enthusiasts. Thus, anyone keen on the Crime Fiction genre may be inspired to look beyond the thrilling, entertaining aspects of the text and question everything portrayed therein. Thus, they join forces with those who are aiming to change the biased narratives and stereotypes, one book at a time.

6.4. Recommendations

The three novels used in the research all have interesting aspects about women. The scope of this thesis was limited in terms of the theoretical framework, and could therefore not delve into a thorough analysis regarding the portrayal of the women in the texts. Therefore a postcolonial feminist analysis is recommended. Research may also be done on other available crime fiction texts available in Namibia, which have not been covered herein.

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APPENDICES

Appendix 1: Analysis Checklist

Main Objective and Guiding Questions	Tick Box
<i>Objective 1: Scrutinise how the texts portray Namibia as a society within the context of law and crime</i>	
How do the texts portray Namibia as a society within the context of law and crime?	
What is the general reaction to crime by the citizens?	
What is the general reaction to crime by the law enforcers?	
What is the general reaction to crime by government representatives?	
What are the aspects of post-colonialism evident in the society as shown in the text?	
<i>Objective 2. Examine how the different ethnic groups are showcased and how they relate with one another</i>	
How are the different ethnic groups showcased?	
How is the relationship between ethnic groups portrayed?	
Are there ethnic groups which are directly, or indirectly portrayed as inferior, or 'other'?	
Is there any evidence of double consciousness in some of the characters?	
<i>Objective 3. Describe how racial factors are displayed; as applied to the relationships among the law enforcers (police officers, judges, etc.) the crime victims, the criminals, and the community at large.</i>	
How is the relationship among different races like?	
How are the different racial groups portrayed?	
Who are the crime victims? What race are they mostly portrayed as?	
Who are the criminals? What race are they mostly portrayed as?	
Who are the heroes/protagonists? What are their pervading races? How are they portrayed?	

Appendix 2: Ethical Clearance Certificate



FACULTY RESEARCH ETHICS COMMITTEE (F-REC)

DECISION: ETHICS APPROVAL

Ref: S012/2019

Student no.: 213067870

Date Issued: 13 August 2019

RESEARCH TOPIC

Title: The Portrayal of Namibia and Namibians in Selected Crime Fiction: Social Reflections, Ethnicity and Race

Researcher (s): Ms Ana Lourdes Chindekasse

Tel: +264 81 697 9166

E-mail: achindekasse@yahoo.com

Supervisor: Prof Sarala Krishnamurthy

E-mail: skrishnamurthy@nust.na

Dear Ms Chindekasse,

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
Chairperson: F-REC
Tel: +264 61 207-2988/7
E-mail: hjbruyns@nust.na

Prof Alinah K Segobye
Dean: FoHS
Tel: +264 61 207-2418
E-mail: asegobye@nust.na