

**TRADITIONAL PROSE NARRATIVES AND MODERN LITERATURE: AN
EXPLORATION OF THE ELEMENTS OF A DETECTIVE STORY IN TSHIVENDA**

by

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DECLARATION

I declare that TRADITIONAL PROSE NARRATIVES AND MODERN LITERATURE: AN EXPLORATION OF THE ELEMENTS OF A DETECTIVE STORY IN TSHIVENDA is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.


(MR A E MAUNGEDZO)

November 2009
DATE



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DEDICATION

This thesis is dedicated to my late mother, Tshinakaho Elelwani Nemufolori (Munyai), who always encouraged me with motherly love to go to school. Her words of encouragement still echo in my mind.

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SUMMARY

The study presents a comparative perspective of the elements of the detective story in traditional prose narratives and in modern literary texts. The study commences with introductory remarks covering the aim and justification of the research, the literature review, the theoretical framework and research methodology, background information about the detective story, and the organisation of chapters. The two types of stories in detective texts, that is, metadiegetic and diegetic, in the texts selected for the study are briefly sketched. This discussion is followed by a critical analysis of the elements of the detective story in each of these selected texts, both the traditional prose narratives and the modern literary texts. The elements of the detective story under investigation include crimes, characters, setting and narrative techniques. The study concludes with findings and recommendations.

KEY TERMS

Detective story, traditional prose narrative, modern literature, folktales, metadiegetic story, diegetic story, crime, setting, characters, narrative techniques, detective, mystery, dramatic irony, victims, suspects, murder, kidnapping, poisoning, theft.

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CHAPTER 1

INTRODUCTION

1.1. Aim and Justification of Research

The concept of a "detective story" is not new in Tshivenda. It existed in African societies long before the introduction of modern literature. If one looks back at the history of the African people, the Vhenda in particular, one realises that they were hunters. It was easy for them to track animals, and sometimes even strangers who invaded their country, by following their footprints and movements. In addition, they had their own way of settling criminal matters and punishing the culprits. Some of the stories of such detection were imparted orally to the youth through folktales.

With the advent of colonialism, these traditional systems of detection disappeared. African countries were colonised for political and economic reasons. All spheres of life in African societies came under the control of the colonialists. As a result, courts of law, police and magistrates were introduced. At present, matters pertaining to crime are no longer settled in traditional courts; instead, they are settled in a modern court of law and culprits are tracked down by modern detectives.

The main aim of this research is to explore and compare the elements of the detective story in traditional prose narratives and in modern literature in Tshivenda. There is a significant intertextual similarity between these narratives that calls for comparison. Such a comparison will help to reveal whether there are areas of influence between the two with regard to the elements of the detective story. It is felt that a study of this kind will make a valuable contribution to future literary researchers and authors, and may also enhance the quality of methods used to deal with matters of crime.

1.2. Literature Review

Very little research has been undertaken in the field of the Tshivenḡa detective story. The present researcher, in his MA dissertation (Maungedzo, 1999), made a comparative study of the detective story in *Bono /a Mboni* (A vision of terror) and *Nwana wa mme anga* (My mother's child) He concentrated on plot structure, setting and characterisation. His findings are that both detective novels are concerned with plotting in two senses, that is, the story of the crime and that of the investigation. A crime is committed which leads to the development of both stories. The characters in a detective story are grouped into victims, suspects and detectives. This grouping of characters differentiates the detective story from other genres of the novel. He also observed that both authors use Venḡa and its surrounding areas as the setting of the action. However, in *Nwana wa mme anga* there are incidents which it is hard to believe could have occurred in Venḡa at the time when the novel was written. The incidents in a detective story should correspond to the setting of the action. This research study will be useful when comparing the elements of the detective story in traditional prose narratives and modern literature, the concern of the present research study.

In his Doctoral Thesis, Mogale (1998) examined the nature and development of the Northern Sotho detective narrative. In his research, he reveals that blacks do not view the police as being there to protect them, but rather as an oppressive force that is not to be trusted. He also discovered that an author like Moloto has been strongly influenced by James Hadley Chase's work and that politics of power within the South African society are properly reflected. Another discovery he made was the ignorance prevailing amongst authors and critics alike about the requirements of a detective narrative. He notes that the detective story is governed by rules and regulations which should be strictly adhered to, but that many writers and critics seem to be unaware of these conventions, that is, that such novels should include an interesting

puzzle, a detective and a process of detection. He observes that there is a glaring absence of the use of forensic science in the Northern Sotho detective story. Techniques used to determine time of death, type of hair, blood groups and carpet threads are important features of a detective story but most black writers do not use them. A legacy of apartheid is that some jobs in the police services were reserved for whites only and writers had limited access to certain information, including forensic science. These findings will be reflected in this comparison of the elements of the detective story in the traditional prose narrative and modern literature in Tshivenda.

Another scholarly work worth mentioning is D.M. Mampuru's (1986) article, *Critical Assessment of Lenong la Gauta as a detective novel*, an extended Honours essay which appeared in *SAJAL (Southern African Journal of African Languages)* in 1986. In this essay, Mampuru discusses the characteristics of the African detective story compared to those developed in Britain, France and America. The main focus is on theme, detection, crime, detectives' pattern of inquiry, plot, milieu and characters. Her findings are that the pattern in *Lenong la Gauta* is similar to that of English, French and American detective stories.

In her MA dissertation, *Cultural semiotics of detective fiction*, E.A. Meintjies (1989) researched the form, action, crime, suspense, characters and settings of the classical detective story. Fundamental steps in the plot can be identified, although they do not necessarily follow the same sequence: e.g. the commission of a crime, the introduction of the detective, clues and investigation, solution and explanation of deductive processes and possibly a final denouement. According to Meintjies, the setting serves to present a tableau of social manners and social colour which adds a touch of realism and increases the interest of the story as a whole.

Machiu (1994), in his MA dissertation *Nnete Fela - Northern Sotho Detective Story-A critical evaluation*, researches Kekana's novel *Nnete Fela* in order to determine whether it meets the requirements of a detective story. Machiu indicates that there are very few Northern Sotho works that can be said to be true detective novels. He believes that Kekana handles the theme very well. The author tries to blend together all the structural elements of a detective story. The fraudulent activities of a syndicate contribute to the theme. The investigation of the detectives is methodical and lively. He also analyses the plot structure and setting of Kekana's detective story. Machiu regards Kekana's novel as excellent, innovative and accessible. He is appreciative of Kekana's contribution to the Northern Sotho detective novel, of which there are very few examples worthy of merit.

Yet another scholar, Ian Rankin (1998), narrates his experiences of writing detective stories. He notes the accidental nature of the first detective novel. He indicates that many fictional detectives are amateurs in the UK or private eyes in the US. Rankin adds that these are people who either ignore or wilfully sidestep the proper procedures for investigating a murder. By using them, their authors can proceed in blissful ignorance of the mechanics of criminal investigation. He discovered that a pact exists between mystery authors and their readers, forcing certain constraints on the author.

Lekoto Lucas Mphahlele (1989) researched the detective novel in Northern Sotho in his MA dissertation. He critically evaluates and compares the following Northern Sotho detective novels: D.N. Moloto's *Tshipu u rile; ke lebelo*, *Letlapa la bophelo* and Mothapo's *Etshwang Mare*. In his comparison, Mphahlele tries to identify the similarities and differences in these texts. He differentiates the functions that are recurring constants and their sequence in the two works. He makes observations on the frequency of occurrence, the crimes and the detection of criminals and the structure and setting of these novels.

Masondo (2001) analyses C.T. Msimang's *Walivuma Icala* in order to determine whether the novel meets the requirements of the detective story, particularly as far as form and theme are concerned. Under the topic of form of the detective story, Masondo considers the crime or mystery, the victim, criminals and detectives (characterisation). He notes that Msimang has tried his best to meet the requirements of setting and characterisation. His setting is realistic because Soweto, the East Rand of Johannesburg and Bloemfontein exist and are familiar settings with which readers can easily familiarise themselves.

Thus this study aims to provide an in-depth, comparative exploration of the elements of the detective story in traditional prose narratives and in modern literature. This will provide new knowledge, enhance understanding and lay the groundwork for a better appreciation of this genre. Furthermore, emphasis will be given to the origin and development of the detective story in Tshivenda literature up to the present time in order to determine its impact.

1.3. Theoretical Framework

In this section, the definitions of the key concepts, that is, traditional prose narrative, modern literature and the detective story, will be provided to avoid terminological confusion.

1.3.1. Traditional Prose Narrative

Traditional prose narrative is a story passed from one generation to the next by word of mouth. It forms part of oral literature. Lord (in Gérard, 1994:197) regards oral literature as:

The kind of literature wherein stories are told, songs are sung, riddles are posed, proverbs are wisely expounded and praises are "performed".

The narration of these stories usually takes place in the evening immediately after the meal. The main motives are to entertain and teach moral lessons. In Tshivenda, fables, legends, myths and folktales are known by the term "Ngano". This oral literature comprises the unrecorded traditional knowledge and beliefs of cultures transmitted by word of mouth. Brunvand, as cited by Rañanga (1997:2), says:

Folklore is the traditional, unofficial, non-institutional part of culture. It encompasses all knowledge, understandings, values, attitudes, assumptions, feelings and beliefs transmitted in traditional forms by word of mouth or by customary examples. Many of these habits of thought are common to all human beings, but they may always interact with and are influenced by the whole cultural context that surrounds them.

Bearing the above quotation in mind, it appears that folk literature has existed since the earliest times. Early people handed down these stories orally, from generation to generation. Much of this folklore disappeared before being written down. Some of these stories consisted of narratives of detection, thus providing another reason for investigating traditional prose narratives as well as modern literature in the Tshivenda detective story.

The definition of the term "folktale" is provided by several literary scholars in various ways. Though the definitions are many, they bear little relation to one another.

Bascom (1965:4) has this to say:

Folktales are prose narratives which are regarded as fiction. They are not considered as dogma or history, they may or may not have happened, and they are not to be taken seriously.

This means that folktales may not be regarded as true or always credible because these stories are fiction and they are related for the sake of amusement. However, they also play a role in moral teaching as they educate young people on how to live in society.

Bascom's definition is in line with Dorson's (1972:60):

...folktales are told primarily for entertainment although they may have secondary purposes.

As folktales are intended for entertainment, it is clear that they are specifically designed for children because they respond very easily and become instantly involved. These stories are narrated by parents or elders. They entail the legends, customs, superstitions, and beliefs of ordinary people. An in-depth analysis of these folktales will be provided in the following chapters.

1.3.2. Modern Literature

Modern literature refers to the literature of the present time or what is also called contemporary literature. Modern literature in the indigenous languages of South Africa was initiated by the missionaries. Various periods can be traced in the historical development of modern literature in these languages. The terms modern and traditional can be distinguished by whether the narrative has been written down or spoken. Modern literature refers to literature which has been written down.

According to Egudu (1978:4):

Modern African literature, as opposed to traditional, is an artistic study of the African predicament from the colonial milieu [...] modern African literature not only manifests glaring human relevance, but also reflects the writer's awareness of social reality coupled with an imaginative response to that reality.

Modern African literature is sociologically conditioned by the colonial milieu. Most of this literature germinated from oral traditions and came into existence under foreign inspiration. The arrival of the missionaries contributed to the writing and printing of

folktale books. It goes without saying that folktale books have had a great influence on modern prose narratives. Folklore contains a wealth of narrative art in the form of the folktale. There are motifs and core-images which occur both in the folktale and in the novel (Msimang1983:1). Msimang notes that a folktale constitutes the only indigenous background against which the Zulu novelist composes his production as it is the only genre that resembles the novel. This means that the folktale is living art which holds and expounds values and norms, the form of which is the cultural basis from which the novelist drives his materials while composing his narratives. Therefore, it is clear that the folktale is the storehouse of a people's world view.

Modern literature can be distinguished from traditional or oral literature because it is more sophisticated. It may be referred to as "belles-lettres". This is a French term for beautiful literature which comprises mainly artistic literature. The term modern literature embraces all works written in the Western literary fashion. Modern literature covers the genres of prose, poetry or drama. Prose can be subdivided into novels, novelettes, short stories, biographies and the like. Novels and novelettes are also categorised according to theme, for example, social, historical, crime or spy novels and love stories.

According to Roberts (1995:3):

The essence of fiction is narration, the relating or recounting of a sequence of events or actions. Works of fiction usually focus on one or a few major characters who undergo a change of attitude or character as they interact with other characters and deal with problems. While fiction, like all imaginative literature, may introduce true historical details, it is not real history. Its main purpose is to interest, stimulate, instruct, and divert, not to create a precise historical record.

In the above quotation, the terms narration, event or action, and character are important in the definition of the concept prose fiction. It is important to render one definition which will throw light on some prose aspects. Grace (1965:100) does this:

Prose can take many forms and run through many moods pathos, humour, fantasy, satire, excitement, curiosity, fear, hope, love but its methods are distinctly a step-by-step involvement and resolution. It expresses its context by demonstration rather than by intuition and symbolic imagery.

The above extract emphasises that prose is narrated in different ways and forms. Characters carry out actions in these narratives and this differentiates prose from poetry.

Prose is written expression of thought which is the equivalent of ordinary speech. It entails modern prose and traditional prose narratives which are man's usual way of expressing himself in speech or writing. In prose, action is set forth with the interest of vividness, surprise and the intrigue of adventure. Prose is also viewed as imaginative literature which possesses endless stores of the most inspiring kind of action.

Nevertheless, this work is not an exploration of the elements of the detective story in Tshivenda simply for exploration's sake; it is an attempt to provide an answer to whether folktales have had an influence on the modern detective story. In this study, novels, drama and short stories will be considered under modern literature and traditional prose narratives will be regarded as folktales.

1.3.3. The Detective Story

The detective story as a work of fiction has to do with the investigation of a crime, a number of clues and a detective who solves the mystery. The crime is murder in most detective stories and the clues lead to the solution, or may be red herrings or false leads. This is supported by Murch (1958:11), who states that a detective story

may be defined as a tale in which the primary interest lies in the methodical discovery, by rational means, of the exact circumstances of a mysterious event or series of events. The story is designed to arouse the

reader's curiosity by a puzzling problem which usually, though not always, concerns crime.

This indicates that a detective story has developed and established some elements which are peculiar to itself. The most important elements of the detective story are crime and detection, while its chief characters are the detective, the criminal and the suspects.

Murch (1958:13) further maintains that

...in the majority of detective stories the central puzzle does concern a crime, for crime lends itself particularly well to the creation of a dramatic and complicated plot, with an exciting chase and a display of detective acumen by an amateur or a police officer, leading to a sensational conclusion with all the evidence clearly explained and justice triumphant.

This indicates that the primary interest in the detective story lies in the methodical discovery, by rational means, of the exact circumstances of a mysterious event or series of events.

According to Gerhardt (1963:169-170), the most remarkable characteristics of the typical detective story are the following:

- (i) It begins with the more or less gory discovery of a murder.
- (ii) It subsequently presents a gradual reconstruction of the past.
- (iii) It shows how and by whom the murder was committed.

The second characteristic is that the reconstruction depends on the activity of a particular sort of hero, the detective, whose function is to ferret out past events by the sole aid of definite proof and logical reasoning.

In supplementing the above, Winks (1980:7-8) says that the detective novel is created, with clear rhythms, in four movements.

- First phase : One defines the problem – or is presented with what appears to be the problem, like a murder to solve, a robbery, a crime or a moral offence.
- Second phase: Consists of looking for the evidence as it relates to the crime.
- Third phase : Assesses the evidence. Here the joys of an infinitely preceding horizon besets one, for it appears that the task will never end.
- Fourth phase : Brings the action back to the beginning in which judgement is now passed on the meaning of events, and from this judgment arises the revelation of the identity and more obvious motivation of the criminal.

Both scholars above are essentially saying the same thing though they put it differently. All in all, the detective story begins with a problem to solve. It could be a murder, a rape or a theft, and the suspect(s) disappear(s). The detective(s) tries (try) to track down the suspects (possible culprits) and ultimately, if they are found, they are brought to book. In their detection, the detectives use two different methods to gather clues. Firstly, they use violence and those who are suspected of having information are subjected to force until they come up with the relevant information or the truth. The second method is mental detective work.

It would be interesting to analyse how Tshivenda authors handle this issue. It is clear that the detective story has its own elements, peculiar to itself. Some of these elements have been mentioned above and an in-depth discussion will be undertaken in the chapters that follow.

1.4. Method of Research

A piece of literary art can best be understood through following different approaches. Here the main concern is to identify a vantage point from which the detective story

can best be approached for maximum understanding. As the main focus of this study is to compare traditional prose narrative with modern literature, with a focus on the elements of the detective story, the following approaches will be used to collect and analyse data: consultative, contextual, comparative, intertextuality and the Marxist approach.

1.4.1. Consultative Approach

As cited by Maungedzo (1999:7), the Longman Dictionary of Contemporary English defines the word “consultative” as that which can give advice or make suggestions. In other words, one consults and interviews other people who have more knowledge pertaining to this field of study for the sake of collecting information that will serve the purpose of study. Therefore, in this study, the elders, social workers and those who work in social justice, as well as authors who have tried their hand at this type of sub-genre will be consulted and interviewed. The information gathered from these people will be used when comparing the handling of crime in traditional prose narratives and in modern literature. This method will be used fruitfully when collecting information related to crime and will help to throw light on how cases of crime were handled, solved and resolved then and now.

1.4.2. Contextual Approach

The concept “contextual” is derived from the noun “context”. The word context means facts or circumstances that surround an event. The importance of this approach lies in the fact that it enables us to understand the context of the author’s own society and his or her position within it. One realises that any literary work is more meaningful if it is placed in its proper context. Information that is contextualised allows one a better understanding of the text. This is supported by McHenry (1992:695):

Contextualisation holds that the work of art should always be apprehended in its context or setting and that knowledge of it is much richer if it is approached with this knowledge of contextualising.

Furthermore, the elements of fiction such as plot, setting and characterisation can be better understood in their context. Raselekoane (1987:29) comments as follows on the contextual method:

This is the device of suggesting character by verbal context that surrounds the character. The way each character reacts to situations as outlined by the author tells the readers more about the character's personality.

This means that the characters' personalities are exposed through their conversation with other characters and by means of their actions. In this study, this approach will help to reveal more about the characters in the detective story, the mystery and the setting. In the discussion, some of the information from the collected data will be contextualised in order to make it clearer as far as the elements of detective story are concerned.

1.4.3. Comparative Approach

This is an investigative approach based on comparison. This comparison is based on more than one genre. In other words, works of different authors or different genres are compared in order to detect the similarities and dissimilarities.

Hawkins (1996:89) defines comparative as:

A noun or the form of an adjective or adverb that expresses "more".

This involves comparing a work with something else or comparing a work with more than one other work. Comparative literature can be considered to be the study of any literary phenomenon from the perspective of more than one type of literature or in conjunction with another intellectual discipline or even several. This approach is

appropriate as it entails a study of various works which have a striking common resemblance to each other.

Roberts (1995:158) says that a comparison

...is used to compare and contrast different authors; two or more works by the same author; different drafts of the same work; or characters, incidents, techniques, and ideas in the same work or in different works.

The virtue of this approach is that it enables the study of works with different perspectives. It also helps to isolate and highlight individual characteristics easily and fast in order to get at the essence of something and to compare it with another. Through this method, one enhances one's understanding of what something is by using comparison and contrast to determine what it is not. This method will be used when comparing characters, setting and narrative technique in traditional prose narratives and modern Tshivenda literature. It will make it possible to identify similarities and distinguish differences in both types of work. The information gathered on traditional prose narratives will be compared to modern literature, with special reference to the elements of the detective story.

According to Swanepoel (1982:2),

Genres can be compared in literature, within one single oeuvre, between two, three or five writers within specific periods, within over-riding thematic trends, with related literature.

One can trace the movement and transformation of ideas in different genres and at the same time widen narrow experiences by opening up emotional and intellectual enrichment through comparing types of literature (Praver,1973:169). This approach is the most important method of research pertinent to literary appreciation of the traditional and modern detective story as they feature a number of similarities and

dissimilarities. Furthermore, an indication will be made as to which type of approach best fits the elements of the detective story under investigation.

1.4.4. Marxism / Economic Determinism

Literature emerges from a particular social background, and the Marxist approach supports the statement that literature can only be understood within the framework of social reality. Mogale (1998:5) writes:

For maximum understanding, history and society should not be divorced from literature.

Furthermore, social reality is a series of struggles which are found in history. These struggles change over periods of history as a result of the economic situation. Karl Marx (in Pope *et al.*, 1998:9) regards society as an opposition between the capitalist and the working classes. It is clear that the literature that emerged from this kind of situation features individuals in the grips of a class struggle. According to this theory, the lower classes (the poor) and the oppressed spend their lives in endless drudgery and misery, and their attempts to rise above their disadvantages usually result in renewed suppression. This is a phenomenon that has contributed to the meagre number of detective stories in Tshivenda; until quite recently the economy of the country was in the hands of the whites. Africans were under siege and it was hard for African authors to write detective literature because of their lack of experience in modern crime matters. Marx, as cited by Mogale (1998:56), remarks:

The mode of production of material life determines altogether the social, political and intellectual life process. It is not the consciousness of men that determines their being, but on the contrary their social being that determines their consciousness.

As a result of economic power, the bourgeoisie uses state power to control literature, education, the legal system and all aspects of civil life to justify the domination and to maintain the status quo. There is a vital link between the detective story and Marxism as a literary approach. This approach will enable us to look first at the structure of history and society. In other words, the social and economic context of the gathered information on the elements of the detective story will be analysed in the case of both the traditional prose narrative and modern literature.

1.4.5. Intertextuality

Marxism teaches that literature, as part of the superstructure (the controlling or privileged class), cannot be separated from the economic base. Mogale (1998:11) notes:

Texts which are produced in a certain era are either intended to further enforce the legitimacy of the ruling class or to highlight its illegitimacy and bring about change.

Intertextuality is defined as the the shaping of texts' meanings by other texts and it can refer to an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another. In intertextuality, a text does not exist as a hermetic or self-sufficient whole and does not function as a closed system. What is produced is the result of cross-fertilisation of packaged textual material by all the texts which the reader brings to it. The reader's knowledge of theory unknown to the author brings fresh interpretation and understanding (Mogale1998:11). For example, Mphaphuli's detective story *Nwana wa mme anga* may not be his original story; he might have read other books and alluded to them.

For the purposes of this study, it will suffice at this point to state that this approach will be adopted for a critical appreciation of those texts that can be understood better only if their predecessors or hosts are referred to.

1.5. Background information on the Tshivenda detective story

The detective story in Tshivenda is as old as mankind. It originated long ago and passed from generation to generation orally in the form of folktales. Schaffrath and Stenberg (1987:2) define folktales as:

Stories handed down among the people of a region. Stories of this kind include fairy tales, and children's stories in which magic plays an important part.

It is well known that, long ago, most Vhavenda could not read or write. However, they did tell stories and these stories were passed by word of mouth from one generation to the next. They make up what is called the oral tradition which includes myths, folktales and fables. Among these stories are stories of detection. Some of these tales contain talking animals, elves, giants, ogres and magical spells. These tales have changed with centuries of retelling. The giants and ogres used to track human beings in order to kill and eat them. Most Vhavenda were trackers themselves. In their detection, they used their expert knowledge and dogs that were skillful in tracking. By this time, Vhavenda had their own system of fighting against crime and eliminating it.

During an interview with an elder from Dzamba village in Mutale District, T.T. Lidovho told the researcher

Kaleni ho vha hu na ndila ye vhathu vha kale vha vha vha tshi thivhela vhuada shangoni. Ho vha hu na vhanna vha musanda vhe vha vha vha tshi rumelwa nga khosi u londa na u hwala vhathu vho tshinyaho vha diswa musanda uri vha dzhielwe vhukando.

(There was a way in the olden days in which old people used to combat crime in the country. The chief's men used to track down the culprits and carry them to the chief's kraal where they were brought to book.)

In the light of this it is clear that detection among the Vhavenda began long ago and it is not new to them. However, it was not as formal as it is today, because the King or Chief had more power and authority and their actions were not questioned. The Vhavenda lost their cultural system of combatting crime and mischief when Europeans took control of their country. These colonisers controlled the economy and politics and brought their own legal and judicial system to the country. As these systems were in the hands of the whites, matters of dealing with crime were not accessible to Africans and it was hard for them to write detective literature owing to their lack of experience. In Tshivenda literature, little has been achieved in writing detective stories when compared to the West. Though there are a few detective stories in Tshivenda, they come mostly from the oral literature.

Venda folktales which have elements of the detective story include:

- Musidzana we a tshidzwa o milwa nga dithu in *Kha ri pfe ngano, thai na zwidade* by B.H. Maumela.
- Musidzana we a ponyokiswa kha tshilombe in *Kha ri pfe ngano, thai na zwidade* by B.H. Maumela.
- Tshihole tshe tsha ponyiswa lufu in *kha ri pfe ngano, thai na zwidade* by B.H. Maumela.

- Musiiwa na lihokoko in *Ngano dza vhana vha Vhumbedzi* by W.M.R.D. Phophi.
- Zwe vhasidzana vha ita khunini in *Ngano* by P.H. Nenzhelele.
- Sankambe tshi tshi vhulahisa Muzhou in *Ngano dza vhakale* by Gavhi.
- Shango a li na maḓi in *Zwa riwaha wa mmo na Tsikidzi* by A.E. Khuba.

The following literary works in Tshivenda contain elements of the detective story:

- Novels :
1. *Bono la mboni* by N.S. Mahamba
 1. *Nwana wa mme anga* by N. M. Mphaphuli
 2. *Mudzimu u kunda vhaloi* by M. R. Madiba
 3. *Kanakana* by T.N. Maumela.

- Drama :
1. *Vho lu fukula* by M.J. Netshivhuyu.
 2. *Matanda* by N.L.L. Mueda
 3. *Mabalanganye* by M.E.R. Mathivha
 4. *Thambulo-nyitwa* by M.B. Nthangeni

Short Stories :

1. Musumbavhaloi wo dzhenisa vhanna dzhele in *Fhasi ha Murunzi wa duvha* by E.T. Maumela.
2. Nyaambadzani in *Mmbwa ya la irwe a i noni* by T.N. Maumela.
3. La da hafha li a kovhela, Muḓali u la kaḓwe in *Ri khou dzedza* by T. Madima.

The folktales, novels, dramas and short stories above, will be used in this research study to achieve the aim stated in the introductory remarks.

1.6. Scope of research

The first chapter contains the introduction where the aim of the study, the literature review, literary framework, research methodology, background information and the scope of the research are discussed.

Chapter two focuses on the storylines in the selected texts from both traditional prose narratives and modern literature. Metadiegetic and diegetic stories are discussed.

The third chapter focuses on the elements of crime. Different types of crime are defined and analysed in both the traditional prose narratives and modern texts.

The fourth chapter concerns itself with the presentation of characters in the detective stories in the selected texts. Character types such as detectives, victims and suspects will receive attention in this chapter.

In chapter five the discussion focuses on setting, that is, the place and time of the events in a detective story. The discussion will reflect on how setting influences the actions of characters, the types of crime, the methods of investigation and the tools used in such an investigation.

The discussion in the sixth chapter will focus on narrative techniques. This will cover mystery, dramatic irony, suspense and surprise.

The final chapter will provide a general conclusion which will include findings, suggestions and recommendations.

CHAPTER 2

STORIES IN THE SELECTED TEXTS

2.1. Introduction

Detective stories are made up of two parts. These are the story of the crime itself which initiates the second story, that of the investigation. The aim of this chapter is to discuss these stories, divided as they are into two types, namely: metadiegetic and diegetic stories.

A story is defined by Hawkins (1996:212) as:

....an account of an incident or of a series of incidents, either true, or invented.

This implies that an author may write a story using incidents that have occurred in reality or he may create the story himself/herself.

That story may be true or untrue. Mafela (1993: 65) writes that

Any story, whether a narrative or dramatic work, has a definite beginning and a definite ending.

The events are arranged sequentially from a definite beginning to a definite ending. Furthermore, a story is inconceivable without a plot. Therefore, a plot functions as an organising and unifying principle in a story. In other words, a plot is a series of related incidents or events in a story.

According to Makaryk (1993:632),

In the story, the events are linked together according to their temporal sequence and causality.

The story consists of a series of narrative motifs in their chronological order. By narrative motifs we mean the main dominant ideas of the story that are logically ordered by the author in his/her narrative. These narrative motifs move from individual cause to effect.

Our discussion of the two types of stories will be focused on the following narratives and literary works:

Folktales : *Musidzana we a tshidzwa o milwa nga dithu* (The girl who is saved from the monster)
Musidzana we a ponyokiswa kha tshilombe (The girl who is rescued from the itinerant singer)
Tshihole tshe tsha ponyiswa lufu (The cripple who is saved from death)
Musiiwa na Lihokoko (Musiiwa and the ogre)
Zwe Vhasidzana vha ita khunini (What the girls did when collecting firewood)
Sankambe tshi tshi vhulahisa Muzhou (When Sankambe arranges that Muzhou is killed)
Shango a li na madi (The earth does not have water)

Dramas : *Vho lu fukula* (They have unearthed wealth)
Maṭanda (One who causes wonders)
Mabalanganye (One who causes conflict)
Thambulo-nyitwa (Tribulation)

Novels : *Bono la mboni* (A vision of terror)
Nwana wa mme anga (My mother's child)
Mudzimu u kunda vhaloi (God supercedes wizards)

Short stories:

Musambavhaloi wo dzhenisa vhanna dzhele (A forefinger caused men to be jailed)

Nyaambadzani (Nyaambazani)
La da hafha li a kovhela (If it comes here it will set)
Mufali u ja kariwe (A clever man eats something once)

2.2. Metadiegetic Stories

A metadiegetic story narrates the crime that has been committed. In other words, it purports to narrate the course of the crime. A crime may be committed by someone who runs away from the crime scene. Once the crime has been committed, it brings to an end the metadiegetic story because the crime is over. This part of the story initiates the process of detection. Winks (1980:7) has this to contribute:

The detective novel is created with clear rhythms, one defines the problem or is presented with what appears to be the problem – a murder to solve, a robbery, a crime or moral offence.

The above extract indicates that the detective story may start with a crime of some sort, for example a murder, robbery or rape. The occurrence of this crime is only known by the criminals, the victims and the writer. This is referred to as the “hidden” story of crime because it is known by the suspects who have committed the deed and who keep it a secret until it is unmasked by the detectives after a long and complex investigation. The anti-detectives or criminals may remain passive after they have committed the crime, not impeding the detective's search or actively intervening in a variety of ways to prevent the unmasking of the crime and their capture.

Walker and Frazer (1990:5) make the following point about the metadiegetic story:

It is known only to the criminal and to the author himself. It is usually of a murder and the criminal's attempts to cover up.

This story of the hidden crime is revealed by the story of the investigation. In fact, a detective story is a fiction that uncovers the events leading up to its own beginning. From its very beginning, detective fiction reflects not only its own narrative mechanics

but the very analytical process that might disclose them. The genre reflects the inevitable subjectivity of analysis. The metadiegetic story usually occurs at the beginning/exposition of the narrative.

The metadiegetic story reveals how the crime occurred and why, and who commits the crime. This story reveals the motives the perpetrators had for committing the crime, and all the moves they made in the lead up to the crime. Cawelti (1976), as cited by Maungedzo (1999:18), notes:

The significance of these crimes is proportional to the elaborate parade of mystification and inquiry that the detective story must generate.

The crime committed is thus the aspect of a detailed and complicated event of mystery that must be resolved. Therefore, a well-trained detective or specialist sleuth is needed to unmask the mystery. By its very nature, mystery is problematic because people find themselves in a tangle of confusion as they are unaware of the truth of what happened. The problem must be solved so that this confusion can be resolved and society can be reassured.

The crime is usually committed within a short space of time and the entire plot turns on the unravelling of the mystery. This first story of a detective story, the metadiegetic story, is one with a setting, an initiating event and subsequent responses. This story could be treated as complete in itself. In the following section, the metadiegetic story in selected traditional prose narratives and literary texts is discussed.

2.2.1. Traditional Prose Narratives

Metadiegetic stories in the following folktakes are discussed hereunder: *Musidzana we a tshidzwa o milwa nga dithu*, *Musidzana we a ponyokiswa kha tshilombe*, *Tshihole tsha tsha ponyiswa lufu* Maumela (1990); *Zwe vhasidzana vha ita khunini*

Nenzhelele (1967); *Musiiwa na Lihokoko* in Phophi (1990); *Sankambe tshi tshi vhulahisa Muzhou* Gavhi (1990) and *Shango a li na maḡi* Khuba (1988).

2.2.1.1. Musidzana we a tshidzwa o milwa nga ḡithu

A young man and his sister live in a dense forest. Their house is surrounded by a fence with an entrance, which is closed with poles. The fence is so tight that wild animals and carnivores cannot enter. The young man goes out every morning to hunt, leaving his sister alone. He orders his sister not to allow anybody to enter, except himself. When he comes back he sings a song and Luti joins in and opens the door. He enters with carcasses of the wild animals he has killed. In the forest there is a pool inhabited by a huge monster. The monster listens to the song and practises it until it can sing it perfectly. One day, during Luti's brother's absence, the monster goes to Luti's house and starts to sing the little song. Luti is convinced that it is her brother. She opens the entrance and the monster enters. The monster sticks out its tongue and swallows everything in the house, the clay pot, the calabash, mortar and pestle. After swallowing the goods, it captures Luti with its tongue and swallows her too, before retreating to its pool.

The brother is worried about Luti who has disappeared without a trace. The criminal, the monster, has kidnapped his sister and the goods by swallowing them and then hiding itself in the pool. This story is metadiegetic because it involves the crime of swallowing the young man's sister and his goods and leaving his house in disorder.

2.2.1.2. Musiiwa na lihokoko

This story is about the people of a certain family whose home is dilapidated as the *muti* for protecting it against witches has grown weak and useless. Sometimes they become ill from the heat. These people scoff at each other and plan to move to a better place where there is fresh air. Here they start to build their new house. The

maine (traditional medicine man) administers muti in the new yard and they move in. One member of the family, an immature young girl, refuses to move, however. Her reason is that she cannot leave her father, who died many years ago, alone. They plead with her but to no avail. They leave her alone and hope that she will follow them in time.

They deliver her lunch and dinner to the old homestead. As the small gate is always locked when they arrive, they sing a song to call her to the entrance and she opens the small gate and receives her food. Then she closes it and goes back indoors to eat. She spends all day cleaning the yard around her father's grave. The ogre listens to the little song sung by the girl's mother and begins to imitate it. Its first attempt to call the girl fails because its voice is hoarse.

The ogre makes another plan to kidnap the young girl. It boils water to drink so that it scalds its vocal cords and narrows its voice, making it similar to that of the child's mother. The cannibal tries its best to master the song. On its second attempt, its voice sounds as clear as that of the child's mother. The child joins in the song and opens the entrance.

The ogre catches her in its huge hand, covered with both scales and fur. It puts her in its sack and takes her back home where it plans to eat her intestines and liver with *tshisese* or hard porridge. It passes the girl's family house on the way. The ogre stops at a house selling beer and asks the owner to keep the sack in the mill.

This narration is a metadiegetic story because it involves the crime of the ogre kidnapping the young girl. The girl disappears and no member of her family knows where she is. This is a shock to her mother and other members of the family. The ogre does not know that the young girl will be found as he puts her in the sack.

2.2.1.3. Musidzana we a ponyokiswa kha tshilombe

Some girls go to Phembeni in a group. On their return, one of them realises that she has left her feather behind. She goes back to look for it. On the way, she meets an itinerant singer who catches her and puts her in his African drum (Timbatom). The young man travels around, carrying his drum with the girl inside it. He goes from one village to another, singing a song. The girl joins in from within the drum. One day, without realising it, he comes to the girl's home. He beats his drum and the owners of the house hear a voice similar to their daughter's.

*Ndo bva ndi tshi ya phembeni nꞑe
Nda hangwa muthenga wanga
Nda wana tshilombe nꞑilani
Tsha nndonga ngomani
Nga dzi lile mavhilivhili*

(I got out going to Phembeni
I forgot my feather
I found the mendicant singer on the way
He put me in the drum
Let them (drums) resound more pleasingly.)

This narration is a crime story because it involves the itinerant singer's criminal act of kidnapping the girl. Her parents are frantic because they do not know the whereabouts of their child. The criminal/suspect puts the girl in his African drum, unaware that she will be found. This crime needs to be investigated.

2.2.1.4. Tshihole tshe tsha ponyiswa lufu

Once there was a cripple who lived with his beautiful sister. The king is attracted to the sister and decides to take her as his youngest wife. Indeed, the king marries her and takes in her brother as well. Her brother becomes herdboyc to the king's cattle. The king's children do not want to live with him. They decide to kill him by pouring *muti* into his food. While planning this, the sister hears them and warns her brother. She changes into a bird and sings a song which warns her brother to be careful of the

food. The boy did not eat the food that day, but said that he was satiated. So, the children's first plan fails. The following day, they plan to poison his vegetables. He eats only the thick porridge and they are surprised. Their second plan has also failed. They decide to put *muti* in both the thick porridge and the vegetables but they do not succeed. They plan to dig a deep trench, cover it over and camouflage it so that he will fall into it and die. But he does not fall into the trench. When the king's children arrive, the cripple pushes them all into the pit and they are pierced by the sharp poles, making a heap like locusts on a stalk of grass. The cripple took his sister and ran away.

This is an example of the crime of attempted murder. The king's children attempt to kill the cripple by pouring *muti* on his food but to no avail. This frightens his sister. The cripple in turn commits murder by killing the king's children and running away. This angers the king's men who then search for the suspects (the cripple and his sister). This narration is a metadiegetic story because it involves the crimes of attempted murder and of murder.

2.2.1.5. *Zwe vhasidzana vha ita khunini*

In Mbambula's family there are many girls of the same age. One day, when they are playing their pebble or pip (knuckle-bones), they decide to go and gather wood on the other side of the Mudzinga River. They wake up early the next morning. When they are on their way they decide to pinch each other in order to see who is the fattest among them. They sit in the shade under the Muṭovuma tree and start pinching each other. They discover that Nyambilu is fleshier than the others. They decide to kill and eat her. They make a fire to roast her. They eat her and give the bones to the little dog that accompanies them. The dog does not eat the bones. It sings a song of rejection against eating its owner's bones. The girls kill the dog with sticks and stones. Then they go home.

The girls believe that nobody will discover the crime they have committed. They keep quiet as if nothing has happened. This is a crime that requires investigation. Therefore, this narration can be regarded as a crime story as it involves murder.

2.2.1.6. Sankambe tshi tshi vhulahisa Muzhou

Sankambe, Muzhou, Vho-Ndau, Tortoise and an Elephant live together. They plant a fruit tree, known as Muṭhathalidzhane. Its fruit has peels. These five animals have agreed not to eat this fruit until it is ripe. One day Sankambe picks some fruit and eats it. He puts the peels in Muzhou's pockets. When they wake up the following day, they find that the fruit has been stolen. In this story, the perpetrator, Sankambe, commits a crime by stealing the fruit that he had agreed not to eat before it was ripe. Other animals (his friends) are worried because their fruit has been stolen. They do not know who stole it. This story is metadiegetic as it involves the crime of stealing that must be detected.

2.2.1.7. Shango a ḷi na maḷi

Once upon a time there was a terrible drought in the country. This lasted for many years and there was no water to drink. All the beasts gathered together and agreed to look for water as they were dying of thirst. They looked in the valleys in dry river beds and stamped on the sand to see whether they could find water. Sankambe refused to share in the work. She was too busy looking for rats and other things to eat. While they were stamping, the beasts came across a rock and beneath it there was a damp spot. They tried to dig out the rock but it was not easy. Eventually they managed to dislodge the rock and it was shaking. The beasts sang a song while pulling out the rock to encourage the water to come out. Once they had removed the rock, they found clean water. The beasts began to drink the water, and after they had quenched their thirst they sang a song so that the rock would close the pool. When Sankambe came to drink water, she was unable to open the well. She was furious. One day

Sankambe hid herself near the well. She saw that the animals sang the same song while trying to remove the rock before drinking the water. She sang this song and the well opened. Sankambe drank water but after drinking she soiled the water and bathed herself. When the beasts came back, they found the water soiled. They were shocked by the mud in the water. This is the story of a crime because Sankambe tried to steal the other beasts' water. The beasts did not know that Sankambe had stolen and soiled the water.

2.2.2. Modern Literature

2.2.2.1. Thambulo-Nyitwa

The story commences when Joyce and Muofhe discuss who they will employ to cut poles to build a grain storehouse. Muofhe sends Mmbulaheni and Joyce decides to send Dumbula. Mmbulaheni is in love with Thiitelwi's wife, Julia. Thiitelwi complains about their love affair. His mother also tells him about Julia and Mmbulaheni's love affair. One night Mmbulaheni goes out to see his concubine (Julia), unaware that her husband, Thiitelwi, has returned from Johannesburg. Mmbulaheni knocks on the window so that Julia will open the door for him. Thiitelwi pretends to be in deep sleep. Julia wakes up and peeps through the window to see who is knocking. Unfortunately, Thiitelwi jumps up and grabs Mmbulaheni by the neck, trying to strangle him. Mmbulaheni escapes and runs away. Thiitelwi and his mother Nyawasedza question Julia about her love affair with Mmbulaheni but she denies everything. Thiitelwi returns to Johannesburg together with his wife in order to end her affair with Mmbulaheni once and for all. Mmbulaheni is called by his brother Itani who has found work for him in Johannesburg. While in Johannesburg, Mmbulaheni asks about the whereabouts of Thiitelwi and his wife. One day Mmbulaheni goes to visit his concubine in Tembisa, knowing that her husband Thiitelwi will be at work during the day. Indeed, Thiitelwi is at work and the two are together until sunset. The woman does not let Mmbulaheni go, knowing that her husband is working a night shift.

Unfortunately, Thiitelwi comes back from work, and finds the two together. He starts to shout angrily. Mmbulaheni hits him on the back of the head with a bottle of beer and he falls down. Mmbulaheni unlocks the door and runs away. He decides to return to Venda because he is afraid of Thiitelwi. Thiitelwi also returns to Venda with his wife in order to separate from her officially because she is in love with Mmbulaheni. Mmbulaheni claims his money from Muofhe because he cut poles for her to build a house. Muofhe refuses to give him money because the poles have been taken by Dumbula. Mmbulaheni goes to Dumbula to demand his poles, but Dumbula chases him off with an axe, threatening to chop him down. During the night Mmbulaheni is butchered to death by an unknown person wearing an overall and a big hat covering his head and face, showing only his eyes.

The crime in this narration is the murder of Mmbulaheni by an unknown person. The murderer cannot be identified because it was a dark night and his face was obscured by a large hat. Mmbulaheni's death is mysterious and requires investigation. His family members are angry about his death. This story is metadiegetic because it narrates the murderer of Mmbulaheni.

2.2.2.2. Vho lu fukula

The story of the crime concerns Mafanywa, a man who has a family. This man falls in love with Mafanedza, the wife of a businessman, Mavhengano. Like most businessmen, Mavhengano spends most of his time on business matters, forgetting to keep his wife Mafanedza happy. She gets bored and falls in love with Mafanywa. Their love affair becomes more and more serious, to the point that they decide to kill Mavhengano so that they can enjoy their love without any hinderances. Firstly, they approach a witchdoctor, Gidzha Manukuzi, in Manzemba at Tshaulu village. They want "muti" to kill Mafanedza's husband, Mavhengano. The medicine does not work. In Mavhengano's family there is no peace. Mavhengano and Mafanedza are at loggerheads. They quarrel every day. Mavhengano decides to marry another wife,

Nyaluvhani. As the first attempt to kill Mavhengano did not succeed, the lovers hire Luvholela to do the job. Mafanedza tells her husband that there is a man who is selling a cow for slaughter. As he is a butcher, Mavhengano goes to meet this person at Phumalanga, at the Nzhelele and Khalavha crossroads, only to find Luvholela and Mafanywa there. While Luvholela tries to stab Mavhengano, Mavhengano snatches the knife from his hand and stabs him to death. Mafanywa then stabs Mavhengano to death. After this, Mafanywa runs away.

This narrative is metadiegetic because it relates the murder of Mavhengano by the criminals, Mafanywa and Luvholela. One of the perpetrators runs away (Mafanywa) while the other is killed (Luvholela). Mafanywa thinks that no one will discover his criminal act. The disappearance of Mavhengano worries his mother. This is a crime that requires investigation and it is for this reason that we refer to this story as metadiegetic.

2.2.2.3. Maṭaṅḁa

Maṭaṅḁa is one of the headmen in the Makwaṭambani area which falls under king Ravuluvulu who controls the whole of Kokwane. Maṭaṅḁa and his medicine man Gededzha plan to kill chief Ravhandalala who is acting on behalf of Madzivha as the latter is still young. Maṭaṅḁa wants to take over the position of chieftainship of the Makwaṭambani area. Ravhandalala goes to the medicine man, Gededzha, to get something to give him power and dignity. He is given a powder which he must mix with sorghum beer, and then he must convene a meeting to be attended by all headmen. Maṭaṅḁa and his mother encourage each other to kill Ravhandalala in order to take over his position. Before the ceremony, Gededzha gives Maṭaṅḁa the powder to kill Ravhandalala. On the day of the ceremony Maṭaṅḁa mixes the powder with the beer. Ravhandalala drinks it and dies. A diviner is summoned by chief Ravuluvulu to account for the death of Ravhandalala. He tells the king that Ravhandalala has been taken by the gods of Kokwane. Maṭaṅḁa forces Tshishonga,

the son of the late Ravhandalala, to make out that Madzivha, the owner of the throne, is insane so that he (Tshishonga) can occupy the position of chieftainship. This is not true because Maṭaṅḁa also wants that position. Madzivha does indeed become insane and Tshishonga is killed by Maṭaṅḁa with poison which he mixes with his beer. Here, Maṭaṅḁa commits a crime of murder and drives Madzivha insane. He kills Ravhandalala and Tshishonga using a powder which he mixes with beer. All these deeds make King Ravuluvulu very angry. He is eager to investigate the matter. It is for this reason that we can regard this narration as metadiegetic because it involves the crime of murder. The deaths of both Ravhandalala and Tshishonga are mysterious.

2.2.2.4. Mabalanganye

In this narrative the great King Sengeza is making preparations for the reception of important guests and chiefs who are paying him a visit at Tshigovha village. The King's messengers are sent to Tshikhwani to summon people to come and assist with the preparations. Two beautiful women from the Tshikhwani area, Mushanzhoni and Munaka, grow closer to the king. They are very attractive and the king begins to admire them. Mushanzhoni is invited to spend the night with Sengeza. The older wives of the great King Sengeza, Nwasundani and Nwafunyufunyu, are furious at the king's advances. They plot to poison their husband with the help of the heir, Mabalanganye. Mabalanganye agrees to help them so that he can be installed as King and get one of these beautiful women for himself. These women are used as bait to entice the young prince. He is told to go to the medicine man Gandamipfa to fetch poison to kill Sengeza. On the day of the ceremony, Mabalanganye poisons the great King Sengeza and he becomes seriously ill. King Sengeza is so angry that he pierces Mushanzhoni with an assegai and she dies. Then Nwasundani runs back home to Tshikhwani.

This is a metadiegetic story which involves the poisoning of the great King Sengeza by Mabalanganye. However, Sengeza does not know that Mabalanganye is responsible. The plan to kill Sengeza is known only by the suspects (Mabalanganye, Nwasundani and Nwafunyufunyu), the author and the reader. Sengeza is very angry and resolves to investigate the incident. Therefore, this narration is metadiegetic as it involves a crime of attempted murder which is committed mysteriously and requires detection.

2.2.2.5. Mudzimu u fhira vhaloi

Ndifelani works at Maitazwitoma government offices. His wife Ndamadzavho is also known as Gile. Ndifelani works with Tshiginga. Tshiginga hates Ndifelani because Ndifelani married his girlfriend although Tshiginga had already paid *lobola* to Ndamadzavho's parents. One day Ndifelani forgets to lock the safe at his office and Tshiginga steals some money. Ndifelani is suspended from work. Tshiginga takes his position at work. Ndifelani starts to plant mealies next to the Luphephe River. The mealies grow so well that Tshiginga becomes jealous of him. After harvesting the mealies, Ndifelani plants vegetables. Tshiginga accuses Ndifelani of having Zombies, dead people who are thought to be alive. He makes his friend Bonyongo believe that Ndifelani has Zombies by chasing Bonyongo during the night when he comes home from drinking. People are angered by the allegations and destroy Ndifelani's garden. After this Ndifelani starts to sell beef on pension pay-out days. Again, Ndifelani is accused of stealing other people's cattle and slaughtering them. He builds a butchery. His butchery also flourishes. Tshiginga becomes very jealous of Ndifelani's butchery. Tshiginga puts two bags of dagga in the back of Ndifelani's van without his knowledge. While he is on his way home from the butchery, Ndifelani is stopped by the police and is arrested and locked up in jail. Tshiginga incites people to accuse Ndifelani, and his butchery is burnt down.

This narration is metadiegetic because it involves a crime of malicious damage to property with the intention of destroying Ndifelani's image, all because of jealousy. The suspect does it craftily and secretly without the knowledge of other people. People are incited by the suspect, Tshiginga, to burn down Ndifelani's butchery after he is found in possession of dagga. Ndifelani is surprised because he does not know who put the dagga in his van. This is a crime that warrants an investigation.

2.2.2.6. Bono la Mboni

Thizwilondi, a girl who lives a loose life, has relationships with several men, including Roberto Fingo, Thomas Everson and Gilbert Tshirwa, who are friends. They decide to kill her after realising that she has had an affair with Eddie Williams. At the music festival at Thohoyandou Stadium, the three men take Thizwilondi to a lounge bar. They force her out of their car. A thunderstorm is raging. In the darkness, Thizwilondi is raped, strangled and burnt to death. They place her naked corpse outside the Tshiseluselu Community Hall. Her clothes are laid on the low wall. The suspects vanish. Thomas Everson's hand is burnt and he is accompanied by his friends to Elim Hospital. The following day Thizwilondi's parents begin to search for her because she did not sleep at home. Members of her family are worried and confused, and stricken by great fear. The village people discover her corpse the following day.

The initial story of the novel is metadiegetic because Thizwilondi's death is a mystery and it shocks the police, her family and the villagers. It also creates a mystery that must be investigated as her parents do not know her whereabouts. The suspects who commit the murder vanish in order to conceal their criminal activity. This crime of murder warrants a search for the perpetrators.

2.2.2.7. Nwana wa mme anga

This novel begins with the arrest of Julie's twin brother, Fhaṭuwani, and his friends on suspicion of bank robbery. His sister Julie is very angry. Together with Jack, a criminal, Julie struggles to have her twin brother released. They kidnap Muofhe Ndikandafhi and Mutshinyani Ndifelani near Raluswielo Secondary School. They hide them in one of Mafangambiti's old houses at Shayandima. Jack keeps contacting the police by telephone, making anonymous phone calls which shock them. He proposes that they release Fhaṭuwani and his friends but the detectives refuse to do so. A great fear strikes the hearts of Muofhe and Mutshinyani's husbands because the two women have disappeared mysteriously. The kidnapping of Muofhe and Mutshinyani forms the core of the crime. The detectives need to investigate this very carefully in order to make arrests.

This narration is metadiegetic because it involves the kidnapping of the two victims, Muofhe and Mutshinyani. The suspects, Julie and Jack, hide them in a place known only to them. Their kidnapping frustrates their husbands, the police and the community as they are not used to this kind of crime. The act of kidnapping is a crime which warrants investigation.

2.2.2.8. Musumbavhaloi wo dzhenisa vhanna dzhele

Donald Ralubuvhi works in Johannesburg and lives in Diepkloof. He bets on horses at Clairwood, New Market and Turffontein. One day he bets and wins. He terminates his job and bids farewell to his co-workers and goes back to Venda to become self-employed. He builds a bottlestore and a lounge to sell beer. He is advised by his friends to go to the medicine man Lutokolalubiko Neluangalalalurofheni before his business is completed. The medicine man tells him that unless he kills a young boy who is closely related to him, his business will never prosper. He is told to take the tongue, eyes, ears and left hand and to pull out the large intestine with a crotchet

hook. One day Ralubuvhi asks his nephew Lavhengwa to accompany him to see a man who lives in Giyani and who owes him money. On the way, Ralubuvhi drives his car into thick bush and parks near a big tree. This is where Lavhengwa is killed, following the orders of the medicine man, Lutokolalubiko Neluangalalurofheni. Before he dies, Lavhengwa bites off Ralubuvhi's forefinger and swallows it. After the boy has been butchered, the murderer puts him in the carcass of a horse and disappears. Days, weeks and months pass and the whereabouts of Lavhengwa are still unknown. People begin to say that he has gone to work in Johannesburg and some say that they saw him with a beautiful girl on a bus to Ga-Rankuwa. The case of the disappearance of Lavhengwa is reported to the police. One day, an announcement is made on Radio Thohoyandou that herdboys have discovered the carcass of a horse containing the bones of an unknown young man. The young man seems to have been butchered, and body parts are missing.

This narration is a metadiegetic story because it relates the killing of Lavhengwa by his uncle Donald Ralubuvhi. Lavhengwa is killed secretly and people are frustrated by his disappearance. His disappearance is reported to the police for investigation. The suspect Ralubuvhi remains calm and quiet to cover his clandestine activity. Lavhengwa's disappearance must be investigated as people do not know his whereabouts. Therefore, this narration is a crime story and involves the crime of murder.

2.2.2.9. Nyaambadzani

Nyaambadzani is a beautiful girl in grade twelve at Tswalale Secondary School. She is in love with Mathaulula. They plan to marry once Nyaambadzani has finished school. But Nyaambadzani forces her boyfriend to marry her immediately because she is not doing well at school. They have a son called Mavhovho. Unfortunately, Mathaulula becomes ill and passes away. Nyaambadzani is left in a tangle of confusion with a little boy to take care of alone. She soon gets work at Shayandima

factory. There she falls in love with Mukhuvhukhuvhu who promises to marry her as long as she does not have a child. Nyaambadzani strangles her child and throws the body into a pit toilet. She reports the matter to the police.

In this story, the suspect kills her son by strangling him and throwing him into a pit toilet so that his body will not be discovered. Her parents are shocked by the mysterious disappearance of Mavhovho. The suspect, Nyaambadzani, remains silent and the matter is reported to the police for investigation. We can therefore regard this narration as a metadiegetic story as it involves the crime of murder.

2.2.2.10. *La da hafha li a kovhela*

Maladada has a large farm near the Tshielele River. He complains about an aeroplane that circles his farm every day. He reports the matter to the chairperson of the civic committee, Buda, who promises to attend to the matter urgently, together with other civic committee members. A white man, Mr Koker, intends to buy farms near the Tshielele River, knowing that there are diamonds here. He visits chief Madangahafheli in order to bribe him. The policeman who accompanies Koker is given two bottles of beer and leaves. Mr Koker promises to give the chief a hundred thousand rand and a car. The chief convenes a meeting to address people on the issue. The civic committee members reject the matter unanimously. Mr Koker tries to bribe Maladada by giving him an amount of two hundred thousand rand as well as a car. Maladada rejects this. During the night Maladada's car is set alight. The chairperson of the civic committee promises to track down the culprit. Then Maladada finds the corpse of a man tied to a tree on his farm, the head wrapped in clothes.

In this narration, there are crimes of malicious damage to property committed because of jealousy, as well as murder. The villagers are confused as they do not know who set Maladada's car alight or who placed the corpse on his farm. These are

serious cases that must be investigated. Therefore, this narration is a metadiegetic story as it features crimes of malicious damage to property as well as murder.

2.2.2.11. Muṭali u ɓa kañwe

Maga is a clever man who defrauds people by using identity books belonging to the dead. He buys a car using the deceased Phuluntswu's identity book. Apart from that he initiates a money-making scheme called *A millionaire in a Minute*. One day he goes to Ngudoni University and defrauds the lecturers and clerks. He uses a series of different pseudonyms. He owns a house at Lamvi. He works with an officer from the border gate at Messina. People start to demand their money, but when they go to the bank they find that nothing has been deposited into their accounts. They phone Maga but cannot track him down.

This narration is a metadiegetic story because it involves the crime of theft. People invest their money with Maga, hoping for a quick return. To their surprise, there is nothing in their accounts: the suspect has disappeared with their money. They want their money back. This narration is metadiegetic as it features the crime of fraud. The suspect is known to the victims.

2.3. Diegetic Stories

A diegetic story is the active story in a detective narrative. Detectives collect the evidence relating to the crime they are investigating. This type of narrative is also referred to as a story of investigation. Porter (1981:29) refers to it as an "open story" of investigation. This means that this story is not hidden: it unravels the "hidden story" of the crime.

In this type of narrative, the author presents the methods through which the detectives identify the criminals. In their investigation, the detectives encounter false

clues together with true leads and this makes the unravelling more complex. Porter (1982:29) maintains that:

The detective encounters effects without apparent causes, events in a jumbled chronological order, significant clues hidden among the insignificant.

This means that the evidence that the detective encounters in his/her investigation is not straightforward: it becomes his/her task to sift out the false evidence which is useless in tracking down the suspects, and to keep the true evidence which will help in the arrest of the suspects.

This story of the investigation explains how the reader has come to understand what has happened. Cook (1984:1) writes the following with regard to the diegetic story:

The investigator examines the crime scene for clues, evidence, or signs of specific modus operandi to solve the case or associate items with the suspects. The criminalist generally receives the residue of the investigator's labor for analysis, often not conversing with him, when in fact they should have a very close working relationship.

This means that the detective's investigation starts when he or she examines the scene of the crime in order to gather evidence related to the crime. The detective gathers whatever has been left at the crime scene that might assist in solving the case. While the detectives are investigating the crime, the culprits are desperate to confuse the detectives' investigation. Cook (1984:151) indicates the objectives of the crime scene officer as follows:

1. Obtain all information and facts pertinent to the complaints.
2. Determine if a crime has, in fact, been committed.
3. Secure the scene, gather and preserve all evidence.
4. Identify the offender.
5. Apprehend the offender.
6. Aid in the prosecution of the case.

The above six basic requirements are very important and have a huge impact on the investigation. If one of these objectives is treated without respect or ignored, there can be no proper investigation or prosecution. A proper search of the crime scene requires a logical method. The detective must use various methods in his or her investigation to track down the culprits as well as to gather evidence.

Cuddon (1991:229) says:

The good detective story displays impeccable logic and reasoning in its unravelling and, in the hands of the masters and mistresses of the form, is a very sophisticated and intelligent type of entertainment.

In other words, if the detective story is to be successful it should be chronologically correct and should reveal cogent reasoning, especially when the detectives are investigating suspects. This is vital to the enjoyment of the reader as the entire movement of the story is focused on the investigation and the discovery of the culprits. This, of course, occurs in the diegetic story.

2.3.1. Traditional Prose Narratives

In the following section, a few traditional prose narratives will be discussed to illustrate how the diegetic story has been developed.

2.3.1.1. Musidzana we a tshidzwa o milwa nga dithu

The crime investigated in this story is the disappearance of Luti who has been captured and swallowed, together with her belongings, by the monster. After realising that his sister has disappeared, her brother spends the night sharpening his assegai and sword. He is determined to find the suspect the following day. When he finds footprints, he suspects that his sister has been taken by a monster. He goes to the

river in search of the monster, and passes two pools. He is ordered to go to the third pool, which has dark water. When he reaches it, he stands a little distance away and begins to sing the following words:

*Tsho ja Nyariwali wangu
Nga tshi de, nga tshi de!
Nga tshi de tshi nnde-vho!
Nga tshi de, nga tshi de!
Nga tshi de tshi nnde-vho!*

(That which ate my sister,
Come out. Come out!
Come and eat me too!)
Come out. Come out!
Come and eat me too!)

The monster emerges from the water, stretching and groaning. The young man stabs it with his assegai and cuts off its head. He cuts open its belly and finds his sister, still alive. He pulls her out together with all her goods. Gathering it all up, he returns with his sister to their house. Later on, the young man and his sister look for another place to live. This is a diegetic story as it involves detection of the monster by the young man and the recovery of his sister, together with their household goods.

In his detection, Luti moves from one pool to another, seeking the whereabouts of the monster. He finally finds it in the third pool. As part of his detective technique, Luti's brother sings a song to lure the monster out of the water, and indeed it does emerge. The boy stabs the monster with his assegai and cuts off its head, opens its belly and delivers his sister together with the household goods. It is for this reason that this narration can be regarded as a diegetic story because it involves the detection of the monster by the young man and the unravelling of the mysterious disappearance of his sister and their household goods.

2.3.1.2. Musiiwa na lihokoko

The diegetic story in this folktale commences when the ogre breaks into a homestead to drink beer, after kidnapping a girl. People notice that his sack is breathing. The child in the sack hears them and begs them to open it. They untie it and find Musiiwa inside. Some members of the public are asked to accompany her to her relatives.

The people delay the ogre by plying him with more food and drink. He becomes drunk and they spread a mat out for him to sleep a while. The brother, uncle and cousins of Musiiwa are furious. They arm themselves with axes, poles, pangas and knob-kerries and go looking for the ogre. They find him sleeping on his elbow, snoring heavily and they attack him. The ogre is cut to pieces, and dies before it can enjoy intestines, liver and soup with *Tshisese* porridge. The girl's people plead with her and she agrees to live with them in a new house. She spends the day in the ruins watching her father's grave with other girls of the homestead who are given plots to plough in their parent's fields. There is no more need for an investigation as the mysterious disappearance of the girl has been solved.

This narration is a diegetic story because it involves the detection of the kidnapping of the young girl by the ogre. The investigators are people of the village. They find the victim inside the sack and hand her over to her relatives.

2.3.1.3. Musidzana we a ponyokiswa kha tshilombe

The diegetic story starts when members of a village listen carefully to a person who is inside a drum. They are confident that it is the young girl who has mysteriously disappeared. They invite the mendicant singer to their homestead. He leaves his drum outside. The owners of the homestead open the drum and take out their child. They put bees inside the drum instead and stretch it tight again. After eating, the singer goes out into the open again to beat his drum. He is taken aback when he

itches the song and no one joins in. He picks up his drum and when he has gone some distance he opens the drum and the bees rush out and sting him to death. The investigation is called off as the suspect has been killed by the bees.

This narration is a diegetic story because it involves the investigation of the kidnap of a girl by an itinerant singer. The investigators are members of the village. They make a plan to get the perpetrator into their house and then they open the drum and let the girl out. They put bees inside the drum, and the itinerant singer is later killed by these bees.

2.3.1.4. Zwe vhasidzana vha ita khunini

The diegetic story opens when girls are on their way back home with bundles of firewood on their heads. A little dog follows them singing this song:

*“Thi ḷi marambo,
Thi ḷi marambo
Marambo, Marambo
A muḥe wanga”*

(I do not eat bones,
I do not eat bones,
Bones, bones
Of my owner.)

The girls tremble with fear. They try to chase the dog away but it will not go. When they arrive at the courtyard of the homestead, the dog is still behind them, singing. Nyambilu’s mother comes to look for her daughter but she does not find her. She asks the girls where she is but they do not know. The dog continues to sing. Nyambilu’s mother calls the councillors (headmen) in charge of the village to come and listen to the mystery. The dog continues to sing, revealing the secret killing of Nyambilu by the girls to the councillors. Interpreting this song allows the councillors to

conclude that Nyambilu has been killed by the other girls. The councillors catch the girls and put them all to death because they have killed Nyambilu.

This narration is a diegetic story because it involves the detection of the crime of murder. The victim, Nyambilu, is murdered by the suspects (the other girls). They conceal the killing. Nyambilu's mother asks them the whereabouts of her child several times but they say nothing. Something miraculous happens when the little dog reveals the secret of the killing of Nyambilu by singing a song that reveals the truth. The investigation ends because the suspects are discovered. As a result, the culprits are all put to death by the councillors.

2.3.1.5. Sankambe tshi tshi vhulahisa Muzhou

The story of investigation starts when Sankambe, Muzhou and Vho-Ndau try to determine who has eaten the fruit. Muzhou is found guilty and is killed. On the way Vho-Ndau hears Sankambe saying, "I ate the tree, I ate the tree and took the peels, and gave them to Muzhou so that he could be killed." Sankambe reveals himself as the one who ate the fruit. The king orders that Sankambe be killed. The wild animals chase Sankambe, who jumps into the water. They catch him and he says, "You did not catch me, you caught the root of the *mutulume* tree." They release him and Sankambe swims to the other side of the river. Sankambe finds another place to live.

The crime investigated in this story is theft of the Muṭhaṭhalidzhane fruit. The culprit, Sankambe, secretly steals the fruit. Sankambe's friends (the other animals) know nothing about this. Sankambe suggests a mechanism to identify the culprit. He suggests that each animal jump up in the air to determine who ate the fruit. Muzhou is found guilty because the peels fall out of his pockets when he leaps up, and he is killed. However, Vho-Ndau discovers that Sankambe is the actual thief. Sankambe complains because the haunch of Muzhou is too heavy for him to carry. When he complains he reveals that he himself caused Muzhou to be killed. Vho-Ndau listened

to him while he was complaining. The perpetrator is discovered. He runs away but the animals fail to catch him. Therefore, this narration is diegetic since it involves the detection of a crime of theft. Though there is a false clue that leads to the wrong prosecution, the real culprit is discovered but he does not face the consequences as he runs away.

2.3.1.6. Shango a li na maḍi

The diegetic story opens when the beasts agree to keep watch for someone who is stealing water from their well. The elephant takes the first watch while the other beasts are out foraging for food. Sankambe (the hare) often comes to steal water early in the morning when the water is still cool and clean, knowing that the beasts will be out hunting. One day, Sankambe comes to drink water. After drinking, he paddles in the water. The elephant (Muzhou) is watching this. The elephant asks Sankambe: "Are you the one who is soiling our water?" Sankambe says he is only drinking water and runs away. The other beasts are angry when they hear that Sankambe has been stealing their water. They make a model of a human being and put it into the well. Sankambe comes to wash his feet. The tortoise catches Sankambe's feet and holds them until the other animals return. The animals plan to kill Sankambe but Sankambe asks to dance for them first. In the dust from the dancing he manages to escape. This is a diegetic story because the beasts are investigating who is stealing their water. They try different tactics to catch him and they manage to arrest him but he tricks them and runs away.

2.3.2. Modern Literature

The following section contains a discussion of the investigation of crimes in selected modern literary texts.

2.3.2.1. Thambulo-Nyitwa

In this novel, the diegetic story starts after the death of Mmbulaheni. People ask Mapfura to carry the corpse to Donald Frazer Hospital. At the same time, others go to Butebute to call the police. Dumbula is arrested for the death and is severely beaten by the detectives to force him to confess to this mysterious crime. The detective believes that Dumbula killed Mmbulaheni because when Mmbulaheni was dying, he called out Dumbula's name. Everyone suspects Dumbula. The boys chant accusations at Dumbula and he is called a cannibal. His home is burnt down and all his possessions are destroyed. Dumbula goes to the Chief of Matandila to seek protection from the comrades. The chief does not give him shelter so he hides in the bush to escape the boys who are chasing him. Dumbula's case is sent to court for trial. Many people arrive to hear the case in Thohoyandou High Court. Dumbula does not return home but stays in jail because he is afraid of the comrades outside. His relatives bring him food and money to buy what he needs. A clue to the real culprit in the death of Mmbulaheni is revealed when Madzanga and Nyawasedza (the mother of Thiitelwi) exchange recriminations when Nyawasedza steals Madzanga's chicken. Madzanga reveals that Nyawasedza and her son are cannibals: they killed Mmbulaheni because he was in love with Thiitelwi's wife, Julia. Madzanga presents this evidence to the police. The police search Thiitelwi's house and find a butcher's knife and a pair of overalls covered in blood. Thiitelwi is arrested. On the day of the trial Dumbula is released because he is no longer a suspect. Dumbula goes home, but even though he is not guilty he is still afraid of the comrades. He is being punished for something he did not do.

This narration is a diegetic story because the detectives investigate a mysterious murder. Mmbulaheni is killed by an unknown suspect. Dumbula is arrested and punished for something he has not done. A clue that leads to the arrest of Thiitelwi is revealed when Madzanga and Nyawasedza exchange recriminations. The detectives get a warrant and search Thiitelwi's house. Here they find damning evidence and a

knife that was used in the killing of Mmbulaheni. This leads to the arrest of Thiitelwi and, eventually, Dumbula is released. The real culprit ends up in jail.

2.3.2.2. Vho lu fukula

The story of investigation starts after the death of Mavhengano. The police go to Mavhengano's home to ask Mafanedza about the whereabouts of her husband. She does not reveal the truth, and she is arrested. Then the police go to look for Mafanywa at his home and arrest him too. The funeral of Mavhengano is conducted and his wife Mafanedza attends. On the day of the trial many people attend, including relatives of the suspects (Mafanedza and Mafanywa). In their investigation, the police identify witnesses who implicate Mafanywa and Mafanedza in Mavhengano's death. Through their investigation, the police discover witnesses to Mavhengano's death. These include Tshikhovhokhovho, a medicine man, Manukudzi and Pishishi. Tshikhovhokhovho saw Manukudzi and Pishishi visiting the medicine man Manukuzi. The medicine man denies giving them "*muti*" and says he gave them only powdered charcoal from the fireplace. Pishishi also claims to have seen Mafanywa and Mafanedza together with Luvholela on the day Mavhengano was killed. Mafanywa is sentenced to life in prison while Mafanedza, the instigator of her husband's killing, is sentenced to twenty years. So, Mafanywa does not get the wealth or the wife of Mavhengano. He fails dismally.

The detectives investigate the crime of the death of Mavhengano. After Mavhengano's death, they visit the suspects at their homes to enquire about the whereabouts of Mavhengano (Mafanedza and Mafanywa) but they do not find any clues. Both lovers are arrested. A clue is revealed by the witnesses, Tshikhovhokhovho, medicine man Manukuzi and Pishishi on the day of the trial. The suspects Mafanywa and Mafanedza are sentenced accordingly.

2.3.2.3. Maṭaṅḁa

The diegetic story in this drama begins when King Ravuluvulu summons the witchdoctor Gededzha to investigate who is behind crimes in the Makwatambani area (the killing of Ravhandalala, Tshishonga, and the maddening of Madzivha). The African method of investigating a crime is to resort to a witchdoctor, and Gededzha is asked to throw his sacred bones. The investigator knows the truth because he took part in the killings. He tells the king the lie that Ravhandalala was taken by the gods of Kokwane. Maṭaṅḁa kills Gededzha as he fears that he will reveal the secret. Although the murderer is not revealed until the end in a detective story, he is known to the people even though they do not know his whereabouts. It is clear that people know who is behind all the evil in Makwaṭambani. When Maṭaṅḁa disappears, he is tracked down by the king's army and ultimately beheaded. This narration is therefore a diegetic story as it involves the investigation of crimes in Kokwane and the killing of the culprit, Maṭaṅḁa.

2.3.2.4. Mabalanganye

The diegetic story in this drama begins when the diviner Gandamipfa is summoned by King Sengeza to find out who is behind the poisoning. According to African methods of investigation, the diviner Gandamipfa is called upon to throw his divining bones to find the culprit. The diviner reveals that Mabalanganye is responsible for the poisoning. As in the case of the story discussed above, the perpetrator of the crime is known to be Mabalanganye. In most detective stories, the murderer is not identified until the end. The murderer in this drama is known by the people even though they do not know his whereabouts as he runs away. Sengeza's army tracks Mabalanganye down. The author uses the ghosts to reveal that Gandamipfa is also a suspect. Two ghosts visit the king and warn him to be careful of Gandamipfa. A diviner is summoned to foretell the meaning of the appearance of these ghosts and to devise some means of preventing them from disturbing him again. In the end the suspects,

Mabalanganye and Gandamipfa, are killed as they are behind the poisoning. Therefore, this narration is a diegetic story as it involves an investigation into the poisoning of King Sengedza and the arrest and execution of the perpetrators.

2.3.2.5. Mudzimu u fhira vhaloi

In this novel the diegetic story opens when a detective investigates a crime alleged to have been committed by Ndifelani who has been found with two bags of dagga. The suspect in this story is known to people but they do not give evidence to the police. Although Ndifelani has not committed a crime he is tortured by Mbohombili to force him to admit guilt. On account of a lack of evidence, Ndifelani is given a ten-year sentence. The police then have a breakthrough when Tshiginganga sings a drunken song which relates to the arrest of Ndifelani. People pick up this clue and he is arrested by the detectives. There is a saying, "If you want to hear more give a man a bottle of beer" and this certainly proves to be the case here because Tshiginganga lets slip the information when he is drunk. More evidence is given during the trial regarding Tshiginganga's clandestine activities. Ndifelani is released and Tshiginganga ends up in jail for the rest of his corrupt life. This narrative is a diegetic story because it involves the detection of the culprit who put dagga in Ndifelani's car causing the latter to be arrested.

2.3.2.6. Bono ja mboni

The story of detection begins with an investigation into the mysterious death of Thizwilondi Silidzhi. Detectives Muzila and Masutha discover a corpse burnt beyond recognition and a matchbox marked with the initials *R.T.G.* Clothes that are found next to the hall help in the identification of the corpse. The police visit close friends of the deceased and her parents in an attempt to identify her killers and their motive. A postmortem is conducted by Dr Le Roux of Siloam Hospital. This encourages the detectives to investigate the suspects. Roberto Fingo is arrested at the funeral

service for Thizwilondi. The detectives continue to track down more suspects. Thomas Everson and Gilbert Tshirwa are arrested too with the help of the initials on the matchbox found at the scene of the crime. The suspects are held for three months without trial, then released on bail on the day of the trial as they are self-employed. At the second trial, Eveline and Martha Mauda present conflicting evidence. The suspects are found guilty but the sentence is suspended for ten years. Richard tracks down Roberto Fingo to avenge his mother's death. Fingo is also after Richard, but accidentally kills Nndanduleni Ratshali instead. Richard reports the case to the police. Roberto Fingo is arrested and during his trial, he reveals all. This leads to the arrest of Thomas Everson and Gilbert Tshirwa. Both are charged and found guilty of murder.

Detectives Muzila and Masutha investigate the murder of the victim, Thizwilondi Silidzhi. They use modern and scientific methods of investigation. The detectives use the initials *R.T.G.* on the matchbox to identify the suspects: the letter "R" stands for Roberto, "T" for Thomas and "G" for Gilbert. The detectives use a car in their investigation to gather information related to the crime. As the suspects who killed Thizwilondi are all identified, there is no longer a need for an investigation. The perpetrators are charged and found guilty of murder. This narration is therefore a diegetic story.

2.3.2.7. Nwana wa mme anga

The mysterious kidnapping of Mutshinyani and Muofhe is investigated by detectives Tshihadu and Tshimangadzo Mavhone. The women are kidnapped on their way to see a specialist doctor at Makwarela Location. The sleuth Tshimangadzo informs Mutshinyani's husband, Ndifelani, about the disappearance of his wife. They go to the police station together. Ndikandafhi receives telephone calls that instruct him to release four prisoners, but he does not obey. The sleuths begin to track down the suspects.

Detective Tshimangadzo Mavhone discovers Alphonso Fhambanani's necklace at Vondwe Prison, bearing the initials *F.H.S.* The detectives go to Futelela High School where they discover that Alphonso Fhambanani is the son of Mafangambiti of Messina. The involvement of Mukhakhisi and his criminal gang prevents the detectives from arresting the suspects. Mukhakhisi and his gang are involved in the crime because they want to get Muofhe and Mutshinyani, kidnapped by Julie and Jack, into their hands so that they can claim the five thousand rand government reward announced on the radio. Mukhakhisi's criminal gang and the police engage in a fierce fight in which detective Tshihadu is stabbed to death by Frelimo. Mukhakhisi captures Muofhe and Mutshinyani together with their kidnapers and hides them in a cave in the Mangwele mountains. A fierce fight ensues and Mukhakhisi and some of his criminal gang are killed. Those who survive are captured and imprisoned.

The detectives investigating the kidnapping are professional and well trained. They use modern transport to gather information. The suspects hide the victims in Shayandima in one of Mafangambiti's houses. In the course of their investigation, the detectives are led by the initials on Fhambanani's necklace to the perpetrators, Julie and Jack. The detectives learn that Alphonso Fhambanani is the son of Mafangambiti. They go to his house where they encounter Mukhakhisi's gang. The intervention of Mukhakhisi and his gang complicates the investigation but after a fierce fight the victims are rescued and returned to their husbands. This narration is therefore a diegetic story as it involves the detection of the suspects by professional sleuths and ends in the arrest and imprisonment of the perpetrators.

2.3.2.8. Musumbavhaloi wo dzhenisa vhanna dzhele

In this short story, the narration of the investigation starts with doctors carrying out a postmortem. They discover that the dead man has a fractured left thigh. A steel pin has been inserted to connect the bones. The relatives of the deceased are called to

report to their nearest police station. The case is reported at Maugandila Police Station.

The detectives check the hands of Donald Ralubuvhi. He is asked about his forefinger which is missing. The police want to compare his finger with the bone which was found in the corpse. The detectives from Gazankulu police station are informed about the case. Two black detectives and a white doctor arrive almost immediately. They investigate Donald Ralubuvhi's forefinger. The doctor takes a little piece of bone wrapped in paper from his pocket and gives it to detective Magalela. Donald Ralubuvhi is arrested because, after comparing the bone brought by the doctor, the detectives discover that it is Ralubuvhi's forefinger. A medicine man, Lutokolalubikolupakoni Neluangalalalurofheni from Hamutshagole, is arrested together with the other suspects who assisted Ralubuvhi in killing his nephew Lavhengwa. Ralubuvhi confesses everything about Lavhengwa's death. He also reveals all his accomplices. The following day the case is published in a Venda newspaper, *Mulomo wa Venda* (The voice of Venda).

This narrative is a diegetic story because it involves the investigation of a murder and the arrest of a suspect. The story is set in the present, and the investigators are professionals. A postmortem helps the detectives to identify the victim by a fracture of the left thigh bone which has been mended with a steel pin. Donald Ralubuvhi's forefinger is missing and is found to be the piece of bone which was found in the corpse of the victim. Both suspects, Lutokolalubikolupakoni Neluangalalalurofheni and Donald Ralubuvhi, are arrested. Neluangalalalurofheni is linked to the crime because he influenced Ralubuvhi to kill his relative so that his business would flourish.

2.3.2.9. Nyaambadzani

The diegetic element in this short story opens when the detectives are called to investigate the whereabouts of Nyaambadzani's son, Mavhovho. They bring a big

dog to track down the child. Nyaambadzani shows the detectives where the child was sleeping. They search the house with torches. The detectives release the dog which sniffs the sleeping mat of the child. It goes straight to the toilet and starts barking, trying to push open the locked door. The detectives ask for the key but it is not to be found. One of the detectives forces open the door with a crowbar. He finds the child deep in the pit. Nyaambadzani cries. A caterpillar is brought to demolish the toilet so that they can take the child from the pit. Nyaambadzani is taken to the charge office together with her dead child. Her parents are asked to come the next day. Nyaambadzani reveals that she strangled her own son and threw the corpse into the pit because she intends to marry Mukhuvhukhuvhu. Mukhuvhukhuvhu denies all knowledge of this. The story ends with Mukhuvhukhuvhu marrying Ntsedzeni Mandiza instead of Nyaambadzani.

This story involves detectives investigating the disappearance and mysterious death of the victim, Nyaambadzani's son, Mavhovho. The sniffer dog finds the victim deep in the pit toilet and with the aid of a caterpillar they are able to retrieve the corpse. The suspect, Nyaambadzani, is arrested and reveals all.

2.3.2.10. *La ḡa hafha ḡi a kovhela*

The story of investigation starts when the Civic committee engages itself in tracking down the culprit responsible for setting Maladada's car alight. The following day, village members are summoned by the chief to a gathering at the chief's kraal. The chief forces people to accept Koker's request because he will provide more jobs to the community. The civic members are still looking into the case of Maladada's car. The meeting is adjourned and all but the civic committee disperse. A man who has specialised in environmental studies advises the committee on the future of their land. While he was studying, he discovered diamonds near the Tshielele River. The civic committee realises that Mr Koker intends to rob them of their diamonds. Chief Madangahafheli complicates the matter by demanding that Mr Koker should bring a

car if he wants a farm. It is discovered that Koker burnt Maladada's car and placed the unknown corpse on Maladada's farm because he was after diamonds. The policeman who accompanied Koker the first time he went to the chief took the statements. Koker is arrested and sent to prison.

In this story, the civic members investigate the crime of Maladada's burnt car and the mysterious corpse. The crimes are settled in the traditional court by the members of the Civic committee. Mr Koker is found to have been behind all these criminal activities and he is arrested and sent to prison. This narration is therefore a diegetic story as it involves an investigation of a crime and the punishment of the perpetrator.

2.3.2.11. Muṭali u ḷa kaṅwe.

People who have been cheated of their money agree to report the matter to the police but they are not successful. Someone sees Maga walking with a woman at Lamvi and begins an investigation. He finds Phuluntswu's home and discovers that he is also known as Tshenuwani. The officer who works with Maga at the Messina border gate becomes angry because Maga no longer gives him money. The officer tells Maga's wife that he is going to reveal all the secrets if Maga does not produce money within three days. Maga leaves his wife with a lot of money and goes to Johannesburg where he intends to send a telegram saying that he is dead. The officer threatens Maga's wife with a gun, demanding to know his whereabouts. The officer orders Maga's wife to claim money from the insurance company immediately Maga reports that he is dead. But she cannot get any money from the insurance because she cannot produce a death certificate. The matter is reported to the magistrate and is also published in the newspapers and announced in the media. Maga phones the officer, asking to stay with him for a short period. On the day he arrives he is arrested. Many people attend his trial. Both the officer and Maga are sentenced to five years in prison, and are forbidden to be in a group of more than two people. Maga's house is sold to pay those whom he robbed.

This narrative is a diegetic story because it relates the investigation into Maga's crimes. The investigator discovers that the suspect uses pseudonyms. The suspect's wife is forced to reveal her husband's whereabouts. The suspects are arrested and sentenced.

2.4. Comparative Assessment

A detailed discussion of metadiegetic and diegetic stories in traditional prose narratives and modern literary texts has been provided. In the above discussion it has been shown that folklore has had a huge influence on Tshivenda detective stories. Crime stories (metadiegetic stories) in traditional prose narratives and modern literature share common elements. Each story begins with an unsolved crime which warrants investigation. The crimes differ from narrative to narrative. The crime of kidnapping occurs in both traditional prose narratives and modern literature, for example, in the folktale *Musidzana we a ponyokiswa kha tshilombe* and the novel *Nwana wa mme anga*. Although the objectives of kidnapping are different, the act is more or less similar in both stories. In *Musidzana we a ponyokiswa kha tshilombe* a girl is kidnapped for the purpose of entertainment, whereas in *Nwana wa mme anga* the aim is to force the release of the suspect's relative. The girl in *Musidzana we a ponyokiswa kha tshilombe* is put in a drum, whereas in *Nwana wa mme anga* the two kidnapped women are forced into a car and taken to a house.

In as far as crimes are concerned, traditional prose narratives and modern literary texts show slight differences because they are set in different periods. In the folktales *Musidzana we a tshidzwa o milwa nga dithu*, we find the kidnapping of Luti and the theft of her household goods by the monster. Crimes of this nature are unlikely in modern times. As folktales are written for moral edification, they are to be taken at face value and we should not try to find a reason for them. This is a traditional kind of crime and we should accept it as it is. In modern literature, we find crimes of

poisoning, for example the poisoning of King Sengeza in *Mabalanganye*. This type of crime was committed in the past and still occurs today. Crimes common to both traditional prose narratives and modern literature include murder, kidnapping and theft.

The diegetic stories in traditional prose narratives are active in some folktales and passive in others. In some folktales, such as *Zwe vhasidzana vha ita khunini* and *Sankambe tshi tshi vhulahisa Muzhou*, there is no active investigation or the collection of evidence relating to the crime. In modern literary texts, the story of investigation is active because we find detectives collecting evidence relating to the crime before they arrest the suspects, whilst the suspects try to conceal the evidence.

The investigators of crimes in traditional prose narratives are human beings, and sometimes animals with qualities of human beings who are not trained as investigators. In *Musidzana we a tshidzwa o milwa nga dithu*, the detective and investigator is Luti. He is an amateur hunter who has some skills in tracking wild animals. On account of his hunting skills, he is able to detect the monster that has kidnapped his sister. No evidence is collected by the detective. The investigator follows the tracks of the monster and finds that they end at a pool of water. In this detective story, there are no false clues although the suspect complicates the investigation by hiding in the water. This does not fool the investigator, however.

In *Zwe vhasidzana vha ita khunini*, the witness is the little dog that follows the girls to the bush when they go to gather firewood. Evidence is collected by the dog as it sees what the girls have done. This helps to expose the culprits responsible for the death of Nyambilu. The investigator in this detective story is Nyambilu's mother. She investigates her daughter's disappearance, but to no avail. She asks the girls who deny any knowledge of Nyambilu's whereabouts. The only witness, the dog, reveals what the girls did by singing a song which relates the killing and roasting of Nyambilu. The investigation is over as Nyambilu's mother knows what has happened to her

daughter. She calls the councillors (headmen) in charge of the village to hear her story. The suspects are apprehended and put to death for their crime. We encounter a false clue when the girls kill Nyambilu's dog, thinking that no one will discover their crime. The girls also try to disturb the investigation by lying when they are asked the whereabouts of Nyambilu by her mother. The little dog is raised from the dead like the Biblical Lazarus and reveals the secret. This indicates that the dog has some human qualities.

In modern literature, the detectives are people, medicine men and professional investigators. In *Thambulo-Nyitwa*, the detectives investigate the mysterious murder of Mbulaheni. Dumbula is arrested because they were at loggerheads before Mbulaheni's death. People in the village know who the culprit is but they do not want to spill the beans. A clue that leads to the arrest of Thiiitelwi is revealed when Madzanga and Nyawasedza exchange recriminations. The detectives collect evidence and obtain a warrant to search Thiiitelwi's house. Here they find a butcher's knife and an overall covered in blood. This leads to the arrest of Thiiitelwi (suspect number two) and he eventually ends up in jail while Dumbula, the first suspect, is released. In *Mabalanganye*, the medicine man Gandamipfa investigates the poisoning of King Sengeza. An African method of investigation is used as Gandamipfa uses his divine bones to detect the culprit. The investigator is part of the plan to kill King Sengeza. There are no false clues encountered as the diviner reveals the culprit after throwing his bones. The suspects Mabalanganye and Gandamipfa are eventually killed.

In *Bono la mboni*, detectives Muzila and Masutha are skilled professionals. They investigate the death of Thizwilondi Silidzhi. They visit close friends of the deceased and her parents in an attempt to identify her killers and the motive behind her death. They try to gather information that may lead to the arrest of the culprit. The initials *R.T.G.* found on the matchbox at the scene of the crime lead to the arrest of Roberto Fingo, Thomas Everson and Gilbert Tshirwa. The suspects are given bail as they are

self-employed. Roberto Fingo hunts down Richard, Thizwilondi's son, in order to conclude the matter but accidentally kills Nndanduleni Ratshali. He is arrested and reveals all. Thomas Everson and Gilbert Tshirwa are also arrested. All are charged and found guilty of murder. It is clear that a modern and scientific method of investigation is used as the detectives use a car in their investigation to collect information (evidence) relating to the crime. They also study the initials to find out what they stand for. This shows that the story of investigation is active.

The investigations in traditional prose narratives and modern literature differ in that the former tend to be unscientific, whereas in modern literature investigations are both scientific and unscientific. In *Musiwa na Jihokoko*, the family uses unscientific methods. They listen to the child crying inside the ogre's sack and simply open it and release her. There is no collection of evidence, no false clues and the suspect does not disturb the investigation. However, in *Zwe vhasidzana vha ita khunini*, a false clue is encountered. The girls kill the dog in order to conceal the evidence. In *Nwana wa mme anga*, professional detectives Tshihadu and Tshimangadzo Mavhone use scientific methods of investigation and it is clear that they are professionals.

In traditional prose narratives, the suspects are found and put to death, if they do not escape. The girls who killed Nyambilu are both put to death by the councillors in *Zwe Vhasidzana vha ita khunini*, whereas in modern literature, for example, *Mabalanganye*, the suspects are found and executed or end up in jail after prosecution. Jack and Julie in *Nwana wa mme anga* are arrested and imprisoned after kidnapping Muofhe and Mutshinyani.

There is no prosecution of criminals in traditional prose narratives. For example, the girls in *Zwe vhasidzana vha ita khunini* are killed by the councillors without prosecution. The monster who kidnaps *Musiwa na Jihokoko* is finally killed, whereas in modern literature, criminals are prosecuted and put in jail after being found guilty.

Thiitelwi, who kills Mmbulaheni in *Thambulo-Nyitwa*, is finally arrested and imprisoned.

The similarities between traditional prose narratives and modern literature are that in both types of narrative, crimes occur and investigations are carried out, although using different methods, as indicated above.

2.5. Resumé

In this chapter, types of narrative in detective stories have been identified, that is, metadiegetic and diegetic narratives. Both traditional prose narratives and modern detective stories employ these two story lines. In both literary genres the narrative begins with a metadiegetic story (the story of the crime) and is followed by the diegetic story (the story of the investigation). The metadiegetic story is often shorter than the diegetic story. In traditional prose narratives, the metadiegetic story is even shorter than that of modern literary texts. Perhaps this is due to the length of the folktale. One encounters the crime at the beginning of the story, whereas in modern literary texts the crime is frequently initiated only in the middle of the story. The narrator relates background information before the crime is actually committed.

CHAPTER 3

TYPES OF CRIME

3.1. Introduction

This chapter surveys the types of crime committed in traditional prose narratives and modern literature. The following types of crime are identified: kidnapping, theft, murder, poisoning, fraud, malicious damage to property and drug abuse.

One may define the concept “crime” as an offence or a bad, immoral or dishonourable act which is punishable by law. In other words, if a person commits an act which is unacceptable to the community, that person deserves to be punished. Brown (1991:19) provides a highly legalised definition of crime:

An act or the commission of an act that is forbidden or the omission of a duty that is commanded by a public welfare and that makes the offender liable to punishment by that law in a proceeding brought against him by the state by indictment, information, complaint, or similar criminal procedure.

The above quotation indicates that crime is misconduct forbidden by law and a violation of the law. Laws deal with actions considered harmful to society. Most harmful acts against another person are violations of the civil law. For example, if rape and murder are committed, the law considers them crimes because they threaten society. Therefore, it is for this reason that crime is regarded as an offence against the state. Bennet and Hess (1991:16) define crime as:

An act, or omission, forbidden by law and punishable by a fine, imprisonment, or even death. Crimes and their penalties are established and defined by state federal statutes and local ordinances.

The above is in line with what Brown says about crime. Crime is a serious offence against the public law or a violation of a public right. Bennet and Hess (1991) further

indicate the origin of the concept of crime as the Latin word "crimen" which means an offence or act that violates the law. An act is seen as a crime if enough evidence exists to make a policeman, a prosecutor or a judge believe that a violation of the criminal law has taken place. However, the law does not consider an accused person a criminal unless a judge or a jury finds him guilty. Registrada (1982:908) notes that "Crime is a term that refers to many types of misconduct forbidden by law".

Crime may be classified according to two general categories, namely felonies and misdemeanours. By felony is meant a serious crime which is punishable by death or imprisonment in a penitentiary, whereas misdemeanours refer to crimes or offences which are less heinous than felonies and punishable by a fine or imprisonment. Major crimes such as kidnapping, murder, rape, robbery, assault, arson, breach of the peace and burglary are grouped under felonies.

The second group of crime is the misdemeanour. This includes violation of income tax laws, liquor control regulations, pure food and drug laws and traffic laws. These crimes are growing rapidly and they are generally punished by fines or other relatively light penalties. The penalties for crime are set and defined by the state, federal statutes and local government. If an act is not declared a crime by statute or ordinance, that act is not a chargeable offence, no matter how wrong it may seem. The punishment of crime changes as society's attitudes change. For instance, in the past, behaviour associated with alcoholism was considered criminal but nowadays alcoholism is regarded as an illness.

Various scholars have provided definitions of crime but all these are more or less the same although they may be expressed differently. From these definitions, one can deduce that crime is an offence against public law, the social order or a violation of the fixed, morally binding custom that is dealt with by community action rather than by an individual or kinship group. As this research is focused on traditional prose

narratives and modern literature, various crimes committed in this type of narrative will be discussed in the following sections.

3.2. Kidnapping

Bennet and Hess (1991:370) say that "Kidnapping is taking someone away by force, often for ransom". In some instances of kidnapping, however, no ransom is demanded. This crime targets both children and adults. Some cases of the kidnapping of children are actually committed by parents who lose custody of their children in divorce proceedings, or by a parent who takes on a new identity and moves to live in some other part of the country. Childless couples who want to raise children as their own may also kidnap. The kidnapping of adults occurs in *Nwana wa mme anga*, where adults Muofhe Ndikandafhi and Mutshinyani Ndifelani, wives of Ndikandafhi, the chief judge of Ṭhohoyandou, and Ndifelani, a visitor from Johannesburg respectively, are kidnapped by Julie and Jack.

In addition to the above definition of crime, Webster (1986:1241) has this to say:

Kidnapping is to carry (an unwilling person) away by unlawful force or fraud or to seize and detain for the purpose of carrying away.

Webster supports Burnet and Hess's (1991) definition of kidnapping. Kidnapping involves the exercise of force in taking another person unlawfully. Hornby (2000:652) defines kidnapping thus:

To take substances away illegally and keep them as prisoner, especially in order to get money or something else for returning them.

Hornby's definition here is in line with both Bennet and Hess, and Webster. If one takes a person away improperly and keeps him/her with the intention of getting something in return, it is referred to as kidnapping. Perpetrators kidnap people for many reasons. If a child is kidnapped, the criminals may demand money from the

parents or, if they themselves are childless, they may keep the child. If a girl or a woman is kidnapped, it may be for purposes of sexual intercourse. She may be raped several times and ultimately killed once the culprits have achieved their purpose. It is clear that kidnapping is committed for the purpose of sex, money, material gain, murder, and even for entertainment. This type of crime is ranked as very serious. It qualifies as a felony. Any person who commits a crime of this nature should be severely punished. No fine should be allowed for a person who has been found guilty of kidnapping. This crime is committed against an individual and it threatens society.

The concept of “kidnapping” is defined by Joubert (2001:124) as follows:

An unlawful and intentional deprivation of a person’s freedom of movement, or if that person is a child, the unlawful and intentional deprivation of a parent’s control over that child.

Kidnapping deprives an individual of freedom of movement. The victim may be held in an unknown place, while the culprit demands money or property from the parents or guardian of the victim. In the sections below the crime of kidnapping as it occurs in selected traditional prose narratives and modern literature is discussed .

3.2.1. Traditional Prose Narratives

Several of the selected traditional prose narratives depict the crime of kidnapping. The following folktales: *Musiiwa na lihokoko*, *Musidzana we a ponyokiswa kha tshilombe* and *Musidzana we a tshidzwa o milwa nga dithu*.

In *Musiiwa na lihokoko*, the ogre plans his kidnap of Musiiwa. Musiiwa lives alone, far away from other people. Someone living alone is an easy target for a kidnapper. The ogre listens to the little song sung by the girl’s mother for her to open the stretcher and learns to imitate it. The ogre’s first attempt at calling the girl fails because his voice is not like her mother’s. The young girl realises this and does not open the

stretcher. The ogre then drinks boiling water to scald its vocal cords in order to narrow its voice so that it will sound more like Musiiwa's mother. When it tries for the second time, the young girl opens the stretcher and the ogre grasps her with its huge hands covered in scales and fur. The ogre puts her in its sack and goes home, planning to eat her intestines and liver with *tshisese* porridge. The ogre is eager to satisfy this mission (plan). There is no point in turning back. Finally, members of the family come to her rescue. In the end the ogre is deprived of its meal of porridge with intestines and liver.

In *Musidzana we a ponyokiswa kha tshilombe*, the young girl leaves her feather in Phembeni and is forced to go back to fetch it. So, she returns alone. The place is overgrown and desolate. Anything could happen in a place like this. She meets an itinerant singer who catches her and puts her in his African drum. He plans to use the young girl to entertain people. Ultimately, the owner of the house rescues the girl.

Luti, in *Musidzana we a tshidzwa o milwa nga Dithu*, is also kidnapped by a monster. She lives with her brother in a forest far away from other people. The young man (Luti's brother) knows that his sister could be eaten by cannibals and wild animals when he is out hunting. For this reason he orders his sister to keep the entrance blocked with poles at all times. When the young man comes back from hunting he sings a song so that Luti opens the door for him. The ogre, which lives in a deep pool in the forest, hears the song and begins to imitate it. It practises until it can sing it perfectly. It sings at the entrance to Luti's home, and she opens the door. The monster kidnaps her and swallows everything in the house before retreating to its pool. This is a serious crime and the culprit deserves to be punished by death. Indeed, the monster is killed by Luti's brother.

One can understand that folktales are intended for entertainment and moral teaching. This is why the ogre in *Musiiwa na Jihokoko* and the itinerant singer in *Musidzana we a ponyokiswa kha tshilombe* do not care about their victims. They go to public places

where there are many people, without realising that their crime will be discovered by relatives of their victims. Stories entailing crimes of kidnapping in traditional prose narratives are meant to teach a moral to the youth. The folktales *Musiwa na Jihokoko* and *Musidzana we a Ponyokiswa kha tsilombe* teach young people that it is dangerous to live or walk alone. They should always listen to the advice of their elders.

3.2.2. Modern Literature

The crime of kidnapping features in one of the selected novels, *Nwana wa mme anga*. Carole in Mphaphuli (1974:4) says the following to Jack:

Tshifhinga tsho swika Jack uri ri phethe zwe ra vho fha ra ana kha minwaha iyi yo fhelaho. Maitele rothe ri vho a divha nga thoho. Nne ndi vho a divha na nga tsha murahu. Tshine ra fanela u khwathela khatsho zwino ndi uri ri si tsha shandula zwe ra dzudzanya vhege yo fhelaho.

(“The time has come Jack, for us to keep our agreement of the past years. We now know the process by heart. I now know it even in reverse. What we must be firm on is not to change what we arranged a week ago.”)

In the above extract Carole is reminding Jack of their plan. The arrangement is that they will kidnap the wife of the great judge of Thohoyoandou, Muofhe. Carole sees Muofhe Ndikandafhi and Mutshinyani Ndifelani standing outside Sibasa Post Office. They are on their way to Makwarela Clinic to get some medicine. Carole and Jack follow them in a car with tinted windows. When they reach Raluswielo Secondary School, they force the two women to get into their car. The windows are tinted so that the victims are unable to see where they are being taken.

Carole and Jack hide the women in one of Mafangambiti's old houses in the Shayandima location. The house is deserted and no longer in use. They kidnap these women in order to force the release of Carole's brother, Fhatuwani, who is in Vondwe

Prison. Mukhakhisi and his gang then intervene and kidnap the two women together with their kidnappers, Carole and Jack. They want these women in their clutches so that they can demand a ransom of fifty thousand rand from the government. They hide all four victims in a cave in the Mangwele mountains.

Following the definition of the concept of kidnapping, it is clear that it does not usually take place without a purpose. Mukhakhisi and his gang hide the victims in the mountain cave because they want money from the government. The two women are now under the control of Mukhakhisi. Furthermore, they are unlawfully taken by force. Carole and Jack also use force to kidnap Muofhe and Mutshinyani. This crime is a felony: it is serious and the culprit deserves to be punished by death or imprisonment. In this story, some of the culprits are sentenced to life imprisonment.

3.3. Murder

Murder is a subdivision of criminal homicide which includes the taking of life by another human being. It is the most severe crime and the judgment may be death or life imprisonment. Davis and Forsyth (1987:686) define murder as “the crime of killing a person illegally and intentionally”.

This implies that when a person kills another purposefully and intentionally, it is illegal and against the code of law of the state. Such a person deserves to be punished severely. Lunde, quoted by Holmes and Holmes (1994:2), defines murder as “the unlawful killing of a human being with malice aforethought”.

Holmes *et al.* (1994) indicate that a person may have the desire to cause injury or distress to another. This is considered and planned beforehand. Though Davis and Forsyth (1987) do not mention the words “malice aforethought” in their definition, they do use the word “intentionally” which is similar in meaning. That which is done intentionally is considered and planned before it happens. What Davis, Webster and

Holmes are saying is that murder may be considered and prepared before it is committed. This is supplemented by Overbeck (1976:133) who defines murder as “causing of the death of a person through wilful intent, hate, neglect (as with allowing an animal to kill a person)”.

The law of God is “Thou shalt not kill” (Ex. 20:13, in Overbeck, 1976:61). Notwithstanding, an exception could be made in cases of unintentional killing although an accident does not fully excuse the murderer. Furthermore, Webster (1986:1488) defines murder as “the killing of a person secretly or with concealment as opposed to an open killing”. In other words, murder is often concealed in such a way that no one else knows what happened. According to Winks (1980:17):

Murder is unique in that it abolishes the party it injures, so that society has to take the place of the victim and on his behalf demand atonement or grant forgiveness; it is the one crime in which society has a direct interest.

This extract indicates the interest readers and society have in murder. Society should not divert the attention of the detective from carrying out his duty. The sleuth should always remain neutral and balanced. The motives of murder are manifold, and may include jealousy, avarice, theft, ambition, revenge, fear of exposure or the like (Winks, 1980). Murder may be committed in various ways, such as strangling a person, shooting someone with a gun, stabbing, butchering or piercing someone with a sharp instrument. It is irrelevant which method is used: if the individual is killed as a result, it is a crime of murder. The crime of murder under circumstances precisely defined by the statute as first degree murder deserves either capital or severe punishment because of being wilful and premeditated, or of being committed after lying in wait for the purpose of killing the victim. In the following section, murder will be analysed as it occurs in selected traditional prose narratives and modern literature.

3.3.1. Traditional Prose Narratives

Two folktales will be used to illustrate the crime of murder, that is, *Tshihole tshe tsha ponyiswa lufu*, and *Zwe vhasidzana vha ita khunini*. The crime that is committed in the first folktale is involuntary manslaughter which Bennet and Hess (1999) define as “setting a spring gun, pitfall, deadfall, snare or other dangerous device designed to trap animals but capable of harming humans”. The King’s children attempt to commit murder because of jealousy and hatred. They do not want to live with the cripple. They plan to kill him by mixing *muti* with his food. This plan fails so they decide to dig a pit for the cripple to fall into. But instead of killing him, the King’s children are in fact killed by the cripple. He pushes the children into the pit and they all die. This type of act may be classified as first degree murder because it requires premeditation or advanced planning and the intent to cause death. Driven by hatred, the king’s children plan in advance to kill the cripple but their plan backfires and they are killed instead.

In *Zwe vhasidzana vha ita khunini*, Nyambilu is killed by girls who accompany her to gather wood because she is younger and prettier than them. If a cow is young and attractive, people sometimes want to kill and eat it. If a dog is young and attractive, people want to own it. No wonder the girls plan to kill Nyambilu. They then roast and eat her. They remain silent about their crime, trying to conceal it. The girls commit this crime because of jealousy and it can be regarded as first degree murder.

3.3.2. Modern Literature

The crime of murder in modern literature is featured in *Thambulo-Nyitwa*, *Vho lu fukula*, *Bono la mboni*, *Musumbavhaloi wo - dzhenisa vhanna dzhele* and *Nyaambadzani*.

In *Thambulo-Nyitwa*, the crime is a case of voluntary manslaughter. Bennet and Hess (1991:402) define this as “intentionally causing the death of another person in the heat of passion, caused by words or acts that provide provocation”. Mbulaheni is mysteriously killed by an unknown person during the night. People heard Mmbulaheni calling the name of Dumbula and make the wrong assumption. When Mmbulaheni is being butchered by an unknown person he cries (Nthangeni, 1994:36):

*Vhathu wee, na mphalalaa, ndi a vhuya nda fa ni hone naa? Ndi khou
vhulahwa nga Vho-Dumbula, vha khou nthemela basha....!*

(Hey, people, rescue me, do I have to die in your presence. Mr Dumbula is killing me, he is hacking me for a pole...!)

It seems that Mmbulaheni does not know who is attacking him. As he has just had a quarrel with Dumbula, he suspects him. People hear him calling, leading to suspicions about Dumbula. Whoever it is is killing Mmbulaheni purposefully and intentionally, because Mmbulaheni has committed adultery with Thiitelwi's wife, Julie. Mmbulaheni was caught red-handed twice with Julia by Thiitelwi. Thiitelwi complains about these incidents, plans the murder and kills Mmbulaheni.

In *Vho lu fukula*, Mafanywa kills Mavhengano, a businessman pre-occupied with business affairs, because he is in love with Mafanedza, Mavhengano's wife. Mafanywa and Mafanedza decide to kill Mavhengano so that there will be no obstacles to their love affair, and Mafanedza will also inherit Mavhengano's wealth. As we have stated above, in most instances murder occurs with an intent and purpose or malice aforethought. Mavhengano is killed for his wife and his wealth and his murder is planned in advance.

Thomas Everson, Roberto Fingo, and Gilbert Tshirwa kill Thizwilondi Silidzhi in *Bono la mboni* because she is in love with Eddie Williams. On the way back from the music festival, Thizwilondi is forced out of the car, raped, strangled and her body burnt. This

criminal homicide is regarded as voluntary manslaughter which is intentional and caused by acts that provide adequate provocation. The three friends, Everson, Fingo and Gilbert, are angry when they see Thizwilondi with Eddie Williams and decide to end her life. This murder is caused by jealousy.

In *Musumbavhaloi wo dzhenisa vhanna dzhele*, Donald Ralubuvhi, as ordered by medicine man Lutokolalubiko Neluangalalurofheni, kills his nephew Lavhengwa in the hope that his business will prosper. Ralubuvhi arranges for cannibals to ambush Lavhengwa in the bush and kill him. On the day of Lavhengwa's death, Donald asks his nephew to accompany him to see a man in Giyani who owes him money. Lavhengwa's body parts are cut out while he is still alive. This is definitely a ritual murder often practised by blacks to strengthen businesses. It is murder with intent.

Finally, in the short story *Nyaambadzani*, Nyaambadzani kills her son Mavhovho because Mukhuvhukhuvhu promised to marry her as long as she did not have a little child. She strangles her child and throws him down into the toilet pit, unseen by anybody.

It goes without saying that all these crimes are committed intentionally and purposefully. Killing a person is a sin before the eyes of God and is not acceptable by the community. These crimes of murder are felonies and the perpetrators should be sentenced to death or life imprisonment.

3.4. Theft

Many definitions of theft are postulated by scholars. Some of these definitions are not direct or appropriate to the discussion but are merely guides to assist readers' understanding. Webster (1986:2232) defines theft as follows:

To take and carry away feloniously and usually unobserved: take or appropriate without right or leave and with intent to keep or make use of wrongfully.

The above quotation states that theft or stealing is to take what belongs to someone else without any right or permission to do so. The person who steals may do so unseen: the intention is therefore to keep the property or use it for other purposes. The crime of stealing a person's possessions without using force or threats is called larceny. Bennet and Hess (1991:458) define larceny or theft as:

The unlawful taking, carrying, leading or riding away of property from the possession of another.

This extract also emphasises the unlawful removal of someone's property without right or permission. Theft or larceny differs from robbery in that robbery involves force and threat. Theft is committed through cunning, skill and criminal design of the professional thief. Some thefts are motivated by revenge or spite. The purpose of most crimes of theft is monetary gain, either actual cash or articles that may be converted to cash or to personal use. Theft is a crime against property. The crime of theft in selected traditional prose narratives and modern literature stories is discussed below.

3.4.1. Traditional Prose Narratives

The crime of theft is observed in folktales such as *Sankambe tshi tshi vhulahisa Muzhou* and *Shango a ji na maḡi*.

In *Sankambe tshi tshi vhulahisa Muzhou*, Sankambe steals Muḡaḡhalidzhane's fruit, which he had agreed not to eat until it was ripe. Sankambe steals the fruit during the night when his friends are asleep, in order to inflict pain on Muzhou. He puts the fruit peels in Muzhou's pockets. Realising that their fruit has been stolen, the other

animals complain. Although the fruit belonged to Sankambe and his friends, he ate it without their permission.

In the folktale *Shango a li na maḍi*, Sankambe steals water that he has not worked for from the other animals. While they all dig for water, Sankambe refuses to share in the work: he is too busy looking for the rats and other things to eat. Khuba (1988:56) says:

Na lwone-vho lwa ḍa lwa imbelela tshiḷa tshisima tsha mbo ḍi vulea. Lwa ḍa lwa kakata maḍi, lwa kakata maḍi, lwa kakata maḍi. Hezwiḷa lwo no fhedza u nwa maḍi lwo' dzhena, lwo' bambela, lwo' ḷamba. Lwa rithekanya maḍi haala ḷa sala ḷi bwindi lune a sa tsha nwea.

(He also sang to that well, and the well opened. He came and drank deeply, drank deeply, drank deeply. When he had finished drinking water he jumped into the well, swam and bathed. He soiled that water until it became so muddy that it was undrinkable.)

Sankambe steals the animals' water during their absence, which is a crime. The animals resort to investigating this crime. Sankambe steals water because he is lazy. He does it cunningly and skilfully as he goes to the well in the absence of the other animals. This is an unlawful theft of others' property without right or permission.

3.4.2. Modern Literature

Theft in selected modern literary texts falls under property crime. By property crime we mean crime committed against one's property, that is, money, car, or even fruit. Many of these crimes are committed using threats: This could be called commercial crime as most of the culprits intend to get money or property from the victim.

Maga in *Muḷali u ḷa kariwe* cheats people of their money by using identity books of the dead. He buys a car using the deceased Phuluntswu's identity book. He also introduces a money-making scheme called *A millionaire in a Minute*. One day he

goes to Ngudoni University and defrauds the lecturers and clerks by introducing his scheme to them and then disappearing. People join the scheme in great numbers, hoping to get rich quickly. This culprit is called by different names in different places. He also works jointly with a certain officer at the border gate in Messina. People begin to ask about their money as nothing has been deposited in their accounts. They make telephone calls but cannot find Maga, who has disappeared with their money. It is clear that this is a crime against people's property, in this case money. This is a serious offence that is punishable by incarceration, paying back or returning the stolen property. This crime is a misdemeanour, but as it is less heinous it is punishable by a fine or imprisonment. In this case, Maga's house is sold to pay back the people he has cheated.

3.5. Poisoning

Poison is administered with the purpose of killing someone in order to gain possession of that person's property. The World Book Encyclopaedia (1982:530) defines poison as:

A substance that kills living things or make them ill. Poison may be swallowed, inhaled, injected, or absorbed by the skin or body membranes.

Poison can be used to kill any living being. One may ingest poison from eating food, by touching it, absorbing it through the skin or by inhaling it.

Hornby (2000:897) has this to say about poisoning:

The fact or state of having swallowed or absorbed poison or the act of killing or harming something by giving them poison, that is, blood poisoning and food poisoning.

There are different types of poisoning, such as blood poisoning and food poisoning. Blood may be poisoned by injecting poison into the body, whereas food poisoning

occurs when the poison is added to food or drink. Scholars postulate various definitions of poisoning and some of these are not relevant to this discussion but are merely guides to assist readers in understanding poisoning. The discussion here will be confined to the poisoning of food. Anyone who administers poison to food with the intention of killing someone deserves to be punished. Poisoning may also be accidental. This discussion covers intentional poisoning only.

I interviewed two elders from Dzamba village, Jack Mudeli and Johannes Rammenu, who have thorough knowledge of the situation in *Musanda* (royal village), as they were close to the royal family. The interview concerned *U jisa tshitamba*, which means to kill a person by means of a poison which is mixed into food or drink. According to Jack Mudeli, *u jisa tshitamba* is one of the cruelest practices in the *musanda* village. It is rare to find *u jisa tshitamba* among commoners. Mudeli notes that *u jisa tshitamba* is the same as *u jisa mulimo* and means to kill a person by using harmful or dangerous medicine. This medicine is made from toxic herbs or the brains of a crocodile. Whoever eats food or drinks traditional beer laced with this poison will die. This sometimes happens when there is a feast at the chief's kraal. People from other places are summoned to come and enjoy the feast which has a secret purpose, known to only a few. When the food or drink is ready, the victim is given some which has been secretly poisoned. The minute he has eaten or drunk this he takes a step closer to the grave.

Jack Mudeli says that if the heir is too young to be installed as king, the council looks for another person to hold that position until such time that the real king is old enough. Quite often the person holding the King's position will refuse to relinquish this position. It is in such instances that the holder of the position of kingship will kill the heir by using *tshitamba*.

A certain elder by the name of Johannes Rammenu mentioned that if one questions or disrespects the authority, those with power may kill one secretly with poison.

Before they kill this person, his relatives will be summoned by the king and told to warn him. However, if he does not stop questioning authority, he will be poisoned. Questioning the authorities about his disappearance will lead to the eviction of the family from the area. The authority is unquestionable. A crime of this nature is found in the novel *Mabalanganye* and *Maṭanḡa*.

3.5.1. Traditional Prose Narratives

The crime of poisoning is depicted in the folktale *Tshihole tshē tsha ponyiswa lufu*. The crime is committed by mixing *muti* into food. The king marries a beautiful girl who lives with her brother who is a cripple. The king takes him in as well when he marries the sister, and he becomes a herdboyc to the king's cattle. The king's children do not want to live with the cripple and they plan to kill him by lacing his food with poison. Their first attempt fails. Again, they mix *muti* with his vegetables, but the cripple surprises them by eating only the meat. Again, they add *muti* to both meat and vegetables but still they do not succeed. Adding poison to food usually has a malicious purpose, and this is certainly the case in this story in which the king's children are motivated by hatred. Unfortunately for them, all their plans are abortive.

3.5.2. Modern Literature

In *Mabalanganye* the crime of poisoning is carefully planned. Nwasundani and Nwafunyufunyu decide to poison their husband, Sengeza, because he falls in love with Munaka and Mushanzhoni, the "wives" of Nwasundani, and the two women are jealous. They plan to use Mabalanganye to kill Sengeza, promising to install him as a King after Sengeza's death. Mabalanganye gets poison from the medicine man Gandamipfa and administers it to the beer that the king will drink. The king experiences some complications but does not die. Nwafunyufunyu, in Mathivha (1984:37), says:

Ni khou ḍidina Mukandangawe, zwo fhela hezwo. Tshashu ndi u tou ri ra dzula na Mabalanganye, ngauri ene ndi ene wa mudzulatsini, ra mu fulufhedzisa uri ri ḍo mu kovhela muṛiwe arali a vha lwela, uri ri mbo dzamisa; n̄ne tenda ndi tshi ḍivha kukunguwedzele kwa vuhosi. Naa inwi ni ri muthu a vhuya a pembela u tshee na mini? Ndi khwine ri tshi langana na Mabalanganye, na hone li ḍo zwi takalela li khou dinwa na lone.

(You are bothering yourself, Mukandangawe, that has been finished. Ours is to sit down with Mabalanganye because he is one of the close knit. We must promise him one of the women if he fights for us, so that we can make him (Sengeza) disappear. As long as I know how the chief is installed. If a person grows, there is nothing he can do. It is better if we discuss and decide with Mabalanganye, he will be happy because he is irritated too).

In the above extract, Nwafunyufunyu plots with Nwasundani to kill their husband Sengeza out of jealousy. Sengeza is interested in Munaka and Mushanzhoni. This crime has a purpose. This type of crime often happens during festivities, or at funerals or where people are drinking beer. Those who hate others get their chance to mix poison with food or beer, which may kill or sometimes only make the victim ill. This crime type of is deemed serious and the culprits could be given the death penalty or life imprisonment. Therefore, this crime is a felony: killing someone is a serious offence.

3.6. Comparative Assessment

The crimes committed in traditional prose narratives include kidnapping, murder, theft and poisoning; modern texts cover the same crimes. These crimes have some commonalities. Some are committed by non-human beings, others by human beings. In the folktale *Shango a li na maḍi*, Sankambe is the culprit who steals the animals' water for which he has not worked. The characters in this story are not human. In modern literature, the culprits are usually human. Thiitelwi in *Thambulo-Nyitwa* kills Mmbulaheni who is in love with his wife, Julia. In *Vho lu fukula*, Mafanedza and

Luvholela are criminals who kill Mavhengano with the intention of inheriting Mavhengano's wealth and his wife. All these characters are human beings.

In as far as kidnapping is concerned, the monster kidnapped Luti with no bad intentions. Instead, she is kidnapped to teach her a lesson not to live alone in the big forest, whereas in *Nwana wa mme anga*, Julie and Jack kidnap Muofhe and Mutshinyani in order to secure the release of Julie's twin brother Fhatuwani from jail. The monster plans this kidnapping beforehand as he watches Luti's brother singing to his sister when he returns from hunting so that she will open the gate. The monster gives itself time to practise the song until it can sing it perfectly. It even goes to the lengths of skinning its vocal cords so that its voice will sound like that of Luti's brother. For this reason we can say that the kidnapping is premeditated in *Musidzana we a tshidzwa o milwa nga dithu*. In *Nwana wa mme anga*, Julie and Jack also plan the kidnapping beforehand. They plan to kidnap Muofhe Ndikandafhi and hide her in one of Mafangambiti's deserted houses in Shayandima. Thus the act of premeditated kidnapping occurs in both traditional prose narratives and modern literature.

There is no enmity between the culprit and the victim in traditional prose narratives. For example, there is no enmity between the monster and Luti in *Musidzana we a tshidzwa o milwa nga dithu*. However, enmity between culprit and victims does exist between Julie and the great Judge of Thohoyandou in *Nwana wa mme anga* as he causes Julie's brother Fhatuwani to be locked up in jail. This is why Julie kidnaps his wife. The monster in *Musidzana we a tshidzwa o milwa nga dithu* kidnaps Luti and hides her in a nearby pool whereas Julie and Jack kidnap Muofhe and Mutshinyani and hide them in a deserted house.

In both genres, the victims are denied freedom. In *Musidzana we a tshidzwa o milwa nga dithu* Luti is swallowed by the monster which lurks with her in its belly in the water. In *Nwana wa mme anga*, Muofhe and Mutshinyani are also denied their freedom as Julie and Jack do not allow them out of the house. They keep watch over

them day and night while negotiating with the police telephonically to release Fhaṭuwani from jail.

The crimes committed in both these genres can be described as felonies. The crime committed by the monster in *Musidzana we a tshidzwa o milwa nga dithu* is a felony because it is a serious crime for which the culprit deserves the death penalty. Indeed, Luti's brother kills the monster and rescues his sister. In *Nwana wa mme anga* the crime committed by Julie and Jack is also a felony and the perpetrators deserve the death penalty or life imprisonment. In the event, Jack is killed and Julie is arrested and imprisoned.

As far as murder is concerned, in *Zwe vhasidzana vha ita khunini* Nyambilu is killed because she is fatter than the other girls. The motive for murder in this story is jealousy. Mavhengano, in *Vho lu fukula*, is killed by Mafanywa and Mafanedza with the intention of inheriting Mavhengano's wealth and possessing his wife Mafanedza with whom Mafanywa is in love.

In traditional prose narratives murder is mostly not planned beforehand, whereas in modern literature this is usually the case. The killing of Nyambilu is not planned beforehand. It occurs suddenly when the girls are gathering wood on the bank of the Mudzinga River. When the girls start out from home they have not thought of killing Nyambilu, but they become envious when they discover that she is plumper than them. The killing of Mavhengano is planned beforehand by Mafanywa, Mafanedza and Luvholela. Mafanywa and Mafanedza visit the medicine man, Gidzha Manukuzi of Manzemba in Tshaulu village, to get *muti* to kill Mafanywa. That does not work so they decide to skin him to death and ask Luvholela to assist them in this regard. It is clear that this murder occurs with malice aforethought.

The killing of Nyambilu can be regarded as a felony. The culprits deserve to be punished by death or imprisonment as it is a serious crime. Indeed, all the girls are

found guilty and are put to death. In *Vho lu fukula*, the culprits are arrested and sentenced to jail after Tshikhovhokhovho, medicine man Manukudzi and Pishishi reveal the truth about the killing of Mavhengano during the trial.

The culprit Sankambe in *Sankambe tshi tshi vhulahisa Muzhou* is very cunning. He puts fruit peels in Muzhou's pockets while he is asleep. Maga is a professional criminal in *Muṭali u ḽa kariwe*. He cheats people of their money using identity books belonging to dead people. He also buys a car using a deceased's identity book. He introduces a money-making scheme and also cheats professionals such as lecturers and clerks at Ngudoni University. Then he disappears.

In *Tshihole tshe tsha ponyiswa lufu* the crime of poisoning involves mixing *muti* with food. The King's children decide to kill the cripple because they are jealous of him. In *Mabalanganye* and *Maṭanda*, the culprits administer poison to beer to kill the King and members of the royal family because they want to take over the position of chieftainship.

The method of poisoning used by the King's children in *Tshihole tshe tsha ponyiswa lufu* is to mix *muti* with the cripple's meat and vegetables. In *Mabalanganye*, Mabalanganye adds a powdered poison to beer and gives it to King Sengeza to drink. Unfortunately, it does not kill him as he vomits up the beer. Maṭanda administers poison to the beer, using his fingernail. Ravhandalala and Tshishonga drink and pass away. This crime is a felony because it is serious and the culprits deserve to be punished and imprisoned.

Crimes such as child abuse, malicious damage to property or being found in possession of illegal drugs, as mentioned in the introduction, did not exist among the Vhavenda in the past. These are acts brought about by the introduction by Westernisation. There is nothing to compare with these crimes in traditional prose narratives.

3.7. Resumé

In this chapter, crimes occurring in the selected texts have been discussed and analysed. Some of these crimes are more serious than others. The serious crimes can be described as contact crimes, that is, murder, kidnapping and poisoning, or non-contact crimes such as theft.

In traditional prose narratives, the perpetrators may be either animals or human beings. In modern literature, the culprits are almost always human beings. In traditional tales, crimes are committed by humans against humans, animals against animals, and animals against human beings. Most of the crimes in these traditional narratives have a moral message for the youth, whereas crimes in modern literature are mostly committed for personal gain. In the case of modern narratives, crimes are committed by people, and they affect another section of the community. In order to address these crimes, investigators become involved. The following chapter will survey the role of characters in a detective story.

CHAPTER 4

CHARACTERS

4.1. Introduction

The characters in a detective story help to develop the story. There would be no story without these characters. They influence events of the story. They are also responsible for the execution of the story. In detective stories, characters are grouped in terms of their functions. There are the victims, the suspects and the detectives. We cannot speak of characters without indicating how they are depicted by the author.

Characterisation refers to the way in which the author reveals the actions, reactions, qualities and utterances of the characters in a narrative fiction and why these characters act in the way they do. It also focuses on the interaction of characters, for example, the relationships between characters and their purpose in the narrative. Characters in a narrative do not have to be human beings; they could be animals, ogres or non-human beings. For example, Sankambe, Muzhou and Vho-Ndau in the folktale *Sankambe tshi tshi vhulahisa Muzhou* are characters who help in the development of the narrative although they are non-human beings.

Writers create imaginary characters in their literary works. Cohen (1973:37) has this to say:

The art of creating fictional characters in words which give them human identity is called characterization.

The behaviour and mutual relationships of characters in a narrative are important in their delineation. When studying characters in a literary work, we first recognise them and then begin to analyse them. Each and every character should be seen as an

individual. Characters in a detective story can mostly be grouped into victims, criminals or detectives. Mondel (1984:42) says:

The crime story is based upon the mechanical, formal division of the characters into two camps, the bad (criminals) and the good (detectives and the more or less inefficient police).

Tani (1953:10) says that characters in a detective novel are reduced to their essential functions: as in a chess game, every piece is capable of only certain moves. The detective, victims and perpetrators all have their moves. The naming and grouping of characters depends upon the role they play in the literary work. In this study, we will distinguish the characters according to the roles they play. The characters under discussion in this chapter are the victims, the suspects and finally the detectives. The intermediate characters will be referred to if necessary. Aristotle, as cited by Winks (1980:33) points out the requirements for characters in a detective story as follows:

- (i) they must be good, even the most wicked of them, must be imbued with some human dignity for us to take them seriously.
- (ii) ...they must be appropriate: a female must not be represented as being clever.
- (iii) ...they must be like reality: their mode of dress, language and behaviour should not be over-exaggerated but should be those of normal people that we interact with in daily life.
- (iv) ...they must be consistent from first to last: the development of a character should not bring about drastic changes. He should remain the person we have always known from the beginning to the end.

Hereunder, the discussion will be focused on the three types of characters, that is, victims, suspects and detectives.

4.2. Victims

A victim is a character in a literary work who suffers harm when a crime is committed, such as rape, murder, kidnapping or assault. In cases of burglary, arson or robbery, the owner of the property is the victim. Mcleid (1986:1309) defines a victim as a person or thing that suffers harm or death. Suffering could be emotional, psychological or physical. Winks (1990:19), referring to the victim in a detective narrative, says:

The victim has to try to satisfy two contradictory requirements. He has to involve everyone in suspicion, which requires that he be a bad character and he has to make everyone feel guilty, which requires that he be a good character.

The victim may be killed, kidnapped or raped. The disappearance of the victim may be a mystery, shocking everyone.

4.2.1. Victims in Traditional Prose Narratives

In folktales, most victims suffer minor harm which does not result in death. Hereunder, we will discuss the depiction of victims in the folktales *Sankambe tshi tshi vhulahisa Muzhou*, *Zwe vhasidzana vha ita khunini*, *Shango a Ji na maḁi* and *Musidzana we a tshidzwa o milwa nga dithu*.

4.2.1.1. Sankambe tshi tshi vhulahisa Muzhou

In this folktale, Muzhou is a victim as he is found with the peels of the Muḁhaḁhalidzhane fruit in his pocket. The fruit should not have been eaten until it was ripe. In Gavhi (1990:37), Sankambe says to Muzhou (an elephant):

*Kha ri tou ita nzambo, ri ḁo vhona o laho nga uri makanda, a ḁo wela fhasi.
A no wanala o la u a vhulawa.*

(Let us make a leap. We will see who ate the fruit because the peels will fall down. Anyone found having eaten the fruits must be killed.)

In this extract, the leap is made to determine who ate the Muḥaṭhalidzhane fruit. All the animals except Sankambe know nothing about this. Sankambe orders Vho-Ndau to make a leap with the intention of trapping an innocent Muzhou. Gavhi (1990:37) notes:

Musi Muzhou a tshi tou fhufha, aḷa makanda a mbo di wela fhasi. Yuwil Muzhou wa vhathu. Na ene Muzhou zwa thoma u mu mangadza.

(When Muzhou makes the leap, those peels fall down. An innocent Muzhou! Even Muzhou himself is surprised.)

From this extract it is clear that Muzhou is the victim as he is found with the fruit peels as they fall out of his pocket when he makes the leap. Muzhou does not know how they got into his pocket. He is killed for a crime he did not commit, trapped by the trickster Sankambe. In detective stories people or animals often fall victim without knowing how this happened to them.

4.2.1.2. Zwe vhasidzana vha ita khunini

In this prose narrative Nyambilu is the victim. She is killed by her friends while they are gathering wood. She is killed because she is plumper than the others. Nenzhelele (1990:46) says:

Vha tshi swika kha muṛwe musidzana a no pfi Nyambilu vha tota vha wana o nona u fhirisa; vha rera ḷa u mu vhulaha uri vha mu ḷe. Nangoho vha mu vhulaha, vha vhasa mulilo vha mu gotsha, muso o no gwaba zwavhuḍi vha mu fula fhaḷa tshivhasoni vha mu ḷa.

(When they met a certain girl who was called Nyambilu they pierced and found her fleshy; they decided to kill and eat her. Indeed they killed her,

they made fire and roasted her. When she was well roasted they took her from the fireplace and ate her.)

It is clear that her friends kill Nyambilu out of jealousy. The perpetrators behave like cannibals and eat human flesh. In the beginning they did not appear to be cannibals and Nyambilu accompanied them to gather firewood because she thought they were friends. Nyambilu is not aware that she is going to be killed. She falls victim to them because of her freshness. This murder suggests that if a person has something good which other people do not have, they may become jealous and do something bad or even kill for it. The disappearance of Nyambilu is mysterious as her killers destroy her bones and, in order to conceal all evidence, they even kill the little dog that follows them. This murder warrants an investigation. In this folktale the victim is killed even though she is innocent.

4.2.1.3. Shango a li na maḍi

In this folktale, the animals who dig the well are victims because Sankambe steals water from them which he was too lazy to work for. Khuba (1988:55) says:

Zwino dza thoma u bva fulo la u ṭoda-ṭoda miedzini heneffa hune dza nga wana hu na maḍi. Zwino hedzi dzo ita tshivhidzo hetsho tsha uri dzi ende dzi tshi ṭoda hu na maḍi Vhosankambe a vho ngo ḍa lini. Vho mbo ḍi ḍidzulela zwithu zwavho vha ḍipangulela dzinḍevhe dzavho henengei maṭakani.

(Now they start to look for water in the valleys. When they convened a gathering to look for water Vhosankambe did not come. He sat and listened (waiting expectantly for a sound or for news) to what happened in the bush).

The above extract relates how the other beasts look for water in the valleys because the land is very dry. Those beasts become victims as Sankambe continues to steal their water. They become angry and make a propolis and put it into the water to trap their suspect Sankambe. Sankambe is caught red-handed by his victims. They plan

to kill him but he asks if he can dance for them first. He stirs up a cloud of dust and escapes.

The beasts in this folktale are the victims of Sankambe who deceives them and steals their water. This makes them want to kill Sankambe.

4.2.1.4. Musidzana we a tshidzwa o milwa nga dithu

In this folktale, Luti is the victim because she is kidnapped by the monster in the forest where she lives with her brother. The monster knows that she is alone at home while her brother goes hunting. When he returns he sings a song in which Luti joins and opens the entrance door. The monster practises this song until it can sing it perfectly. It sings the little song outside the entrance and Luti opens the door to the monster.

Maumela (1990: 6) says:

Luti u pfa kuimbele, a kholwa uri ndi khaladzi awe. Ndi fhaḷa a tshi vula khoru, ḷiḷa dithu ḷa mbo ḷi dzhena. Luti ho ngo tshuwa zwone a tshi ḷi vhona. ḷo vha ḷi tshi nga ngweḷa ḷi ḷihuluhulu. Luti a wana ḷo ḷadza muḷa ḷi ḷihuluhulu. Matumbu aḷo o vha a tshi tou thengenyela, ḷi tshi thudzela mafhoru kule. U ḷi vhona Luti e muḷango wo lalafhi, ḷone-vho ḷe a thi taiwi. ḷa swika muḷangoni ḷa dzhenisa ḷhoho.

(When Luti hears the singing, she is convinced that it is her brother. She opens the entrance door, and the monster enters. Luti is frightened when she sees it. It is just like a crocodile and it is very big. It occupies the whole compound. Its big belly is quivering, thrusting the poles away. Seeing it, Luti runs to the doorway, but it follows her. Then it reaches the doorway and puts its head inside.)

From the above extract, it is clear that the monster wants to kidnap Luti together with her household goods. This kidnapping occurs when Luti is alone and her brother is out hunting. Brother and sister had not realised that there was a monster living in a pool not far from their home. Luti's kidnapping is a mystery because her brother does

not know what has happened to her. Sometimes innocent people become victims of circumstance. Ultimately, Luti is rescued by her brother from the quivering belly of the monster. However, this is done to teach her a lesson not to live alone in the bush.

4.2.2. Victims in modern literature

The victims in modern literature resemble the sort of people we come across in our day to day lives. They are victimised for a number of reasons. The following victims, Mmbulaheni in *Thambulo-Nyitwa*, Mavhengano in *Vho lu fukula*, Ravhandalala, Tshishonga and Madzivha in *Mařanda*, Thizwilondi Silidzhi in *Bono řa mboni*, Muofhe and Mutshinyani in *Nwana wa mme anga*, and Lavhengwa in *Musambavhaloi wo dzhenisa vhanna dzhele* will be discussed below.

4.2.2.1. Thambulo-Nyitwa

In this drama, Mmbulaheni is the victim. He is engaged in a love affair with Thiitelwi's wife, Julia. Mmbulaheni follows his concubine, Julia, to Tembisa.

When Mmbulaheni visits Julia in Tembisa, she induces Mmbulaheni to stay the night because Thiitelwi is not at home. They drink beer and think of nothing except enjoying their love. In life, men are sometimes trapped by bottles of beer and women. These are things that often lead men into trouble. The couple enjoy themselves till late in the morning. Sadly enough, Thiitelwi arrives back from work and finds the two lovers together in his house. He is furious and chases Mmbulaheni away. Thiitelwi knows that his wife and Mmbulaheni have had an affair for some time. When he takes her to Johannesburg he hopes Mmbulaheni will forget about her and lose interest, but to his surprise, Mmbulaheni follows her. This drives Thiitelwi to planning to kill Mmbulaheni secretly. Hearing that Mmbulaheni has had words with Dumbula, he goes to Mmbulaheni's home during the night, pretending to be Dumbula, and kills him. An unknown person says to Mmbulaheni (Nthangeni, 1994:36):

A tho ngo dēla u pfa maloto a bvaho mulomoni waṅu. Ndo ḡa u fhedza nga ha inwi ṅamusi. (A angaladza banga, a remekanya Mmbulaheni.)

(I am not coming to listen to the nonsense coming from your mouth. I am coming to finish you today. He raises a butcher's knife, and hacks Mmbulaheni.)

From this extract it appears as if an unknown person has killed Mmbulaheni. This person is wearing an overall and a hat covering his head and face, showing only his eyes. He behaves as if he is Dumbula. Mmbulaheni is not able to see the criminal as it is dark. He concludes that it is Dumbula who wants to steal his poles. Mmbulaheni is killed and becomes the victim.

4.2.2.2. Vho lu fukula

Mavhengano is the victim in this drama. He is a wealthy man who is preoccupied by business activities. He is married to Mafanedza, who complains about the fact that he comes home late every night. He does not satisfy her sexual needs. As a result, Mafanedza renews a love affair with her ex-boyfriend, Mafanywa. They plan to kill Mavhengano so that they can inherit his wealth. In *Netshivhuyu* (1984:57) Mafanywa says:

Uḡa ndi wanga houḡa! Zwoṯhe zwi ḡo ri ṅṅe Mafanywa. Hone kha ri ambe ri tshi tseḡa-vho ri tshi fhefhisa ḡuvha. (vha a ṯuwa).

(That one yonder I am going to own. I, Mafanywa, will inherit everything. Then let us talk while we are shuffling tracks letting the sun become cooler. (They leave.)

In this extract, Mafanywa prides himself in owning Mafanedza and Mavhengano's money. He speaks these words because he conspires with Mafanedza, the wife of Mavhengano, and with Luvholela to kill Mavhengano. They try several plans, such as

mixing *muti* with Mavhengano's food and tea, but nothing works. Now they plan to butcher him to death in order to inherit his wife and his wealth.

Mavhengano (Netshivhuyu, 1984:61) says:

Ni a tou mmbulaha naa vhathu? Arali i tshelede litshani ndi tou ni fha zwavhudi. Ni songo tou mmbulaha nandi! (vha lwisa u shavha).

(Are you killing me, people? If it is for the sake of money let me give to you generously. Please, do not kill me! (He tries to run away.)

In this extract, Mafanywa and Luvholela are stabbing Mavhengano, who pleads with them for mercy. They do not listen to him as they have a planned purpose in mind. Indeed, Mavhengano is killed although he struggles desperately. This is a planned murder and Mavhengano is the victim.

4.2.2.3. Maṭaṅḁa

Ravhandalala is acting chief of the Makwaṭambani area. He is acting on behalf of Madzivha who is too young to take on the position of chieftainship. Maṭaṅḁa, one of the headmen in the Makwaṭambani area, is inspired by his mother to kill Ravhandalala so that he can take over the position of chieftainship. He conspires with the medicine man Gededzha and Tshishonga, the son of the late Chief Ravhandalala. While they are planning to kill Ravhandalala, King Ravuluvulu is also planning to install the rightful person, Madzivha, on the throne. Ravhandalala organises a ceremony to make peace with the gods. On the day, Ravhandalala falls victim to the criminals because Maṭaṅḁa kills him with drugs from the medicine man, Gededzha. In Maṭaṅḁa (1991: 21) it is put thus:

(A doba khavho a thoma nga u ritha nkhoṅi. A kela, a mbo ri luṅala luṅa lu re na luphuse lwa mushonga halwani dzi! Nga u ṭavhanya a dovha a ntsha zwi sa vhoṅali, a ṅekedza vhamusanda.)

(He takes a calabash and starts stirring the large beer pot. He put his fingernail containing powder into the beer! Quickly he pulls out his finger, and hands over the calabash to the chief.)

Maṭaṅḁa pours poison into the calabash of beer, with the intention of killing chief Ravhandalala. He does this because he wants the position of chieftainship of the Makwaṭambani area. He does indeed kill Ravhandalala. His second victim is Madzivha. Maṭaṅḁa conspires with Tshishonga to drive Madzivha insane. When Madzivha goes mad, Maṭaṅḁa kills Tshishonga. Tshishonga is the third victim. These crimes make King Ravuluvulu very angry, and he investigates the death of Ravhandalala and Tshishonga and the insanity of Madzivha. It is clear that Ravhandalala, Tshishonga and Madzivha are all victims.

4.2.2.4. Bono ḁa mboni

Thizwilondi is a girl who lives a corrupt life. In other words, she is spoilt. Her parents are educated. They live a different lifestyle from the other villagers in their community. On account of this, Thizwilondi perceives the Western style of living very wrongly. She has relationships with several men at the same time: Roberto Fingo, Thomas Everson and Gilbert Tshirwa, who are friends. One can assume that Thizwilondi is a loose woman. When she begins a love affair with the great singer Eddie Williams, the three friends decide to kill her.

She is killed in the dead of night, while a thunderstorm is raging. Under cover of darkness, Thizwilondi is raped, strangled and burnt to death. The suspects put the naked corpse on a wall next to the community hall. Then they vanish.

The reason for killing under cover of darkness and during a thunderstorm is to try to conceal evidence. Thizwilondi's death shocks the police and the villagers, and horrifies her parents. They have no idea who killed her: her death is a mystery.

Thizwilondi is killed in this narrative because of her unfaithfulness and her misconceptions about western life. She is the victim in this narrative.

4.2.2.5. Nwana wa mme anga

Muofhe Ndikandafhi is the wife of Ndikandafhi, the chief judge of Thohoyandou. Ndikandafhi finds Fhatuwani guilty of attempted bank robbery and sentences him to imprisonment in Vondwe Prison. Carole is worried about her brother in jail. She plans to release him. As it is difficult to victimise Ndikandafhi, she plans to hijack Ndikandafhi's wife, Muofhe. In this narrative, Muofhe is the first victim.

Carole and Jack search for Muofhe and eventually find her on her way to the Makwarela Clinic to fetch her medication. She is hijacked near Raluswielo Secondary School together with Mutshinyani, the wife of Ndifelani, a visitor from Johannesburg. They are hijacked during the day and forced into a van with a canopy and tinted windows.

Mutshinyani is the second victim, because she becomes the victim of criminals who are trying to conceal their identities. Muofhe and Mutshinyani are kept at a deserted house belonging to Carole's father. Then a second gang, led by Faraday Mukhakhisi, hijacks Carole, Jack and the two women and hides them in a mountain cave.

The two victims, Muofhe and Mutshinyani, are innocent. They are hijacked to force Ndikandafhi to release Fhatuwani from jail. Muofhe pays for the actions of her husband, Ndikandafhi.

Faraday and his gang intervene because they want to demand money from the government. Ultimately, their plan fails. Muofhe and Mutshinyani are the ones who suffer and can be regarded as victims. This kidnapping frustrates their husbands, the police and the community as they are not used to this kind of crime.

4.2.2.6. Musumbavhaloi wo dzhenisa vhanna dzhele

The victim, Lavhengwa, is the nephew of Donald Ralubuvhi, a businessman. Ralubuvhi believes in ritual murder in order to run a successful business. He also believes in what the witchdoctors say. Mafela (2005:86) says:

Ritual murder is practised to strengthen one's business. The parts of the body of a person to be used in strengthening the business are cut out while he or she is still alive.

Victims of ritual murder are usually not strangers but close family members. This practice is cruel and should not be tolerated by community members. Ralubuvhi consults a witchdoctor, Lutokolalubiko Neluangalalalurofheni, and is ordered to kill a young boy who is closely related to him. He is also ordered to take the boy's tongue, eyes, ears, left hand and to pull out the large intestine with crotchet hook.

Ralubuvhi tricks his nephew into accompanying him to collect a debt from a man in Giyani. He plans this with other murderers who wait for him in the dense bush. Maumela (1983:14) says:

Henefha ndi he vha ranga u mu bvula zwiambaro vha kona u shumana nae, a tshi khou zwi pfa, sa zwe vha laedziswa zwone. O welela vho no fhedza mushumo. Zwe vha tshea khae vho panga kha lubambiri lwa lunonzhe.

(It is here where they started to take off his clothes, then they dealt with him fully aware of what they were doing, as they were ordered. He passed away when they had finished their work. All parts cut from him were put into a plastic bag.)

Lavhengwa is killed by Ralubuvhi and three strong men. His body parts are cut from his body according to the diviner's orders.

Ralubuvhi believes this will make his business successful. But while they are butchering Lāvhengwa, he bites off Ralubuvhi's forefinger and swallows it. The disappearance of Lāvhengwa is a mystery and shocks the community. In this narrative Lāvhengwa is the victim and the sufferer.

4.3. Suspects

The suspects are those characters in a detective story who are believed to have committed a crime. According to Mcleid (1986:336), the suspect is a person:

of suspected character, subject to suspicion or distrust, not unimpeachable.

This means that people become suspicious after an innocent community has been disturbed. This suspicion leads to the law stepping in. The suspects are those characters whose personality traits or actions leave much to be desired. Sometimes such a person is suspected by the community and the police without solid evidence that he has in fact committed the crime. Auden, in Winks (1980:20), notes the following:

For suspects, the principal causes of guilt are:

1. the wish or even the intention to murder;
2. crimes of class A (major offences) or vices of class C (minor offences) (for example, illicit amours) which the suspect is afraid or ashamed to reveal;
3. a hubris of intellect which tries to solve the crime itself and despises the official police (assertion of the supremacy of the aesthetic over the ethical). If great enough, this hubris leads to its subject being murdered;
4. a hubris of innocence which refuses to cooperate with the investigation;
5. a lack of faith in another loved suspect, which leads its subject to hide or confuse clues.

Auden here reveals the causes of the guilt which detectives may suspect in a culprit. He lists several major causes of guilt such as wishing or intending to murder, fear of revealing major crimes, trying to solve the crime oneself, or assuming innocence and being unwilling to cooperate with the investigation, and a lack of trust in other suspects. This makes the clue clandestine and concealed. All these factors arouse suspicions that someone has committed a crime. According to Murch (1958:216), the detective may be convinced that the person who has been compromised by the evidence is innocent in reality, in which case an element of chivalry is introduced.

All in all, a person may be suspected of committing crime, but this does not make him or her a criminal. Only once it has been determined that a person has really committed a crime, can we call him or her a criminal. Suspicion arises when one relates or is related in some way to the crime which has been committed. In the following section, the suspects in the selected texts will be discussed in order to prove whether they are criminals or not.

4.3.1. Suspects in Traditional Prose Narratives

Characters suspected of committing crimes in the following folktales will be analysed: *Musidzana we a tshidzwa o milwa nga dithu*, *Musiiwa na jihokoko*, *Tshihole tshe tsha ponyiswa lufu*, *Zwe vhasidzana vha ita khunini*, *Musidzana we a ponyokiswa kha tshilombe*, *Sankambe tshi tshi vhulahisa Muzhou* and *Shango a Ji na maji*.

4.3.1.1. Musidzana we a tshidzwa o milwa nga dithu

In the folktale *Musidzana we a tshidzwa o milwa nga dithu*, the suspect is the monster. The disappearance of Luti is a mystery because no one knows who kidnapped her. Even Luti's brother does not know where she is or where he should look for her. The suspect, having kidnapped Luti, hides itself in a deep pool to

conceal the evidence. The suspect, the monster, kidnaps Luti after many attempts. Luti's brother follows the footprints of the monster to the pool. Maumela (1990: 7) says:

"Zwenezwo maḁi a mbo ḁi thoma a thengenyela, ha bva ḁithu ḁi no nga ḁigweḁa ḁihulu. Lo no bva ḁa ri : "Nḁe a si nḁe, fhirelani afho fhasi."

(Then the water starts quivering, a monster that looks like a big crocodile comes out. After coming out it says: "I am not the one, go down there.")

This indicates that the victim's brother follows several clues until he finds the suspect. He moves from one pool to the next. This also suggests that he does not know who has kidnapped his sister. The suspect (monster) is ultimately found and killed. Then the young man recovers his sister and their household goods.

4.3.1.2. Musiiwa na ḁihokoko

The ogre is the main suspect, created as such by Phophi, as the narrative revolves around it. The suspect intends to kidnap the young girl, Musiiwa, who lives alone in a deserted house belonging to her parents. The suspect uses its intellect to kidnap the young girl. It listens attentively to the song sung by the girl's mother when she delivers food to her. It boils water to scald its vocal cords in order to narrow its voice so that it will sound just like the child's mother. Indeed, the ogre goes to Musiiwa's house and sings like her mother. Musiiwa opens the gate and the ogre catches her and puts her in its sack and takes her home. There it plans to eat her intestines and liver with *tshisese* porridge. The ogre stops at a village for beer. It asks the people to keep the sack in the pounding house until it goes home.

Phophi (1990:44) states:

ḁihokoko ḁo rano u fara ḁdila dzaḁo, vha muḁi vha mbo sala vha ḁangavhedza. Vha tshi ḁa heneḁa hu na thevhe iyi, vha thoma u

kaledzana vha ri, "yeneyi thevhe i no fema tshi re ngomu tshi nga vha tshi tshini?"

(When the ogre takes its own way, those at the homestead began to disagree on who is to take his turn and say, "This sack, what is breathing, what is inside?")

People at the homestead become suspicious when they see that the sack is breathing. They are frightened of the sack. When Musiiwa hears the people talking she cries:

"Mmvuleleni ndi nne ndo zhongondedzwa nga jihokoko."

("Open for me, it is me who has been kidnapped by the ogre!")

The ogre is induced to stay by plying it with more beer while they rescue Musiiwa. Musiiwa's relatives arrive with butcher's knives, axes, poles and knob-kerries. The ogre is hacked to pieces. The suspect, the ogre, ends up not enjoying the meat of the kidnapped girl; instead, it is killed.

4.3.1.3. Tshihole tshe tsha ponyiswa lufu

From the beginning of this narrative, the King's children are the suspects because they plan to kill the cripple living with them, whom they hate. They do not want to live with him. They plan to kill him by mixing *muti* with his food. Unfortunately, the cripple's sister sees them and warns her brother to be careful of the food. The girl changes into a bird and warns her brother by singing when he comes home with the cattle:

*Khaladzi anga, devhula wee, devhula,
vhuswa ni songo la
Devhula, wee, devhula
Ni le muroho,*

Devhula wee, devhula
Vho shela mushonga
Devhula wee, devhula
Mushonga mutswuku
Devhula wee devhula.

(My brother, bran porridge, bran porridge
Do not eat the food
Bran porridge, bran porridge
You must eat vegetables,
Bran porridge, bran porridge
They have poured poison
Bran porridge, bran porridge
Red poison
Bran porridge bran porridge.)

In this song the bird, the cripple's sister, cautions her brother not to eat bran maize when he gets home. The King's children are suspected of pouring poison into the cripple's food. The suspects are known but they do not succeed in killing the cripple. All their attempts to kill the cripple fail.

Later in the story, the cripple becomes a suspect himself when he pushes the king's children into the pit, and all of them die. Again, the suspect is known but he runs away. Although he is followed by the King's men they do not find him. All the suspects in this narrative are known.

4.3.1.4. *Zwe vhasidzana vha ita khunini*

The suspects in this folktale are girls who are suspected of committing murder. They kill Nyambilu on their way to gather firewood near the Mudzinga River because they realise that she is plumper than them.

Nyambilu is the victim here and her friends are the suspects. They even kill the little dog that sings a song to tell people what they have done to Nyambilu. This does not help them as the dog continues to sing the song. Nyambilu's mother hears the dog

singing about her daughter's death after she has asked the girls the whereabouts of her daughter. She calls the king's men to listen to the dog. They suspect the girls of killing Nyambilu and they are all put to death.

4.3.1.5. Musidzana we a ponyokiswa kha tshilombe

The suspect in this narrative is an itinerant singer. He commits a crime by kidnapping a girl who goes to look for a feather she lost while playing with some friends in Phembani. The young man kidnaps her and puts her in his African drum.

He goes from village to village, singing a song in which he is joined by the girl from inside the drum. Fortunately, the girl's relatives hear her voice coming from inside the drum when the singer beats it. They begin to suspect the mendicant singer. They open the drum and take out the girl and replace her with some bees. When the beggar begins to beat his drum again, no one joins in. He takes his drum and when he is far away, he opens the drum and the bees sting him to death.

4.3.1.6. Sankambe tshi tshi vhulahisa Muzhou

Sankambe is the main suspect in this narrative as he is the one who causes Muzhou to be killed. In Gavhi (1990:38), Sankambe says:

"Ndo la muri, ndo la muri nda dzhia makanda nda kumedza Muzhou ndi tshi ri Muzhou a vhulawe!"

("I ate the tree, I ate the tree and took the peels and passed them on to Muzhou so that Muzhou would be killed!")

As a result of Sankambe's words, Vho-Ndau suspects him of murder. He orders that Sankambe be killed. Sankambe is chased by the other animals, and jumps into the water. When they catch him he tries to trick them: he says they have caught the root

of the *mutulume* tree. He manages to swim away and gets to the other side of the river. He finds another place to live from then on.

4.3.1.7. Shango a li na maḍi

The crime committed in this narrative is one of theft. Sankambe is suspected of stealing water from the other animals. After drinking, Sankambe bathes himself and muddies the water. When the other beasts find that their water is dirty they suspect that someone has been stealing it. They find small footprints which confirm their suspicions. They keep watch over the well. The suspect is caught but he tricks them and escapes. Kicking up the dust in their faces, he runs away.

4.3.2. Suspects in Modern Literature

4.3.2.1. Thambulo-Nyitwa

In this text there are two suspects. Suspect number one is Dumbula. Dumbula is suspected of having killed Mmbulaheni. This comes about after Mmbulaheni and Dumbula quarrel about the poles to be used in building the grain storehouse. On the night Mmbulaheni is killed, he calls out the name of Dumbula. People suspect that Dumbula is the culprit. The whole village as well as the police suspect Dumbula of having killed Mmbulaheni, and everyone is after him. The boys chase him and try to kill him. Dumbula is arrested and punished for a crime he did not commit. He is finally released when a clue emerges regarding the death of Mmbulaheni. The clue is revealed by Madzanga and Nyawasedza after an exchange of recriminations.

Suspect number two is Thiitelwi. Before his death, Mmbulaheni was involved in a love affair with Thiitelwi's wife, Julia. Thiitelwi comes home to find Mmbulaheni there and kills him. He is not suspected because that day Mmbulaheni had a quarrel with Dumbula. Nobody sees Thiitelwi killing Mmbulaheni as he does it during the night.

Mmbulaheni thinks that Dumbula is attacking him and he calls his name. Thiitelwi is arrested after Madzanga reveals information regarding this murder. The police have already obtained a warrant to search Thiitelwi's house: there they find a butcher's knife and an overall covered in blood. He used these when he killed Mmbulaheni. On account of this evidence Dumbula is released and the culprit Thiitelwi ends up in jail.

4.3.2.2. Vho lu fukula

There are three suspects in this narrative. They are Mafanywa, Mafanedza and Luvholela. Mavhengano is killed by Mafanywa in Phumalanga at the Nzhelele and Khalavha crossroads. The police visit Mafanedza to enquire after the whereabouts of Mavhengano. She tries to conceal the truth, but they suspect her and she is arrested. Her boyfriend, Mafanywa, tries to hide but he too is finally arrested. Tshikhovhokhovho, the medicine man, Manukuzi and Pishishi give evidence on the day of the trial which leads to the suspects being found guilty. Mafanywa is sentenced to life imprisonment and Mafanedza is given twenty years for the death of Mavhengano.

4.3.2.3. Maṭaṅḁa

Maṭaṅḁa is the main suspect in this drama written by Muenda. He is the character around whom the whole drama revolves. He wants to be the chief of the Makwaṭambani area by killing all those who are associated with the chieftainship of the royal village.

Maṭaṅḁa causes the death of the acting Chief of Makwaṭambani village, Ravhandalala. He does this with the intention of gaining the position of chief for himself. After the death of Ravhandalala, Maṭaṅḁa becomes close to Tshishonga, Ravhandalala's son, with the intention of helping him to become the heir, by driving Madzivha insane. He promises Tshishonga the chieftainship of Makwaṭambani.

Madzivha goes insane and Maṭaṅḁa kills Tshishonga. He uses a powdered poison mixed with beer to kill his enemies. These evil incidents in Makwaṭambani village anger King Ravuluvulu. He summons the diviner Gededzha to investigate, but he claims that the gods of Kokwane are behind these incidents. King Ravuluvulu is visited by a ghost while he is sleeping. The ghost tells him that Gededzha is the one causing the evil and the deaths. Gededzha is summoned by Ravuluvulu and he reveals what has happened. Maṭaṅḁa is frightened that Gededzha will reveal the secret so he kills him and flees. The suspect is now known to the public as Gededzha, the person behind the mysterious events in the area. Maṭaṅḁa, the culprit, is ultimately killed, his head is cut off by Ravuluvulu's army.

4.3.2.4. Mabalanganye

Mabalanganye is suspected of trying to murder his father, Sengeza. He wants to be king. Mabalanganye is influenced by Nwasundani and Nwafunyufunyu to kill his father and take over his position as a king. Nwafunyufunyu and Nwasundani think that Sengeza no longer cares for them. He is interested in Nwasundani's young wives, Munaka and Mushanzhoni. They work together secretly with Mabalanganye to kill Sengeza so that Mabalanganye, as heir, will become king. Mabalanganye goes to Gandamipfa to get poison to kill Sengeza. He poisons Sengeza during a feast at the Tshigovha village. Unfortunately, the King does not die. He vomits and experiences diarrhoea. He is very angry. He summons his diviner to reveal who is behind this evil deed. The great king Sengeza stabs Mabalanganye with an assegai but he manages to run away. The ghosts of Mabalanganye and Tshikota warn the king to be careful of Gandamipfa. The king calls Matsepula, a divine foreteller, to explain the meaning of the appearance of the two ghosts and remedies for this. The same day, Gandamipfa is fatally stabbed with an assegai.

4.3.2.5. Bono la mboni

In this narrative, there are three suspects, Roberto Fingo, Thomas Everson and Gilbert Tshirwa, three friends. They are suspected of murdering Thizwilondi Silidzhi because of her unfaithfulness. Thizwilondi is found dead near the Tshiseluselu Community Hall, her murderers unknown. At the scene of the crime, the killers drop a matchbox marked with the initials *R.T.G.* These initials help the police to trace the suspects, Roberto Fingo, Thomas Everson and Gilbert Tshirwa. Mahamba (1989:8) has this to say:

Tshinwe tsho wanalaho henefho holoni, lo vha gwangwa la mulilo, le la vha li si tsee na tshithu nga ngomu. Gwangwa ilo, le lone la vha lo siwa kha guvha la holo la nwalwa, R.T.G. khalo nga peni.

(Another thing found at the hall was an empty box of matches. That empty box, with a pen.)

The three suspects are arrested but acquitted due to a lack of conclusive evidence. It is hard to convict these three murderers because of the bribery involved. Richard plays an important role in the re-arrest of the three murderers. He tracks Roberto Fingo in order to avenge his mother's death. Fingo, on the other hand, is also looking for Richard. Roberto Fingo kills Nndanduleni Ratshali instead of Richard. Richard reports the case to the police and this leads to the arrest of the murderer, Roberto Fingo. Roberto Fingo reveals the truth. Thomas Everson and Gilbert Tshirwa are arrested. All the murderers are charged and found guilty of murdering Thizwilondi Silidzhi.

4.3.2.6. Nwana wa mme anga

In this narrative, Julie and Jack are the suspects in the kidnap of Muofhe Ndikandafhi and Mutshinyani Ndifelani. The detectives discover the initials *F.H.S.* on Alphonso

Fhambanani's necklace during their visit to Vondwe Prison. After kidnapping the victims, the suspects hide themselves in one of Mafangambiti's old houses in Shayandima. Their motive is to hide themselves until their mission is accomplished. Nevertheless, the detectives use the initials to track down the suspects. These suspects are cunning and not easily found. Faraday Mukhakhisi and his gang intervene and hijack Carole, Jack and the two women, Muofhe and Mutshinyani, and keep them in a cave in the Mangwele mountains.

In Mphaphuli (1974:69), Frelimo says to Mafangambiti:

Vho-Mafangambiti, muthannga a no khou shumisa nn̄du yavho khoyu. "Zwino ngae ndi khou yo dzhena n̄duni. Uri vha vhofoholowe muyani, thalutshedzo khe. Riṅe ri khou ṭoda vhafumakadzi havhaḷa vhavhili. A ri vha ṭodeli uri vha rengulule zwivhotshwa lini. Ri vha ṭodela uri vha rengululwe kha riṅe nga muvhuso. Ho dzula vhone na mufumakadzi, khathihi na vhenevhaḷa vhafumakadzi na vhe vha vha fara vha khou ḡo vha zwandani zwashu. Uri vhoṭhe vha vhofohololwe riṅe ri khou ṭoda R50 000 kha muvhuso. A si tshede nn̄zhi heyo arali muthu a tshi nga sedzesa zwine ya khou renga zwone."

("Mr Mafangambiti, this is the young man who is using your house. Now I want to use him to get into that house. For you to be free, I will give you a clear explanation. We want those two women. We do not want the two women to be used to release the prisoner, but to be ransomed by the government. Both you and your wife, together with those women and their kidnapers, will be in our hands. For all of you to be released we want R50 000 from the government. That is not a lot of money if you think about what you can do with it.)

Frelimo says these words when he is about to kidnap Mafangambiti and his wife. The suspects want these people to be in their hands so that they can demand money from the government in exchange for their release. The intervention of Mukhakhisi and his gang complicates the matter as it conceals the original suspects, Julie and Jack. This also confuses the detectives and they lose track of the criminals. Eventually, the suspects are found by the detectives at the cave in the Mangwele

mountains. Both Mukhakhisi and his gang as well as Julie and Jack are arrested. Muofhe and Mutshinyani are rescued and go back to their husbands.

4.3.2.7. Muṭali u ḷa kaṅwe

Maga is the main suspect in this narrative as he commits the crime of fraud. He is a clever man who cheats people using identity books belonging to dead people. He cheats people of their money and then disappears. When they try to contact him they cannot find him. This is why they begin to suspect that he has defrauded them.

The suspect in this narrative is known to people. He works together with a police officer at the Musina border gate. This officer is suspect number two but is not known to people as he keeps behind the scenes in this fraud. Maga disappears and people who have been cheated of their money hunt high and low for him but to no avail. The officer who works with Maga also hunts for him. He threatens Maga's wife to force her to disclose Maga's whereabouts but she does not know anything.

Madima (1998:96) says:

Muofisiri a dovha hafhu a vhuya a wana vhaḷa mufumakadzi vho ḍidzulela a ri vha sa amba uri munna wavho u ngafhi vha khou vhwewa tshigidi kha mukulo.

(The officer returns and finds the woman sitting and says that if she does not reveal where her husband is, a gun will be put to her neck.)

Although the officer threatens the woman, she does not reveal where her husband is. Ultimately, life becomes difficult for Maga as he runs short of money. He pleads with the officer to come to him and bring him some money. The day he arrives both of them (Maga and the officer) are arrested and thrown into prison.

4.4. Detectives

In this genre, the detective is the most important and most complex character whose main function is to investigate crime by using different methods and techniques and also by eliciting evidence or information. According to Pretorius and Swart (1982:6), the detective is the character around whom the whole story revolves. This means that all incidents are centred around the detective as the hero of the story.

Allen and Chako (1974:214) note the following about the detective:

A detective in fiction should be the connector This role requires that he meets people on a personal, in some ways intimate, basis, that he probes their pasts and possible sins, that he evaluates their character, and that he does these things in a relatively unrestricted manner...

This suggests that the detective connects people while gathering evidence relating to the crime. He does not take evidence at face value, but evaluates it first. No one will obstruct him in his investigation as only he has the power and authority to do this. Haycraft (1942:230) regards the detecting task as a dangerous and difficult one; he notes:

In all fairness, women and boys do not make satisfactory principal detectives. They must, and often do, feature as important and attractive assistants.

This implies that the work of detection befits men because it is a difficult work of which women and boys are incapable. Haycraft believes that women and boys are weaker vessels who do not have the strength to endure the hardships encountered in the work of detection.

This view is unacceptable nowadays as we live in a society where gender equality is stressed strongly and patriarchy is being eradicated. Women are capable of most if

not all the jobs that men do. But in the novels under study here, although women are employed as detectives, they usually work with male detectives and they are not the main characters. This presents a challenge to detective story writers to write stories with female detectives as the central heroines. This challenge should be taken up by future detective story writers.

Aristotle, as cited by Sayers in Winks (1980:33), believes that a female should not be represented as clever. But what such scholars advocate is not a true reflection of life today. As has been noted above, women nowadays have proved that they are as capable as men. Nevertheless, most leading characters in detective stories are still male detectives and women detectives are often undermined as leading characters by authors of modern literature.

A sleuth should be intelligent and able to handle his mission within the parameters of the law. He should desist from using violent techniques when seeking information. He should be polite and gentle. He should be able to face challenges and accept defeat when necessary. The detective should be able to keep secrets and pretend to be happy when he/she is actually annoyed. At the end of a detective story, the detective should emerge as a convincing winner.

The role of the detective in solving crimes in the selected texts is analysed in the following sections.

4.4.1. Detectives in Traditional Prose Narratives

The role of the detective in the following folktales will be analysed: *Musidzana we a tshidzwa o milwa nga dithu*, *Musidzana we a ponyokiswa kha tshilombe*, *Tshihole tshe tsha ponyokiswa lufu*, *Zwe vhasidzana vha ita khunini*, *Musiiwa na lihokoko*, *Sankambe tshi tshi vhulahisa Muzhou* and *Shango a li na madi*.

4.4.1.1. Musidzana we a tshidzwa o milwa nga dithu

In this folktale, Luti's brother plays the detective. He investigates the disappearance of his sister who has been kidnapped by the monster. He is not a professional detective and he does not have the scientific skills to track down a perpetrator. He uses the traditional skills of tracking animals as would a hunter. He uses an assegai and a sword as weapons to protect himself in his investigation. He is guided by the monster's footprints to the pool. Luti's brother uses a song to lure the culprit. Maumela (1990: 7) says:

Na ngoho li tshi tsha a tou ri vhusiku sala nduni, a livha tivhani. A tshi swika mulamboni a wana tivha lo tou adza, li tshi tou thengenyela. O ri u swika a mbo di thoma kuimbo kwawe a pfala a tshi ri :

*Tsho laho Nyariwali wangu,
Nga tshi de, nga tshi de!
Nga tshi de tshi ndevho;
Nga tshi de, nga tshi de!*

(Indeed when the sun rises, he gets up and goes straight to the pool. When he arrives he finds a pool with rippling water. He begins to sing his song which goes as follows :
That which ate my sister,
Come, come!
Come and eat me too
Come, come!)

This indicates that Luti's brother is determined to track down the culprit that ate his sister, Luti. He sings from one pool to another until he finds the one where the culprit is lurking. He uses a song to tempt the monster out of the water. As it emerges, the young man stabs the monster, cutting off its head and slicing open its belly to rescue his sister together with their household goods.

4.4.1.2. Musiiwa na Jihokoko

In this folktale, there are no detectives to investigate the kidnapping of the child Musiiwa by the ogre. Musiiwa's family members are the ones who discover the kidnapped child. People notice that the sack left by the ogre when it goes to drink beer is breathing. They are intrigued to know what is in the sack. Phophi (1990:44) says:

Vha tshi da henefha hu na thevhe iyi, vha thoma u kaledzana vha ri, "yenei thevhe i no fema, tshi re ngomu tshi nga vha tshi tshini?"

(When they reach the sack, they start to argue with one another, saying, "This sack which is breathing, what is inside it?")

Here, members of the family investigate what is breathing inside the ogre's sack. They hesitate: the kidnapped child hears them and begs them to open the sack. When they open it they find that it is Musiiwa who has been kidnapped, and she is rescued. Musiiwa's brothers, uncle and cousins become furious when they hear about what the ogre has done. They delay the ogre by giving him more beer and food. He becomes drunk and falls asleep for a while. The girl's relatives return with axes, poles, pangas and knob-kerries. They find the ogre sleeping and attack him, cutting him to pieces.

It is clear that no scientific investigation is used in finding the kidnapped girl. Ordinary people find Musiiwa inside the sack and rescue her.

4.4.1.3. Musidzana we a ponyokiswa kha tshilombe

In this story, members of the village are the investigators. They investigate the kidnapping of a child who has been put in a drum by a mendicant singer. The singer

unwittingly arrives at the girl's home. He beats his drum, and the family hears a voice similar to that of the lost girl. She sings thus:

*"Ndo bva ndi tshi ya Phembeni nne
Nda hangwa muthenga wanga
Nda wana tshilombe ndilani
Tsha nndonga ngomani
Nga dzi lile mavhilivhili."*

("I went out to Phembeni
I forgot my feather
I found the mendicant singer on the way
He put me in a drum
Let the drum resound.")

The family suspects that the girl who is singing inside the drum is their child, kidnapped by the mendicant singer. They make a plan to call the singer to their house and give him some food. He leaves the drum in the open. They open the drum and take out their child. They put bees inside the drum and stretch it closed again. When the itinerant singer comes back to beat his drum he finds that no one joins in his song. He takes his drum far away and opens it. The bees swarm out and sting him to death. The investigators here are local people. They use traditional methods to catch the singer. No scientific investigation is used in this narrative.

4.4.1.4. Zwe vhasidzana vha ita khunini

Nyambilu's mother investigates the whereabouts of her child. It emerges that Nyambilu has been murdered by her friends while they were gathering firewood on the other side of the Mudzinga River. When the girls reach home, Nyambilu's mother asks them the whereabouts of her daughter but they pretend to know nothing. The little dog that accompanied the girls reveals the whereabouts of Nyambilu by singing a song that discloses everything that happened in the bush. Nyambilu's mother calls the councillors in charge of the village to come and listen to this wonder. The dog

sings the song loudly, giving the councillors information that Nyambilu was killed by her friends. The other girls are caught by the councillors and all of them are put to death. Nyambilu's murderers are not known until the little dog reveals the information. The dog thus plays a major role in the investigation into Nyambilu's disappearance.

4.4.1.5. Shango a li na maḍi

The crime investigated in this narrative is that of theft. Sankambe steals water belonging to other animals. These animals themselves investigate the culprit. The elephant takes the first watch while the other beasts go out to forage for food. Khuba (1988:57) says:

Lu tshi fhedza lu tshi ri lu a bva zwino, havhaḷa vhomuzhou vha mbo ḍi ḍa vha ri, "Sankambe, mathina ndi inwi ni no khou ri dzikusela maḍi."

(After finishing, when she is about to leave, Vhomuzhou came and said to her, "It is you, Sankambe, who is soiling our water.")

When Vhomuzhou reports to the other animals that it is Sankambe who is stealing their water, they are furious. They make a propolis and put it in the water. When Sankambe next comes to drink water, he washes his feet. The tortoise catches her feet and holds onto them until the others return. These animal detectives plan to kill Sankambe but she asks to be allowed to dance for them first. Sankambe kicks up dust and escapes.

The methods used by detectives to investigate the crime in this folktale are traditional ones. The detectives find footprints and suspect Sankambe as the chief culprit.

4.4.2. Detectives in Modern Literature

The following literary works will be considered in the analysis of the role played by detectives in the development of storyline: *Mabalanganye*, *Maṭanḁa*, *Bono ḁa mboni*, *Nwana wa mme anga*, *Nyaambadzani*, *ḁa ḁa hafha ḁi a kovhela* and *Muṭali u ḁa kariwe*.

4.4.2.1. Mabalanganye

In this drama, Mabalanganye is influenced by Nwasundani and Nwafunyufunyu to kill King Sengeza because he is taking Nwasundani's young wives, Munaka and Mushanzhoni. Mabalanganye poisons King Sengeza by pouring *muti* into his beer. Sengeza becomes violently ill. An African or traditional method of investigation is used. Instead of using professional detectives to investigate the case, a traditional diviner, Gandamipfa, is called in to investigate. King Sengeza says the following to Gandamipfa (Mathivha, 1974:67):

"Bula ndi pfe ḁamusi ndo ḁilugisela u ṭuwa fthano shangoni, tenda vhothe vhe fthano vha ḁo ita zwo fanelaho Sengeza."

("Disclose all so that I can hear today. I am ready to die and it is fortunate enough because all my relatives are here, they will bury Sengeza accordingly.")

Gandamipfa has been summoned by King Sengeza to reveal who is behind his poisoning. The investigator Gandamipfa uses his bones of divination to detect the perpetrator. This is a traditional method used to find someone who is behind the evil deeds in a village.

Through his divination bones, Gandamipfa reveals that Mabalanganye is responsible for the poisoning. Now that the culprit has been named, the investigation is closed. A

fight ensues in the Tshigovha royal village. Mabalanganye runs away and organises his army. Sengeza's army tracks down Mabalanganye. King Sengeza is visited by two ghosts who warn him to be careful of Gandamipfa. A certain foreteller by divination, Matsepula, is called to explain the meaning of the two ghosts. Mabalanganye and Gandamipfa, the perpetrators behind the poisoning of King Sengeza, are put to death.

4.4.2.2. Maṭanda

In this drama an African method of investigation is used. In Makwatambani village, evil incidents sometimes occur, for example, the killing of Ravhandalala and Tshishonga, and Madzivha being driven insane. King Ravuluvulu summons diviner Gededzha to identify the culprit behind these evil incidents. Gededzha says to King Ravuluvulu (Muenda, 1991:51):

"Ndo a pfa oṭhe hayo muhali, ndi fthano ndo tou ḡa ndo hwala zwone zwa u thafhisa na u vhuedzedza madambi kha muṅe wao."

("My king, I have heard all that. Now, I am here and I have brought all the right medicine to reverse the spells to the owner.")

The diviner is used as investigator by King Ravuluvulu. In his detection, Gededzha uses his divining bones. However, in this case the investigator is also involved in the killing of Ravhandalala and Tshishonga, and in driving Madzivha insane. Gededzha tells the King that Ravhandalala has been taken by the gods of Kokwane, which is a lie. The culprit, Maṭanda, killed the investigator out of fear that he would disclose his secret. Maṭanda kills Gededzha and runs away. Now the murderer has been identified but people do not know his whereabouts. It is clear that Maṭanda is the one behind these crimes. The King's army tracks him down and kills him. No modern professional detectives with special skills are used to detect crime in this drama.

4.4.2.3. Bono la mboni

The crime investigated in this novel is the death of Thizwilondi Silidzhi. The detectives who are responsible for the detection are Muzila and Masuṭha. In their investigation they discover a burnt corpse and a matchbox bearing the initials *R.T.G.* The victim's clothes, found next to the hall, help Thizwilondi's father to identify the corpse. When questioning Silidzhi, the local court policeman Donald Tshitungwi asks:

*"Naho a sa vhoneali zwavhuḍi, a vha divhi zwiambaro zwawe Vho-Silidzhi?"
Munna uyo wa pholisa o vha a tshi vho ita na u sumba thundu dza mufu,
dze dzone dza vha dzo vhewa henefho thungo kha guvha la holo
(Mahamba, 1989:12).*

("Although she cannot clearly be seen, do you know her clothes, Silidzhi?"
The policeman was pointing to the deceased's clothes that had been left
on the low wall of the hall.)

These clothes help Silidzhi to identify his daughter. The detectives do not waste any time once they have been notified of the mysterious death of Thizwilondi. These two detectives appear to be educated; this is clear when they study the initials on the matchbox found at the crime scene and associate these with the suspects in the murder of Thizwilondi. The letter 'R' stands for Roberto, 'T' for Thomas and 'G' for Gilbert. In order to collect information regarding the death of Thizwilondi, detectives Muzila and Masuṭha use a car and this suggests that they are modern detectives. Finding the killers of Thizwilondi proves to be difficult for the detectives because of bribery. Eventually, with the help of Richard, Thizwilondi's son, the detectives have a breakthrough and find the murderers (Roberto Fingo, Thomas Everson and Gilbert Tshirwa). All of them are arrested and punished for their crime.

4.4.2.4. Nwana wa mme anga

In this narrative, the detectives are Tshihadu and Tshimangadzo Mavhone. They investigate the disappearance of two women, Muofhe and Mutshinyani. These detectives step in and inform Ndifelani, the husband of Mutshinyani, of her disappearance. Tshimangadzo Mavhone and Ndifelani go to the police station together to report the case of the disappearance of the two women. After receiving an anonymous telephone call which instructs Ndikandafhi to release four prisoners from Vondwe Prison, the detectives get down to their investigation.

These detectives are professionals and have knowledge and skills in tracking down perpetrators. Detective Tshimangadzo Mavhone visits Vondwe Prison and discovers that Alphonso Fhambanani wears a necklace engraved with the initials *F.H.S.* The detective links these initials to Futelela High School. The detectives visit the school and find that Alphonso Fhambanani was once a student there. He was even a member of the school's soccer team: there is a photograph of the team on the wall in the school office. The detectives ask Alphonso's real name, who his parents are and where they live. They discover that Alphonso Fhambanani is actually Fhatuwani, the son of Mafangambiti of Messina. The detectives head for Messina to investigate further. The school has helped to resolve the mystery. The clue is complicated, however, by the intervention of Faraday Mukhakhisi and his gang who kidnap the two women and hide them in a mountain cave. The detectives engage themselves in fighting Mukhakhisi and his gang. Mukhakhisi is killed in the fierce fighting that ensues, and Ganyani and Cassanova are also killed. Jack and Carole are arrested and sent to prison for their crime.

In this narrative Tshimangadzo Mavhone and Tshihadu have specialised knowledge in investigation and fighting as they finally defeat the culprits.

4.4.2.5. Nyaambadzani

In this narrative, the detectives investigate the crime of murder. Nyaambadzani kills her own son Mavhovho and throws his body into the toilet pit, as she intends to marry Mukhuvhukhuvhu. She shows the detectives where the child was sleeping. In their investigation, the detectives use a sniffer dog to track down the child. They also carry torches. The dog goes straight to the toilet, trying to push the door open while barking. Maumela (1993:17) says:

Huno ɓa swika ɓa ri milenzhe ya phanda kapa kha vothi, ɓa dovha ɓa i ri fhasi dzhiṭa, ngeno ɓi tshi khou vhuvhula-vhuvhula na u shizhila-shizhila.

(Then the dog arrives and jumps up against the door while barking and growling.)

The dog is used by the police to look for the missing child. The dog cannot open the door as it is locked. The detectives use a crowbar to open the toilet door. On searching the toilet, they find the dead child deep in the pit. The culprit starts to cry. The detectives look for a way to get the body out of the pit. They summon a caterpillar which destroys the whole building so that they can retrieve the corpse.

Nyaambadzani is arrested and taken to the charge office together with her dead child. She reveals how she strangled her son. These are modern detectives and they know exactly how to carry out their duties.

4.4.2.6. ɓa ḡa hafha ɓi a kovhela

The crime investigated here is malicious damage to property which comes about as a result of bribery. The investigators are community members. Mr Koker wants to bribe Maladada for his farm because he knows that there are diamonds there. Maladada refuses and his car is set alight by an unknown person. The villagers investigate the

incident. In their investigation a man tells the Civic committee about what he found while doing environmental studies. Mr Koker is suspected of burning Maladada's car because Maladada refused to sell him his farm.

Mr Koker is arrested and sent to prison. One might say that in this narrative no detection was made by the sleuth as the people themselves carried out the investigation. The police only took statements and arrested the culprit. This suggests that the investigation was influenced by what happened before colonisation among the Vhavelenda. The whole community used to be the detectives and investigation was not left only to certain individuals.

4.5. Comparative Assessment

The victims in traditional prose narratives are both animals and humans. In the folktale *Sankambe tshi tshi vhulahisa Muzhou*, Muzhou is the victim. He is killed because he is found with the peels of forbidden fruit in his pocket. The beasts in *Shango a li na madi* are victims because Sankambe keeps on stealing their water. She also deceives them when they want to kill her. There are also human beings in folktales. Luti is a girl who is kidnapped by the monster in *Musidzana we a tshidzwa o milwa nga dithu* and in *Musiiwa na lihokoko* Musiiwa is kidnapped by an ogre. In modern literature, however, characters are human beings. For example, Mavhengano in *Vho lu fukula*, Lavhengwa in *Musumbavhaloi wo dzhenisa vhanna dzhele*, and Mbulaheni in *Thambulo-nyitwa* are all human victims. They are killed for various reasons. For example, in *Vho lu fukula* Mavhengano is killed by Mafanywa because he wants to inherit his wealth and his wife.

Most of the victims in traditional prose narratives are girls who are portrayed as weak characters, like Luti in *Musidzana we a tshidzwa o milwa nga dithu*, the young girl in *Musidzana we a ponyokiswa kha tshilombe*, Musiiwa in *Musiiwa na lihokoko* and Nyambilu in *Zwe vhasidzana vha ita khunini*. In modern literature, victims tend to be

men. In *Thambulo-nyitwa* Mbulaheni is a man who is killed by Thiitelwi, Mavhengano in *Vho lu fukula* is a man, Ravhandalala in *Maṭaṅḁa* is a man, Lavhengwa in *Musumbavhaloi wo dzhenisa vhanna dzhele* is also a man.

More women are portrayed as victims in traditional prose narratives than in modern literature where only a small number of the victims are women. This is evident in *Bono la mboni* and *Nwana wa mme anga*. In *Bono la mboni*, Thizwilondi is killed by Roberto Fingo and his friends because she falls in love with Eddie Williams. In *Nwana wa mme anga* Muofhe and Mutshinyani are kidnapped by Carole and Jack because Carole wants her twin brother to be released from jail.

Luti and Musiiwa in traditional prose narratives are kidnapped when they are alone in the bush whereas in modern literature, Muofhe and Mutshinyani are kidnapped in the open, next to Raluswielo Secondary School while on their way to the specialist in Makwarela Location.

In both traditional prose narratives and modern literature, victims are sometimes rescued from the perpetrators. Luti in *Musidzana we a tshidzwa o milwa nga dithu*, the young girl in *Musidzana we a ponyokiswa kha tshilombe*, and Musiiwa in *Musiiwa na lihokoko* are all rescued after being victimised, whereas in modern literature, Muofhe and Mutshinyani in *Nwana wa mme anga* are rescued from the hands of the perpetrators Carole and Jack by Mukhakhisi and his gang.

As far as the suspects are concerned, in traditional prose narratives they may be both animals and human beings, whereas in modern literature they are human beings.

Suspects are depicted as cheats in both folktales and modern literature. The suspects in *Sankambe tshi tshi vhulahisa Muzhou* and in *Shango a ji na maḁi* are cunning perpetrators. It is through his cunning that Sankambe causes Muzhou to be

murdered by the other beasts in *Sankambe tshi tshi vhulahisa Muzhou*. Sankambe steals water from other animals in *Shango a li na maḁi*. Maga in *Muḁali u la kaḁwe* is a professional fraudster. He defrauds lecturers and clerks at Ngudoni University by starting a false scheme known as *Millionare in a Minute* which attracts many people.

In both traditional prose narrative and modern literature, there are suspects who are depicted as kidnappers. In traditional prose narratives, suspected kidnappers kidnap the victim and hide themselves, but some return to the families of the victim after committing the crime. In modern literature suspects hide themselves and never show themselves as kidnappers. The monster kidnaps Luti and hides itself in a pool in *Musidzana we a tshidzwa o milwa nga ḁithu*. The itinerant singer in *Musidzana we a ponyokiswa kha tshilombe* kidnaps the young girl and puts her in his drum which he beats to entertain people. When the ogre has kidnapped the victim Musiwa, he puts her in a sack which he carries to a house selling traditional beer. In *Nwana wa mme anga*, Carole and Jack kidnap Muofhe and Mutshinyani and hide them in a deserted house belonging to Carole's father.

Some of the suspects in traditional prose narratives work in groups, what we call syndicates. The king's children work in a group to poison the cripple in *Tshihole tsha tsha ponyiswa lufu*. In *Zwe vhasidzana vha ita khunini*, Nyambilu is killed by a group of girls. The same applies in some modern literature. In *Vho lu fukula*, Mafanywa, Mafanedza and Luvholela work in a group to kill Mavhengano. Mabalanganye in *Mabalanganye* works together with Nwasundani, Nwafunyufunyu and Gandamipfa to poison King Sengeza.

The suspect Sankambe in *Sankambe tshi tshi vhulahisa Muzhou* runs away after bribing the beasts who want to kill him and in *Shango a li na maḁi* he runs away after tricking the beasts who want to kill him for stealing their water. In the modern literature studied here, no suspect who rescues himself or herself or runs away after being identified as the criminal.

In the traditional prose narrative *Musidzana we a tshidzwa o milwa nga dithu*, the monster is killed without trial after it has been identified as the perpetrator, whereas in modern literature all suspects who are convicted of committing crimes are either imprisoned or executed. The perpetrators Maṭaṅḁa in *Maṭaṅḁa* and Mabalanganye in *Mabalanganye* are put to death, while Thiitelwi, in *Thambulo-nyitwa*, and Nyaambadzani in *Nyaambadzani* are arrested and put in jail.

In both traditional prose narratives and modern literature the suspects commit crimes of murder, poisoning, kidnapping and theft. In *Tshihole tsha tsha ponyiswa lufu* the king's children attempt to poison the cripple but to no avail. In modern literature, Maṭaṅḁa poisons Ravhandalala in *Maṭaṅḁa* and Mabalanganye poisons King Sengeza in *Mabalanganye*.

The suspects in the traditional prose narrative *Zwe vhasidzana vha ita khunini* hide the evidence by burning the bones of the fleshy Nyambilu after killing, roasting and eating her. In modern literature, Mukhakhisi and his gang in *Nwana wa mme anga* hide evidence by hiding the suspects together with the two kidnapped women in a mountain cave.

In the folktale *Zwe vhasidzana vha ita khunini*, the suspects refuse to cooperate with the investigator (the dog). When the dog tries to reveal their criminal activities, they kill it. In modern literature, in *Nwana wa mme anga*, Mukhakhisi and his gang resist cooperating with investigators. When they are found in the mountain cave, they fight to the death with the investigators.

Investigators of crimes in both traditional prose narratives and modern literature are human beings or animals with the qualities of human beings. In *Musidzana we a tshidzwa o milwa nga dithu*, Luti's brother investigates the kidnap of Luti by the monster. In the folktale, *Shango a Ji na maḁi*, Vhomuzhou is a detective who

investigates who is stealing the animal's water. Vhomuzhou is an animal detective. In modern literature, the police dog used to track down the victim thrown into a toilet pit in *Nyaambadzani* could be regarded as an animal detective. In other words, animals are used as detectives in both traditional prose narratives and modern literature. Animals acting as detectives in traditional prose narratives are not trained whereas in modern literature the police dog that found the small child in the toilet pit was a trained animal. Therefore, animals can be trained as detectives in real life.

Investigators in both traditional prose narratives and modern literature are professionals who have the necessary skills. Luti's brother is a professional hunter who has natural skills in tracking down animals. He follows the footprints of the monster and he is also a talented singer. He sings till the monster comes out of the pool and then kills it. In modern literature, detectives Muzila and Masutha are professional investigators who use modern methods of investigation. These professional detectives investigate the culprits who killed Thizwilondi Silidzhi in *Bono ja mboni*. When Thizwilondi's body is discovered, these professionals cordon off the crime scene. They also identify all the items left at the crime scene. They investigate the initials on the matchbox left in the crime scene. They also visit the close friends of the deceased in their investigation to gather more information regarding her death. It is clear that these are professional skills.

In both traditional and modern literature, the community is responsible for investigating some crimes. The owners of the house in *Musidzana we a ponyokiswa kha tshilombe* and the members of the family in *Musiiwa na jihohokoko* investigate what is in the drum and sack respectively and rescue the victims. They do not use scientific methods in their investigation. In modern literature, the community in *La da hafha ji a kovhela* is responsible for investigating who burnt Maladada's car. In *Mutali u ja kariwe* people who are cheated of their money track down the culprit themselves.

The methods of investigation used by investigators in traditional prose narratives are unscientific whereas in modern literature they may be both scientific and unscientific. People of the family in *Musiiwa na lihokoko* use an unscientific method of investigation. They open the sack to see what is inside. This method does not require any training. Detective Tshihadu and Mavhone in *Nwana wa mme anga* use a scientific method of investigation as they study the initials on Fhambanani's necklace and link these to Futelela High School. The work of comparing things and linking them to others is scientific and requires accuracy, knowledge and understanding.

In the folktale *Musidzana we a tshidzwa o milwa nga dithu*, the investigator does not keep the secret as no information has been gathered from people regarding the kidnapping of Luti and the household goods. In modern literature, detectives Muzila and Masutha do not disclose certain facts in their investigation until they have arrested the murderer of Thizwilondi Silidzhi.

In traditional prose narratives, members of the family of the young girl Musiiwa in *Musiiwa na lihokoko* take the law into their own hands and cut the ogre into pieces with axes, poles, pangas and knob-kerries. There is no trial. The same happens when Luti's brother investigates her kidnap. He takes the law into his own hands and kills the monster and cuts open its belly. In modern literature, however, detectives Tshihadu and Mavhone in *Nwana wa mme anga* do not take the law into their own hands; the only instance where they could be regarded as doing so is when the criminals attack them and they retaliate to protect themselves, killing three suspects (Mukhakhisi, Cassanova and Ganyani) in the process.

The investigators in traditional prose narratives emerge as winners in the end. For example, Luti's brother in *Musidzana we a tshidzwa o milwa nga dithu* rescues his sister and household goods in the end. He even kills the suspect. In modern literature, detectives also emerge as winners at the end of the narrative. For example, detectives Muzila and Masutha in *Bono ja mboni* arrest the suspects who killed

Thizwilondi Silidzhi. The same applies to Tshihadu and Mavhone: they finally arrest Carole and Jack who kidnapped Muofhe and Mutshinyani and rescue the victims.

In traditional prose narratives women are sometimes involved as detectives. A woman investigates the whereabouts of her daughter, Nyambilu, in the folktale *Zwe vhasidzana vha ita khunini*. She even asks the victim's friends about her whereabouts. In the modern literature under study here, we do not come across any women detectives. Authors still follow patriarchal practices in which women are not considered capable of playing roles which are traditionally fulfilled by men. In these modern times of democracy and equality, we should see women depicted in the same roles as men. Women are, after all, equal to men. They can be detectives too. Authors should take this point seriously in future.

Detectives often use violent techniques in both traditional prose narratives and modern literature. The detective, Luti's brother, in *Musidzana we a tshidzwa o milwa nga dithu*, uses violence. He sharpens his assegai and the sword he uses to kill the monster, cutting open its belly to rescue the victim. In *Nwana wa mme anga*, detectives Tshihadu and Tshimangadzo Mavhone fight with the culprits at the mountain cave and kill three of the perpetrators. Violence is commonly employed when arresting perpetrators in both traditional prose narratives and modern literature.

4.6. Resumé

The narrators in traditional prose narratives and authors of modern literature have been successful in depicting all types of major characters in a detective story, that is, victim, suspect and detective.

They have shown that victims are characters who suffer harm in life. In both traditional and modern literature, the victims are portrayed as innocent and powerless. Muzhou in *Sankambe tshi tshi vhulahisa Muzhou* is portrayed as an

unintelligent character who cannot think for himself. The young child Mavhovho in *Nyaambadzani* is depicted as powerless as he is young. In traditional prose narratives, victims are in many instances women, whereas in modern literature the majority are men. Most of these victims are rescued in the end in both traditional and modern literature.

In both traditional prose narratives and modern literature, the suspects are portrayed as cheats, kidnappers, poisoners, murderers or thieves. Most suspects in traditional prose narratives are killed without trial in the end, whereas some manage to escape after they have been found. In modern literature, the suspects are usually arrested and prosecuted.

As far as the detectives are concerned, they are regarded as the most important and difficult characters in a detective story, whose main function is to investigate crime using various methods and techniques. All events and incidents in the selected detective stories are centred around the detective as hero. The detectives are mostly men in both traditional prose narratives and modern literature. Women are not portrayed as detectives except in one case in the traditional story *Zwe vhasidzana vha ita khunini*. This is a challenge to detective story writers as we are living in a democratic country which emphasises gender equality. All detectives, in both traditional and modern literature, emerge as winners who are not defeated. They rescue the victims from the hands of the suspects.

In both traditional prose narratives and modern literature there are good and bad characters. In many of the folktales, the good characters remain good and the bad characters remain bad. Sankambe in *Sankambe tshi tshi vhulahisa Muzhou* and *Shango a li na maḓi* is depicted as a bad character because he causes Muzhou's death and also steals other animals' water through his cunning. Muzhou is depicted as a good character because of his lack of intelligence. Sankambe always deceives

Muzhou who never changes character. He remains stupid from the beginning of the narrative to the end.

In other instances, the victims who are stupid at the beginning of the narrative become clever by the end. They do not repeat their mistakes. This can be seen in the folktale *Musiiwa na Jihokoko*. Musiiwa refuses to leave with others when they leave the old house. She remains on her own and is kidnapped by the ogre. But in the end she is rescued and never goes back to the house in the bush. Therefore she changes her character (from being a bad listener to being a good one), from not heeding the advice of her elders to becoming a keen listener and respecter of their advice. In modern literature, there are also good and bad characters. Mafanywa and Mafanedza in *Vho lu fukula* are bad characters and they never change as the drama ends with them arrested and imprisoned for murdering businessman Mavhengano, the husband of Mafanedza. The detectives who arrest them are good characters. If characters remain bad or good, one doubts their credibility. We expect to see characters changing their personalities and learning from their experiences. We assume that if they are released from jail, they will change their lifestyle. These authors might have been influenced by traditional prose narratives in their portrayal of such flat characters.

The characters are consistent in both traditional prose narratives and modern literature. They stick to what they are aiming or intending to do. The girls commit a gruesome murder. In *Zwe vhasidzana vha ita khunini* they kill Nyambilu because she is fleshier than the others. They do not regret killing her. They stick to their plan and kill her. They keep it a secret and never confess, although their secret is revealed by the dog that follows them to gather firewood. At last they are put to death by the councillors. In *Nyaambadzani*, Nyaambadzani strangles her son Mavhovho in order to marry Mukhuvhukhuvhu who refuses to accept her child. She does not regret this as she is desperate to marry Mukhuvhukhuvhu. This marriage never takes place

though, as Mukhuvhukhuvhu marries another woman. However, Nyaambadzani is consistent in her gruesome murder of her son Mavhovho.

It may seem that detective stories have some characters which are not important. Some of them work as a team or syndicate to achieve their goals. In the case of such characters, their importance should be considered even though they appear only once.

CHAPTER 5

SETTING

5.1. Introduction

This chapter focuses on setting which is obviously essential in both traditional prose narratives and modern literature. Setting in a narrative should be well defined, particularly in a detective story, because it makes the story credible. The behaviour of the characters and their actions should be realistic. Maungedzo (1999:60) states that “[n]ovelists make their narratives seem more real and true through the device of setting”. This means that actions, events and behaviour of characters should suit the place and time in which they occur. Setting refers to the time and place, when and where events in the narrative take place. Cohen (1983:27) states that “[a]lthough the place may be specifically named or identified, and the time may be either vague or very specific, setting embraces the totality of the environment”. What Cohen means is that setting includes everything that occurs in the environment of the story.

Following Cohen’s statement, one may say that the characters’ actions are influenced by the environment. The physical and non-physical milieu can be distinguished in literary works. The physical setting is where the story takes place. This place may be a desert or city, whereas the non-physical setting is the atmosphere between characters that is revealed in a story. One may regard atmosphere as feelings of envy or hatred between characters, for instance. The two milieus should complement each other in a literary work. The setting establishes a certain atmosphere and it influences characters’ actions, mode of dress, manner of speech and their social status in the society.

Cohen (1983:29) says:

Setting may even suggest social position or status, which in turn may indicate a character's mode of dress and his manner of speech. If, for example, a character lives in a very fashionable house and speaks like a gangster, then the reader must attempt to understand the disparity. Sometimes the setting or environment in which a character operates will explain the social, moral or religious code by which he operates.

This quotation suggests that setting is one of the most important aspects of the narrative and it can be divided into physical or geographical milieu and time. These deal with the historical period during which the narrative takes place and the social circumstances which reflect the social norms, values, customs and beliefs of the society described in the narrative.

Abrams (1981:175) says:

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

What Abrams is saying in the above quotation is in line with Cohen's (1993) definition of setting. It is clear that setting embraces the totality of an environment, region, geography, buildings, climate, weather and time of day. Brooks, Purser and Warren (1975:10) say that:

A story occurs, after all, in a particular place, and places provoke, however minimally, certain feelings.

These scholars are of the opinion that actions and behaviour of characters in a story are influenced by setting. Every narrative takes place in an imaginary world which is created by the writer. That world, often modelled on the real one, is the setting of the story.

The setting includes time and place. The time is the period in history or time of day or year. The place is the location in which the events of the story happen. To create setting, a writer must make details such as scenery, clothing, weather, geographical features, and customs fit the place and time he or she has chosen (Tapply 1991:13).

Setting can be regarded as an important aspect of folktales and modern literature alike as it establishes the right atmosphere or mood for the narrative. There are important aspects of setting, such as the atmosphere of the place and its emotional feeling. Events usually correspond with the place in which they occur. An atmosphere may be harsh, tense or fearful. In such an atmosphere, readers may expect bad or fearful events to happen. If the atmosphere is friendly, warm and relaxed, readers may expect good things to occur. Therefore, incidents may be matched to the mood of the narrative. Setting is the frame for the picture created by plot and character.

The most important function of setting in a detective story is the symbolic representation of the conflict between surface order and innocence and the hidden chaos and source of guilt. If crime is solved, it brings calm and social order (Cawelti 1976:81). In this way, a peaceful society is created.

The most important function of setting in a detective story is that it should indicate the conflict between the law which covers the victims, and the crime committed by the culprits. Setting in a detective story should suit the occurrence of the crime. It must also enable the culprits to hide in order to conceal the evidence until the truth is disclosed, which leads to the arrest of the culprits. The actions of the culprits, victims, and the weapons used and the detectives should all be believable and be suited to the time and place of occurrence. In other words, all the events in a detective story must align with the setting of the narrative. This will make the detective story more credible. At the end of the detective story, when the perpetrators have been arrested, a peaceful society is created.

The next section contains an analysis of setting in the selected texts, both traditional prose narratives and modern literature.

5.2. Setting in Traditional Prose Narratives

In folktales, setting is strongly associated with romance and realism. Wymer et al. (in Mafela, 1996:88) say that romance includes supernatural and mythological worlds inhabited by monsters and fairies, while realism is considered as a matter of perception and its settings are as familiar to readers as their own homes and villages. Setting in Tshivenda folktales is thus psychological or imaginary because narrators may create a milieu which is not known to the readers. Readers are familiar with the place and time in which the events take place in some folktales, however, as these are closer to the phenomena of their everyday life. Most Vhavenda narrators of traditional prose use the environment of their birth as the place where events take place.

5.2.1. Musidzana we a tshidzwa o milwa nga dithu

The place and time of the actions of this story are clearly set out in this folktale. The narrator starts by giving the audience an exact picture of a typical Muvenda homestead located in a forest. Every Muvenda knows that, before the Tomlison Commission recommended settlement in 1958, the Vhavenda were widely scattered, living apart from each other. The narrator describes the setting in this folktale as follows:

Ho vha hu na muṅwe muṭhannga we a vha a tshi dzula na khaladzi awe. Vho vha vhe na muḍi wavho ḍakani lihulu. Muḍi uyo wo vha u na luhura lwo monaho nawo woṭhe, ho tou sala khoro ye ya vha i tshi valiwa nga mapango. Luhura lwo vha lwo vhielwa vhukuma, hu sa koni u dzhena phukha kana tshivhanda (Maumela 1993:3).

(There was a certain young man who lived with his sister in a big forest. The whole homestead was surrounded by a stockade; only the gateway, which was closed with poles, was left open. The stockade was so tight that no wild animals or cannibals were tempted to enter.)

The homestead is located in a forest but we are not told the name of the area nor the name of the headman or chief who controls the village. The time at which events take place is also not mentioned, but one can conclude that this is in the remote past. It is convincing that crime occurs in remote areas, especially in a dense forest. After being told that Luti and her brother live in a forest we begin to suspect that something bad will befall these people. Indeed, Luti is kidnapped by the monster. The isolated location of the homestead and its forested surroundings make it easy for crime to be committed here.

The monster has social interaction with the real people of our everyday world. This monster even behaves like humans. The monster tries to imitate the song sung by Luti's brother when he comes back from hunting. One can imagine a country where animals and human beings communicate with each other and end up without having an answer. In the folktale, when the monster reaches the entrance it sings a song:

<i>Dithu</i>	:	<i>Wa mvulela Luti!</i>
<i>Luti</i>	:	<i>Matshelo ri ya Mbalelo!</i>
<i>Dithu</i>	:	<i>Ndi n̄e n̄wana wa mme au</i>
<i>Luti</i>	:	<i>Matshelo ri ya Mbalelo!</i>
<i>Dithu</i>	:	<i>Ndi n̄e khaladzi au!</i>
<i>Luti</i>	:	<i>Matshelo ri ya Mbalelo!</i>

(Monster	:	Open for me Luti!
Luti	:	Tomorrow we are going to Mbalelo!
Monster	:	I am your mother's child.
Luti	:	Tomorrow we are going to Mbalelo!
Monster	:	I am your brother.
Luti	:	Tomorrow we are going to Mbalelo (Maumela 1993:6).

The song above indicates how wicked creatures deceived victims in those days. Using these tricks, they finally win. The culprit here is the monster whilst the victim is

a human being. As was mentioned above, monsters and animals interact with human beings in folktales. This is evident when the monster sings a song and Luti joins in. This proves that animals and monsters speak to human beings in traditional prose narratives. Even when Luti's brother was tracking the monster, he was directed from one pool to another by other monsters in the pools.

In this folktale, the investigator, Luti's brother, is a hunter. He is skilled in traditional hunting strategies. Most Vhavenda were hunters in those days. Luti's brother uses his traditional hunting skills to track the monster. This aligns with the setting of this folktale. The tools that he uses to kill the monster also correspond with the setting. He sharpens his spear and sword before he sets out. Spears and swords were weapons used in the past by those who were tracking down criminals.

The deep pool appears dangerous and fearful because its water is dark. The narrator says:

Nga ngoho a fhirela tivhani jiriwe jihulu, la madi, matswu-matswu.
(Maumela, 1990:7).

(Indeed, he went to the next big pool with very dark water.)

A pool with dark water is frightening. The worst part of it is that it is found in a huge forest. One could imagine dangerous animals or supernatural creatures emerging from this water. The culprit that kidnapped Luti and took the household goods hid in this dark pool. No one would dispute the fact that the pool was the hiding place of the perpetrator. This pool is described in detail but much to everyone's surprise no one knows its exact location.

Folktales are set in the remote past. This allows the performer to move in time to the present. In other words, tales are considered as happening in the past and they are

definitely remote events. The folktale, *Musidzana we a tshidzwa o milwa nga dithu* is set in the remote past. The first words of the first paragraph in this folktale prove this. For example, "*Ho vha hu na muṅwe muṭhannga...*" (There was once a certain young man...). This indicates that the young man who is the investigator in this folktale lived in the remote past.

5.2.2. Tshihole tshe tsha ponyiswa lufu

The setting of this folktale is imaginary. We read that, in the remote past, a cripple lived with his beautiful sister whose beauty attracted the king. The king decided to take her as one of his wives. She moved to the royal village with her crippled brother. The relationship between the royal people and the cripple was not good and they hated the cripple.

The place where the events take place is unknown. The village in which the king reigns is imaginary. In a royal village, there are many people, and witchcraft is not uncommon. The king's children decide to eliminate the cripple by poisoning his food. This was a common way among the Vhavenda to end someone's life prematurely. In this story, birds communicate with people. It is fanciful to imagine that here on earth birds can warn someone about a danger. On the second attempt, the narrator says:

Nga matshelo vha langana u mu shelela mushonga murohoni. Khaladzi awe o zwi vhona a di dovha a mu sevha.

(The following day they decide to poison his vegetables (relish). His sister warns him as she is aware of the plan.).

This happens after the failure of the first plan, but this one does not succeed either. The king's children dig a deep trench in his hut so that the cripple will fall into it and die. Forewarned about the trap, however, the cripple instead pushes the King's children into the trench and all of them die. The cripple has turned into a murderer.

The methods used by the plotters (the King's children), *muti* and a deep trench, were often used in the past. These make the narrative credible even though we do not know the name of the village or of the king who rules there.

The setting in this folktale influences the actions of the culprit, the victim and the detective. This folktale occurs in the past. In those days boys were herdboys and girls remained at home helping with the domestic work of cooking and cleaning the compounds. The girls prepared food for the herdboys so that when they came back after looking after cattle all day they could eat well. This system of preparing food for other people who are away could bring bad results. The one who prepared the food could put *muti* or any kind of poison into it because the victim would be far away. No wonder the culprits (King's children) attempt to kill the cripple by poisoning his food. After this plan fails they plan to dig a deep trench and cover the top so that the cripple can fall into it and die. The distance between the home where the king's children prepare food for the cripple and the veld where the cripple spends most of his time looking after the cattle persuades the culprits to trap the victim. Natural features like rivers and mountains help to rescue the victim. The cripple is saved by the river which his pursuers cannot cross.

The cripple, who is the suspect now, and his sister run away after killing the king's children and they cross the river, which saves their lives. It is doubtful whether a cripple would be able to outrun a normal person. This setting is rather dubious, given the facts.

5.2.3. Musidzana we a ponyokiswa kha tshilombe

The Vhavenda are well known for singing and dancing traditional songs. They are also skilled at playing African drums. Those who have these skills often travel from place to place entertaining people for food and beer. Often, these people walk long distances alone without any fear. A person who travels alone can easily commit

crimes, thinking that people will not notice. No wonder, then, that when the itinerant singer meets the young girl he kidnaps her. As a result, the girl becomes a victim.

The victim leaves her feather at Phembeni and goes back to fetch it. She walks through dense bush. There, she meets an itinerant singer. The singer kidnaps her and puts her in his African drum. The culprit (itinerant singer) performs his criminal activity in the bush, unseen. The young girl becomes a victim because she was walking alone in dense bush. It is clear that setting has an influence on the actions of both victim and perpetrator.

Most of the people are easily trapped by food and beer. People use these to catch perpetrators. When the village people heard the voice of their young girl inside the itinerant's drum, they called him and gave him more food. The detectives (village people) take their child out of the drum and replace her with a swarm of bees. The bees are used by the detectives to kill the singer (culprit). The setting of this traditional prose narrative has an influence on the actions of the victim, the suspect/culprit and the detective.

5.2.4. Zwe vhasidzana vha ita khunini

The social circumstances of the setting in this folktale involve society's way of life at the time when this story takes place. This includes the society's customs and traditions as well as its beliefs. The time and locale in this folktale are vaguely described because the story is set in the remote past. The reason is that it has a theme and a moral to convey. The youth must believe that they should be good, for evil is invariably punished.

This folktale is set long ago when animals lived like human beings and could speak to them. Children should accept the moral of the story without questions. Later on, as they become older, they will realise that it was all fantasy.

The folktale *Zwe vhasidzana vha ita khunini* is set in Mbambula village in the remote past. The headman ruling this village and the area where it is situated are unknown. In this folktale, the homestead, river and the name of the tree are mentioned. The girls went out to gather firewood on the other side of Mudzinga River after playing pebbles. They sit under the Muṭovuma tree and start pinching each other. These girls are the same age and they are far away from any adults. Being in the dense bush like this they can do whatever they like. Realising that Nyambilu is plumper than the others they kill her out of envy. They think that no one has seen them. The milieu is conducive to committing crime.

In the folktale anything is possible without reason. After killing Nyambilu, the girls make a fire and roast the corpse in preparation to eat it. We do not know where the fire came from as this murder was not premeditated.

The investigator here is the little dog that follows the girls when they set out to gather firewood. They believe that it sees them kill Nyambilu; but something unexpected happens when the dog reveals their secret by means of a song. The narrator says:

Zwenezwo vhasidzana vha thoma u akhamala, vha elelwa u ku vhulaha. Nangoho vha ku xoya nga mageḁa a khuni na nga matombo kwa fa, vha dzhia marambo akwo vha a kudza maḁini (Nenzhelele 1990:46) :

(Suddenly, the girls become shocked and decided to kill it. Indeed, they crushed it with moist firewood and stones, and then it died. They took its bones and threw them in the water.)

The girls wish to conceal the murder of Nyambilu and kill the dog to prevent it from revealing their secret. The corpse is roasted over a fire: this was how meat was prepared in the past. Furthermore, in this folktale, cannibalism occurs. Once the corpse has been roasted, the culprits (girls) eat the meat.

The idea of killing the witness is also a traditional one: the way the dog or witness is killed, by a sheaf of moist firewood and stones, is common in traditional narratives also. This is how people behaved in the distant past. The village in which the action takes place is an imaginary one, although its name is mentioned.

Nyambilu's mother searches for her daughter but the girls do not reveal where she is. The dog reveals the secret. The councillors of the village are called to witness. All the culprits are put to death. Killing a person was simpler in those days. This folktale has a moral lesson to convey: "Crime does not pay". The girls kill Nyambilu but they are also killed.

5.2.5. Musiiwa na Jihokoko

In this folktale, the place, time and actions of the characters are convincing. The homestead in which the young girl lives is deserted and located in thick forest. In the past, homesteads of the Vhavenda were large because people lived in one place together in extended families. When such places are deserted, they become frightening. Moreover, in the past, the Vhavenda did not leave a place for no apparent reason. They left a homestead because it was dilapidated and the *muti* for protecting it was making them ill. It was too dangerous to live on such a homestead as bad things might happen there. Apart from that, there is a grave on the homestead property. Although the homestead is well protected it is easy to imagine that evil spells could emanate from this place. The homestead is described by the narrator as follows:

Ha vha afha shubini he avha vha hu tutshela, ho fhedza ha rano lo sokou vha shubi zwa lo, nga ngei matungo u monolodza, hu vha mu di wo vha wo randeledzwa u monolodza nga mutsheto muhulu, we murahu hawo tsha vha tshi tshikhwa tsha luanakha. Khoru yaho yo vha nthihi fhedzi. Na ku nwe kuvhana zwakwo ku vha ku siho. U ralo hazwo, khoroni ngeno, tshifhiro tsha hone ndi tsho valwaho nga tshizanzhe (sase) tsho

nalingwaho nga thandana dza mufukha na dza mutomboti wo nwaho na nga khumbe dza luvhu. U lapfa ha vha he muthu a sa kone u gonya, nge ha vha na thandana dziṛwe dzo dzulaho dzo fhefhiwa... U tevhedza kudzulele kuḽa kwa kale nga vhuswina. ... Zwo vha nnyi zwawe tshizanzhe itshi tsho hoṅwa hu si na o konaho u hu dininga u dzhena (Phophi 1990:42).

(This deserted homestead which these people left remained an ordinary homestead; on the sides it was surrounded by a huge stone wall, and behind it was an exotic thorny branched shrub planted as an outer hedge around the homestead. There was only one entrance which was closed by a stretcher made of small poles of the *Grewia Microtyrsa* shrub and stone-wood stringed with *hippocratea Africana* thread. It was tall with sharpened poles so that no one could climb it. When the stretcher was closed no one could unlock it.)

The above extract indicates that the girl lives in a well protected homestead but it is still not right that a young girl should live alone. She does not listen to the advice of her parents. In folktales, those who do not listen to instructions or advice from their elders are punished as a lesson.

In this area there is a mountain on which many creatures live. Some of them are frightening while others are timid by nature: this is what one would expect to find in a thick forest and mountainous areas. No wonder we find that a man-eating ogre who eats children lives behind the mountain in dense bush. The ogre is the suspect who kidnaps the young girl (victim).

The suspect (ogre) can act like a human being. It imitates the little song sung by the girl's mother to get her to open the stretcher when she brings her food. The suspect scalds its vocal cords so that it will sound more like the girl's mother. Indeed, the ogre deceives the girl with its voice. In detective stories, the suspects use different methods or tricks to betray their victims. This trick of thinning its voice which allows the ogre to kidnap the girl is a traditional one. We know that hot water is used to clear the voice when one has 'flu or when one's voice will not come out clearly. The girl (victim) opens the stretcher and is kidnapped by the ogre. The ogre uses its furry

hands which are also scaly, and a sack. The Vhavenḡa used to carry their parcels in sacks. The reason the ogre kidnaps the girl is to eat intestines and liver with *tshisese* porridge. Instead of going home to the bush, the ogre stops at a house to drink beer first, thus indicating that ogres and human beings both engage in social interactions. Strangely enough, the ogre leaves the sack unattended in the pounding house while it drinks beer.

The detectives in the folktale are people from the homestead where the ogre is drinking beer. They find the sack breathing and open it and rescue the young girl. They delay the ogre by making it drunk. The detectives also call the girl's (victim) brothers, parents, fathers-in-law and cousins. They arrive armed with swords, axes, poles and knob-kerries. Finding the suspect fast asleep, they hack the ogre to pieces. The weapons they use are traditional ones. The victim's relatives take the law into their hands without prosecuting the ogre first. The principle of human rights is not considered in this folktale.

The time of setting of this folktale is in the remote past. The narrator states:

Vha muḡwe muḡi vho vhona hayani havho ḡo no sala ḡi dongo ḡi sa tsha dzulea (Phophi 1990:41).

(Those of a certain family found their home dilapidated and uninhabitable...)

We do not know these people, or where they live. The story depicts a family living in the remote past, at a time that is impossible to define. We can only imagine where it is located.

5.2.6. Sankambe tshi tshi vhulahisa Muzhou

The traditional method of investigating a crime is used, that is, jumping as an instrument to discover the thief. In those days anyone who reneged on an agreement

was killed without any prosecution. Muzhou is killed without first putting him on trial. There is no respect for human rights in traditional stories such as this. After realising that Muzhou is innocent after all, the animals chase Sankambe in order to kill him. He crosses to the other side of the river. This river is not named. Sankambe flees his home and finds another place to live. This place is not mentioned: we know only that he was living in the bush.

The setting of this folktale is the bush in the remote past when animals lived together as friends. If, for instance, an animal commits a crime, he is punished. Sankambe commits the crime of stealing fruit.

The suspect Sankambe investigates the crime of theft himself, and traps Muzhou by concealing *muthathalidzhane* fruit peels in his pocket while he is asleep. The victim Muzhou is not clever enough to outwit Sankambe. The narrator of the folktale characterises Muzhou as a quiet, humble and simple animal. One is not surprised when the suspect tricks the victim when he is asleep.

As head of the investigating team, Sankambe devises a plan to find the thief who has stolen the fruit. This is a good example of the clever enjoying themselves at the expense of the stupid in life. A traditional method of investigation is used by the detectives (Sankambe and his friends) to determine who has eaten the fruit. It is nothing else other than a long leap as an instrument to determine the thief. This instrument for determining the suspect aligns with the time and place of the events in this folktale. The stakes used to make leaps are found in the bush. This also shows that Sankambe and her team are equipped with the skills relevant to the setting of this folktale. The victim Muzhou is found guilty and killed instantly.

This gives power to the perpetrators to commit crime as they like. This folktale is set in the remote past but the narrator narrates it as if it is happening right now.

5.2.7. Shango a li na madi

This folktale is set in a forest. Animals live and work together in harmony. Thieves can perform their criminal activities unseen by others in the forest. The culprit (Sankambe) does not honour the decision taken by the other animals to dig for water. When the animals go out hunting, the opportunity arises for the culprit Sankambe to steal their water. Indeed, the culprit commits the crime of theft as there was no one guarding the water. Apart from that, he can hide himself in the forest.

When the animals discover that their water has been stolen, Vhomuzhou guards the pool while the other animals go out to hunt. Vhomuzhou discovers that Sankambe is stealing their water. The beasts devise a plan that suits the setting of this folktale. They make a picture of a girl made of propolis with which to catch Sankambe. The trees that produce propolis are found in the forest. Sankambe becomes a victim as he is arrested. The other animals want to kill him, but the cunning Sankambe deceives them by dancing for them. She creates a cloud of dust and escapes from danger. Thus the setting has an influence on the actions of the victim, the culprit and the detectives.

5.3. Setting in Modern Literature

The following literary works will form the focus of discussion under this subheading: *Thambulo-nyitwa*, *Vho lu fukula*, *Mabalanganye*, *Bono la mboni*, *Nwana wa mme anga*, *Musumbavhaloi wo dzhenisa vhanna dzhele*, *Nyaambadzani*, and *Mutali u la kaniwe*.

5.3.1. Thambulo-Nyitwa

The setting of this drama is Matandila village under the headman Vho-Nematandila in modern day Venda. Thiitelwi works in Johannesburg but comes home at the end of each month. Many Vhavenda men leave their wives at home, and work for them and

their children in urban areas. They come home fortnightly, monthly or once a year. Being married to migrant workers who are away from home much of the time creates opportunities for their wives to become involved in extra-marital affairs. Women become bored and lonely, and need to be entertained. Thiitelwi's wife, Julia, falls in love with Mmbulaheni. Thiitelwi warns him off many times. Even Thiitelwi's mother complains about Mmbulaheni. Nyawasedza says (Nthangeni, 1994):

"Fhano muḍini ri dzedza na Mmbulaheni wa Vho-Muofhe a mavheleni, ra dzhena nae dzinduni."

("Here in this homestead, we stay up late at night in the company of Mbulaheni of Vho-Muofhe hiding in the maize plant field and we get in our huts with him to sleep.")

The migratory labour system seems to have encouraged extra-marital affairs on the part of both men and women. It disturbs family life, both in rural and urban areas. Men sometimes have relationships with women at their places of work. Thiitelwi works in central Johannesburg while his wife remains in Venda. Thiitelwi's family is disturbed when his wife Julia restarts a relationship with her ex-boyfriend, Mmbulaheni. This setting has an influence on Mmbulaheni's actions, encouraging him to start a relationship with his ex-girlfriend Julia without fear of being found out by Julia's husband, Thiitelwi, as he is far away in Johannesburg. Johannesburg is characterised as a cosmopolitan setting. When Thiitelwi takes his wife Julia to stay with him in Tembisa, Mmbulaheni follows her thinking that he will not be found out. But Mmbulaheni and Julia are discovered by Thiitelwi enjoying themselves at his house. Mmbulaheni is chased away. The remoteness of the place where the two lovers meet in the absence of Julia's husband influences Julia and Mmbulaheni to renew their love affair as they are strangers to people in Johannesburg.

Thiitelwi decides to kill Mmbulaheni. He plans to go down to Venda and to kill him during the night. After that he will go back to Johannesburg without being seen by anyone. He travels to Venda by train. This is a modern means of transport. Indeed,

the suspect/culprit, Thiitelwi, wears an overall and a hat to cover his whole head. He takes a butcher's knife and hides in a maize field, waiting for Mmbulaheni. As Thiitelwi works in central Johannesburg as a security guard in the city, he has learned the skills of butchering people. Johannesburg is known for its criminal activities. The tactics of wearing balaclava and carrying a butcher's knife are typical in Johannesburg and it goes without saying that he learnt those skills there. Therefore, Thiitelwi's place of work has an influence on his criminal activities.

The Vhavenḁa are known for ploughing maize during summer time. When they grow, these fields become so dense that criminals can hide themselves in them. Huge maize fields are often found around Vhavenḁa homesteads in rural areas. Mmbulaheni hides himself in just such a maize field when he goes to see his ex-girlfriend Julia, and he hides here again after being chased by Thiitelwi. Thiitelwi also hides here while he waits for Mmbulaheni in order to kill him. The place and time of these events has an influence on Mmbulaheni, Julia and Thiitelwi's actions.

The detective's actions and those of Dumbula are influenced by the setting of this narrative. Suspect number one, Dumbula, lives in what was formerly Venḁa. This is the Venḁa where men used to fetch logs in the bush to build grain storehouses. Those who were too lazy to fetch logs themselves stole from others. At the same time this is the Venḁa that is characterised by comrades who used to protest against gangsters. Today police and modern courts are used to solve criminal activities, but police are reluctant to arrest people without concrete evidence. They also experience difficulties in solving cases. Some cases remain unsolved for a long time, without the culprit ever being found. Dumbula is arrested because the victim called Dumbula's name while he was fighting for his life. Both the people and the police suspect Dumbula in this murder case. The comrades protest against Dumbula. Dumbula runs away to seek shelter from the Chief of Matandila who fails to give him protection. He hides in the bush but is finally tracked down and arrested by the police. Dumbula's case is taken to Thohoyanḁou High Court for trial. The police follow false clues in the

arrest of Dumbula. It seems that they do not have the necessary skills of investigation.

5.3.2. Vho lu fukula

The setting in this drama is present day Venda and it describes the effects of extra-marital affairs involving rich, modern Vhavana people. In this drama, Mavhengano is a rich man who owns businesses. He is married to Mafanedza. Mavhengano does not have time for his wife as he is always fully preoccupied with business activities. Nowadays, rich men are often at risk of neglecting their wives. Often Mavhengano involves himself in business and loses his sexual desire and fails to satisfy his wife's sexual needs. Women like men who satisfy them sexually and failure to do so may result in extra-marital affairs which can lead to crime.

These days wives of rich men sometimes commit the crime of killing their husbands with the assistance of ex-boyfriends. Mavhengano returns home late in the evening. Mavhengano's wife, Mafanedza, renews her love affair with her ex-boyfriend, Mafanywa. The culprit, Mafanywa, is happy, thinking that he will inherit the wealth of Mavhengano as well as his wife Mafanedza.

Vhavana people believe in the works of medicine men. In this narrative, Mafanywa, Mavhengano and Luvholela are Vhavana who rely on medicine men and cannibalism. They visit a medicine man, Gidzha Manukuzi of Manzemba in Tshaulu, to get *muti* to kill Mavhengano. They meet under a tree, and plot to kill Mavhengano, Mafanedza's husband. When this plan of using *muti* fails, they resort to an act of cannibalism. They kill Mavhengano at the crossroads at Khalavha forest. They butcher Mavhengano to death. Venda, characterised by medicine men, dense forests, and huge trees, influences the actions of these conspirators (Mafanywa, Mafanedza and Luvholela). Mafanedza says to Mafanywa (Netshivhuyu, 1984:49),

"Phamba ndo ita nga henehala he nda laedzwa ngaho nazwino khamusi hune vha vha hone ri nga di vha ri khou amba zwo tshinyala arali hoyu Manukuzi a songo diita mugula. Ndi amba ngauri nanga a dzi difhisi zwone lulimi vhunga na mmbwa hu tshi zwima ya ene muambi."

("I have cast spells as instructed, perhaps he is already dead as we are speaking now, only if Manukuzi did not cheat us. I say this because medicine men smarten things, as the dog that hunts is eagerly praised by its master.")

Here Mafanedza is speaking to Mafanywa about the charms they were given by the medicine man to use to kill Mavhengano. The medicine man, Manukuzi, is depicted in this drama as someone who does not want to kill an enemy for his own benefit. Though the medicine man lives far away at Tshaulu, the suspects hike to the spot. They meet under the trees and plot to kill the victim Mavhengano. This indicates that the setting of this story is modern Venda where people use taxis and cars to get from one place to another. Venda is still characterised by trees under which people sit around and discuss matters, just like Mafanedza and Mafanywa.

The medicine man gives Mafanedza and Mafanywa false charms. In other words, they are robbed of their money by the medicine man. Perhaps Manukuzi feels sympathy for Mavhengano who is to be murdered for his wealth and his wife. The setting of this drama aligns with the actions of the characters (victim, suspects and detectives). Unfortunately, the charms do not work. When Mavhengano fails to die, they ask Luvholela, a professional killer, to deal with Mavhengano. This depicts him as a murderer. This is clear from his words to Mafanywa (Netshivhuyu, 1984:49-50):

"Makhulu! la namusi la kovhela hu songo bonya muthu, vha ri divhadze ri tindikanye ri ne vha ne."

("My grandfather! If the sun sets today without anyone passing away, tell us we will mix or tangle up ourselves.")

This reveals that Luvholela is a murderer. His words indicate that he has no mercy.

Mavhengano is killed at Phumalanga at the crossroads between Nzhelele and Khalavha. Mafanywa and Luvholela wait there for him in the dark. The culprit uses a butcher's knife to kill Mavhengano who is the victim. In Ntshivhuyu (1984:61), Luvholela says to Mafanywa:

"Vho-Mafanywa, kha ri shume, ndi tshifhinga!" (U bvisa banga a tshi toḁou vha thavha vha gavha tshanda.)

("Vho-Mafanywa, let us do the work, now is the time!" He takes out his butcher's knife, trying to nudge Vho-Mafanywa, but he holds up his hand.)

The butcher's knife used as a tool to stab Mavhengano is a modern weapon and it fits in with the setting of this drama.

The disappearance of Mavhengano from his home makes people suspicious. The detectives suspect Mafanedza and arrest her. No thorough investigation is conducted here because when the detectives realise that Mavhengano is dead, they suspect Mafanedza and arrest her. The suspects, Mafanedza and her lover Mafanywa, are found guilty and sentenced to twenty years in prison. This drama is set at a time when suspects are sent for trial and, if found guilty, they are given a heavy sentence.

5.3.3. Mabalanganye

Tshigovha is a vast area headed by King Sengeza. The King has many wives and children. The senior wives are given small villages to govern, such as Nwafunyufunyu, the headwoman. If the senior wives cannot cope with their duties, the men marry other women who help them with family duties. The royal villages of Vhavenda are characterised by conflicts of chieftainship. Where there are many people, they plot to kill the chief in order to attain superiority. When senior women are no longer given much attention by their husbands they sometimes decide to kill them. In this drama, the belief in witchcraft and an element of jealousy play a role in the

motivation for the crime. This is evident from the actions of Gandamipfa and the senior wives. The actions of the culprits, the victim and the detectives are influenced by the setting. In the past, it was normal for Vhavenda to fight for the position of king. The Vhavenda have a proverb to support this action which states: "*Vhuhosi vhu naka u vhangwa, vhu sa vhangwi vhu tula mutshinyalo.*" (Chieftainship becomes well established by having been fought for. If not fought over, it augurs disaster.)

We are reminded of this proverb when Mabalanganye wishes to wrest the reins of power from the reigning King Sengeza by using poison. Mabalanganye desires kingship desperately and this leads to the poisoning of King Sengeza. The poison is administered by medicine man Gandamipfa. The young prince is supported by the old wives of Sengeza, Nwasundani and Nwafunyufunyu, who promise Mabalanganye the position of king if he kills his father, Sengeza. This is an indication that this drama is set in the olden days. Whenever a crime is committed, people are summoned to gather at the King's kraal. A diviner or foreteller investigates the crime. In this instance, Matsepula is called upon. He foretells the meaning of the two ghosts that appear to King Sengeza. The method used to investigate the crime is a traditional one of using divining bones. This also indicates the period in which the story is set.

King Sengeza uses an assegai to kill the diviner Gandamipfa. Mabalanganye, on the other hand, is pierced with an assegai but manages to escape. This indicates the time and place in which the events take place; people were still using traditional weapons for fighting. The perpetrators Mabalanganye and Gandamipfa are killed by an assegai.

The system of administration, that is, sub-dividing the area into villages ruled by headmen and headwomen, the way in which the crime is committed, and the methods used to investigate the crime reveal the influence of the rural areas in the past.

5.3.4. Bono la mboni

Mafela (2005:78) notes that, in this narrative, the author highlights the effects of Westernisation on people in Venda. Silidzhi's family has been absorbed by Western culture. It has a totally different lifestyle from other surrounding homesteads. Thizwilondi becomes very spoilt, influenced by Western values. In those days Venda was characterised by a mix of cultures. We read about foreigners like Roberto Fingo, Thomas Everson and Gilbert Tshirwa who travelled by car from a music festival in Thohoyandou. During the time in which this narrative is set, people used to entertain themselves with concerts and cinemas. The mention of cinemas makes the setting of this detective story unconvincing because there were no cinemas in Thohoyandou during the time when this narrative is set. It is in this type of setting where women become victims as they become unfaithful. The type of place and time in this narrative influences Thizwilondi to have affairs with different men even though she has been brought up in a well-to-do family. But she becomes spoilt and practises fornication and influences the culprits, Roberto Fingo, Thomas Everson and Gilbert Tshirwa to commit crimes. Indeed, they kill Thizwilondi and protect themselves.

Thizwilondi is killed during the night, when bad things often occur as perpetrators know that they will not be seen. Apart from that, the perpetrators place Thizwilondi's corpse on the low wall of the Community Hall. The Community Hall is used by many people and the perpetrators know that the corpse will be found quickly. As a result, a mystery is created when people discover Thizwilondi's corpse. Mystery is one of the most important aspects of the detective story.

Thizwilondi's death (victim's death) is a mystery which warrants investigation. The detectives cordon off the crime scene and identify the corpse. This also reflects the modern times in which this narrative is set. The clothes she was wearing when she went to the festival are identified by the detectives after contacting her relatives. The skills used by the detectives are modern, and fit in with the setting of this narrative.

When commenting about the setting in this detective story, Maungedzo (1999:63) says:

Thizwilondi attends a music festival which is held all day and into the night. People spend the whole day and night with friends and entertain themselves by drinking beer.

The Vhavenda used to hold festivals at the Chief's kraal, such as Tshigombela, Tshikona and Matangwa. These differ from the one Thizwilondi and the three men (friends) attended as that was a modern festival. The concerts, cinemas, community hall, Thohoyandou stadium and the car indicate that the setting of this detective story is modern Venda. These all influence Roberto Fingo and his friends to kill Thizwilondi after they have been drinking. The victim Thizwilondi is killed because she starts an affair with Eddie Williams. The actions of these characters are influenced by the setting of this detective story.

Mafela (1995:55) says that:

The fact that Thizwilondi's parents are educated and the lifestyle in the family is different from that of the surrounding homesteads, leads her to perceive Western Civilization wrongly and become spoilt. Thizwilondi's actions make her the laughing-stock among the uneducated people in the Tshiseluselu village. According to the Vhavenda people who still respect their traditional custom, fornication is not allowed in the society. This belief is supported by the death of Thizwilondi.

Mafela supports the fact that *Bono la mboni* is set in the Thohoyandou area in modern times. Some members of the village are absorbed by the Western civilisation and education like Silidzhi's family. Children who come from a well-to-do family are easily spoilt. The same happens to Thizwilondi Silidzhi who starts to practise fornication which leads to her death.

Mahamba uses a setting which is believable; the crime and actions of the characters are convincing and we can believe that they take place in Ṭhohoyandou. Ṭhohoyandou is the largest town in Venda and many people, good and bad, exist together. One is not surprised to read of a coloured man, Roberto Fingo, mixing with men of different cultures like Thomas Everson and Gilbert Tshirwa. The actions and events in this narrative suit the milieu. Mafela (2005:78) has this to say: "at the time of writing the book there were no cinemas in Ṭhohoyandou". This is certainly true; in 1989 when this novel was published there were no cinemas in Ṭhohoyandou. But since this is fiction, the author might have inserted events in his narrative to make the crime believable.

As far as this crime is concerned, it is related to the setting of the novel. When people of different cultures befriend each other, they may influence each other to commit crime or they may befriend each other for the good. Roberto Fingo, Gilbert Tshirwa and Thomas Everson pass via Small Heaven bar lounge after the music festival and drink heavily. The three friends decide to end Thizwilondi's life after finding about her affair with Eddie Williams. As a result, Thizwilondi is raped, strangled and burnt to death. This type of crime is not new to Ṭhohoyandou town. The type of crime committed in this detective novel is appropriate to the time and place of the narrative because of its mysterious nature. In Mahamba (1989:55), Roberto Fingo says: "*Izwo kha a gume u tshila Tshizwilondi, lawe kha li vhe lo tshaho li sa do kovhela. Ni ri mini vhanna*" (Thizwilondi's life must end, hers must be the sun that rises and never sets. What do you say, gentleman...?). This extract suggests that Fingo and his friends are criminals. Indeed, they are criminals as they end Thizwilondi's life after discovering her affair with Eddie Williams. It could be that criminals like these are found in Ṭhohoyandou because of the mixed nature of the population.

The criminal activities in this detective story involve a great deal of trickery and bribery but lack a high level of sophistication. Besides studying the initials on the matchbox, the detectives do not use any sophisticated means to discover who the

murderers or other criminals are. It is difficult to identify the perpetrators because of the bribery involved. In other words, the criminals themselves apply sophisticated means to committing crime or in dodging the detectives. Before the death of Thizwilondi, the perpetrators used to visit the Silidzhi family. After her death, the perpetrators visit the family again. During Thizwilondi's funeral service, Roberto Fingo stands away from the others and does not go to Silidzhi's family after the funeral, although people are requested to do so. All these things lead the detectives to suspect Roberto Fingo. Mahamba (1989:21) says:

Mapholisa vho do sala murahu ha inwe goloj ye muṅe wayo a si fune zwa u yela muḍini wa ha Silidzhi naho khumbelo yo vha yo ralo. Goloj ye ya vha yo salwa murahu yo vha i ye muḍini wa ha Silidzhi ya vha i songo hu ḍowela zwone.

(The police followed a certain car whose owner did not go to Silidzhi's homestead although people were requested to do so. The car that was being followed was the one that had been seen at Silidzhi's family many times.)

Roberto Fingo is arrested but later released as detectives do not have enough evidence to convict him. This drives Roberto Fingo to hunt down Thizwilondi's son Richard to kill him. Unfortunately, Fingo kills Nndanduleni Ratshali, thinking he is Richard. The private investigator Richard recognises the voice of Roberto Fingo whom he suspects of killing his mother.

Today culprits often attend the funerals of their victims in order to see whether people suspect them. Detectives also attend in order to keep watch on the movements of culprits. When they suspect someone, they arrest them. In this story, both the suspects and the detectives attend the funeral and this is where Fingo is arrested. The detectives fail in their investigation but they are helped by the amateur investigator Richard to arrest Roberto Fingo in his flat in Thohoyandou.

Guns are modern weapons and criminals use them to kill their enemies. Roberto Fingo uses a gun when trying to kill Richard but instead he shoots Nndanduleni Ratshali accidentally. The author includes Roberto Fingo's flat in Ṭhohoyanḍou to make the setting more realistic since at the time this book was published there were no flats there.

The setting can influence the credibility of the narrative as well as simplifying it and making it more comprehensible to the reader. Haycraft (1942:243) notes:

...when real streets, buildings, neighbourhoods, even trains and tramcars, add so greatly to credibility, and the fascination of narrative particularly dependent on verisimilitude for their success.

There is no doubt that Mahamba's *Bono la mboni* is made more credible by its setting. This is because Mahamba's setting includes a number of very well known parts of Venda, such as Ṭhohoyanḍou, Tshiseluselu, Captain Dorego, Kudzingana Café, Ṭhohoyanḍou O.K, Ṭhohoyanḍou Hotel and Pundamaria road, Tshiulungoma and even legal institutions such as courts and prisons. What makes this detective story more believable is the way the legal part of it is handled, as if it is happening in real life. The culprits, Robert Fingo, Thomas Everson and Gilbert Tshirwa, are tried in court. They are represented by lawyers, sentenced, imprisoned and they are granted leave to appeal against their sentence. This is a true reflection of real life in Venda and South Africa at large.

A detective story writer needs to specify the time and the place in which the story takes place. Characters in a detective story should complement the setting of the narrative. For example, urban characters and rural characters should fit into their surroundings. Thus, killers and drug users may be found in places like Small Heaven shebeen. The setting should indicate that different cultures should correspond in their relationship. In urban areas, the community co-operates with the police and will discuss anything, especially rumours from the shebeens. In rural areas, people are

often scared to testify in court and may even be afraid to give information or testify in matters related to the crime as they feel that they are not protected. They think that they may end up in danger themselves. In the novel under investigation, Roberto Fingo and his friends are released from jail because there is no evidence to prove that they are the culprits.

The detective novel makes use of dialogue and flashbacks to provide information about past events. Mahamba applies these techniques very well in this narrative. Flashbacks are useful – they inform the readers about the characters, their past activities and personalities. In this detective story, the narrator uses flashbacks to provide background information about Thizwilondi and the events leading to her death. Once he has established this, the author concentrates on the detection of her murderers. The flashbacks introduce the reader to the locale where the crime occurs, that is, the crime scene. Crime does not occur in a vacuum. It occurs in a cadre or space. Therefore, flashbacks and setting have a strong link. The events and activities in this narrative are influenced by its setting.

5.3.5. Nwana wa mme anga

In this detective story, the events take place in Venda and the town of Messina. The events start at Thohoyandou, and move to Sibasa, Makwarela, Shayandima, Messina and finally to a cave in the Mangwele mountains.

The crime committed in this novel is the kidnapping of Muofhe and Mutshinyani. They are held hostage by Julie and Jack in order to demand the release from jail of Julie's brother Fhatuwani. It is not surprising that such a crime occurs in Thohoyandou because it is a large town with many people. But some might think that the crime is too sophisticated to have happened in such a setting. According to Mafela (2005:67), "Venda, during the time of the publication of the novel, knew very little about the sophistication of hijacking, except from reading about it in English or Afrikaans

books". In other words, the crime of hijacking was not common in Venda at the time this detective story was written. This suggests that the author has used other sources of information to develop the storyline of his text. Mafela (2005) adds that Sibasa is undeveloped and unlikely to have sophisticated characters like Faraday, Casanova, Carole and Jack. It is doubtful that the events depicted in this detective story would really happen in a place like Venda. At the time this novel is set Venda was known for its peaceful and quiet atmosphere. Mphaphuli (1974:8) says:

Mazda ya dennde li si na mafasiṭere ya mbo di ima nga tsini navho. Carole a mbo di vha sumba nga tshigidi tsha vhukuma, hezwiḽa zwiṭuku zwa vhafumakadzi. Tshanda tsho faraho tshigidi tsho vha tshi songo bva nnda ha bege. O tou aṭamisa mulomo wayo uri vha kone u tshi vhona zwavhudi.

(A Mazda with a canopy without windows stopped next to them. Carole pointed at them with a small authentic ladies' gun. The hand holding a gun was inside the bag. She opened the bag so that they could see the gun clearly.)

The suspects, Carole and Jack, use a Mazda pickup and a gun when kidnapping Muofhe and Mutshinyani. The suspect, Jack, uses a telephone to communicate his demands for the release of Julie's brother. These details add a modern touch to the story; likewise, the use of guns by Mukhakhisi and his gang to hijack Julie, Jack and the two women, Muofhe and Mutshinyani. These weapons suit the time and place of this narrative.

The Venda countryside is characterised by mountains and caves. Historically, these caves were used by the Vhavenda in times of war. They hid themselves here in fear of their enemies. The cave in the Mangwele mountain influences the actions of the suspects (Mukhakhisi and his gang). They hide their kidnap victims here so that they can demand ransom money from the government. Fierce fighting between the detectives and the suspects (Mukhakhisi and his gang) ensues at this cave. They use guns and knives, modern and dangerous weapons which can take a person's life.

The suspect, Frelimo, kills detective Tshihadu with a stiletto knife. Ganyani Makumbelo, Casanova Madzungunye and Faraday Mukhakhisi are shot and killed by the police. These weapons are modern and suit the setting of this narrative.

The technique which the police use to solve the crime in this detective story is an advanced one. Through the dialogue between Tshibuleni and Ndifelani, one realises that Tshimangadzo is gifted in solving criminal cases. Tshibuleni says (Mahamba, 1974:17):

"Tsha u thoma ndi khou humbula uri pholisa Tshimangadzo a ye hangei dzhele ya Vondwe. Vho-Mavhone vha na mpho ya u tumbula zwithu. Vha fanela u sengulusa zwivhotshwa izwo zwiṅa."

("Firstly, I am of the opinion that detective Tshimangadzo must go to Vondwe prison. Mavhone has a gift for inferring things. He must conduct an investigation into the four prisoners.")

As the setting of this narrative is a modern one, the skills used by the detectives are up to date and fitting within the setting and the course of events. Detective Mavhone has mastered modern skills in investigating crime. This includes the ability to study initials, of relating information and of questioning relatives of the culprits or perpetrators. His senior detective, Tshibuleni, relies heavily on him in the investigation of the crime. The detectives, Tshimangadzo and Tshihadu, use a fixed pattern to establish the kidnappers of Muofhe and Mutshinyani. They discover Fhatuwani's necklace bearing the initials *F.H.S.* They link these to Futelela High School and enquire whether Fhatuwani ever attended that school. After gathering some information about Fhatuwani, they pay a visit to his parents in Messina. Modern modes of transport help the detectives to move from one place to another quickly, facilitating their investigation. Their investigation is systematic and suits the setting of this narrative.

The detectives find Mafangambiti's children in the mountain cave, where they are being kept hostage by Mukhakhisi and his gang. They succeed in arresting the

culprits but some lose their lives during the fierce fighting. The method used in the investigation of the perpetrators is a modern one. However, the place where all these incidents are taking place is imaginary.

5.3.6. Musumbavhaloi wo dzhenisa vhanna dzhele

The setting of this narrative is present day Venda. Men like Donald Ralubuvhi from the rural areas often go to Johannesburg to look for work. He comes from Hamamphwe in Venda. During the time in which this story is set, people used to bet on the horses because they wanted to make some extra money. Donald Ralubuvhi is one of these. Many of the people who bet on horses believe in diviners and ritual murders. This has a great deal of influence in perpetuating crime in this detective story. The culprit Donald Ralubuvhi wins on the horses and as someone who believes in spells he practises ritual murder before he opens his business so that it will prosper. He kills Lavhengwa, his nephew (his sister's son). This was a fairly common practice at the time. Ralubuvhi is influenced by the diviner to commit this murder: he is advised to kill a young boy who is closely related to him if he wishes his business to be successful.

In those days young children listened to their elders and showed them the respect due to them. They spent their time looking after the livestock in the bush. It is no wonder, then, that the victim does not resist when his uncle asks him to accompany him to Giyani. All the incidents in this narrative are influenced by the period and place of the setting.

Mafela (2005:86), commenting on setting in *Musumbavhaloi wo dzhenisa vhanna dzhele*, remarks:

The author deals with the acceptance by the Vhavenda of ritual murder for the purposes of running a successful business. Ritual murder is practised to strengthen one's business. The parts of the body of a person to be used

in strengthening the business are cut out while he or she is still alive. In many instances this practice is administered to the closest family members.

The above quotation echoes what Donald Ralubuvhi does to strengthen his businesses, a bottlestore and a beer lounge. Ralubuvhi is encouraged by a diviner to commit this crime. Donald Ralubuvhi (culprit) is superstitious and fears that his businesses will not flourish if he does not perform this murder. As a result he kills his nephew Lavhengwa.

The former Venda State is characterised by dense forests. In this dense forest evil things can happen at any time. People used to hide in the forest and perform criminal activities here as they thought that they would not be seen by other people. The perpetrator, Donald Ralubuvhi, kills his nephew Lavhengwa (victim). He puts the victim's corpse in the body of a dead horse so that no one would know his whereabouts. Modern detectives existed at the time this narrative was published. The case is reported to detectives but they fail in their investigation. This is an indication that detectives in this narrative are not highly trained. The detectives are helped to find the victim's corpse by the herdboys. The media (radio and newspapers) existed when this story was written. The case of the death of a man is reported to the police and thereafter announced in the radio news, and a postmortem is conducted. The police begin their investigation. They make comparisons and find that the finger found inside Lavhengwa is that of Donald Ralubuvhi. He is arrested. It goes without saying that the type of crime committed, the place where it is committed, and the method of investigation all correspond with the modern setting of this narrative.

The issue of the postmortem and the reporting of the case to the police station belongs to modern times. In the olden days, there were no doctors to conduct postmortems or police stations at which to report cases. Therefore this narrative is set in modern times.

5.3.7. Nyaambadzani

The setting of this narrative is modern Venda where boys and girls attend school. Instead of concentrating on school work they engage themselves in love affairs which disturb their education. When girls have an unplanned child, they sometimes strangle the baby or drown it in a pit toilet. In this narrative, Nyaambadzani is in love with Maṭhaulula. As she is not performing well at school, Nyaambadzani forces her boyfriend to marry her. Their marriage does not get very far as Maṭhaulula becomes ill and passes away.

Nyaambadzani starts new affairs. In this modern world widows must seek employment in order to sustain themselves and their children. Nyaambadzani finds work at a big factory at Shayandima where she falls in love with Mukhuvhukhuvhu. Her new lover promises to marry her as long as she does not have a child.

In Maumela (1993:14), Mukhuvhukhuvhu and Nyaambadzani engage themselves in the following dialogue:

"Uno riwaha ndi khou tama u tshi fhela no no nṭahisa. Zwino inwi ri ri mini?"

"Zwi tou nga a zwi nga konadzei."

"Mulanu?"

"Arali ni vhe ni si na lutshetshe, zwo vha zwi tshi ḡo konadzea."

("This year should not pass without me eloping with you. What do you say?")

"It seems as if it will be impossible."

"What is the problem?"

"As long as you do not have a little child, it would be possible."

From the above dialogue between Nyaambadzani and Mukhuvhukhuvhu, it appears that Mukhuvhukhuvhu is happy to marry Nyaambadzani provided that she does not have a baby. This is a difficult situation because Nyaambadzani was once married and has a child from that relationship. Modern men do not want to take on the

responsibility of another. According to Tshivenda customs and tradition, if you fall in love with a woman with children, you should be responsible for her children too, hence the Tshivenda proverb: “*Wa kokodza luranga, mafhuri a a tevhela.*” (If you pull a calabash, creepers follow.) Mukhuvhukhuvhu should take responsibility for Nyaambadzani’s son, Mavhovho. Since she wants marriage so badly, Nyaambadzani commits murder by strangling her child and throwing him into a pit toilet.

In the olden days there were no pit toilets on Vhavenda homesteads. When nature called, they responded by going into the bush. In modern times, instead of using the toilet to respond to nature, people sometimes use them to hide their evil deeds. Nyaambadzani kills her child and buries him deep in the pit of the toilet to cover up her illicit deed.

Police are trained to detect crime and they also use trained police dogs which help them to sniff out culprits and evidence. The actual setting (modern Venda) of this narrative allows police to use modern methods in their investigation of the crime. The policemen use a crowbar and a “caterpillar” earth mover to assist their investigation of the murder of Mavhovho. The police open the door of the toilet with the aid of the crowbar and a caterpillar destroys the toilet. It is clear that the setting of this narrative helps the police to find the victim and the culprit as well.

The murder of Mavhovho is reported to the police station. The culprit, Nyaambadzani, is arrested and she reveals that she killed her child in order to marry Mukhuvhukhuvhu. Mukhuvhukhuvhu denies all allegations and ends up marrying Ntsedzeni Mandiza instead of Nyaambadzani.

5.3.8. Muṭali u ḷa kaṅwe

The setting of this story is modern Venda and its surrounding areas. The suspect Maga lives in Dopeni. He has offices in Ṭhohoyandou, Tshitandani and Messina from

which he operates his scheme *A Millionaire in a Minute*. These are all towns in Venda. The suspect, Maga, is very cunning. He uses identity books belonging to deceased people to cheat people and he is known in different places by different names. The establishment of money-making schemes and the issue of a person calling himself by different names and using identity books of the dead to cheat people suits the setting because Maga lives at a time when people have an interest in making money. Maga starts this fraudulent scheme because he is in dire need of money. Such things would not have happened in Venda in earlier times.

Phuluntswu says (Madima, 1998:92):

"Nhe ndi pfi Phuluntswu. Ndi dzula henefha kha la Dopeni. Zwe nda dela zwone a tou vha mafhungo a tshikimu tshine tsha pfi A Millionaire in a Minute. Arali muthu a vhea R100,00, namusi kha hetshi tshikimu, riwaha u tshi fhela u do vha a tshi vho i wana yo andiswa kararu, ndi uri yo no vha R300. Zwi amba uri arali vha tou vheya i R1000 zwino, vhone vho tuwesa."

("I am Phuluntswu who resides in Dopeni. I am coming to introduce a scheme known as "A millionaire in a minute". If you invest R100,00 today, then at the end of the year, you will get it back, multiplied by three: it will be R300,00. This means that if you invest R1000.00 now, you will be rich.")

Maga is a clever man who cheats people by introducing money-making schemes which do not really exist. He uses words and sums of money which entice people to join the scheme. Indeed, most of the lecturers and clerks at the University join the scheme in great numbers. Maga, who is also known as Phuluntswu, takes the money and disappears. This cheating people of their money by using fly-by-night schemes is typical of modern Venda.

The techniques used by people to check their accounts in the bank and the telephone calls to trace Maga are sophisticated. Telephones and bank accounts into which

people deposit their money and earn interest are of recent times. The victims report that they have been swindled to the police but the investigation turns into a fiasco.

Syndicated crime, threatening people with guns, writing telegrams registering false deaths and hiding in big cities like Johannesburg make this setting believable.

The crime of swindling people out of their money is common in Venda, especially in higher institutions like universities. Here lecturers and clerks are the main victims. They need more money to sustain their lifestyle and sometimes they involve themselves in criminal activities to get this money. Everybody likes money; it is no wonder that the victims are easily relieved of their money by the culprit Maga.

The transport system aids the culprit's relocation to Johannesburg. While in Johannesburg, he learns to become a better criminal. Soon Maga claims himself to be dead while he is in reality hiding in Johannesburg. Thanks to the media, Maga's criminal activities are publicised in the newspapers and announced over the radio.

The media is useful to the detectives in their investigation of Maga and he is eventually arrested. His house is sold to reimburse the people he has cheated. This indicates that the setting of this narrative is modern, as manifested in the credibility of this detective story.

5.4. Comparative Assessment

Setting in traditional prose narratives is imaginary. One imagines the place where the events take place. Narrators create a milieu which is not physically known by the readers. In the folktale *Musidzana we a tshidzwa o milwa nga dithu*, the homestead located in a forest is mentioned but the territory and headman or chief who rules this village are not mentioned. Therefore, it is clear that the setting in this folktale is psychological. In modern literature, authors create a real milieu with which readers

can identify; the names of particular areas are mentioned, as is the case in *Thambulo-Nyitwa*. The setting of this narrative is Matandila village under headman Vho-Nematandila in Venda.

The time in traditional prose narratives is the remote past. In the folktale, *Shango a li na maḍi*, the narrator says “*Kale-kale shango lo vha li si na maḍi*” (Long-long ago there was no water in the land). This indicates that this folktale is set in the remote past which is unknown by anyone today. In modern literature, readers can identify the setting of the narrative. The detective story *Bono la mboni* is set in modern Venda where people like Silidzhi’s family are becoming more Westernised. Time and place play a major role in influencing Thizwilondi’s actions. She imbibes Western culture wrongly and becomes spoilt.

In traditional prose narratives, animals, monsters and ogres have social interaction with real people. The monster in *Musidzana we a tshidzwa o milwa nga dithu* does what people do. It imitates the song sung by Luti’s brother. Luti’s brother communicates with monsters when he is tracking down the real kidnapper. The monster in *Musidzana we a tshidzwa o milwa nga dithu* says to Luti’s brother, “*Nḡe a si nḡe, fhirelani afho fhasi*” (“It is not me, pass to the next pool”). This indicates that monsters and human beings communicate with each other. Because of this communication, the ogre tricks Luti and kidnaps her. In modern literature, people interact only with each other. In *Vho lu fukula* Mafanedza interacts with her husband Mavhengano and her ex-boyfriend Mafanywa together with Luvholela and a diviner from Tshaulu village. These are human beings and not animals. Human beings communicate with human beings.

The incidents described in traditional prose narratives are not credible. In the folktale *Zwe vhasidzana vha ita khunini*, the victim Nyambilu is killed by her friends out of envy. They roast Nyambilu’s corpse and eat it. This is improbable as human beings do not really eat each other like this. As folktales are meant to teach moral lessons,

this incident might suit the setting. Therefore, the crime committed, and the actions of the suspects, are not believable either. Most incidents in modern literature, however, are plausible. In *Nyaambadzani*, Nyaambadzani kills her son Mavhovho to allow a second marriage to Mukhuvhukhuvhu, and throws his body into a pit toilet. School girls of today sometimes get rid of their babies from previous relationships when they want to marry another man. This incident suits the time of the setting of this narrative.

The tools used to kidnap the victims in traditional prose narratives suit the time and place. In the folktale *Musiwa na Jihokoko*, the ogre kidnaps the victim Musiwa and puts her into a sack. In modern literature, when culprits kidnap a victim they use cars and hide them in deserted houses or caves. Julie and Jack in *Nwana wa mme anga* use a van with a canopy and tinted windows. They keep Muofhe and Mutshinyani in Mafangambiti's deserted house in Shayandima. Mukhakhisi and his gang hijack them and hide them in a mountain cave. The tools used suit the setting in this detective story.

In certain instances, weapons used to kill perpetrators are similar in traditional prose narratives and modern literature. In *Musidzana we a tshidzwa o milwa nga dithu*, Luti's brother, who is the investigator, uses a spear and sword to kill the perpetrator. King Sengeza in the modern *Mabalanganye* also uses a spear to stab the suspects Mabalanganye and Gandamipfa. In *Tshihole tshe tsha ponyiswa lufu*, poison is administered to the cripple's food and in *Mabalanganye*, poison is also put into King Sengeza's beer. This suggests that traditional prose narratives have had an influence on modern literature.

In traditional prose narratives, the place and time of the crime are believable because most crimes occur in dense, frightening forests in the remote past. For example, the crime of kidnapping in the folktale *Musidzana we a tshidzwa o milwa nga dithu* occurs in a forest. In modern literature, the crime also suits the time and place of the setting. Mavhengano is butchered in the dense forest near the Phumalanga and Khalavha

crossroads. One does not doubt the time and place of this crime. The crime of killing Thizwilondi Silidzhi in *Bono ja mboni* and the kidnapping of Muofhe and Mutshinyani in *Nwana wa mme anga* are both unbelievable.

The victims' actions in traditional prose narratives suit the time and place in which the narratives are set. Luti in the folktale *Musidzana we a tshidzwa o milwa nga dithu* and Musiiwa in the folktale *Musiiwa na lihokoko* are kidnapped because they live alone in a forest where there are cannibals and ogres. These make the actions of the victims believable. In modern literature, the victims' actions are not necessarily aligned with the setting of the narratives. The victims Muofhe and Mutshinyani in *Nwana wa mme anga* are kidnapped because they were walking alone near Raluswielo Secondary School. In *Bono ja mboni*, the victim Thizwilondi is killed because she was sleeping around. All these make up the credibility of the setting. The culprits' actions suit the time and place of the setting of the narratives in traditional prose narratives. The girls who are culprits in the folktale *Zwe vhasidzana vha ita khunini* kill Nyambilu because she is plump. During the time in which this narrative is set, people were often killed because of jealousy. A crime of this nature fits in with the setting of the narrative. In modern literature, the culprits' actions also align with the setting of the narrative. Maga in *Mutali u ja kariwe* swindles lecturers and clerks out of their money at Ngudoni University and disappears. People are frequently defrauded today because they want to become rich overnight.

The detectives' actions in traditional prose narratives are of a traditional nature. When a crime is committed, people or the community itself acts as detectives. When the Muṭhaṭhalidzhane fruit is stolen in the folktale *Sankambe tshi tshi vhulahisa muzhou*, animals themselves detect the culprit. In the folktale *Musiiwa na lihokoko*, people of the family investigate the sack in order to see what is breathing inside. Thus the setting aligns with the detective's actions. In modern literature, once a mystery is identified, the detectives visit the crime scene and investigate the crime. Thizwilondi is found dead near Tshiselesele Community Hall in *Bono ja mboni*. The following

morning, detectives visit the crime scene and start the investigation into her death. These actions take place in modern times.

The investigation methods in traditional prose narratives suit the time and place of the setting. In order to investigate the culprit in the folktale *Musidzana we a tshidzwa o milwa nga dithu*, Luti's brother sharpens his swords and follows the ogre's footprints until he reaches the pools. He asks from one pool to the next until he finds the perpetrator and kills it, recovering his goods and his sister. This method of investigation is a traditional one. In modern literature, detective Tshihadu and Mavhone used a scientific and systematic method to study the initials *F.H.S.* and link them to Alphonso Fhambananani. They also visit his parents to gather more information. This method of investigation is clearly scientific as it demands physical proof and research.

5.5. Resumé

In conclusion, one might say that folktales have influenced the setting of modern literature. Folktales existed before modern literature. Authors of modern literature may have read crime narratives in folktales and made refinements when writing their own modern literature. For example, in folktales most crimes occur in dense forest as in *Zwe vhasidzana vha ita khunini*, *Musidzana we a ponyiswa lufu*: this is echoed in modern literature such as *Vho lu fukula* and *Musumbavhaloi wo dzhenisa vhanna dzhele*. The type of crime and the scene of the crime may be similar in traditional prose narratives and modern literature.

Some of the tools used in traditional prose narratives are still used by characters in detective stories today. Luti's brother uses a spear and a sword to kill the perpetrator (ogre). The perpetrator Thiitelwi uses a spear to kill the victim Mmbulaheni in *Thambulo-Nyitwa*. Detective Tshihadu also takes a spear when he follows the victims and perpetrators to the mountain cave.

CHAPTER 6

NARRATIVE TECHNIQUES

6.1. Introduction

By narrative techniques is meant the devices an author uses to shape his or her literary work. The concept "narrative" refers to all literary works which are distinguished by the presence of a story and a storyteller. Drama, on the other hand, tells its story through characters involved in the development of the action. In a literary work lies the essence of art. Scholes and Kellog (1966:240) write:

In the relationship between the teller and the tale, and that other relationship between the teller and the audience, lies the essence of narrative art.

Narrative art involves many aspects, amongst them narrative point of view, mystery, dramatic irony, suspense and surprise. Narrative point of view involves the position from which the story is perceived and related, that is, first person or third person narrator. The author may relate his or her story in the first person or in the third person.

This chapter is concerned with narrative point of view. The discussion will focus on the elements of mystery, dramatic irony, suspense and surprise. Mystery and dramatic irony are important elements in a detective story. These elements arouse the interest of the readers. A detective story without these four elements would not be regarded as a good detective story. The focus of discussion in the section below will

be mainly on mystery and dramatic irony. However, mystery and dramatic irony cannot be discussed without the inclusion of suspense and surprise.

6.2. Mystery

From a Biblical point of view, mystery is a word which is borrowed from heathen religion, in which it was considered a secret that separated one religion from another, and found outward expression in rites and ceremonies (Overbeck, 1976:133). This does not mean that mystery is incomprehensible. It may be comprehensible if it is resolved. People may then understand what happened and know the person responsible for a mysterious act. According to Overbeck (1976:133):

In the New Testament, the word mystery denotes a secret hidden from the world until the appointed time (Rom. 16:25), or until man is able to receive it (Mark 4:11).

This means that mystery has to do with hidden things. What is known to God is unknowable to man until God chooses to reveal it (Luke 8:10). For example, the coming of Jesus is known by God only. No man knows when Christ will come again so it remains a mystery.

One may define mystery as something which occurs unexpectedly or of which people are unaware. It arouses excitement among people as they want to know more about it. For example, a dreadful and strange crime may be committed in such a way that it sends shivers down the spine of the community.

Flower, quoted by Maungedzo (1999:46), defines mystery as “a matter that remains unexplained or secret”. It is clear that mystery stands as it is until disclosed or

revealed. In a detective story, the mystery is investigated by the detectives until they unravel it. When the perpetrators are found, the element of mystery disappears. A mystery remains a mystery when it is not resolved or when it remains secret.

Mystery in a detective story may be an element of crimes such as theft, hijacking, murder, suicide or kidnapping, all of which cause society metaphorically to shiver.

Masondo (2001:9) says:

Death, in all real life, is the end, whereas in a detective story death is only a means to an end, which is – the detection of the mysterious cause. This mysterious event, death, has its facts in a detective novel concealed from the reader.

Thus the death of the particular character in a detective story may occur mysteriously.

No one knows who is behind this mysterious act until such time that it is resolved.

Mystery prompts detection of those responsible. According to Cawelti (1976:80):

The classical detective story begins with an unsolved crime and moves towards the elucidation of its mystery ... the mystery may center upon the identity and motive of the criminal.

It is clear that when criminals commit a crime, they have a motive which we readers do not know. The crime they commit may be a mystery because they commit it abruptly and then hide. People will not know who these culprits are until such time that the mystery is resolved. Therefore, mystery deals with the unknown and it is impossible to understand or explain it. In a detective story, it becomes known after investigation by the detectives.

Registrada (1982:134) makes the following comment about the detective story:

Romance or financial gain may be a factor in a detective story, but the main theme is the mystery and its solution.

According to the above extract, there may be many factors which contribute to a detective story but the main theme or idea is solving the mysterious deeds of the perpetrators which people do not understand. We may give as many definitions of mystery as we like but the main explanation of mystery is that it is an act or acts committed which people cannot understand or explain. Mystery is secretive and it hides one's intentions. McHenry (1992:469) defines the mystery story as follows:

Mystery story, ages-old popular tales dealing with the unknown, may be a narrative of horror and terror, a pseudo-scientific fantasy, a crime solving story...

These kinds of incidents usually occur at the beginning of the detective story. This helps to generate the story of detection. The detectives get to work on searching for the culprits while the culprits are hiding or are hard to find because of false clues given as evidence. Soanes (2006:594) links the definition of mystery with the element of surprise when he says:

We cannot talk of mystery without touching surprise as these two elements are inseparable. Mystery brings about the element of surprise as people will be shocked and surprised at what occurred. Surprise occurs if what is taking place in the narrative violates the listener and reader's expectation.

Abrams (1981:138) argues that:

The most effective surprise is one which turns out, in retrospective, to have been grounded in what has gone before.

It is clear that the element of surprise will always be realised when the mystery is resolved, e.g. finding that a person responsible for the mysterious act is a friend or relative. Abrams (1981:138) indicates three forms of surprise.

- (i) The first one is where the audience is led to expect one thing and then suddenly the script-writer produces something different.
- (ii) The second is where the script-writer leads the audience to assume that something is to happen to a certain extent, but stretches it further than it is expected to go.
- (iii) The third form (related to the first one) is normally used at the end of a work of art. This form, argues Abrams "...is the one in which the author resolves the plot without adequate earlier ground in characterization or events, often by the use of coincidence".

Even when the culprits are found, society may be surprised to see who has committed the crime. Sometimes, they will be members of their own community whom they would never have suspected. This, of course, gives rise to an element of surprise. Others may be foreign perpetrators who are hired to perform a crime and return to their own country. When people discover this, they are surprised and shocked. That is why we say mystery and surprise are two unidentifiable entities.

Suspense is one of the most prominent elements of mystery used by the narrator or author to generate and sustain the audience or reader's interest. Suspense is the expectation of the reader or listener about what is going to happen to the character(s) and how the character(s) will respond to the coming event(s). Readers or listeners assume what is going to happen and as a result their interest is aroused. Kenny (1966:22) has this to say about suspense:

By suspense we mean an expected uncertainty as to the outcome of the story. True suspense is more than a matter of not knowing how things will turn out... . The suspense of which we speak involves some awareness of the possibilities and, ideally, some concern about them. Suspense develops as we become aware of the incipient instability in a situation.

This means that readers or listeners may expect something to happen with uncertainty as they do not know exactly how it will happen. They start to think about the possibilities of some events. As such, readers or listeners may sympathise with a certain character in a story. According to Abrams (1993:160):

As a plot progresses it arouses expectations in the audience or reader about the future course of events and actions and how characters will respond to them. A lack of certainty, on the part of a concerned reader about what is going to happen, especially to characters with whom the readers have established a bond of sympathy, is known as suspense.

It goes without saying that suspense is attached to the events that are going to happen to a character in a narrative. Readers or listeners expect and desire to know what will happen to a character with whom they sympathise. This state on the part of the reader or listener causes uncertainty about something not yet known and as such it also causes anxiety or sometimes pleasant excitement. This encourages readers to read further in the story in order to see what is going to happen to this particular character. Alfonso (1987:658) notes:

Suspense is a feeling of growing tension and excitement felt by a reader. A writer creates suspense by raising questions in the reader's mind... that are answered by subsequent events. This makes the reader want to continue reading to find out the answers to his- or her questions.

Suspense creates an element of delay which makes readers or listeners curious to know what will happen next.

The tension and excitement felt by readers or listeners grows rapidly and they continue reading or listening to find out what is going to happen next. Readers or listeners are temporarily suspended or held in abeyance until they are certain about

what has happened to a character. As soon as readers or listeners know what has happened, their emotions are released.

Makosana (1991:19) identifies three factors which determine the intensity of suspense in radio drama:

- (i) ... there is the identification of the audience with the protagonist or with the events of the story. The stronger the identification, the more the audience becomes committed to following the plans and decisions made and the risks, thus looking forward with anticipation.
- (ii) Suspense may further be intensified by risks associated with the actions of the main characters. Such risks may involve serious harm or even loss of life.
- (iii) Suspense may be intensified by anticipating a delayed action.

By means of suspense, readers are aware of some impending action but they are uncertain of its outcome or when it will occur. Suspense keeps readers guessing throughout the story. One inclines to love, hate or sympathy with certain characters as he or she reads the story.

Abrams (1981:138) defines suspense as follows:

An anxious uncertainty about what is going to happen, especially to those characters whose qualities are such that we have established a bond of sympathy with them...

If the narrator or author delays the resolution of conflict, he or she can handle the element of suspense most effectively. One may say that the gap between the incident of conflict and its resolution creates expectancy which brings suspense.

CHAPTER 7

GENERAL CONCLUSION

In this study, the works of various authors and traditional prose narrators who have tried their hand at the detective story have been examined. The study was of a comparative nature, that is, comparing detective stories in traditional prose narratives with those in modern literature. Interesting results have emerged in this regard. It is the purpose of this chapter to highlight these findings and make suggestions and recommendations.

The detective story in Tshivenda goes as far back as the origins of man. This is illustrated in the narration of these folktales. The detective story is composed of two stories, namely: the passive story of the crime known as the metadiegetic story and the active story of investigation known as the diegetic story. Some of the detective stories in Tshivenda do not include the detection of crime from the scene of the crime to the solving of the mystery. The detection is too short and ends too quickly. In some of the folktales in traditional prose narratives, detection of the perpetrators happens too quickly. Culprits commit crimes which become known to the community almost immediately. In modern literature, if a crime is committed, it may take a long time before the culprits are discovered. This is caused by the narrative techniques of the author. A good detective story should have two stories, the story of the crime and the story of the detection of this crime.

In some of the detective stories in traditional prose narratives, perpetrators become stable after they have committed a crime instead of hiding from the detectives.

It has also been observed that in both traditional prose narratives and modern literature, crimes are mostly those of theft, murder, kidnapping, poisoning and arson. The victims, culprits and detectives in traditional prose narratives may be either non-human or human beings, whereas in modern literature characters are human beings. In traditional prose narratives, traditional methods of investigation are used whereas most of the methods of investigation in modern literature are modern.

Stories of crime and investigation show resemblances in both traditional prose narratives and modern literature. Detection on the crime committed is carried out and culprits are discovered. However, culprits are prosecuted differently. In traditional prose narratives, culprits are killed without a trial, whereas in modern literature they are tried and sentenced to hard labour in goal.

As far as the crimes committed in both traditional prose narratives and modern literature are concerned, they are grouped as serious or minor crimes. Serious crimes include murder, kidnapping, poisoning, and commercial and non-contact crimes like theft. Serious crimes are known as felonies and are punishable by death or imprisonment. Minor crimes are referred to as misdemeanours and are offences that are less heinous than felonies. In this research, it was made clear that, in traditional prose narratives both serious and minor crimes are committed but some of the serious crimes are committed lightly as if they were not really serious. This can be seen in the folktale, *Sankambe tshi tshi vhulahisa Muzhou*. Muzhou is killed as a joke because of the theft committed by Sankambe. Another instance occurs in the folktale *Musidzana we a ponyokiswa kha tshilombe*. The itinerant singer commits a serious crime by kidnapping the young girl and putting her in his drum but does not regard it as particularly serious. In modern literature, most of the crimes are serious ones. A crime is a crime whether it is big or small. Crime in South Africa is grouped according

to categories, that is, serious and less serious ones. The serious crimes are settled in court and those that are less serious may be settled in traditional courts or kangaroo courts. What is interesting in this research is that in traditional prose narratives most crimes are settled by village members. The village members take the law into their own hands. They can make judgments and kill people if necessary. Other crimes are settled by the councillors of the village. In traditional prose narratives, when a person is suspected of committing a crime, he or she is killed immediately without finding true evidence. As we are now living in the new South Africa where everybody has freedom and rights, it is unlawful to end someone's life in this way. In modern literature, crimes are settled in courts whether they are serious or not. If one is suspected of committing a crime, one will not be prosecuted until reliable evidence has been collected. We should encourage writers to make readers believe that crime is serious. I interviewed detective Mphaphuli of Messina about the rating of crimes in South Africa. He told me that crimes that are rated position 1 and 2 are contact and property crimes. Contact crimes include murder, robbery, kidnapping and rape. Property crimes are crimes such as housebreaking and theft. These crimes are threats to peace-loving citizens and to the community as a whole. One way of solving these crimes is by forming community-based structures such as pastor forums, community forums (civics), business forums and youth against crime, methods that are used in traditional prose narratives.

The characters in detective stories are classified as detectives, victims or perpetrators. Characters should be realistic. They should represent characters we meet in real life as literature is the mirror of our society.

In both traditional prose narratives and modern literature, characters represent those we meet in real life. Although some characters in traditional prose narratives are non-

human (animals), they act like the human beings we meet in our daily lives. The detectives work as detectives in both traditional prose narratives and modern literature, as do victims and perpetrators. The victims in both traditional prose narratives and modern literature are portrayed as unintelligent and powerless. An element of the influence of folktales on modern literature is realised here. Eventually, these victims are rescued or some may be found dead as they are killed by the perpetrators. In many instances, in both traditional prose narratives and modern literature, the victims are women.

The suspects or culprits are portrayed as murderers, kidnappers, thieves, poisoners and cheats. In traditional prose narratives, these suspects are killed without trial although some of them manage to escape. Sankambe in the folktale *Shango a Ji na maḍi* runs away after tricking the detectives. In modern literature, suspects are found and arrested and others such as Mabalanganye in *Mabalanganye* and Maḥanda in *Maḥanda* are killed. Those who are arrested are sent to trial and face charges depending on the crime they have committed. As for the detectives, they are depicted as heroes. They are mostly men in both traditional prose narratives and modern literature. The detectives emerge as winners. They rescue victims from the perpetrators. Although most detectives are men in both traditional prose narratives and modern literature, in the folktale *Zwe vhasidzana vha ita khunini*, there is an exception in that the detective is a woman, investigating the death of Nyambilu.

Folktales have a great influence on the setting of modern literature. It goes without saying that folktales existed before modern literature. The setting in a literary work should suit the place and time of the occurrence of events. Events in a literary work should be believable. In detective stories, the scene of the crime, the place of the occurrence of events, the means of transport and the type of crime which is being

investigated should be believable. People should not doubt their occurrence. Even the means of communication used by the perpetrators, victims and detectives should suit the time and place of the crime. In traditional prose narratives, crimes such as kidnapping, murder, theft and poisoning suit the setting of the occurrence. Most of these crimes occur in dense forests where these animals live. The time of occurrence is in the remote past which the reader must imagine. The same applies to modern literary texts: some crimes are committed in an imaginary time and place. However, crimes of poisoning and murder occur in the homesteads and villages, kidnapping in towns and fraud in institutions such as universities. These types of crimes suit the time and place of occurrence. Some of these crimes could well have taken place in the Venda of the olden days as well as modern times. However, the crime of kidnapping in *Nwana wa mme anga* would probably not have taken place in Venda during the time when this book was written. The criminal activities in this book are not credible because they are too sophisticated for the period.

As indicated above, the scene of the crime and crime types are similar in both traditional prose narratives and modern literature. Therefore, the setting of folktales serves as the foundation for the setting in modern literature.

Narrative techniques play a major role in the detective story. Narrators in traditional prose narratives and authors of modern literature have tried their best to use narrative techniques such as mystery, dramatic irony, surprise and suspense in their narratives. A detective story would not be a good one without these narrative techniques. They are intertwined in such a way that it is hard to separate them. Narrators and authors use them to introduce the crime committed. This is done by a narrative technique such as mystery. Dramatic irony and suspense are used to

enhance the mystery, especially during the investigation stage. These narrative techniques make the detective story more interesting to listeners and readers.

Some of the skills used to investigate crime in both traditional prose narratives and modern literature are similar in many respects. In the light of this, it appears that some of the skills used by detectives in traditional prose narratives are helpful today to detectives in modern literature. In traditional prose narratives, the detectives use the art of following footprints of perpetrators and this helps them to solve many criminal cases. Furthermore, they try criminal cases on their own, without involving the police and by so doing they deter other people from committing the same crime. If these skills were employed today, many criminal activities would be eliminated in this country.

It has also been revealed that the community in traditional prose narratives is involved in the investigation of crime while in modern literature detectives mostly investigate the perpetrators on their own. If community members involve themselves in the investigation of the crime committed within the community, members of that same community might refrain from committing crimes since they will be identified quickly and punished. This involvement of community members may help to minimise crime and maintain peace and stability in the community.

Tshivenda detective narratives stories are few. This could be a result of the political and social history of blacks in South Africa. Before the dawning of the new democracy, few blacks had access to criminal matters. Anyone who was found divulging information pertaining to criminal matters or government secrets would face severe consequences. Now that we are living in a democratic country where people have freedom of speech and equal rights, including access to authors, more books of

detective stories will hopefully be written. We recommend that authors use this opportunity to write more detective stories as now they have greater access to criminal matters.

Writers of literary detective stories should portray characters in a credible way. Readers should believe that the character in a detective story is similar to someone they might meet in real life. A victim should be seen as a victim and culprits as culprits. Characters should suit the era in which the detective story is set.

The work of detectives (skills and investigation techniques) should be improved. They must be trained properly and exposed to modern techniques used by perpetrators when committing crime. For example, most white collar crime is committed using sophisticated techniques, such as internet banking theft. Perpetrators may use these techniques to swindle others. If detectives are not aware of these techniques they cannot curb this type of crime.

Regular docket inspection must be conducted by the detective commander as part of in-service training. Detectives must undergo special courses. Communities should be educated about the work of the detective. In this way the work of the detective could be improved. Thorough training of handling dockets should also be provided.

We recommend that there should be strict rules when it comes to the granting of bail, proper handling of dockets and exhibits, proper understanding in the community of the role of the detective in society, a proper relationship between detectives and the public, and that detectives should be remunerated properly. If all these recommendations are followed and practised properly, there would be a massive improvement in the work of the detectives in this country.

The detective story has so many elements that they cannot possibly all be covered in one single research study. Elements such as forensic investigation, blood tests, rehabilitation of perpetrators and victims and so on have not been covered here. Therefore, we recommend that other researchers investigate some of these untouched elements of the detective story. We also hope that this research will make authors more aware of the possibility of writing detective stories, at the same time making the citizens of South Africa more aware of the types of crime that prevail in our country and how they can be combatted.

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Detective Mphaphuli, M. E.

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