

**A TEXTUAL ANALYSIS OF DETECTIVE NOVELS
IN NORTHERN SOTHO**

by

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DECLARATION

I declare that

A TEXTUAL ANALYSIS OF DETECTIVE NOVELS IN NORTHERN SOTHO

is my own work, that all the sources used or quoted have been indicated and acknowledged by means of complete references, and that this thesis was not previously submitted by me for a degree at another university.



.....
J.Z.O. MACHIU

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O na le mmušo, o na le thušo, keng se se ka re senyang?
'Me o swanelwa ke go rapelwa. Re tla tiiša go go godiša,
Re tla go reta: Haleluya!
Kgoši Morena, re rata wena; re a dumela 'me re opela
Go go kgahliša: Haleluja! (Hagens, 1960:38)

SUMMARY

A TEXTUAL ANALYSIS OF DETECTIVE NOVELS IN NORTHERN SOTHO.

The purpose of this study is to carry out a textual analysis of the detective novels and short stories appearing in Northern Sotho. Abundant use will be made of the opinions and theories of different authorities on the detective novel.

The study will comprise seven chapters. Chapter One will serve as the introduction, giving the preliminaries such as the aims, objectives and scope of the study as well as the definitions of a detective story and its nature. A synopsis of each of the four detective novels will be given, followed by a brief biography of each of the authors.

The second chapter will basically be a theoretical one in which the focus will be on the requirements of a detective story. Amongst others the following concepts will receive attention, with examples given of each component from the four chosen detective short stories in this chapter as well as from the four chosen detective novels in chapters Three to Six:

- (a) Detection pattern.
- (b) Detection and evasion.
- (c) Arrest.
- (d) Punishment.

The third chapter mainly pays attention to the detection pattern itself. In this chapter an analysis of the different patterns of detection will be made, evaluating and comparing the strengths and weaknesses of the texts concerned.

The fourth chapter will focus on the actual detection by the detective(s) in each of the chosen novels. Chinamen and supermen must be avoided: the detective should be fairly ordinary in appearance. The tricks and cunning actions of the criminal(s) in the endeavour to evade arrest will also receive attention.

The fifth chapter will deal with the arrest of the criminal(s). Here attention will be devoted to how convincingly the arrest is depicted in each novel, and a comparison of the strengths and weaknesses will follow.

Punishment of the criminal(s) will comprise the sixth chapter. Here the focus will be on the evaluation of the punishment: whether it was just or unjust.

The seventh chapter will summarise the foregoing chapters and link them together into a cohesive unit. Some concluding remarks will wrap up this chapter.

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CHAPTER ONE

AIMS, OBJECTIVES, SYNOPSES AND BIOGRAPHIES

1.1 INTRODUCTION

It should be pointed out right at the onset that Northern Sotho has very few books that it can boast of as being true detective stories. There are most certainly less than ten novels that can be regarded as being true detective fictions. It must also be stated that not much has been written on the detective novel by way of assessment, analysis, evaluation or criticism as compared with other languages, e.g. English and Afrikaans..

For purposes of assessing any detective work, scholars have to resort to literature in English, Afrikaans and other languages so as to procure the necessary “tools” for the said evaluation. This lack of “tools” is an impediment to our authors who may attempt to write a detective story without the necessary “tools” and end up at best with a crime novel. These works can always, however, be used by budding authors as a guide in writing detective narratives.

It is also sad to realise that the few scholars that have written on the detective novel have not gone sufficiently deep in the subject to cover all the “Rules of the game”, so much so that the influence of foreign literature still abounds in the analysis of the detective novel in Northern Sotho.

We, however, have to express sincere thanks to the said scholars in Northern Sotho for their pioneering work and can only hope that younger authors will emerge to take their work forward, expand on it and go deeper into its subject matter.

On the other hand there is a reasonable number of short story collections in Northern Sotho. The only flaw of these collections is that they are general and not divided into crime stories, detective stories, love stories, etc. To date there are only three scholars that have made an attempt at evaluating these works and applying the rules laid down by renowned scholars. These are:

Boshego, P.L., *Theme, Character, Setting, Style and Language in I.T. Maditsi's Short Stories: A Critical Evaluation*, Unpublished Masters Dissertation, University of South Africa, Pretoria, 1993.

Groenewald, P.S., *Die Speurverhaal (The Detective Story)*. In *Studies in Bantoetale*. Jaargang 4.1. Publikasie van die Departement Bantoetale van die Universiteit van Pretoria, Pretoria, 1977.

Makwela, A.O., *E.M. Ramaila, The Writer. (A Literary Appraisal)*, Unpublished Masters Dissertation, University of the North, Pietersburg, 1977.

While the above works are of above average quality, it is hoped that some more works will flow from the pens of younger scholars exploring the field more deeply and grouping together the different types of short stories for comparison and analysis.

1.2 THE AIMS AND OBJECTIVES OF THE STUDY

The aim of this study is to make a textual analysis of the detective stories appearing in Northern Sotho. Much use will be made of the opinions and theories of different authorities on the detective novel.

In Northern Sotho we have very few novels and short stories that can be proclaimed to be true detective stories in conformity with the rules laid down for this genre. Honest attempts were however made by, amongst others, the following authors in their respective works:

- Bopape, H.D.N., *Lenong la Gauta*, (1992).
Bopape, H.D.N., *Motšhelo wa Tšhireletšo*, (1994).
Kekana, M.A., *Nnete Fela*, (1990).
Kekana, M.A., *Nonyana ya Tokologo*, (1988).
Maphoto, A.N., *Leabela le a Fetiša*, (1983).
Moloto, D.N., *Tšhipu e rile: Ke lebelo ...*, (1983).
Moloto, V.N., *Letlapa la Bophelo*, (1983).

To avoid producing a bulky work on a first attempt in this field, only four of the above novels will be selected for textual analysis in this proposed study. This will also hopefully open the doors for prospective scholars to take this research further and deeper.

There are, however, a number of Northern Sotho prose collections that contain detective short stories of good quality such as the following:

- Bopape, H.D.N., *Bogobe bja Tswiitswii*, De Jager-HAUM, Pretoria, 1985.
Maditsi, I.T., *Dipheko*, J.L. Van Schaik, Pretoria, 1985.
Maditsi, I.T., *Mogologolo*, J.L. Van Schaik, Pretoria, 1970.
Matlala, W.T., *Hlokwa-la-Tsela*, Afrikaanse Pers, Johannesburg, 1969.
Motuku, H.Z., *Magang*, Beter Boeke, Pretoria, 1968.
Motuku, H.Z. & Ramokgopa, H.H., *Nka se lebale*, Via Afrika, Bloemfontein, 1972.
Mpepele, D.L.M., *Medupi ya megokgo*, Educum, Johannesburg, 1985.
Ngoepe, J.D.N., *Seswai sa ditabanatodi*, J.L. Van Schaik, Pretoria, 1980.
Ramaila, E.M., *Molomatsebe*, J.L. Van Schaik, Pretoria, 1951.
Ramaila, E.M., *Taukobong*, J.L. Van Schaik, Pretoria, 1954.
Ramokgopa, H.H., *Go tseba mang?*, Longman Penguin, Johannesburg, 1980.
Serudu, M.S., *Mabudutša*, Kagiso Publishers, Pretoria, 1999.

Only four of the above short stories will be selected to serve as examples to highlight and reinforce the statements made in the theoretical chapter, viz: Chapter Two.

Visits were undertaken to interview the authors concerned where possible, to obtain their biographies and to get their possible motivations and aims in producing the literature concerned, as well as the message(s) they wanted to send out. In other cases where necessary, we resort to what has been written on the author(s) as well as verbal information from the next of kin.

1.3 LITERATURE REVIEW

The main reason for making this attempt at the textual analysis of detective stories is because very little ground has been covered on this genre not only in Northern Sotho in particular, but also in other African Languages in general. To date there are only a few works of this nature, such as Groenewald's *Die Speurverhaal (The Detective Story)*, referred to above.

Groenewald (1977:19) divides the code story in Northern Sotho into two sections i.e. the moral story and the detective story. The detective story will comprise, amongst other examples, thrillers, suspense stories, etc. Groenewald asserts that there are two ways in which a detective story is different from a moral story, viz:

- (a) In one way or other, the author keeps away from the reader some important facts related to the story, whereas in the moral story the final solution to the suspense is kept away by the expansion of the plot at the end.
- (b) Suspense in the reader is prolonged for as long as the criminal has not yet been positively identified, whereas in the moral story the criminal is known beforehand by the reader.

Another source is the following:

Groenewald, P.S., *Bopape, H.D.N., Lenong la Gauta*. In the *South African Journal of African Languages*, Publication of the African Languages Association of Southern Africa. (Supplement), University of South Africa, Pretoria, 1984.

In the above article Groenewald discusses *Lenong la Gauta* as a detective novel that has freed itself from the shackles of the Matsepe philosophy, to come closer to the modern detective novel that subscribes to the rules laid down by famous writers in the genre, such as Agatha Christie, Heimito von Doderer, etc. That is why this novel was awarded the E.M. Ramaila prize in 1983.

Further critics are listed below:

Machiu, J.Z.O., *"Nnete Fela" – Northern Sotho Detective Story – A Critical Evaluation*, Unpublished M.A. Mini-Dissertation, Vista University, Soweto, 1994.

Machiu attempts to make a critical evaluation of M.A. Kekana's detective novel, *Nnete Fela*, applying the basic elements of a detective story. He also uses the views of different scholars of this genre. This work emanates from the fact that there are very few works in Northern Sotho that can rightfully be said to be authentic detective novels, as well as from the scarcity or non-existence of works (tools) in this language that can be effectively used to evaluate and criticise the detective novel.

Mampuru, D.M., *Critical Assessment of Lenong la Gauta as a Detective Novel (Story)*. In the *South African Journal of African Languages*, Publication of the African Languages Association of Southern Africa, University of South Africa, Pretoria, 1986.

In this article, Mampuru employs the views of renowned detective story scholars as her main "tools" to assess whether Bopape has produced a satisfactory detective novel. After subjecting the novel to a rigorous test through applying the "Rules of the game" she arrives at the conclusion that the author has indeed produced a creditworthy detective novel in Northern Sotho.

Manyaka, N.J., *An Evaluation of Crime and Detection in Diselamma, Masaikategang a Magodimo and Modiri Modirwa*, Unpublished Honours (B.A.) Article, University of South Africa, Pretoria, 1991.

The above work is the first to deal with crime and detection in Setswana and the three novels covered here are the only ones in this genre in the language, as is claimed by the author. Manyaka uses the views of renowned detective novel authorities to unpack and evaluate the above novels as crime stories and detective stories. Manyaka has to be credited for his pioneering work in this genre in Setswana.

Moeti, I.D., *Kekana's Nonyana ya Tokologo as a Representative of Emerging Feminism in Northern Sotho Literature*, Unpublished M.A. Mini-Dissertation in the Department of African Languages, Rand Afrikaanse Universiteit, Johannesburg, 1998.

Although Moeti's work is concerned with emerging feminism in Northern Sotho literature, in the novel *Nonyana ya tokologo*, the crime-related elements of detection, evasion, arrest and punishment also come to the fore regularly because this novel is basically a detective story.

Mphahlele, L.L., *Bopape, H.D.N., Lenong la Gauta*. In the *South African Journal of African Languages*, Publication of the African Languages Association of Southern Africa, (Supplement), University of South Africa, Pretoria, 1982.

Mphahlele's work is an assessment of *Lenong la Gauta* as a detective novel. Mphahlele looks at the theme, the structure and the milieu of this novel as a detective story. He goes on to compare this with another detective novel, *Tshipu e rile: Ke lebelo ...* and concludes that indeed *Lenong la Gauta* is a detective novel in its own right. Mphahlele ends by saying that even though there are a few flaws in the novel, these do not impair its quality as a detective novel and it is expected to appeal to its readers.

Serudu, M.S., *Bopape, H.D.N., Lenong la Gauta*. In the *South African Journal of African Languages*, Publication of the African Languages Association of Southern Africa, (Supplement), University of South Africa, Pretoria, 1982.

This work is a critical analysis of *Lenong la Gauta* as a detective novel. Serudu analyses the plot structure, the characters and the milieu of the novel. After subjecting this novel to the acid test Serudu concludes (1982:19):

Bopape has shown great skill in the handling of a detective novel. The creation of the problem, its detection and its final solution has been done with artistry and conviction.

The above scholars have produced excellent works on the detective novel but mainly in articles and mini-dissertations, hence this attempt to research the genre more deeply.

1.4 SCOPE OF THE STUDY

The study will comprise seven chapters. Chapter One will serve as its introduction, giving the preliminaries such as the aims, objectives, purpose and scope of the study as well as the definitions of a detective story and its nature. A brief synopsis of each of the four novels will be given followed by a brief biography of each of their authors.

The second chapter will basically be a theoretical one in which the focus will be on the requirements of a detective story. Amongst others the following concepts will receive attention:

- (a) Detection pattern,
- (b) Detection and evasion,
- (c) Arrest and
- (d) Punishment.

The third chapter pays attention mainly to the detection pattern. In this chapter an analysis of the different patterns of detection will be undertaken, evaluating, assessing and comparing the strengths and weaknesses of the authors concerned.

The fourth chapter will focus on the work of detection by the detective(s) in each of the chosen novels. Chinamen and supermen will be avoided. The cunning actions of the criminal(s) in the endeavour to evade arrest will also receive attention.

The fifth chapter will deal with the arrest of the criminal(s). Here attention will be devoted to how convincingly the arrest is described in each novel, and a comparison of the strengths and weaknesses will follow.

Punishment of the criminal(s) will comprise the sixth chapter. In this chapter the focus will be on the evaluation and comparison of the punishment, whether it was just or unjust.

The seventh chapter will summarise the foregoing chapters and link them together into a cohesive unit. Some concluding remarks will wrap up this chapter.

1.5 DEFINITIONS OF THE DETECTIVE NARRATIVE

Different authorities on detective stories have postulated a number of definitions of them. Some of the definitions are not very appropriate and to the point, but are merely guides in assisting us to understand the detective narrative much better.

Various scholars, particularly Krutch and Sayers in Winks (1980:45 & 27), view the detective story as a type of fiction consisting of a good and intricate plot which is composed of the beginning, where the puzzle (usually murder) is set, the middle which is occupied with the detection of the criminal and the end which contains a solution. This is the basic and intact structure of a detective story, which is described by Allen and Chacko (1974:376) in this fashion:

... there is one respect, at least, in which the detective story has an advantage over every other kind of narrative. It possesses an Aristotelian perfection of beginning, middle and end. A definite and single problem is set, worked out and solved, its conclusion is not arbitrarily conditioned by marriage or death.

The structure of a detective story allows the reader to follow the plot of a detective story easily, because firstly he or she will expect to find a murder or other crime, to be solved later. This will lead to the following portion, where together with the detective, the reader looks for evidence relating to the crime. At the end he or she awaits the resolution of the crime after judgement has revealed the identity of the criminal and his (or her)* motives for committing the crime.

The above factors convince us that a detective novel concentrates solely on the detection of a crime and that all other events falling outside this parameter are irrelevant. The crime in a detective story is of great fascination to the reader, in both its investigation and its resolution. Mampuru (1986:3) alludes to this when she says:

... of all sorts of crimes, murder is the one which arouses a lot of interest in the reader.

The above study shows that many detective stories start with murder which may initially seem to be suicide, but is later found to be blatant, cold-blooded murder. This realisation arouses interest and fascination in the reader. This is further explained by Auden in Winks (1980:17) when he says:

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.

* "He" should be understood to include the feminine pronoun also. No sexism is intended.

The theme of a detective story centres around a crime – usually murder – the intelligence and wit of the criminal(s) in evading arrest and the cunning manner in which the criminal(s) outwits the detective(s) because of his fast thinking and action, although at the end he is arrested and brought before court for his deeds. Allen and Chacko similarly assert:

It will be noticed that, on the whole, the tendency in early-literature is to admire the cunning and astuteness of the criminal. This must be so while the law is arbitrary, oppressive and brutally administered (1974:353).

Murch (1968:19), in describing the criminal in a detective story, observes that it:

... in direct contrast to the crime story, recognises the activities of the criminal as reprehensible and not to be tolerated, much less regarded with amusement and admiration.

1.6 THE NATURE OF A DETECTIVE STORY

The detective story is a relatively modern genre which did not exist previously. Early crime fiction was characterised by mystery stories, puzzle stories, crime stories and stories of analysis and deduction. However contemporary the detective story is, it is closely related to the above and is a development of all of them. It has a professional police force and detectives as well as a methodical apprehending of offenders, while in early fiction, law and order were left in the hands of the military, who are said to have used more brawn than brains: this is why Haycraft (1942:5) has this to say about the development of the modern detective story:

So torture slowly gave way to proof, ordeal to evidence, the rack and the thumb-screw to the trained investigator – And once the investigator had fully arrived, the detective story followed as a matter of course.

The detective story is more appealing and interesting than other types of novels. To most readers it is spine-chilling, magnetic and fascinating. It improves the reader's rational thinking and deductive processes. It takes the reader along in the collection of clues during investigations with the hero, the detective.

The detective story postulates that death emanates from a cause which may, during investigation, be rationally exposed. This is why death in a detective story, unlike that in a moral story, is only a means to an end, which is the process of detection. This mysterious event called death will always have its facts in a detective story concealed from the reader, to promote suspense for as long as the culprit is not yet apprehended.

Wright in Palmer (1978:93) suggests that the foundation of any detective story is the solution of the puzzle. He believes very strongly that:

The detective story is not really fiction, it is a complicated and extended puzzle cast in fictional form.

Haycraft has formalised the above concept into a set of six rules. (These rules are clearly set out in chapter two). These six rules may however be condensed into two main requirements, viz:

- (i) the detective story must play fair;
- (ii) the detective story must be readable.

Knox in Winks (1980:200-202) has devised the "Ten Commandments or Decalogue of a detective fiction" (the "rules of the game") which encompasses Haycraft's set of six rules. In these commandments Knox enumerates principles which the detective story writer should take into consideration if he or she wishes to produce work of acceptable standard. (These commandments are also set out clearly in chapter two.)

Auden in Winks (1980:17) postulates five elements of a detective story, enumerated as follows:

- (i) the milieu;
- (ii) the victim;
- (iii) the murderer;
- (iv) the suspect(s) and
- (v) the detective(s).

Many literary scholars observe that the first person narrator (preferably the detective) is the best viewpoint to be adopted in a detective story. The advantage of this viewpoint is that it makes it easy for the reader to identify and associate with him and accompany him in his escapades. Groenewald (1984:6) alludes to this by saying:

Die verhaal moet 'n ek-vertelling word waarin die speurder as verteller optree, sodat die leser hom met niemand anders as die speurder kan identifiseer nie.

(The story-line should assume the form of an I-narration wherein the detective plays the role of the narrator in such a way that the reader should identify him with nobody else except the detective.)

The detective must be a person of action, he must move around, preferably faster than the criminal(s). That is the reason why Haycraft (1942:255) says:

Don't sit your detective at a table and parade the witnesses before him.

In the final analysis there are only three alternatives for the murderer's end – execution, suicide and madness. If he commits suicide, he refuses to repent and society cannot forgive. If he is executed, it is an act of atonement and society can forgive him.

The above elements of a detective story will be looked at even deeper in Chapter Two before we venture into the examination of the chosen works.

1.7 SYNOPSES OF THE CHOSEN DETECTIVE NOVELS

1.7.1 A brief synopsis of "*Tšhipu e Rile: Ke Lebelo*" by Moloto, D.N.

This detective novel is about a notorious gang of robbers, rapists, housebreakers and thieves that calls itself "Setsokotsane" and is led by a very cruel and daring man who has nicknamed himself "Mamogašwa", but whose real name is Piet Bothata.

Mamogašwa is well built and extremely strong, to support his cruelty and anti-social behaviour. Immediately he thought about crime, house-breaking and theft, not a single person could persuade him to desist.

When Captain D.P. Hudson, the then head of the Criminal Investigating Bureau, ultimately decides to send Makhina on the trail of this gang of criminals, he knows very well that they are then being investigated by a detective of no mean repute – a man amongst men. Very soon, he thinks, they would be brought to book.

When Makhina clashes head-on with this gang, he immediately realises that he has to roll up his shirt-sleeves. Here he is confronted by no novices, but by real, hardened criminals who had learned the rules of their game properly.

Makhina is also a stout and well built man with the strength of an ox and who is very tall. He is an extremely brave detective who fears nothing, not even death, but only hunger. Because the law has a long arm and crime does not pay, Mamogašwa and the members of his syndicate, Setsokotsane, are all apprehended by Makhina. They are brought before court, where some of them are handed down the death sentence. Justice is actually seen to have been done.

1.7.2 A brief synopsis of "*Leabela le a Fetiša*" by Maphoto, A.N.

"*Leabela le a fetiša*" is a detective novel about a gang of robbers in Thabong, a township outside Johannesburg. This gang is subtly led by a certain Joseph Matome Mathaba, whose origin was unknown to the residents of this place. He arrived as a teacher, became an assistant town clerk and ultimately became the chairman (mayor) of the town council. He later resigned this position to take up a business, which mushroomed at an alarming speed.

A Mr Moloto's shop is broken into and robbed of a substantial sum of money by people who pretended to the night security guard to be of English speaking descent, only to be revealed as Mathaba's gang, amongst others Bob, Daniel, William and Moses in collaboration with Maria Molatelo Maimane, who was Moloto's clerk and typist.

In trying to disguise this burglary, Mathaba organises the robbery of his own night-club where "a lot" of money is "stolen" and the manager, William, terribly injured. When Maria realises that the detectives are hot on their heels, she decides to run away from Thabong to evade possible arrest, but the gang manages to murder her before she can do so. Bob is also shot dead cold-bloodedly by Mathaba for failing to execute his gangster's duties to perfection. Mathaba becomes a serious suspect to the detectives, is arrested and locked up, but commits suicide while awaiting trial in custody.

Mathaba's daughter, Dikeledi, becomes engaged to Moloto's son, Selokela and they are married. Jackie, Mathaba's son, remains running the businesses but it immediately becomes evident that he is going to follow in his father's footsteps, because he already has two bodyguards, Zoro and Sašaša, while he also has a dagga tout, Michael Thapedi Modirela.

After the murder of an old White man and his spouse, jewellery and diamonds worth thousands of rands are stolen by the gang which comprises of Solly, Daniel and their

leader, Moses. They usually purchase liquor at Mamsie's shebeen. But Mamsie is supplied by Jackie with dagga. These valuables are later sold to Jackie, who later refuses to pay, on reading in the newspaper how they were acquired.

Jackie devises various ways and means to eradicate this gang before he can be implicated in the acquisition of this wealth. This he executes successfully and with precision, but the detectives under the command of Captain Monare suspect him deeply and are hot after him, his gang and their operations.

Jackie, Zoro and M.T. Modirela secretly leave Thabong for Ditšheng to hide there and sell the jewellery in the Pietersburg area. Detective Monare is on their heels all the time. While Michael Modirela's wife and family are elated to host their Johannesburg visitors, Captain Monare arrives out of the blue. An exchange of fire ensues between Jackie and Monare, in which crossfire Helena (Mokgadi's younger sister) is injured together with Zoro. Captain Monare ferries them to Nazarene Hospital, while Michael and Jackie are taken back to Johannesburg under arrest. Meanwhile Monare has been able to recover the stolen jewellery at Ditšheng and thus positively identifies Jackie with the murder of the gang among the mining dumps.

Jackie is assisted in court by his late father's attorney, Mr Wilson, who argues vigorously to prove his innocence, but Jackie is nevertheless sentenced to death. His colleagues in crime, Michael Thapedi Modirela and Johannes Lesoro (alias Zoro), are handed down long prison sentences. Indeed Lesetša Jackie Mathaba followed in the footsteps of his late father, Joseph Matome Mathaba, but went a step further, to commit even more atrocious crimes.

1.7.3 A brief synopsis of "Nonyana Ya Tokologo" by Kekana, M.A.

This novel is about a beautiful young woman, Taamane Tseke, who is still a matriculant but already aspires to exercise her freedom in the future. Taamane is born and bred in

a village, Makotopong, near Pietersburg. It is school vacation and Taamane decides to visit her patrilineal uncle, Lesiba Tseke (who is a local teacher) and his family in the township of Mamelodi, east of Pretoria, for the first time. When the train reaches Pretoria station and she has to transfer onto the Mamelodi-bound one she gets confused. She is ably assisted by a handsome young man who happens to know the Tseke family and their place of abode very well, in that Mrs Sibongile Tseke is his aunt. Thus Taamane's safe arrival at her destination is guaranteed.

Soon Taamane and Tšhaledi fall in love, but they have contrasting views of their future occupations. Tšhaledi strongly believes that an ideal woman's place is in the home, bringing up the children and doing other housekeeping chores. On the contrary, Taamane believes that she should take up modelling or any other type of employment she deemed fit for herself.

Tšhaledi has to temporarily go along with Taamane's wishes because they are not yet engaged. Taamane enters the Sales House competitions and wins many prizes, amongst others a Ford Cortina. Her way to success in the modelling world is then well paved and nobody will henceforth convince her of the contrary.

Immediately after Tšhaledi has paid the necessary lobola (dowry) for Taamane, he decides to settle her at Makotopong so that she can become a housewife. Taamane is alarmed by this idea and leaves Makotopong for Mamelodi, and then proceeds to Johannesburg to pursue her modelling career.

On her arrival in Johannesburg, she falls in love with Max Tuli, who treats her better than Tšhaledi, as she thinks at the time. She then decides to visit her parents back home after a heated argument with Max. Unfortunately her car stalls on the way from Pietersburg but she is luckily again ably helped by Tšhaledi, who takes her to Mamelodi where they spend the night together.

On this night Tšhaledi impregnates Taamane with triplets. Max pursues the idea of getting married to Taamane in spite of her pregnant status. They live together as husband and wife. This idea is totally rejected by the whole Tseke family as they had received lobola from Tšhaledi's family.

A gang known as the "Demons", led by the ruthless Lance, shoots Max dead. Because the gangsters were balaclaved, they could not be identified, but during the murder Lance had uttered the words "Damn it!". These very words are later uttered by Lance within earshot of Taamane, in her night-club called the Elite. This reveals the identity of the murderers, who were also planning to annihilate Taamane as well.

Their plans are foiled when Tšhaledi and the police track them down. In their attempt to evade arrest, their car overturns and bursts into flames, killing and charring them all beyond recognition, except for Lance, who is arrested.

Taamane later visits her friend, Lucy, who is able to persuade Taamane to have second thoughts about her greed for independence and freedom and to understand that a woman should always be subordinate to her husband at all times. No woman can afford to be as free as a bird. This discussion sinks deep into Taamane's heart of hearts. She decides to return to Tšhaledi and they live happily together thereafter.

1.7.4 A brief synopsis of "*Lenong la Gauta*" by Bopape, H.D.N.

Mr Matsobane Maoka is married and lives with his wife, relatives and family in Soweto near Johannesburg. He loses his wife and then lives with his son, Mohlatlego. He later marries Mmatšhego as his second wife. Matsobane is extremely rich but physically weak. Nakedi, who is Matsobane's elder brother's son, is a bosom friend to Thabo Legala. These two are used by Matsobane to break into dwellings and commit theft during which, amongst other items, they stole three diamond rings and a very expensive golden brooch with a golden pendant.

Nakedi is at that point in time living with a Pietersburg girl, named Brenda Maleka from Seshego. Brenda sees the goods stolen by Nakedi and Thabo and even wears the golden brooch for some time shortly before the articles are taken to Matsobane's house. Brenda is highly impressed and jealous about this attire. The threesome are, unfortunately for them, arrested three days afterwards for this crime and receive a long term prison sentence with hard labour. Matsobane dies in prison and Mmatšhego ill-treats Mohlatlego, her stepson.

On hearing about Matsobane's death in jail Mmatšhego secretly relocates from Soweto to Seshego, a township outside Pietersburg and immediately marries a wealthy widower, Nkwe Maleka, whose children are Brenda and Sima. When Thabo and Nakedi are released from prison, they start to search furiously for Mmatšhego and Brenda, who have also relocated to Seshego, in order to retrieve the stolen wealth in their possession, amongst which is the necklace with a golden eagle brooch.

Mohlatlego, while a resident student at the University of the North, once accidentally met Mmatšhego. He was then able to make friends with Sima so as to procure all the necessary information about Mmatšhego and the stolen wealth. Although Mmatšhego is a silent person, the information that Mohlatlego gathered he was able to pass on to Thabo and Nakedi.

Nakedi meets with Brenda who is just too willing to assist in acquiring the golden eagle brooch which she had once donned and also cherished herself. She had lamentably failed in the past to obtain the brooch from Mmatšhego but she now hopes to acquire it through the able assistance of these hardened criminals, Thabo and Nakedi. Meanwhile Brenda is married to Nnono Molaba, who is also the manager of his father-in-law's garage in Seshego, known as "Maleka Service Station".

When Brenda realises that her stepmother, Mmatšhego, is a closed book and she will not reveal anything to anybody, she murders her in a mysterious way to get the golden eagle

brooch. Maleka is a devastated, frustrated and broken-hearted man after Mmatšhego's death. He has absolutely no confidence in the police and detectives in Seshego. He thus requests his son-in-law, Nnono, to urgently act as a private detective to track down Mmatšhego's murderer(s).

Nnono enthusiastically gets down to this dangerous job of investigation. At times he is even assaulted during it. Very little does Nnono know that Mmatšhego's murderer is actually sharing a bed with him every night.

When Nnono ultimately discovers the murderer and the conspirators it is a great shock to him, to Maleka, to the family, the police and the community. Realising that she is going to be arrested, Brenda tries to drive away very fast to evade Nnono and the police, but unfortunately has an accident and dies on the spot.

1.8 BIOGRAPHIES OF THE AUTHORS

1.8.1 Biography of Moloto, Daniel Ngoako: Author of "*Tšhipu e Rile: Ke Lebelo*"

Daniel Ngoako Moloto was born on the 4th August 1932 at Vaalwater, north-west of Nylstroom. He was the second son of Mr Isaac and Mrs Angelina Moloto. Ngoako had an elder brother, Wellington, and two sisters. He was a very intelligent young lad; consequently the burning desire of his parents was that he should later study medicine. Because of financial constraints this cherished ideal could not be achieved.

Ngoako's family relocated to Skothiphola, a township situated on the eastern side of Nylstroom, but unfortunately his father passed away in 1951. Ngoako attended the Wesleyan Primary School (Nylstroom) where he passed the (then) Std VI certificate. He then proceeded to Alexandra High School (near Johannesburg) where he obtained the (then) Junior Certificate, whilst his sister was training as a nurse at the (then) Baragwanath Hospital. After completing the Junior Certificate, Ngoako enrolled for the

Higher Primary Teachers' Certificate (H.P.T.C.), which he obtained at the Mokopane Training College in Potgietersrus.

Because of financial constraints and the deprivation that struck the family, now run by a single parent, Bro Dan, as he was affectionately known to all and sundry, left for Johannesburg to seek employment where he worked for about a year. He then returned home to Skothiphola to earnestly search for a teaching post. His family denomination was at the time the United Apostolic Church. This did not stand him in good stead to find a teaching post at any of the mission schools of the time. He taught at several schools in and around Warmbaths, always as a private, relieving or temporary teacher, because he could not find a permanent teaching post in any of the Mission schools that were controlled by the N.G. Kerk, Methodist, Roman Catholic Church, etc..

Ngoako was reluctantly persuaded to join the Nederduitse Gereformeerde Kerk (Dutch Reformed Church) {DRC} so that he could obtain a permanent teaching post in a missionary school. The evangelist, C.M. Kgoebane, procured him a teaching post at Rankin's Pass, a farm school on the outskirts of Vaalwater, where he taught for a number of years. This school is now closed. He accompanied Evangelist Kgoebane, who regarded him as his right-hand man, to many synod meetings.

On the 18th July 1966 Bro Dan assumed duty at Monate Primary School, about 15 km east of Vaalwater, as principal. At this time he had already started writing. Some of his manuscripts, which were approved after he had passed away, are still with his aged mother, but unpublished. To date "Tšhipu e rile: Ke lebelo" remains the only work of his that has been published.

He relinquished his principal's post at Monate Primary School on 30th March 1973 and returned home to Phahameng. The apartheid regime had in the meantime forcefully relocated Skothiphola to a new site and renamed it Phahameng. He took up an assistant teacher's post at Modimolle Higher Primary School, headed by Mr J.L. Mphafudi, on the 1st April 1973. By this time Bro Dan was a very sickly and quiet person.

It took some time for Mr Mphafudi to convince him to consult a doctor. He later called on the assistance of two senior staff members, Mr C.M. Makopo and Mr P.M. Phosa, to try and help him in persuading Ngoako to consult a doctor, and Ngoako ultimately agreed to do so. These two gentlemen, Makopo and Phosa, accompanied him in Mr Phosa's car to the doctor. He was immediately hospitalised, but on the 4th August 1973, he passed away and was buried at the Phahameng Cemetery. Bro Dan is survived by his mother, sister, three daughters and five sons.

1.8.2 Biography of Kekana, Matshediso Angeline: Author of "*Nonyana Ya Tokologo*"

Matshediso Angeline Kekana hails from Longtill, Mamelodi, a township situated east of Pretoria, but has since relocated to Boyne, a village in the region of Pietersburg. She is a lady of average age who has revealed a wealth of potential and talent in writing about contemporary life, particularly in the townships with their high rate of criminal activities.

Most of her works are prescribed in Northern Sotho schools and universities and they are extremely popular with the youth. Amongst some well-known works of hers are the following:

- (i) *Maikutlo* (A collection of poems): NY.
- (ii) *Nonyana ya tokologo* (Detective novel): 1988.
- (iii) *Nnete fela* (Detective novel): 1990.
- (iv) *Sesasedi sa katlego* (Youth novel): 1994.

1.8.3 Biography of Bopape, Heniel Diphete Ntukologa: Author of "*Lenong la Gauta*"

Heniel Diphete Ntukologa Bopape was born on the 20th November 1957 at 'Mamoakela, in the Ga-Mmamabolo village on the periphery of Pietersburg. He is the third child and second son of Malesela John and Mpule Thabitha Bopape. Diphete started his schooling

(Sub A) in 1964 at Megoring Higher Primary School at Ga-Mmamabolo village, where he studied up to the (then) Std VI certificate in 1971. He then proceeded to Hwiti High School at Mankweng (near Turfloop) where he continued with Std VI in 1972 and completed Std X in 1976. He then enrolled at Setotolwane Training College to train as a teacher in 1977, obtaining the Junior Secondary Teachers' Certificate (J.S.T.C.) in 1978.

At the University of South Africa (Unisa) Diphete registered for the Bachelor of Arts (B.A.) degree in 1979 and satisfied the requirements thereof in 1982, majoring in Northern Sotho and Psychology. In 1985 he enrolled for the B.A. Honours degree at the same university, which he completed in 1987. Another B.A. Honours degree in the "Theory of Literature", started at Unisa in 1988, followed and it was conferred in 1993. In 1989, Diphete proceeded to the Alabama A and M University (U.S.A.) to read towards the Master of Science (M.Sc.) degree in Psychology, which he completed in 1992. At the De Montfort University (U.K.) in 1997 he studied for the degree Master of Business Administration (M.B.A.), which he completed successfully in the year 2000.

Bopape started working in 1979 as an assistant teacher at Christ the Priest Seminary in Groblersdal. The following year, 1980, he taught at Bopedi-Bapedi High School at Ga-Marišhane (Nebo), and from 1981 he was a lecturer at the C.N. Phatudi College of Education in Burghersfort, up to June 1994. From July 1994, he assumed duty as principal of Lebowakgomo High School near Pietersburg and relinquished this position in November 2000. As from the beginning of the year 2001 to date, Bopape has been self-employed as a Human Resources Consultant.

Bopape has to date written and published the following works of literature:

- (i) *Makgale* (Play): 1978.
- (ii) *Lenong la Gauta* (Detective novel): 1982.
- (iii) *Bogobe bja Tswiitswii* (Short stories): 1983.

- (iv) *Dikeledi* (Play): 1984.
- (v) *Rena Magomotša* (Youth novel): 1986.
- (vi) *Motšhelo wa tšhireletšo* (Detective novel): 1994.
- (vii) *Tsietsi* (Youth novel): 1995.
- (viii) *Mathaka a dioborolo* (Youth novel): 1996.

Some of Bopape's abovementioned works have received the following awards:

- (i) E.M. Ramaila Literary Award: *Lenong la Gauta*: 1st Prize – 1983.
- (ii) E.M. Ramaila Literary Award: *Dikeledi*: 2nd Prize – 1986.
- (iii) De Jager-HAUM Literary Award: *Rena Magomotša*: 1st Prize – 1986.
- (iv) M.J. Madiba Literary Award: *Rena Magomotša*: 2nd Prize – 1987.

Diphete married Mamogobo Eunicca Tjiane in 1988 and they are blessed with four children, two girls, viz. Maite Mmabatho (12) and Mpule Khomotšo (9) and two boys, i.e. Makatako Thabang (7) and Setlabo Kagisho (3).

1.8.4 Biography of Ramaila, Epaphras Mogagabise: Author of “*Molomatsebe*”

Epaphras Mogagabise Ramaila was born on the 30th January 1897 at the village of Letlhakaneng near the famous Botšhabelo Training Institution (B.T.I.), about 20 km west of Middelburg (Transvaal). His father, an elder (*modiši*) in the Berlin Lutheran Missionary Church, was very keen to have his children trained as teachers and educated in ministry as well.

Epaphras received his primary education at Botšhabelo Practising School and at the Botšhabelo Training Institution. In 1915 he qualified as a teacher and an evangelist of the Berlin Missionary Society (*Bantu Education Journal*, September 1956:254). In this year he was appointed an assistant teacher in the Lydenburg Lutheran Missionary School. From Lydenburg he went to Rustenburg and was a principal of two schools before he

became principal of Saron Primary School at Phokeng, a Bakwena village situated on the western side of Rustenburg. The (then) Std VI of this school was considered to be an entrance certificate to the Bethel Training Institution (near Lichtenburg), administered by the Hermannsburg Missionary Society.

This meant that his school, Saron, was flooded with students that had hoped to proceed to Bethel. Consequently many of the educators in Phokeng and surrounding villages were in one way or the other pupils of E.M. Ramaila. He was gifted as a good listener and adviser, a thinker and a counsellor to the kgotla (tribal meetings), to resolve conflicts to the satisfaction of both warring parties, because of his exceptionally good listening skills and the able application of his mind to a given challenge.

On the 21st December 1922, Epaphras Ramaila was married to a teacher, Blandina Mathumetše, a daughter of Rev. Nathan Mathumetše, who was the local Lutheran priest at Thabantsho in the Groblersdal parish. This was the time when Epaphras was the principal of Saron Primary (Phokeng) and his wedding was solemnised by his father-in-law, the Rev. Mathumetše, at Thabantsho. He then had to leave with his wife for Phokeng although they taught at different schools. At Phokeng they became parents of two children: a girl, Angelina, on the 31st October 1923 and a boy, Segome, on the 24th December 1924.

In 1925 Ramaila came back home to join the staff of the Botšhabelo Training Institution, but was also offering lessons in the seminary for the evangelist students. He also established himself as a distinguished choir master and a composer. A school without music to Ramaila was nothing else than a circus. He composed many Berlin Lutheran Church hymns and greatly contributed to the *Padišo* series and hymnals of Dr P.E. Schwellnus.

Ramaila was an active, and founder, member of the Transvaal African Teachers' Association (T.A.T.A.) as its treasurer; a position he held for several years until 1929,

when he was persuaded to relinquish this post and concentrate on his work at Botšhabelo Training Institution.

In 1933 he returned to Lydenburg to resume his duties as a principal. In 1935 he assumed duty at Sabie (Eastern Transvaal) as principal and evangelist of the Lutheran Church. In 1936 he landed at Brakpan in the East Rand, also as principal and evangelist. He managed to amalgamate the schools in Brakpan and retired in 1959 at Thabong Community School, which he had headed for twenty years in his teaching career, lasting for forty-four years.

While at Brakpan he studied ministry under Dr P.E. Schweltnus, the then superintendent of the Berlin Mission in South Africa. He attended classes on school holidays and Saturdays. Subsequently, on the 24th February 1944, Ramaila was ordained a fully-fledged pastor at the Marshall Square Lutheran Church in Johannesburg. After the ordination he remained a parish priest at Brakpan, as well as being principal of Thabong Community School until he retired in 1959 and later passed away. He was buried on the 28th August 1962.

Apart from being a regular contributor to periodicals like the *Bantu Education Journal*, *Mogwera wa Babaso*, *Tšhupa-Mabaka a Kereke*, *The Good Shepherd*, *Abantu-Batho* and others, Ramaila also produced his own works, such as:

- (i) *Borwa bo a foka* (The South wind is blowing): 1929.
- (ii) *Ditaba tša South Africa* (The history of South Africa): 1930.
- (iii) *Tša Bophelo bja Moruti Abram Serote* (The life history of Rev. Abram Serote): 1935.
- (iv) *Setlogo sa Batau* (The origin of the Batau tribe): 1938.
- (v) *Molomatsebe* (One who whispers into another's ear): 1951.
- (vi) *Taukobong* (The lion in the blanket): 1952.
- (vii) *Tsakata* (The wise one): 1953, and
- (viii) *Seriti sa Thabantsho* (The dignity of Mount Thabantsho): 1961.

From Ramaila we learn to sharpen our listening skills, to be warmhearted, to be polite, to think deeply and not to judge, but to put our facts in such a way that everyone should be able to pass his or her own judgement. This is also very evident in most of his short stories in *Molomatsebe* and *Taukobong*.

Makwela (1977:15) lauds Ramaila for having had an extremely deep knowledge of his people, the Blacks, who were very close to his heart and whom he loved dearly. He knew and understood their frustrations, aspirations, pleasures and their wishes and desires. He was also with them in their griefs, sorrows and frustrations. Indeed God had bestowed on him a wealth of undiminishing love for his kinsmen.

1.8.5 Biography of Maphoto, Albert Nkosh: Author of "*Leabela le a fetiša*"

Albert Nkosh Maphoto has to date produced the detective novel "*Leabela le a fetiša*", translated as: "*If you do a thing in secret it shall ultimately be known*", published in 1983.

Not much can be written about this author as the search for him and for written information about him was unsuccessful.

CHAPTER TWO

THE DETECTIVE SHORT STORY: NATURE, PURPOSE AND REQUIREMENTS

2.1 INTRODUCTION

Unlike the detective novels, there are a good number of detective short stories in Northern Sotho. These detective short stories are unfortunately not found as individual collections, but are spread throughout the many different short story collections that exist in the language. The detective short stories that exist in Northern Sotho are most certainly of very good quality. The short story collections that exist in the language are amongst others the following:

Bopape, H.D.N., *Bogobe bja Tswiitswii*, De Jager-HAUM, Pretoria, 1985.

Maditsi, I.T., *Diphoko*, J.L. Van Schaik, Pretoria, 1985.

Maditsi, I.T., *Mogologolo*, J.L. Van Schaik, Pretoria, 1970.

Matlala, W.T., *Hlokwa-la-Tsela*, Afrikaanse Pers, Johannesburg, 1969.

Motuku, H.Z., *Magang*, Beter Boeke, Pretoria, 1969.

Motuku, H.Z. & Ramokgopa, H.H., *Nka se lebale*, Via Afrika, Bloemfontein, 1972.

Mpepele, D.L.M., *Medupi ya megokgo*, Educum, Johannesburg, 1985.

Ngoepe, J.D.N. *Seswai sa ditabanatodi*, J.L. Van Schaik, Pretoria, 1980.

Ramaila, E.M., *Molomatsebe*, J.L. Van Schaik, Pretoria, 1951.

Ramaila, E.M., *Taukobong*, J.L. Van Schaik, Pretoria, 1954.

Ramokgopa, H.H., *Go tseba mang?* Penguin, Johannesburg, 1980.

Serudu, M.S., *Mabudutša*, Kagiso Publishers, Pretoria, 1999.

Despite the fact that there are so many short story collections in Northern Sotho, there are very few works dealing with the evaluation and critical analysis of the said short stories, and no work at all on the detective short story. This is unfair to this genre as such research

would improve the standard of the detective short story and encourage even more, and younger, writers to take to the writing of detective short stories, following the “Rules of the game” as their guide.

The only works on Northern Sotho short stories that have so far seen the light of day are the following:

Boshego, P.L., *Theme, Character, Setting, Style and Language in I.T. Maditsi's Short Stories: A Critical Evaluation*, Unpublished M.A. Dissertation, University of South Africa, Pretoria, 1993.

Boshego appraises all the short stories of I.T. Maditsi, which he divides into four different themes, crime and detective stories included. He subjects these short stories to stringent tests, applying the rules for short stories laid down by short story scholars. He also looks at the characterisation, setting, style and language usage in all the short stories. At the end of this acid test, with reference to detective stories in particular, Boshego comes to the conclusion that all fictional criminals will in the end be arrested and punished for their anti-social and criminal activities. He ends up with the dictum, “Crime does not pay”.

Groenewald, P.S., *Die Speurverhaal (The Detective Story)*. In *Studies in Bantoetale*. Jaargang 4.1. Publikasie van die Departement Bantoetale van die Universiteit van Pretoria, Pretoria, 1977.

Groenewald, in his appraisal of detective short stories and novels in Northern Sotho, endorses the fact that the mysterious event called death has its causes in a story concealed from the reader, promoting suspense for as long as the criminal is not yet brought to book. Groenewald (1977:19) expresses this view thus:

The code story in Northern Sotho can be divided into the moral story and the detective story. The latter includes for the time being such examples as

thrillers, suspense stories, etc. The detective story differs in two ways from the moral story:

- (a) Some important facts are kept away from the reader by some or other means. (In the moral story the plot is being expanded at the end to obscure the final solution.)
- (b) Suspense is being kept as long as the criminal has not been identified. (In the moral story the 'criminal' is a known factor.)

Makwela, A.O., *E.M. Ramaila, the Writer. (A Literary Appraisal)*, Unpublished M.A. dissertation, Department of African Languages, University of the North, Pietersburg, 1977.

The appraisal of E.M. Ramaila's works by Makwela covers all the works produced by this acclaimed Northern Sotho writer, who has also written two volumes of short stories. After subjecting all the short stories to appraisal tests designed by scholars in the genre, Makwela concedes without reservation that Ramaila is undoubtedly one of the greatest Northern Sotho short story writers of our time.

It is therefore not surprising that younger authors such as Ramokgopa, Maditsi, Motuku, Matlala, etc. seem to have taken to short story writing in imitation of this great author, but could unfortunately not reach his heights.

In his own words, Makwela (1977:156) writes about Ramaila:

The skilful use of language, the flowing style, apt characterisation and the beautiful description of milieu make Ramaila's short stories the best ever written in the Northern Sotho literature.

This is still virgin ground which aspiring critics can explore in order to take forward the works of the above pioneers in the Northern Sotho short stories. This would make a great contribution to the language and to this genre in particular.

2.2 PURPOSE OF THIS CHAPTER

The main purpose of this chapter is to make an in-depth textual analysis of a few selected detective short stories in Northern Sotho. These stories will be subjected to a stringent test in accordance with the rules laid down by acclaimed scholars on detective story writing in order to evaluate them as true and genuine detective short stories. The strengths and weaknesses of these detective short stories will be considered at the end of the chapter. The subsequent chapters will focus mainly on the detective novel.

2.3 THE NATURE OF A DETECTIVE STORY

Crime stories, mystery stories, puzzle stories and stories of deduction and analysis have existed since time immemorial, but the detective story – relatively contemporary as it is – is very closely related to all of them. The detective story, by its nature, is purely a development of the modern age.

Early civilization did not have any police force at all in the modern sense of the word. The suppression and prevention of crime was left to the military, assisted by private guards about whom Haycraft (1942:5) says that they:

... relied on bludgeons rather than brains for the meagre results they achieved.

But with the development of modern civilization these crude and brutal methods had to give way slowly to a more civilised and methodical apprehension of criminals in order to adequately prevent and restrain criminal activities. To this end Haycraft (1942:5) adds:

So torture slowly gave way to proof, ordeal to evidence, the rack and the thumb-screw to the trained investigator – And once the investigator had fully arrived, the detective story followed as a matter of course.

It is crystal clear that the detective story is more refined than the other types of stories. It unleashes the readers' interest and curiosity. It is magnetic and fascinating. It activates our rational thinking and enhances our power of forming conclusions. It also takes our minds on a long, exciting and spine-chilling excursion accompanying the hero, the detective, until he solves the mysterious event with his skills, aptitude, intelligence, bravado and rational thinking. This is the view of Mampuru (1986). This theory also postulated by Winks (1980:5):

... in a detective fiction the divine tension between the exact and unknown produces the central thrust of the story. Since death is a central puzzle to all major and minor writers, the detective story is seen to be sensational because it focuses on the cause and methods of death rather than on the fact of death itself.

It is commonly known that there is natural and accidental death, yet the detective story postulates that death stems from a particular cause or emanates from a cause which may, during detection, be rationally exposed. This is the reason why death in a moral story and in real life is the end, whereas in a detective story death is only a means to an end, which is detection. This mysterious event called death, has its facts in a detective novel concealed from the reader, promoting suspense for as long as the criminal is not yet brought to book. Groenewald (1977:19), in special reference to the Northern Sotho detective story, endorses this view by saying:

The code story in Northern Sotho can be divided into the moral story and the detective story. The latter includes for the time being such examples as thrillers, suspense stories, etc. The detective story differs in two ways from the moral story:

- (a) Some important facts are kept away from the reader by some or other means. (In the moral story the plot is being expanded at the end to obscure the final solution.)
- (b) Suspense is being kept as long as the criminal has not been identified. (In the moral story the criminal is a known factor.)

Wright in Palmer (1978:93) asserts that the basis of a detective story is the rational solution of a puzzle. He strongly believes that:

The detective story is not really fiction, it is a complicated and extended puzzle cast in fictional form.

Haycraft in Palmer (1978:93) has formalised the above notion into a set of six rules and asserts that in detective fiction:

- (i) all clues should be put before the reader;
- (ii) no evidence should be made known to the reader but not to the detective;
- (iii) there should be no false clues;
- (iv) coincidence should not play a role;
- (v) all determinative action shall proceed directly and causatively from the central theme of crime and pursuit; and
- (vi) no extraneous factors (such as stupidity or “forgetting”) shall be allowed to divert or prolong the plot in any essential manner.

Haycraft (1942:226) also makes a comment on the “readability” requirement for the detective story, which does not only mean ordinary literary competence, but also that the detective story must avoid becoming a static and immobile puzzle on the one hand, but that:

... it must forswear the meretricious aid of the hokum, on the other.

All the rules postulated by Haycraft above, like the decalogue, may be condensed into two main requirements, viz:

- (i) the detective story must play fair;
- (ii) the detective story must be readable.

Haycraft's rules for a detective story are embedded in the "Ten Commandments or Decalogue of a Detective Fiction" postulated by Ronald Knox in Winks (1980:200-2002), in which he enumerates principles which the detective story writer should take into account if he wants to produce work of acceptable standard. He asserts that a good detective story must:

- (i) mention the criminal in the early part of the story, but not allow the reader to follow his thought until his real identity is revealed at the end of the book – The author should at all costs avoid bringing into the picture a strange character from nowhere. This spoils what could otherwise have been a good story.
- (ii) rule out all supernatural and preternatural solutions or agencies – This view is endorsed by Sherlock Holmes as quoted in Murch (1968:14), when he observes:

This agency stands flat-footed upon the ground, and there it must remain. The world is big enough for us. No ghosts need apply.

- (iii) not allow the inclusion of a secret room or passage – This may be allowed only if the scenery and action allows and if the right devices as expected are at hand; otherwise the use of such rooms is totally discouraged.
- (iv) not use or permit undiscovered poison, because this will need a thorough and long explanation at the end of the story – Some authors use crime that emanates from poison or other substances. This requires long-winded and detailed scientific

explanations, which are cumbersome and boring. These should be avoided at all costs as they spoil the credibility of an otherwise good detective story.

- (v) use ordinary citizens of society, because supermen are only used in stories like folklore and myths – A detective story must deal with people as ordinary members of a community. The use of a superman makes a detective story read like a fable, a myth or a folktale.

Knox in Winks (1980:201) is in full support of this view, expressing himself thus:

No Chinaman must figure in the story.

- (vi) have a detective to investigate the crime and show us clues which do not come by accident or through help from unexpected quarters – The duty of a detective is to investigate and detect the crime by making use of all available sources and any clues that he may procure. He should be accountable for all the sources and clues he uses and should not find them by accident or intuition. Knox in Winks (1980:201) says:

No accident must help the detective nor must he ever have an unaccountable intuition which proves to be right.

- (vii) have a good and honest detective whose duty is to solve crime and not to commit it – It is unacceptable that a detective should, during the course of his duty, also commit a crime because this could result in two detective novels in one, since another detective will have to be engaged to investigate his colleague's crime, who will in turn be investigating the original crime as well.

- (viii) lay all clues before the reader so that he is able to examine them – All clues gathered by a detective in the course of his duty must be fully exposed to the reader so that he can examine them and convince himself of their value. This will entice and grip the readers' attention, and maintain it.

- (ix) not portray the detective's friend, the "Watson" who conceals any thoughts which pass through his mind – Sir Arthur Conan Doyle in all his detective stories about the brilliant Sherlock Holmes will always make use of the stupid Dr Watson as a character. It is this Dr Watson who accompanies the reader in the course of detection, because he sees but does not observe and consequently he needs every clue explained to him by the brilliant Sherlock Holmes. Knox in Winks (1980:202) says this about Dr Watson:

... his intelligence must be slightly, but very slightly below that of the average reader.

Groenewald (1977:22) alludes to this notion when he says:

Waar die moraalstorieverteller deur 'n neweintrige 'n wending aan die gang van die gebeure verleen, hou die skrywer van die speurverhaal sekere essensiële besonderhede onopsigtig van sy leser terug. Conan Doyle, Agatha Christie, e.a. doen dit deur die skepping van die Watson figuur waarmee die leser se aandag afgelei word.

(Where the relator of a moral narrative gives evidence to the turn of events by means of a sub-intrigue, the writer unobtrusively withholds certain essential particulars from the reader. Conan Doyle, Agatha Christie and others achieve this by creating a Watson figure by means of which the reader's attention is deflected.)

- (x) not have twin brothers and doubles, unless we have been duly prepared for them. These will confuse the reader if used – The use of twins is most likely to confuse and create misleading clues. It is strongly recommended that the use of twin brothers be avoided at all costs in the development of the plot structure of a detective novel.

Auden in Winks (1980:17) postulates five elements of a detective story. These elements are enumerated as follows:

- (i) the milieu;
- (ii) the victim(s);
- (iii) the murderer(s);
- (iv) the suspect(s) and
- (v) the detective(s).

Most literary scholars, e.g. Winks, Haycraft and Forster, believe that the first person narrator is the best viewpoint to be adopted in a detective story. The narrator should preferably be a detective whom the reader will accompany in the course of his detection. The reader will also associate and identify quite easily with this detective. Should there be more than one detective, the reader's association and identification may be hampered and weakened, thus reducing the grip and fascination of the story and the reader's interest and curiosity in it. Groenewald (1984(2):6) echoes this sentiment when he comments thus:

Die verhaal moet 'n ek-vertelling word waarin die speurder as verteller optree, sodat die leser hom met niemand anders as die speurder kan identifiseer nie.

(The story-line should assume the form of an I-narration wherein the detective plays the role of the narrator in such a way that the reader should identify him with nobody else except the detective.)

Combinations of narrative viewpoints are confusing to the reader and may also weaken the credibility of the story. Haycraft (1942:234) fully supports this statement:

... nothing is more irritating than the story seen now through the detective's eyes, now through the observation of one or more of the characters, and again from the 'omnipotent' angle.

Once the author has arrived at a motivating theme for his detective story, the next and

infinitely more difficult step is to make the story fit the crime. For a novice faced with the problem, the solution could be found from Wright in Haycraft (1942:229) when he asserts:

... the detective tale must at all times possess 'unity of mood'.

All that Wright means is that the characters, style, crime, methods, dialogue, setting, the person of the sleuth, in fact all the structural minutiae, must be kept sternly and prayerfully in key: integrated and closely knitted together to form a coherent whole.

Stripped of its decorations, ornaments and false details, the bottom line of a detective story focuses on one aspect only, which according to Haycraft (1942:258) is:

... a conflict of wits between a criminal and sleuth, in which the detective is traditionally victorious by out-thinking his adversary.

The detective must be a man of action. He must move around and mix evidence with events and clues before him, otherwise one will end up with a bored, yawning and half-dozing reader. That is why Haycraft (1942:255) says:

Don't sit your detective at a table and parade the witnesses before him.

Finally, the fate of a criminal in a detective story is once again echoed by Auden in Winks (1980:20) in this fashion:

... as to the murderer's end, of the three alternatives – execution, suicide and madness – the first is preferable, for if he commits suicide he refuses to repent, but if he does not repent society cannot forgive. Execution on the other hand, is the act of atonement by which a murderer is forgiven by society.

Having considered the rules for, and elements of a detective story postulated by Haycraft, Auden and Knox, we are better equipped with the necessary tools to understand, examine and evaluate a detective story.

2.4 REQUIREMENTS OF A DETECTIVE STORY

Renowned scholars on detective stories regard the solution to a crime as being the most important aspect of a detective story. They define a detective novel as a story that involves crime, a police force, a detective who may or may not be a member of a police force and a solution.

Murder has come to be accepted by many scholars as being a prerequisite and the most important aspect of a detective novel, but this need not always be the case, as a few examples will show later in the chapter and subsequent chapters.

2.5 DETECTION PATTERN

In a story where there is no detective, the detection is done by society itself, in that a little careless mistake by the criminal will cause society to suspect him/her and later discover that he/she indeed committed the crime, and he/she will later be punished one way or the other by fate, society or a court of law. This would then fit in well with Routley's assertion (Winks, 1980:164) that the most important aspect of his definition is that there must ultimately be a solution to the mysterious event.

Carter (1967:140) however maintains that because a detective story centres around detection it must have a qualified detective, whether professional or amateur.

In any detective story where the services of a detective are employed, the criminal initially has more intelligence, wit, agility and shrewdness than the detective. That is why he/she is able to evade discovery and arrest for some time. He/she is to begin with, faster in movement, in rational thinking and in evading suspicion, discovery and arrest, although in the end he/she is arrested and punished for his/her deeds, because ultimately the detective must emerge as a hero of above normal aptitude. Symons (1972:173-174) provides this description of a detective:

May be professional or amateur, and if amateur may run a detective agency or inquiry agency, or get involved by chance in criminal cases. Always at the centre of the story's action, most often the hero, and generally a keen observer who notices things missed by others.

2.5.1 Detection pattern in "*Leihlo la sebatladi*" by Matlala, W.T.

Matlala, in his volume of short stories "*Hlokwa-la-Tsela (NY)*", employs the services of an amateur detective in the short-story "*Leihlo la sebatladi*" (p. 61):

Maabane Dipilisi a di anegela bagwera a re moratiwa o rile ke tla kwa ka mokgoši, hlokwa-la-tsela le ile la tšea ka ditsebe gomme la di rwala la di fa maphodisa.

(Yesterday Dipilisi narrated to his friends that his sweetheart had told him he would hear loud noises, but an informant was within ear-shot and took this information to the police.)*

In the above quotation Matlala makes use of an informant, instead of at least an amateur detective, to comply with the requirements postulated by Symons (1972:173-174), Carter (1967:140) and others that there must be a professional detective or an amateur. This is a weakness in Matlala's otherwise good detective short story.

2.5.2 Detection pattern in "*Le ge o ka e buela leopeng*" by Motuku, H.Z.

Let us examine Motuku's short story "*Le ge o ka e buela leopeng*" in the collection "*Magang*" (1990:73-89), when he says this about the pattern of detection in a diamond smuggling case (1990:80):

* Translations for quotations have been rigorously checked for accuracy and may therefore sometimes reflect Northern Sotho style more closely than English style.

Modumo o ile wa kwala gore Solomon ke motho yo e lego kgale a šoma meepong gomme ge e le papatšo ya magakabje le maswikana a mangwe a bohlokwa o be a e tseba kudu. Modumo wo wa ba wa fihla ditsebeng tša maphodisa. Maphodisa ge ba di kwa ba mo romela ka mokgalabje yo mongwe yo a bego a bitšwa Kwata.

(A rumour spread around that Solomon had been working in the mines for a long time and that he was an expert in illegal dealings with diamonds and other precious stones. The rumour reached the attention of the police. When the police heard this they dispatched an old man named Kwata to him.)

Solomon has indeed always been a shrewd and cunning illegal dealer with diamonds from Barberton to Premier Mine, proceeding to Theunissen and robbing people of their hard-earned monies in the process. So it was some time before the police picked up this clue. For this pattern of investigation we have to credit Motuku with having complied with the requirements postulated by renowned scholars in this genre.

2.5.3 Detection pattern in “Go utswitšwe ngwana” by Ramokgopa, H.H. and Motuku, H.Z.

Ramokgopa *et al.* in the above detective short story, reveals that the Railway Police in their search for the stolen baby involved its parents Rra-Motlatšo and Mma-Motlatšo as well:

Ba tšama ba khurumula bana ka moka le ba bego ba robetše gore Mma-Motlatšo le Rra-Motlatšo ba ba lebelele. Wa bona ba mo hloka (Ramokgopa *et al.*, 1984:56).

(They went around uncovering all babies, even those who were asleep, so that Mma-Motlatšo and Rra-Motlatšo could have a look at them, but they did not find theirs.)

In their effort to find the stolen baby, the police increase their vehicles and manpower to cover as large an area as possible:

Ka iri ya bošupa mantšiboeng ona ao ke ge go tšwile difatanaga tša maphodisa tše 9, di phatlaletše le naga ya Tswetla di na le maphodisa a 50, go tsoma ngwana yo a utswitšwego (Ramokgopa *et al.*, 1984:56).

(By seven o'clock that evening there were nine police vehicles with fifty policemen spread throughout Vendaland, searching for the stolen baby.)

Ramokgopa and Motuku have to be acknowledged for the meticulous manner in which they have handled the detection pattern in this detective short story.

2.5.4 Detection pattern in “*Tšhelete ya sepoko*” by Ramaila, E.M.

Ramaila in the detective short-story “*Tšhelete ya sepoko*” (Ramaila, 1990:9) narrates a story of two men who make a fortune out of desperate fortune seekers in Johannesburg, disguising themselves as a “ghost” and a traditional doctor respectively, to scare off fortune-seekers before they can reach the “loot”, while they have been paid large amounts of money for protection.

Ramaila employs the services of an ordinary citizen as an amateur detective to unmask the two swindlers. When the ghost approaches the digging fortune-seekers, this unnamed amateur detective gives up his life to defend the R8-00 they had paid these cheats:

Gona mo lebakeng leo, sepoko sa rotoga ka mokgwa wa sona wa ka mehla. Ge se thoma makatika, banna ba šwalalana ba emela thoko. Bjale yo mongwe wa bona, mogale wa Mamabolo, a beta pelo a boela go sepoko sela. E rile ge se buduloga ka mola mašeleng a se leka ka thoka. Aga-ga-ga! A betha senna, a be a boeletša. Ge a leka la boraro, a kwa a betha phata le dikgorogoro (Ramaila, 1990:8).

(Just at that moment, the ghost appeared in its usual manner. When it started its dirty tricks the men fled and stood afar. Then one of them, the brave Mamabolo man, took courage and returned to the “ghost”. When it ballooned in its rags, he tried it with the knobkierie. Ahah! He struck in a very manly way and repeated the action. When he tried for the third time he found himself striking wood and tins.)

Ramaila in an attempt to describe the prowess of the amateur detective goes on to say:

... Mošemane wa sekolobeng ge a ekwa se lla ka mokgwa wo, a nama a se betha ruri, sa be sa wela fase sa homola (Ramaila, 1990:8).

(The lad with the pig Totem, on hearing it cry in that manner, lambasted it even more than before until it and was silent.)

Ramaila should be respected for this well constructed detective short story, in which an amateur detective has been able to expose to all and sundry that the existence of a “ghost” is a myth, a disguise and an impersonation of what you are actually not, and that this myth must be dismissed with the contempt that it rightfully deserves.

Groenewald (1977:27) confirms to the above analysis of Ramaila’s detective short stories thus:

... want Ramaila se verhale word hoogs waarskynlik deur talle mense gelees sonder dat hulle van die speurverhaalkarakter daarvan bewus raak.

(... because Ramaila’s stories are most probably read by many people without being aware of their characteristics as detective narratives.)

2.6 DETECTION AND EVASION

At a given point in time fictional criminal(s) become aware that they are being investigated and must surely be arrested. Consequently the criminal must think much faster than the

detective, to extend his freedom and evade arrest. He will be on the run for as long as the arrest is not yet effected.

Haycraft (1942:229) observes about the investigation and evasion of arrest by the criminal(s):

In any detective story worth the name at once the most important and most difficult integer is the sleuth.

Our detective must also, like the criminal, be a man of action. He must vigorously, yet subtly, collect information and clues so as to track down the criminal(s), bring them to book, outclass them and ultimately emerge victorious.

2.6.1 Detection and evasion in “*Leihlo la sebatladi*” by Matlala, W.T.

Matlala in his detective short story “*Leihlo la sebatladi*” depicts the scenario of Dikeledi trying to evade arrest after she had shot her husband cold-bloodedly at close range, in this fashion:

Dikeledi o rile ge a retologa ahlakana le mahlo a batsomi. ‘Re gopediše kgaitšedi.’ Yo mongwe wa batsomi bao a ntšha leo, le yena a šetše a ntšhitše raborolo ya gagwe (Matlala, NY:61).

(When Dikeledi turned back, her eyes met with those of the hunters. ‘Share with us, dear sister.’ This was said by one of them who had also drawn a revolver.)

Dikeledi is caught in the act even before she could make any move to evade arrest, after murdering her husband. This aspect weakens Matlala’s story because he does not give the detective(s) the chance of gathering evidence as well as of searching for the murderer of Dikakata. This is what Haycraft (1945:255) abhors: the parading of witnesses.

Don’t sit your detective at a table and parade the witnesses before him.

It stands to reason that this is a weakness in Matlala's detective short story because the detective never made any detection and the murderer did not attempt to evade any form of arrest.

2.6.2 Detection and evasion in "*Go utswitšwe ngwana*" by Ramokgopa, H.H. and Motuku, H.Z.

In the collection of short stories by Ramokgopa and Motuku, "*Nka se le bale*", the detective short story in "*Go utswitšwe ngwana*", gives a very vivid picture of the police at work, collecting information about the baby boy aged three months and stolen by a married but childless woman at Messina station. The manner in which the police under Sergeant Maphikološa go about their investigation conforms with Sherlock Holmes's remark to Dr Watson in Murch (1968:12), that:

Detection is, or ought to be, an exact science, and it should be treated in the same cold and unemotional manner.

Indeed Ramokgopa *et al.* (1984:57) confirm the above statement thus:

Ka letsatši la boraro ge go ntše go tsonywa ngwana, ke ge maphodisa a a lego modirong woo e le lekgolo le masomepedihlano. Go bile go rometšwe molaetša kua Radio Bantu gore ba thuše go phatlalatša molaetša wa ngwana wa go timela-ngwana wa kgwedi tše tharo. O bile o na le lebadi lerameng le le tlogago ka thoko ga leihlo le tsebe go ya seledung.

(On the third day while the search for the lost baby was continuing, there were one hundred and twenty-five policemen on duty. A message was also sent to Radio Bantu to spread the news widely about the stolen child – a toddler aged three months. He even has a scar stretching from the eye, past the ear towards the chin.)

The above shows thorough investigation at work. But the culprit is also hard at work to evade arrest, hence her recalcitrance when confronted by the police shortly before her arrest:

Le nyaka go bona eng ngwaneng wa ka? Go a makatša ka gore le yena o na le lebadi lerameng la go tloga magareng a leihlo le tsebe, le le fihlago seledung bjalo ka Motlatšo yoo a tsebešitšwego ka radiong (Ramokgopa, 1984:61).

(What is it that you want to see on my child? It is amazing that he also has a scar running from the eye, past the ear and ending at his chin, like Motlatša who was announced over the radio.)

Ramokgopa *et al.* have to be saluted for the effective manner in which they handled the investigation led by Maphikološa as well as an attempt to evade arrest by the culprit, Mrs Phiriphiri.

2.6.3 Detection and evasion in “*Le ge o ka e buela leopeng*” by Motuku, H.Z.

In the detective short story “*Le ge o ka e buela leopeng*”, Motuku narrates the story of how a Mr Tuin evaded “arrest” when he ran for dear life, clutching tenaciously at a piece of diamond:

A le gokarela ngwana wa Leburu a batalala a gopotše mmotorong. Ge a fihla a gata tša Makgowa selo sa raroga. Ge a lebile Silverton ke ge go nkgga thaere fela (Motuku, 1990:78).

(The Dutch descendant clutched desperately at it while running fast towards the car. He stepped on the gears and took off. He drove at break-neck speed towards Silverton.)

When Solomon, the experienced diamond dealer, accepted diamonds from Kwata, he paid Kwata at lightning speed because he was certain that in doing so he was evading arrest. That is why he says:

Ke dira bjalo ka gobane ke le mahlwaadibona. Dilo tša mohuta wo ga di nyake moretelega (Motuku, 1990:81).

(I do so because I am a veteran. These things do not need someone who vacillates.)

Motuku has handled this aspect very convincingly in this detective short story. He has to be commended for this effort.

2.6.4 Detection and evasion in “*Tšhelete ya sepoko*” by Ramaila, E.M.

Ramaila in his detective short story “*Tšhelete ya sepoko*” employs the services of ordinary citizens, led by the unnamed Mamabolo man, to investigate the whereabouts of the traditional doctor with a view to retrieving their money. Their investigation is depicted as follows:

Gosasa ge ba tsoga, ba yo nyaka ngaka yela gore e tle e ba hlalošetše taba ye, le go ba bušetša diponto tše nne tše ba mo filego (Ramaila, 1990:8).

(The following morning when they woke up, they went out to look for that traditional doctor so that he could explain this matter as well as refund the R8-00 they gave him.)

About the “ghost” that was badly injured by the knopkierie blows of the Mamabolo man Ramaila (1990:9) reports:

Motho yoo o ile a rwalelwa sepetlele, o ile a okelwa gona lebaka le letelele.

(That man was ferried to hospital where he was under treatment for a long period of time.)

These two culprits, the “ghost” and the traditional doctor, who worked together to amass wealth by relieving innocent fortune-seekers of their cash, were also making desperate attempts to evade arrest and possible further lambasting by their victims. In this regard Ramaila (1990:9) writes about the traditional doctor:

Ngaka ba e hloka, gobane e be e šetše e nametše setimela sa meso, e tshetše mellwane ya Transvaal.

(They did not find the traditional doctor, because he had already boarded an early morning train crossing the Transvaal boundaries.)

About the “ghost” Ramaila (1990:9) gives this account:

O rile go tšwa bookelong, le yena a akgofa, a tshela mellwane ya Transvaal, a tla gae

(On his discharge from hospital, he also hurriedly crossed the Transvaal boundaries, and came home)

Ramaila has made good use of the tools of a detective story at his disposal in this detective short story.

2.7 ARREST

Before the actual arrest the detective must be seen to be working extremely hard to bring the culprit to book. Likewise, the culprit must also be seen to be using every trick at his disposal to evade arrest. Haycraft (1942:258) describes this as:

... a conflict of wits between the criminal and sleuth, in which the detective is traditionally victorious by out-thinking his adversary.

Murch (1968:19) also subscribes to this sentiment by describing the criminal in a detective story as:

... presented as romantic, amusing and 'sharp', often to be admired for his bravado and effrontery, his quick witted avoidance of capture, and skill in escaping the punishment he richly deserves.

The above characteristics do not get the criminal very far because ultimately he has to be arrested so that the detective can emerge triumphant.

2.7.1 Arrest in "*Leihlo la sebatladi*" by Matlala, W.T.

Matlala in his detective short story "*Leihlo la sebatladi*" describes the arrest of Dikeledi after murdering her husband, Dikakata, in this manner:

Go tlo ba bjalo ka ge Dikeledi a bolela, ka nnete Dipilisi o tlo di kwa ge di boa mafulo gore Dikeledi o bolaile monna o bile o swerwe, (Matlala, NY:61).

(It is going to be as Dikeledi had said earlier on. True enough Dipilisi will hear, when the mission is accomplished, that Dikeledi has murdered her husband and is arrested.)

This is not very convincing because Matlala does not involve any form of investigation by the detective nor how and when Dikeledi was arrested. We therefore regard this as a weak point in Matlala's detective short story.

2.7.2 Arrest in “*Tšhelete ya sepoko*” by Ramaila, E.M.

Ramaila in his detective short story “*Tšhelete ya sepoko*” does not make mention of any arrest of the two criminals, the traditional doctor and the “ghost” respectively. They totally evaded arrest, thus undermining the heroism of the Mamabolo man. This is also contrary to the postulations of scholars like Murch, Haycraft and others.

About the traditional doctor Ramaila only says:

Ngaka ba e hloka, gobane e be e šetše e nametše setimela sa meso, e tshetše mellwane ya Transvaal (1990:9).

(They did not find the ‘witch-doctor’, because he had already boarded an early morning train crossing the Transvaal boundaries.)

And about the “ghost” Ramaila only remarks thus:

O rile go tšwa bookelong, le yena a akgofa, a tshela mellwane ya Transvaal, a tla gae (1990:9).

(On his discharge from hospital, he also hurriedly crossed the Transvaal boundaries, and came home)

2.7.3 Arrest in “*Go utswitšwe ngwana*” by Motuku, H.Z. and Ramokgopa, H.H.

Ramokgopa *et al.* in the detective short story “*Go utswitšwe ngwana*” give a very good account of how Mrs Phiriphiri was arrested for stealing a toddler:

Maphodisa a ile a kuka ngwana yola gomme MmaPhiriphiri a tloga le bona go ya kua ga monyemotsana go mmegela tšeo ba di hweditšego motseng wa

gagwe. Yena a swaba kudu ka seo se dirilwego ke yo mongwe wa ba motse wa gagwe, gomme ge maphodisa ba mmotša gore a swanetše go sepela le mosadi yoo, a ba dumelela (Ramokgopa, 1984:62).

(The police lifted that toddler and Mrs Phiriphiri left with them to the chief's kraal, to inform him about what they found in his village. He was utterly disappointed about that which was done by one of his subjects, and when the police told him that they were leaving with that woman, he readily agreed with them.)

Ramokgopa warrants commendation for having handled this aspect so well in accordance with the theories of reputable scholars in the field of detective stories.

2.7.4 Arrest in “*Le ge o ka e buela leopeng*” by Motuku, H.Z.

In the scene in the diamond smuggling story “*Le ge o ka e buela leopeng*”, that involves the arrest of the criminal, Solomon, Motuku recounts very vividly the police at work:

Maphodisa a unyologa leopeng le dihlareng a emišitše dithunya. Solomon ge a re o a gadima a hwetša ba šetše ba mo tsena makgwetekgwete. A re ke a tšhaba, Kwata a mo phereketša ka lehlotlo a wela fase. Maphodisa a napa a mo tlema, ba tsena nae koloing ya gagwe ba e kgotla, ba leba toropong (1990:83).

(The police swarmed out of the donga and trees with their guns drawn. When Solomon looked around he found that they had clustered around him. He tried to run away but Kwata tripped him with his walking stick and he fell down. The police immediately handcuffed him, got with him into his car, started it and drove towards the town.)

2.8 PUNISHMENT

The fate of a criminal in any detective story is the punishment that the criminal richly deserves so that his crime can be atoned for and thus society can forgive the murderer. Our detective will also emerge as a hero who has eradicated the criminal activities of the culprit.

2.8.1 Punishment in "*Leihlo la sebatladi*" by Matlala, W.T.

In his detective short story "*Leihlo la sebatladi*", Matlala does not take his culprit, Dikeledi, to a court for trial before punishment is handed down. He only gives a very short pronouncement of the verdict and says this about Dikeledi:

... gomme e bile o tlo ahlolelwa thapo (Matlala, NY:61).

(... and she is also going to be given the death sentence.)

2.8.2 Punishment in "*Go utswitšwe ngwana*" by Motuku, H.Z. and Ramokgopa, H.H.

Ramokgopa *et al.* in the detective short story "*Go utswitšwe ngwana*", give a concise account of the verdict handed down to Mrs Phiriphiri for the theft of the toddler. The author has adhered closely to the views of respected scholars about punishment in a detective story. He depicts the punishment in this manner:

Mma Phiriphiri a bolokwa kgolegong nywaga e mehlano ka molato wa go utswa ngwana (1984:63).

(Mrs Phiriphiri was sentenced to five years imprisonment for the case of stealing a toddler.)

2.8.3 Punishment in “*Le ge o ka e buela leopeng*” by Motuku, H.Z.

The detective short story by Motuku, “*Le ge o ka e buela leopeng*”, describes the court case against Solomon very precisely, depicting the sentence handed down to him as punishment and as a deterrent to other law abiding citizens not to indulge in diamond smuggling. This is most convincing and also shows that Motuku is able to play in accordance with the rules of the game for the detective story. Ramokgopa communicates this scene to the reader in this fashion:

Tsheko ya molato wa Solomon e ile ya swarelwa gona Theunissen. Solomon a ntšha ditšhelete tše ntši tša go nyaka baemedi fela tšeo ka moka tša se ke tša mo thuša selo. Baahlodi ba mo ahlolela mengwaga ye meraro kgolegong (1990:83).

(The trial of Solomon’s case was held at Theunissen. Solomon forked out large amounts of monies to engage the services of advocates, but all these did not help him in any way. The judges sentenced him to three years in prison.)

2.8.4 Punishment in “*Tšhelete ya sepoko*” by Ramaila, E.M.

Ramaila does not clarify the punishment meted out to the “ghost” and the traditional doctor respectively as the main criminals in his short story, “*Tšhelete ya sepoko*” because, through the third person narrator, Ramaila only says this about the “ghost’s” punishment:

Letsogo le le le bonago le golofetše le, e sa le le gobala mohlang woo (1990:9).

(The deformed hand that you do see yourselves, was injured on that occasion.)

On the punishment of the traditional doctor Ramaila is as silent as the grave. He refrains from making any judgement, which weakens the credibility of his story. He leaves the reader to make his own judgement. He ends the narrative with the words:

Ga re tse (1990:10).

(We don't know.)

Ramaila usually avoids making judgements by himself, most probably because he does not want to make any binding statements. The position that Ramaila adopts at all times is evidenced by Makwela (1977:14) when he quotes from "*Tshupamabaka-a-kereke*" (1963:27), which had this to say about Ramaila's works:

Ramaila o gana go rema mola taba e ka ithema.

(Ramaila does not want to pass judgement when the matter can judge itself.)

This characteristic is of course typical of Ramaila and is also evident in many of his detective short stories. Instead of passing judgement at the end of his narration, Ramaila would rather ascend the pulpit in church to deliver a sermon. On the one hand he would associate and sympathise with the innocent and vulnerable victim(s), because they are always his people whom he has very close to his heart. On the other hand he would strongly rebuke, reprimand and chide the culprit(s) who prey on the children of God.

2.9 STRENGTHS AND WEAKNESSES IN THE SHORT STORIES

While experts in detective stories dictate that there must be a professional or amateur detective in a detective story, as espoused by amongst others Symons (1972:174) and Carter (1967:124), Matlala on the contrary decides to make use of an informant who leads to the arrest of the criminal, Dipilisi. This is regarded as a weak point as there is no

investigation by a detective. This lack of investigation and evasion renders the arrest very simple and consequently unconvincing. This weakens Matlala's otherwise good story. Fortunately the punishment meted out befits the crime, thus helping to keep the short story out of the doldrums.

Motuku's short story also makes use of an informer named Kwata. He is extremely useful in supplying the detectives with information about the criminal activities of Solomon. This makes Solomon's total escape impossible, resulting in his arrest and punishment. This is a successful short story that Motuku has to be lauded for.

In the detective short story "*Tšhelete ya sepoko*", Ramaila makes use of an ordinary citizen as an amateur detective. He makes the necessary investigations until the two criminals escape from the (then) Transvaal into Natal. Ramaila weakens his otherwise sound short story by omitting the actual arrest and going straight to the punishment of the said criminals. This is otherwise a well developed short story.

In general, though, the detective short stories in Northern Sotho are of above average quality, and stripped of the few flaws mentioned above, they are second to none and will compete favourably with their counterparts in any African language.

CHAPTER THREE

DETECTION PATTERN

3.1 INTRODUCTION

Crime fiction concentrates on a crime that has been committed. Its success is largely dependent on the wit, intelligence and cunning of a criminal to commit a crime and to escape the law and also on the author's ability to amuse or to keep the reader in suspense. Allen and Chacko (1974:353) express this view as follows:

... the tendency in early crime literature is to admire the cunning astuteness of the criminal.

The crime committed is made possible by the criminal's motive. The main interest of the detective should be in finding out from the circumstances of the crime, largely physical and verbal, the true order and meaning of events that have been partly disclosed to him and those that have been concealed.

The foregrounding of a criminal in a crime novel is caused by the novel's concentration on the crime committed and the fact that a crime novel may or may not have a detective to investigate it. In cases where there is no detective, the criminal is punished in one way or another by either society, law or fate, in that his carelessness will cause society (law) to suspect him.

If there is a detective, in most cases, the criminal is seemingly faster, more agile and intelligent than the detective, yet at the end he is arrested and punished for his deeds. The detective in a crime novel may lack the rational power in his investigation of a crime. Symons (1972:173) alludes to this when he comments that a crime novel:

... often has no detective. Occasionally a detective runs through a series of stories, but is rarely shown as a brilliant reasoning machine.

3.2 DETECTION PATTERN IN *"TŠHIPU E RILE: KE LEBELO ..."* BY MOLOTO, D.N.

The detection in this crime novel is undertaken by a professional detective from Alexandra, who is well-known as Makhina. We first need to view the profile of Makhina, depicted by Moloto as a very brilliant, strong and respected detective, thus:

Gona motseng wo, go be go agile monna yo mongwe yo a bego a tsebega gagolo ka leina la Makhina; etšwe le a le theilwego ke mmagwe e le Daniel Kgabutli Manamela. La Makhina o le theilwe ke batho bao a bego a šoma nabo, gomme la tuma ka bophara. Makhina e be e le lešole Ntweng ya Bobedi ya Lefase. Ke gona moo a ithutilego ditsela tša bohloidi, le ge Babaso ba bontšhwa gannyane (Moloto, 1982:1-2).

(In that very township, there was a well-known resident known as Makhina; whereas his real name given by his mother was Daniel Kgabutli Manamela. The name Makhina was given to him by his colleagues and he became well-known all over. Makhina was a soldier during the Second World War. This is where he learnt the techniques of espionage, though Blacks were not sufficiently taught.)

Moloto continues regarding Makhina's prowess and dedication to duty:

O be a tshepega kudu molaong, eupša mahodung le babolaing e be e le lenaba la go fšegiša. Bao ba bilego le madimabe a go feta diatleng tša gagwe, ba tšhaba go bolelela godimo ge ba go anegela ka ga gagwe, le ge a ka ba a le kgakala bjang. Ba re o be a kgwahlile bjalo ka tau, gomme ge o na le kgang kudu o be a kgona go go tšea ka letsogo bjalo ka

ngwana, a go swamola monwana ofe kapa ofe. Basenyi ba mehuta ka moka ba Gauteng le tikologo ba phetše makgwakgwa diatleng tša monna yono, gomme bontši bo jelwe ke thapo (Moloto, 1982:2).

(He was a very trusted man in the judiciary, but to the thieves and murderers he was an enemy that chilled their spines. The unlucky ones who went through his hands would not even dare talk loudly when they tell to you about him, no matter how far away he was. They say he was as strong as a lion, and when you were too stubborn he was able to take you by your hand like a toddler and sever any of your fingers. All types of criminals in Johannesburg and surroundings have had a tough life in the hands of this man, and many ended up on the gallows.)

Because of his dedication and loyalty to duty Makhina is promoted to Chief Detective. Moloto portrays his promotion thus:

Ka baka la go tshepega baokameding ba gagwe, Makhina o ile a kgethwa go ba mpša ya go tsoma disenyi tše kgolo. O be a filwe tumelelo ke mookamedi wa matseka, Mna D.P. Hudson, go ngwadiša ka mehla mošomong, ka nako ya senyane. Morago ga moo, a ikela gae go fihla a latwa ke morongwa wa lekgotla. Ge a bona morongwa a tsena ka ga gagwe, o be a dio tseba gore go senyegile (Moloto, 1982:4).

(Because of his trustworthiness to his seniors, Makhina was appointed Chief Detective, responsible for tracking down dangerous criminals. He was permitted by the Head of the Criminal Investigating Bureau, Mr D.P. Hudson, to report daily at nine o'clock. Thereafter he would go back home until he was fetched by the messenger of the Court. Each time he saw the messenger coming into his house he would know that there was something seriously wrong.)

Makhina also has his own informer, who is also known to the Criminal Investigating Bureau. Moloto portrays her in this fashion:

Mamohapi ke mothuši le molomatsebe yo mogolo wa Makhina. Le kgorong ya matseka o a tsebega, fela ga a pepeneneng (Moloto, 1982:8)..

(Mamohapi is an important helper and informer to Makhina. She is even known in the Criminal Investigating Bureau but does not go public.)

When Makhina is called for duty by Mr Hudson, following the housebreaking and theft case at Mr Van Dyk's shop in Sydenham, he is, as always, composed and confident of executing his duties satisfactorily. It is in turn Makhina's chief, Mr Hudson, who shows concern for Makhina's safety in his pursuit of these dangerous criminals. Moloto presents this attitude in the following manner:

O tseba gabotse gore batho ba o ba latago bano ke mašaedi. Ge ba go hweditše ba ka se dire tša go thakgatša mahlo ka wena. Ba tla go šaetša. E ka ba manyami ge o ka hlagelwa ke kotsi. Le nna nka tšwa mošomong wo, gobane ntle le wena ga ke bone tšwelopele ye re ka e dirago. Tšea selo se, gomme o se šomiše ge go le boima; gagolo ge bophelo bja gago bo amega. Sepela, o ba tliše, mošemane wa ka. O ba tliše ba sa phela, ge go kgonega. Morena a go hlogonolofatše (Moloto, 1982:10).

(You know very well that the culprits you are tracking down are hardened criminals. Should they find you there will be nothing left to see of you. They will annihilate you. It will be a tragedy if you can get hurt. I will also be dismissed from this job, because without you, I see no progress that we can make. Take this thing, and use it when the going gets tough; particularly when your life is endangered. Go and bring them along, my boy. Bring them while still alive, if possible. May God bless you.)

Quite often Makhina disregards the clues given to him by his senior. He usually follows his own intuitive and innovative mind. This time he hardly knows where to start his investigation, but he strongly suspects the Alexandra-based, notorious gang known as the Setsokotsane. He decides to go to his informer, Mamohapi, in the township to seek information, tips and clues as well as to brief her on this sensitive case. He then sends Mamohapi to Rachel Sehlogo, who may have some information about this gang. Mamohapi must secretly seek for possible clues from Rachel Sehlogo because she (Rachel) is equally a criminal. Moloto (1982:12) says:

Aga! Ka gobane o mo tseba, mošomo wa rena o ka se be boima kudu. Ke na le tshepo gore go yena re ka hwetša maina le maemo a basenyi ba. Tsebo ya ka ya mahodu e mpotša gore lehono ba tla hlwa sebong, go fihla thapama; fela dihlo di tša bona di hlwa di le mošomong wa go lokišetšana le boramabenkele ba bangwe, go tlo rwala phahlo ge nako e fihla.

(Aha! Because you know her, our work will not be so difficult. I have the hope that from her we could obtain the names and identities of these criminals. My knowledge of criminals informs me that they will spend today in their hide-out, until tonight, but their spies will spend the day working with some shopkeepers to come and fetch the goods when the time has come.)

Rachel comes back with very scanty information. Makhina tries to put flesh on it and gives it his immediate attention. He is reluctant to go to sleep at home. He rather chooses to follow Rachel's clues overnight, and ultimately arrives at the place where the Setsokotsane gang meets regularly for a drink, sharing and selling goods as well as planning their next moves.

The gang is seated, relaxed and drinking in a beautiful mansion in the township. Makhina enters, disguised as a one-eyed hobo who sleeps anywhere. Moloto gives us this scene inside the house:

Ba lekile go mo raka, a fo tsetsepela. Mahlaga a gagwe a bile a sehlefatšwa ke go bethwa ka bokantle le bokagare bja diatla tša bona. Le dieta di be di tsoga. Ba ineetše ge ba bona le leatla la go iphahlela le se gona, fela a ba botša gore ga a tagwa ka moo ba gopotšego ka gona. Ba mo kgasela sofeng, gomme ba tšwela pele ka dino tša bona (Moloto, 1982:20).

(They tried to chase him away, but he blatantly refused. His cheeks were even greyish from the beatings from their inside and outside palms. They gave up when they realised that he did not even defend himself, but he did tell them that he was not as drunk as they thought he was. They merely pushed him onto a couch, and continued with their drinks.)

The above episode reveals that a detective may have to suffer immense discomfort and inconvenience before he arrests hardened criminals. Makhina received several blows inflicted on him by the Setsokotsane gang, when they even forced him to drink liquor. Moloto adds:

Ihlwane wa batho a amogela, gomme a nwa seripa sa galase, a napa a ile ka boroko a sa e kgomaretše. Ga se go tšee nako ye telele pele galase yela e relela diatleng e wela samenteng, e thubega. Le ge a ragwa, o be a swere ka thata, a gona bjalo ka kolobe, gomme a hlokomologwa bjalo ka selo se se se nago mohola (Moloto, 1982:20).

(The poor one-eyed man received and drank half a glass and fell asleep while still clinging firmly to it in his hands. In a short space of time the glass slipped out of his hands, fell on the cement and broke. Even when he was kicked, he was hard at work snoring like a pig, and was ultimately left as something useless and hopeless.)

It is during the Setsokotsane gang's conversation while drinking that Makhina is able to overhear the names of the gangsters as being Mamogašwa (the leader), Mokopa, Petla, Polomeetse and Moswinini. He also overhears the place names Sodoma and Gomora. The gangsters' conversation is interrupted by an announcement from a little girl that the police are surrounding the house. The gangsters run into the house for shelter, but Makhina regains his true identity and punches Petla until he passes out. Petla is therefore arrested and later taken to Marshall Square. The police accompanied by Makhina surround the whole house and ransack it inside-out, but in vain. It is later discovered that there is a big hole dug in the floor, the tunnel of which leads to the next street. Makhina is deeply upset by the interference of the police in the execution of his duties. He wanted to deal with these criminals alone.

After the arrest of Petla and the escape of the other gangsters, who were by then already known to Makhina, he leaves Marshall Square police station and heads straight to Rachel Sehlogo's home. To his utter dismay Rachel is missing and the house is at sixes and sevens. He immediately suspected the Setsokotsane gang and the names Sodoma and Gomora flashed through his confused mind. These names, he remembers, were mentioned during the drinking spree where he had disguised himself as a one-eyed hobo. Makhina then decides to look for Sodoma and Gomora on the same evening, suspecting that he may find Rachel there. He ultimately arrives at a shebeen by the name of Sodoma, where after a few drinks he gains information about Gomora.

On arrival at Gomora he finds Rachel tied to a bed, with handkerchiefs stuffed in her mouth and apparently having been raped several times. He takes her to Mamohapi's place where she explains all that happened after she was kidnapped by the Setsokotsane gangsters on the suspicion that she was a police informer. He found Rachel in this state on the bed:

O rile ge a iša mahlo mpeteng wa kamoreng yeo, a bona motho a bofeletšwe maoto le matsogo dikhutlong tše nne tša wona. O rile go batamela, a bona gore ke ngwanenyana, gomme ke Rachel Sehlogo (Moloto, 1982:38).

(When he focused on the bed in that room, he saw a person tied feet and hands to the four corners of it. On coming closer he realised that it was a young woman, none other than Rachel Sehlogo.)

The following day Makhina continued with his search for the criminals but with no success. He reverts back to Mamohapi and Rachel to obtain more information. Rachel speculates that these gangsters have a traditional doctor in Pietersburg whom they usually visit for treatment against the police and being arrested. As usual Makhina is prepared to follow this clue to the letter.

The reader is gripped and coerced to follow Makhina to Pietersburg in search of this clue. The professional and brilliant way in which he follows such clues compels the reader to accompany him at all times. He packs his paraphernalia and heads for Pietersburg. He has a strong feeling that he will track down these criminals, to their last resort. From Pietersburg he intuitively decides to follow the Duiwelskloof road. Along the way he stops to ask questions and to accumulate more clues. From some small boys along the road he hears this clue:

“Na, ntle le koloi ya Basie Verbaas, ga go na ye nngwe ye e fetilego mo?”
Makhina a mo tsena ganong gape (Moloto, 1982:52).

(But, besides Basie Verbaas’ car is there no other car that went past here?” Makhina interrupted him again.)

Mošemane yoo o rile a sa ja hlogo, yo mongwe a re: “Go fetile ye nngwe ye tshela. Batho ba gona ba bile ba yo nwa bjälwa kua ga Ledzunu”
(Moloto, 1982:52).

(When the boy was still hesitating, one of the boys said: “A greyish one went past here. The people in it went to drink beer at Ledzunu’s place.”)

“Monna yoo le rego ke Ledzunu, nka mo hwetša ka gae?” (Moloto, 1982:52).

(“This man you say is Ledzunu, can I find him at home?”)

From this scanty information Makhina is more than ever convinced that he is on the right track and closing in on the criminals. He feels encouraged to seek for Ledzunu, to gain even more information about the Setsokotsane gang. Makhina finds Ledzunu at home and from him he receives this tip-off:

Polelong ya bona go ile gwa kwagala gore maabane go be go gorogile banna ba bararo, gaLedzunu. Banna bao ba ile ba botšiša tsela ya go kgaboletša ye e yago ga Kgoši Nyatsane, wa seripa se sengwe sa Batswetla. Tsela yeo Makhina a e swerego e ka mo fihliša gona (Moloto, 1982:53).

(In their discussion it was made clear that three men came to Ledzunu’s house the previous day. They inquired about a short route that could lead them to Chief Nyatsane, who rules over a section of the Vendas. The route that Makhina was on could take him there.)

Without any waste of time, Makhina proceeds to Vendaland, confident that he is on the correct trail and that sooner or later the criminals will be apprehended to answer for their evil deeds.

On his arrival at Chief Nyatsane’s village he meets with a certain Natshenda who informs Makhina about some three men travelling in a car from Louis Trichardt, who were at Chief Nyatsane’s kraal. Makhina befriends Natshenda and even makes him his spokesman at the Chief’s kraal. From Chief Nyatsane Makhina is able to obtain a lot of information about the three men, who are still in the vicinity. The Chief gives Makhina permission to undertake his investigation as follows:

“Ke go nea tumelelo ya go phetha mošomo wa gago ka mo o kgonago. Le ntlo ya go robala ke tla go fa yona. O itlhokomele kudu gore o se ke wa gobala. A go be bjalo ka gore ke boletše bjalo” (Moloto, 1982:56).

“I grant you permission to do your work the way you deem fit. I will even give you a house where you can sleep. Let it be as I have said.”)

While spending some time with Natshenda, Makhina is informed that there is a wedding celebration nearby. His intuition immediately tells him that these criminals could possibly be there as well, to relieve stress. He requests Natshenda to accompany him to the wedding:

“Ke bona gore ke tla go šitelwa kudu. Ge go le bjalo, o ntshwarele. Ke ikwa ke thaba kudu go ba le wena. Ka go realo ke a go tshepa. Nkadime baki le kefa yeo ya gago go fihlela gosasa, gomme e be tsebo ya gago o le noši” (Moloto, 1982:56).

“I think I am going to inconvenience you a lot. If so, please pardon me. I feel very happy to be with you. In so saying, I trust you. Lend me your jacket and hat until tomorrow, but this must be known to you alone.”)

Moloto depicts Natshenda as the Dr Watson figure in this drama that is unfolding because even if he is sharing his clothing with Makhina, he does not understand anything. Natshenda wants everything to be explained to him by Makhina, who is not prepared to do so because he might jeopardise his very delicate mission. Moloto depicts this as follows:

Le ge sefahlego sa Natshenda se ile sa bontšha go makala, o ile a dira ka moo a kgopelwago, gomme Makhina a tsena go tše ‘mpsha’ (Moloto, 1982:56).

(Even if Natshenda's face showed some surprise, he did as he was requested, and Makhina got into the 'new' clothing.)

Makhina is now fully disguised. Together with Natshenda he then proceeds to the wedding celebration. Makhina is disguised as Natshenda's half-brother, a renowned traditional doctor, who is able to tell everything about anybody merely by touching his hand. He does not even want money immediately. His parents will send him the money from where-ever he is if they are satisfied with his muti. This is what Natshenda announces to the people at the wedding celebration, on the instructions of Makhina. This trick works out perfectly well, to the satisfaction of Makhina. The criminals decide to come forward and meet the traditional doctor for a discussion of their problems. They are taken to a hut for privacy. Through the dim light of the fire Makhina comes very close to the criminals and is able to identify them thus:

Seedi se se bego se le ka ntlwaneng yeo, e be e le sa magala a mollo.
Baeng ba bararo bao, ba be ba dutše dikoteng, kgang ya bona e le godimo.
Fela ba ile ba homola ge boNatshenda ba tsena. Maahlo a bona a be a pharile Natshenda le morwarragwe (Moloto, 1982:58).

(The light in that small hut was from burning wood. Those three visitors were seated on logs of wood, talking loudly, but they kept quiet when Natshenda and company entered. Their eyes were fixed on Natshenda and his half-brother.)

Makhina has now come face to face with the criminals he has been tracking for so long. The Setsokotsane gang knows Makhina very well and Makhina also knows them, but in this small hut the Setsokotsane gang is unaware that they are talking to the same Makhina, which is highly ironic. They are labouring under the impression that the foolish Makhina is looking for them in Alexandra and that they are going to acquire good muti from this traditional doctor, to confuse Makhina even more when they get back to

Alexandra. They feel secure with the promise of this traditional doctor that he is going to give them extremely good medicine, which will help them to evade the police for the rest of their lives. They are extremely excited by this and they even want to pay him immediately, but he refuses, saying:

Ge ba bolela bjalo a gana. A ba botša gore badimo ba gabo ga ba dumele.
Ba swanetše go bona therešo ya dihlare pele ba lefa. A ba botša gore o
tla ya gaSebasa go lata dihlare tše dingwe tšeo a ka thušago ka tšona. A
feleletša ka go ba botša gore o tla ba nea pheko ye e 'tlogo ba thuša go ya
lehung la bona'. Ba ile ba thaba kudu, gomme ba mo tshepiša gore o tla
ba hwetša gona monyanyeng (Moloto, 1982:59) .

(When they said that, he refused. He told them that his ancestors do not accede to that. They must first see the efficacy of the muti before they pay. He said he was going to Sibasa to fetch some more muti to help them with. He ended up promising that he was going to give them a powerful muti that 'will help them until they die'. They felt very happy and they promised that he would find them at the wedding celebration.)

Makhina leaves the wedding celebrations a contented man. He has met with the criminals and now knows them very well, together with their frustrations. He has all the necessary information about the three criminals. He goes to Nyatsane's kraal to sleep, and at about midnight he hears voices of people approaching the Chief's house. He becomes curious and wakes up to investigate. He tiptoes to the window to have a view of these men and to eavesdrop on their discussion.

In the moonlight Makhina can see the men very well. They are Mamogašwa, Mokopa, Moswinini and Hlogotšhweu, whom Makhina is seeing for the first time. Who is this grey-haired old man? But in any case, Makhina thinks, he must be an accomplice of the three wanted criminals.

It is the very old man who issues these parting words:

“Go lokile, banaka. Gosasa re kopaneng dikgageng tšela ke le laeditšego tšona. Re kopaneng ka meriti, ka nako ye re kopaneng ka yona lehono. Ke tshepa gore le ka se leke go ya gona ka noši, gobane le ka se lokelwe ke selo. Boelang kua le robalang gona. Ga ke rate gore kgoši a lemoge taba ye. Ruri a ka re bolaya!” (Moloto, 1982:60).

(“It is all right, my children. Tomorrow we shall meet at those caves that I showed you. We should meet in the afternoon, at the same time we met today. I trust that you will not attempt to get there alone, because you will get nothing good. Go back to where you sleep. I don't want the Chief to realise this. He will surely kill us!”)

3.2.1 Conclusion

In this detective novel Moloto has described for the reader an intelligent and devoted detective, Makhina, who is able to take the reader along with him in the collection of information and the examination of clues. He gets with the reader into extremely dangerous situations in the course of his duties. From him we learn to be keen listeners and observers. We therefore should commend Moloto for his way of handling the detection process in this novel.

3.3 DETECTION PATTERN IN “LEABELA LE A FETIŠA” BY MAPHOTO, A.N.

This novel is divided into two distinct plot structures. The first plot structure concerns Matome and his criminal activities, while the second revolves around the criminal activities of his son, Jackie.

In this narrative, a shop belonging to a certain Mr Moloto, a prominent resident and trader in Thabong township near Welkom, is broken into by unknown robbers and his night-watchman tied up and assaulted. This raises the eyebrows of the community as well as the police, who immediately begin investigating this crime, particularly because a sum of R5 000-00 is also missing from the safe.

This is very mysterious because not a single window or door is broken and the safe is not damaged in any way. This causes the detective, Monare, to suspect that the crime was an inside job organised by some employee of the Molotos, who has access to the keys of the shop. From this deduction Monare's attention is directed towards Maria Maimane, who is a clerk and typist for the Moloto establishment. Monare asks Maria the following questions:

“O šoma mošomo wa eng mo kgwebong ya Moloto?” (Maphoto, 1983:11).

(“What type of work do you do in Moloto's business?”)

“Ke dira ho rekisa le ho thusa-thusa mong'aka ho ngola ka motšhene ka kantorong” (Maphoto, 1983:11).

(“My work is to sell but I occasionally help my employer with typing work in the office.”)

“Mong-a-gago o go dumelela go swara dinotlelo tša kgwebo, go bala tšhelete le go e boloka?” (Maphoto, 1983:11).

(“Does your employer permit you to handle the business keys, to count and save money?”)

“Go bjalo ntate, fela dinotlolo ke di tshwara ge go kenwa mosebetsing.

Ge go kwalwa go atisa go kwala mong'aka kapa khumagadi ya gagwe”
(Maphoto, 1983:11).

(“Certainly sir, but I handle the keys only when we open the shop. When we close, it is usually my employer or his wife who locks up.”)

Monare is not satisfied by the answers he obtains from Maria. He then turns his attention to Mr Moloto. Why does he keep so much money without depositing it in the bank? The reply he is given is as follows:

... a botšwa gore ke mokgwa wo a tlwaetšego go iša tšhelete bobolokelong ka morago ga kgwedi goba tše pedi, le gore ga go na yo a tsebago taba yeo ntle le yena, mohumagadi wa gagwe le Maria fela (Maphoto, 1983:11).

(... he was told that it is an established habit to take money to the bank after a month or two and that this matter was known to himself, his wife and Maria only.)

After this initial investigation Monare is even more confused than before, by a puzzle that proves to be too difficult to unravel at this stage. Maphoto relates it this way:

Se se mo makatšang ke gore senokwane e be e le lekgowa (Maphoto, 1983:11).

(What puzzles him is that the criminal was a White man.)

Monare, an experienced detective, decides to visit Maria at her place. The house is expensively furnished, which surprises him a great deal. On the head-board in the main bedroom Monare finds a great amount of paper money. Maria, who seems very uneasy, tells Monare that her husband has a shop in Moroka and that he had sent the money to

her to deposit in the bank. This explanation does not convince Monare. He will have to make further investigations:

Go tšwela pele ka dipotšišo e tla no ba go itshenyetša nako. O tla laela letsogo la gagwe Morena Makgamatha go nyakišiša setšo sa ngwanenyana yo. Go fihla bjale, go ya ka bohlatse bjo a nago le bjona, ga go bohlatse bjo bo kgokaganyago bašomedi ba Moloto le molato wo, ntle le Maria. Ge go ka ba le bohlatse bja gore o na le monna kua Moroka, yo a nago le kgwebo, gona nyakišišo ya gagwe e bethile tlhekgerehle (Maphoto, 1983:17).

(To continue with further questions will only be a waste of time. He will instruct his assistant, Mr Makgamatha, to investigate the origin of this girl. Thus far there is no prima facie evidence pointing to any one of Moloto's employees except Maria. Should there be evidence that she has a husband who has a business in Moroka, then his investigation will be a futile exercise.)

On realising that detective Monare is hot on her heels, Maria decides to evade possible arrest, as well as to reveal the syndicate she is working with. She decides to leave the meeting at Matome's and walks to her own house. Her main aim is to collect money and a few clothes and head homeward. But on her arrival at home, Maria is mysteriously murdered. This complicates Monare's investigations even more. Maria is found hanging under her house rafters, from her own nylon stockings. Monare has to piece these clues together in order to make some sense of them. Maphoto relates Monare's investigation in this manner:

Ge e le gore Maria o bolailwe, gona mmolai wa gagwe ke mohudi wa kgwebo ya Moloto. Ge a ipolaile gona ke yena mohudi wa kgwebo. Bjale ge go le bjalo tšhelete e kae? Le gona ga go kgonege. Maria a ka se iphetoše lekgowa a komola morena Sithole a ba a otlela koloi (Maphoto, 1983:20).

(If Maria has been murdered, then her murderer is the robber of Moloto's business. If she has committed suicide then she is the robber of the business. If so then where is the money? This is also not possible. Maria cannot change herself into a European, assault Mr Sithole and also drive a car.)

A few days after the murder of Maria, the detectives are once more puzzled by a robbery at the Thabong Beer Garden, which is managed by a certain William. William was seriously assaulted and a lot of money went missing. Maphoto depicts the scenario found by the detectives as follows:

Go fihla ba humane go se yo a bonego se se nago le bohlatse. Go be go tšerwe kete tše pedi le makgolo a mane polokelong ya kantoro le ka motšheneng wa tšhelete. Go tšwa moo ba leba bookelong ba humana William a sa idibetše ka kgobalo tša hlogo, a phatlogile le nko (Maphoto, 1983:21).

(On arrival they found that no one had any concrete evidence. A total of two thousand and four hundred rand was taken from the safe and the till. From there they proceeded to the hospital where they found William still unconscious with head injuries and a broken nose.)

The black car with the Pretoria number plates that robbed the Beer Garden drove very fast into the township, but was involved in an accident with another car. One occupant of the black car (Moses) was seriously injured and taken to hospital under police guard. The driver (Bob) escaped unscathed and ran away to Matome's house. Matome was extremely angry at Bob for causing the accident. What if Moses recovers and reveals all their crimes? To rescue the situation, Matome has to shoot Bob dead:

Matome o ile a tšwelela ka lemati le le yago ngwakong wa sefatanaga. Ge a fihla moo a laela Bob gore a tswalele lemati. Bob ge a retologa a humana a lebeletše molongwana-moswana. Ge a thoma go hlaba mokgoši ke ge matsogo a gagwe a kakatletše kgara, mahlo a gagwe a letefala, a kgobelana fase. O kgaogile a šupile Matome ka monwana (Mathopo, 1983:24).

(Matome appeared from the door leading to the garage. On arrival there he instructed Bob to close the door. When Bob turned, he found himself facing a fire-arm. When he screamed, his hands were already clutching at his chest, his eyes softened up and he collapsed. He died while pointing an accusing finger at Matome.)

The Thabong police have great respect for Matome as the Chairman of the Town Council. They also fear criticism from the community and the Town Council, which often complains that crime is escalating in the township while the police are resting on their laurels and are only interested in bribery. This is the reason why detective Makgamatha has to phone Matome, saying:

... o manyami kudu go seo se diregilego le gore kolo e humanwe e le mo seemong se se sa kgotsofatšego. Matome o ile a botšiša ge e ka ba mmolai wa Bob o šetše a humanwe, a arabja ka gore mogolegwa yo a lego bookelong, o tla re go fa bohlatse, gwa humanwa monna yo a ilego a tšhaba morago ga kotsi ya dikoloi, ... (Maphoto, 1983:27).

(... he was very sorry about what has happened because they found his car, but in an unsatisfactory condition. Matome inquired whether Bob's murderer had already been apprehended but the answer was that the criminal who has been hospitalised will have to give evidence and the detectives will then be able to identify the man who fled after the accident; ...)

William is also an accomplice in the crime syndicate led by Matome. In a clandestine manner William visits Matome immediately after his discharge from hospital to discuss their success in the Beer Garden robbery. That evening William dies mysteriously in his sleep, before the detectives can even question him:

Ge a batamela ntlo ya 124 mmileng wa Lehlalerwa, a bona go tletše batho, sello se kgaola pelo. O ile a tsena a botšišana le basadi bao le ka ga William wa go šoma kgwebong ya mabjalwa. Ba re o tšerwe ke phiri bošego. O be a sa tšo boa bookelong morago ga go kgekgethwa ke bahlakodi a le mošomong ka Mokibelo wa beke e fetilego. Go bolelwa gore o ile a tšwa pele letšatši le sobela, a se bolele gore o ya kae. Go boeng a ikela malaong (Maphoto, 1983:30).

(When he neared house number 124 Lehlalerwa Street, he saw a number of people weeping sadly. He entered and made inquiries about William, who worked at the Beer Garden. He was informed that William died the previous evening. He had just been discharged from hospital after he had been assaulted by robbers at his place of employment the previous Saturday. It is said that he left home before sunset without saying where he was going to. On his return he went to bed.)

Meanwhile the identity of Bob had been discovered during investigation by the detectives as:

“Benjamin Radebe, ID No 93210, Mootledi, Ntlong ya 102 Rapitsi. O hwile Mokibelo 15th January, ka go thunywa pelong” (Maphoto, 1983:30).

(“Benjamin Radebe, ID No 93210, Driver, house number 102 Rapitsi. He died on Saturday 15th January, having been shot through the heart.”)

At least detective Monare has now obtained one clue that links many insoluble mysteries together and will later lead towards the investigation of Matome, well-known or not. Maphoto clearly captures the mind of detective Monare logically weaving all the clues together to form a cohesive case:

Go na le kgonagalo ya gore Bob yo a bego a le mootledi wa Matome o bolaile Maria yo a bego a šomela Moloto morago ga go hulwa ga kgwebo. William yo a bego a šoma kgwebong ya mabjalwa o ikhomoletše morago ga go hulwa ga kgwebo a bolawa ke Bob. Mahodu ao a utswa koloi ya Matome. Gwa swarwa monna o tee fela gwa šala go bolawa William, ge e le gore ga se a bolawa ke dikgobalo (Maphoto, 1983:30-31).

(There is a possibility that Bob, who was Matome's driver, has murdered Maria, who was working for Moloto after the burglary at the business. William, who worked at the Beer Garden, was silenced after the robbery of the business. This therefore suggests that Maria knew about the burglary of the shop and was murdered by Bob. Those criminals stole Matome's car. Only one man was arrested and William was murdered, if he did not die of the injuries he sustained.)

After linking all the events accordingly, detective Monare comes to the conclusion that it is imperative for Matome to be investigated because all the clues available are centred on him. However unpopular he may become in investigating the first citizen of the township, detective Monare has made up his mind because of the following clues:

Bob o be a šomela Matome. Go šomišitšwe sefatanaga sa Matome go hula kgwebo ya mabjalwa. Bob o šomišana le mahodu a. Bjale go a makatša ge a bolailwe. Matome o swanetše go ba a na le se a se tsebago tabeng ye (Maphoto, 1983:31).

(Bob was working for Matome. Matome's car was used to rob the Beer Garden. Bob works hand-in-glove with these criminals. It is now surprising that he has been murdered. Matome must certainly be in the know about these events.)

After analysing all the clues available as well as the doctor's postmortem report on Bob's time of death, the detective unit is reluctantly forced to arrest Matome with immediate effect, because they feel they have prima facie evidence pointing towards him as the mastermind behind these criminal activities in the township. It is a difficult and risky task to venture on, but Monare, who had already calculated the risk factors, says to his colleagues:

“Re senya nako barena ba ka. Ke na le nnete ya gore ge re ka swara Matome ra mmea ka mo kgolegong, le babolai ba ba šomišanago le yena, re tla ba bona. Taba ke gore Matome ke kutu le medu ya babolai ba re ba nyakago.” (Maphoto, 1983:34).

(“We are wasting time, my chiefs. I am sure that if we can arrest Matome and imprison him then we shall be able to deal with these murderers if they work with him. What I am certain of is that Matome is the trunk and roots of these murderers we are tracing.”)

The second plot structure in this novel starts immediately after Matome's arrest, conviction and death, when his children Jackie and Dikeledi are reluctantly forced by the prevailing circumstances to drop out of school and return home. They occupy their father's palatial house and start running his business. Jackie manages it and Dikeledi is assisting her brother, together with two workers, Ida and Unisi. But in addition Jackie has also hired two bodyguards, namely Zoro and Sašaša.

Very soon Jackie is to follow in the criminal footsteps of his late father. He meets with a jailbird, a certain Michael, who is a dagga smuggler. Michael refers Jackie to a certain

Mothambo who is a seasoned dealer in this drug, who also knows the markets and prices very well. Jackie becomes interested and immediately contacts Mothambo:

Monna yo Mothambo o be a šoma ka patše. Go molaleng gore motseta wa gagwe o rile go swarwa kgwebo ya goga boima a ba a e rekiša. Bjale o tlile bjang gore a se ke a mmotša ka ga mmaraka wo wa motsoko wa banna? O swanetše go ikopanya le mokgalabje Mothambo ka ge yo Michael a sa tshepiše go ba monna wa nnete (Maphoto, 1983:46).

(This man Mothambo was dealing in dagga. It is clear that when his tout was arrested, his business took a nose-dive until he sold it. Now why did he not inform him about the dagga market? He has to meet this old man Mothambo because this Michael does not seem to be a real man.)

When Jackie ultimately meets with Mothambo, he is assured of the possibility, the prospects and potential of the dagga business. He is more than prepared to plunge wholesale into it after obtaining Mothambo's confirmation, thus:

“Yona e a kgonagala. Maloba ke be ke na le mokgomana yo mongwe kua kgwebong ya ka a nyaka legora la motsoko. O ile a hloka mahlatse ka gore nna ke šetše ke itšofaletše. Motsoko o nyaka lena masogana ka gore le sa kgona go tsaroga phoka, le gona bareki ba ona ba remiša hlogo” (Maphoto, 1983:47).

(“It is possible. The other day I was with a certain gentleman at my business who wanted dagga in bulk. He was unfortunate, because I am already old. Dagga dealing needs you young men because you are still active and the buyers thereof are a headache.”)

Mothambo is kind enough to even advise Jackie further, saying:

“Ge o nyaka go leka kgwebo ya motsoko o hlokomele kudu. Mo o hlakanago le mathata o se boife go tla go nna” (Maphoto, 1983:47).

(“Should you decide to try the dagga business, you should be extremely careful. Where you encounter problems, do not hesitate to come to me.”)

Jackie is enthusiastic about this business but when he introduces the idea to his partner, his sister Dikeledi, she flatly refuses. She even refers to the evil deeds of their late father and points out that the community is watching them closely, as they regard them to be a criminal’s children. Jackie is adamant. He wants to start the business and become rich quickly, and old Mothambo has advised him in good faith and in a fatherly manner.

Jackie is so determined that he wants to clinch a deal with Michael in a few days’ time. Despite the problems envisaged, the deal and business must go on. The other issues will be sorted out while money is rolling in:

Michael o ile a leka go lemoša Jackie mathata ao ba ka hlakanago le ona ge ba gweba ka motsoko, a lemoga gore yo morw’a Mathaba ga a ikemišetša go katakata. Ya lema e lemile. Michael ka go ba le tsebo mošomong wa mohuta wo, o feleleditše ka go dumelelana le Jackie ba thoma go ahlaahla maano a go thomana le mošomo wa bona. Ba rumile maano a bona ka go kwana ka theko tše difsa tša motsoko, Michael a lahlela dinao tseleng (Maphoto, 1983:50).

(Michael tried to indicate to Jackie the problems they could encounter when dealing in dagga, but Mathaba’s son was not prepared to back-pedal. Like father, like son. Because of Michael’s expertise in this business he ultimately acceded to Jackie’s plea and they started discussing ways and means of starting the business. They concluded their discussion and agreed on new dagga prices, whereafter Michael left.)

The following day Michael is on his way to his home in Ditšheng near Pietersburg, to go and resuscitate his old dagga markets, so as to supply Jackie at Thabong. In his home town he cannot obtain anything because the police had harrassed and arrested smugglers during his absence. He is advised to proceed to Meruleng and look for an old man, Phaša, who sells dagga in bulk. Phaša is positive in his response.

“E ka humanega, fela o tla be o thinthetše. Ke a kgolwa o a lemoga gore ge o nyaka kelo ya lesaka o tla swanela ke go mphumula matsogo ka ranta tše lesome” (Maphoto, 1983:54).

(It is obtainable, but you will have emptied my stocks. I believe you know that if you need a bag you will have to pay me ten rands.)

“Ka ge ke nyaka a mabedi e tla ba tše masome a mabedi. Di lokile, ke a leboga” (Maphoto, 1983:55).

(“Because I need two, it will be twenty rands. It is alright, I thank you.”)

Old Phaša requests his son Semoti to take Michael to Ditšheng, with his two bags of dagga loaded on a donkey-cart.

Back in Thabong, Moloto’s son Selokela is paying the dowry for Dikeledi at the late Matome’s mansion. However, when detective Monare hears about this, his remark is:

“Nna nka se amogelwe gaMatome. Mošemane yola Jackie ga a na mahlakantšho. Tselana tša rena di a putlana. Mo gongwe ke nna ke mo naganelago ka gore baswana ba rile e maswi ga e itswale ba be ba iphetola ka gore ‘Leabela le a fetiša’” (Maphoto, 1983:60).

("I will not be welcome at the Matomes. That young man Jackie is very slippery. Our paths criss-cross one another. Perhaps I only suspect him because the Blacks say 'children do not behave like their parents', yet on the contrary they would also say 'Evil deeds of a parent worsen in the offspring'.")

Meanwhile at Ditšheng, Michael is preparing to head for Pietersburg, carrying three bags of dagga on a hired donkey-cart belonging to Selepe. That evening Selepe and Michael sleep at Mmabotlhajane (Dendron). The following day he phones Jackie to inform him where and when to meet, because he is now in possession of the three bags of dagga. His telephone message is as follows:

"Ke Michael yo a bolelago. Nku tše tharo tše ke bego ke di nyaka ke di humane. Ka bošego thapama ke tla be ke le tseleng ye e lebago Moletši ya go tšwa ka Polokwane ke di gapa" (Maphoto, 1983:64).

("It's Michael speaking. I have found the three sheep I was looking for. Tomorrow afternoon I will be on the road from Pietersburg to Moletši driving them.")

The cargo from Ditšheng is transferred into Jackie's car and ferried safely to Thabong. The business is flourishing and the money rolling in. The youth of Thabong took so much of this drug that two weeks later there were already several complaints from the community about the lawlessness that prevailed among the youth. Detective Monare is shocked at the escalating rate of crime in the township. He immediately summons his subordinates and addressed them as follows:

"Mokgobo wo wa melato ke bašimane fela. Se sengwe se thathile mma'sona ka thipa, se sengwe se fišitše ntlo, se sengwe se thutšwe ke koloi, 'tswengwe tswe' katile banenyana. Gola o thomago go šoma mo Thabong o šetše o kile wa bona melatwana e le kaaka mo bekeng tše pedi? Gare ga beke le mafelong a yona go swana fela" (Maphoto, 1983:67).

("This heap of cases involves only boys. One has torn his mother to pieces with a knife, another one has burnt down a house, another was knocked down by a car, while yet another one has raped girls. Since you started working in Thabong, have you ever experienced so many crimes in only two weeks? During the week and on weekends it is just the same.")

Makgamatha pledges to Monare that they are going to investigate these cases thoroughly. His answer to Monare's instruction is captured by Maphoto:

"Go molaleng gore bangwe ba bašimane ba ba dira dilo tše ba bolailwe ke matekwane ka ge ba bangwe ba bao re ilego ra ba inamiša ba ile ba humanwa ba sa a swere" (Maphoto, 1983:67).

("It is clear that some of these boys do these things under the influence of dagga because some of those we searched were found to be in possession thereof.")

While the detectives are occupied with their investigation into the supplier of dagga in Thabong, Jackie is lured by a certain Solly into another illicit business, diamond smuggling. He is interested in this deal although he does not know how and where Solly obtained them:

Jackie o be a sa tsebe selo ka taamane fela dišupanako tšona o be a bona gore ke tša ditšhelete. Meruka yeo e be e dirile dinaletšana godimo ga tafola (Maphoto, 1983:72).

(Jackie did not know anything about diamonds but the wrist-watches, he could see, were of great value. The jewels were like little stars on the table.)

Jackie pays Solly a deposit of two hundred rand, with the assurance that he will give him the balance on the following day. This is not a bad deal, as Jackie will ultimately pocket four thousand rand from it, which is why he has easily been hooked into yet another illicit business. The detectives are now hot on the heels of the dagga smugglers in Thabong. This report is given to Monare by his subordinates:

“Re topile mohlala wo mongwe, ga re tsebe gore o tla felela kae. Michael Thapedi Modirela yo a ilego a ahlolwa mengwaga ye meraro kgolegong o tšwile, o na le kgwedi tše tharo ka ntle. Re ile ra mo nyaka maabane, ra kwa gore o šomela morw’a Matome. Ge re ya gona ra botšwa gore ga a šome ka Sontaga” (Maphoto, 1983:76).

(“We have picked up some information, but we do not know how far it will take us. Michael Thapedi Modirela, who was sentenced to three years imprisonment, is now three months outside. We looked for him yesterday and were told that he works for Matome’s son. On arrival there, we were told he does not work on Sundays.”)

When the time came for the radio news, Ida had turned the radio on. Jackie came just in time to listen to the sad main news report:

“Maloba ka Mokibelo go bolailwe morena le mohumagadi Stevens, gwa hulwa meruka ya taamane le tšhelete. Batsofadi bao ba bolailwe ka sethunya gomme babolai ba bona ba sa tsene bjang botala”(Maphoto, 1983:77).

(“The other day on Saturday a Mr and Mrs Stevens were murdered in their house. They were robbed of diamonds, jewels and cash. The two senior citizens were shot at but their murderers are still at large.”)

Jackie becomes incensed about what he has heard over the radio. He is so angry that he wants to kill Solly because he has betrayed him and increased his problems with the detectives. The stolen goods are still with Jackie and if searched and arrested he might be associated with the murder and theft at the Stevens' household. And what about his dagga smuggling?

Not only is this new development a headache to Jackie, but it also compounds detective Monare's investigation strategy concerning the criminal activities in Thabong, in which Jackie is now the main suspect. Jackie decides to annihilate Solly and his accomplices before the detectives can lay their hands on them, so that he can appear clean and innocent of the Stevens' murder and the theft of their jewels, which are now in his possession. Solly and his accomplices can then forget about the balance that Jackie owes them, but rather prepare for their certain deaths.

The detective's investigation reveals the following scenario:

Ka boripana e be e re banna ba ba thubile sehloabakgonyana bošego bja Mokibelo woo ba tsena ka ntlong ya Morena Stevens ge ba sa lwa le go bula lekase la diaparo, mong wa ntlo a ba kwa, ka ge a humanwe a wele ka garenyana ga phapoši yeo e bego e bapile le ye a bego a robetše go yona. Mosadi wa gagwe yena o thuntšhitšwe mokgahlo ga mahlo a le bolaong bja bona (Maphoto, 1983:83).

(In short, the report says that these men broke through the window on that Saturday night and gained entrance into Mr Stevens' house. When they were still busy trying to open the wardrobe, the house-owner heard them, because he was found having fallen between the main bedroom and the adjacent one. His wife was shot between the eyes in their own bed.)

3.3.1 Conclusion

Despite the weakness of using two plot structures in this detective narrative, Maphoto has however to be applauded for the manner in which he has portrayed detective Monare as a brilliant investigator, who takes the readers along with him in his collection of clues. Monare weaves together the evidence so meticulously that he ultimately comes up with concrete proof, which later makes it possible for him to effect an arrest.

3.4 DETECTION PATTERN IN "*LENONG LA GAUTA*" BY BOPAPE, H.D.N.

The particular morning on which the book begins, Nnono Molaba wakes up very carefully so that he does not disturb his wife, who is fast asleep next to him. He wishes he could open the window for fresh air but doubts that this will please his spouse, Brenda, who up to this day he has not been able to understand. He thinks:

Le gona bjale ka morago ga mengwaga e mene ke be ke sa kgone go mo kwešiša. Ke ile ka mo lebelela lebaka le letelele ka tlabego, ke sa kgone go kwešiša gore na go diregang goba go senyegile kae (Bopape, 1992:2).

(Even now after four years I still cannot understand her. I gazed at her for a long time with amazement, without understanding what was happening or what went wrong.)

Brenda suddenly wakes up and bombards her husband with accusations that he was out for the night, most probably with another woman. All attempts by Nnono to explain that he was called out on an emergency to repair a car at Mmasealama fall on deaf ears.

Nnono eventually walks out of the bedroom into the bathroom. After bathing and brushing his teeth he returns to the bedroom to dress for his work at Maleka's Service Centre, where he was the manager. Brenda is at the time fast asleep. He later has

breakfast and reverses his car out of the garage. When he looks at Brenda's car, he is utterly shocked to see its tyres covered with soil that is wet with dew. He asks himself several questions, such as where Brenda was in the middle of the night, with whom and doing what? Nnono thinks:

Kgonagalo ye nngwe gape e be e le gore Brenda a ka be a sepetše ka koloi bošegogare ge phoka e šetše e wele fela gare ga mpa ya bošego Brenda o be a tla ba a tšwa kae? Brenda ga se motho wa go kwana le go sepela bošego le gona nkabe a mpoeditše. Yeo e be e le kgopolo ya lebatha kudu, fela mabu a tlile bjang dithaereng tša koloi ya gagwe? (Bopape, 1992:6).

(Another possibility was that Brenda might have driven the car at a time after the fall of dew, but then at midnight where did Brenda come from? Brenda is not fond of going out at night, even then she would have informed me. That was wayward thinking, but how did the tyres of her car come to be soiled?)

With these rhetorical questions ringing in his head Nnono drives to his job. He is unable to perform his duties properly as his mind is still tormented. He then starts thinking of his past. His mother had worked for Mr and Mrs Maleka as a helper. This couple had two daughters, Brenda and Mosima (Sima). Nnono worked in the garden and Mr Maleka paid for his schooling. He later qualified as a mechanic and was employed by Mr Maleka at his Service Centre. While working there he married Brenda. When still courting her, Nnono realised that Brenda had a deep-seated secret which she would not divulge to anybody, which would most probably torment her for the rest of her life. Nnono records:

Ke ile ka lemoga gore Brenda ga a rate go utolla selo ka madireng a bophelo bja gagwe, ka fao ke ile ka leka go phefa taba yeo. Brenda le

yena o ile a ikhomolela a se rate go bolela selo ka taba yeo. Ke ile ka elelwa gore taba yeo e tla no fela e le legaga le lesa mo bophelong bja Brenda leo le tsebjago ke yena a nnoši. (Bopape, 1992:14).

(I realised that Brenda is reluctant to divulge anything about her life, and as such I always avoided discussing that aspect. Brenda also kept quiet and did not want to discuss that. I realised that this matter would always remain a dark cave in the life of Brenda, which is known to her alone.)

While Nnono is still confused in his office about the behaviour of Brenda, as well as about the soil on the tyres of her car, the telephone rings. He immediately knows that the caller is Kwete, who worked as a gardener for Mr Maleka. With a trembling voice Kwete conveys this message:

“Ke ... ke humane Mna le Mdi Maleka ba rapaletše” (Bopape, 1992:15).

(I ... I found Mr and Mrs Maleka sprawled on the floor.)”

Kwete cannot answer further questions. He cannot even say whether they are dead or only unconscious. He loses his breath and starts weeping. Nnono jumps into his car and hurries to Maleka's house. He storms into the house but to his utter amazement he comes face to face with Maleka, who is on his feet. He reports to Maleka that he was speedily summoned by Kwete with a very brief but nasty message. Maleka responds as follows:

“Ka go realo ke gore ga o tsebe. O ile! Nnono, o ile! Mmatšhego o ile! O bolailwe!” Mna Maleka a realo megokgo e seka mahlong a gagwe. O ile a dula setulong manyami a ngwadilwe gohle sefahlegong sa gagwe. ‘Sepela o yo iponela morwa’” (Bopape, 1992:20).

(“By so saying you do not know. She is gone! Nnono, she is gone! Mmatšhego is gone! She is murdered!” Mr Maleka said this with tears welling up in his eyes. He sat on a chair with grief written all over his face. ‘Go and see for yourself, son’.”)

Nnono enters the bedroom and is shocked to the marrow to find Mmatšhego murdered in a most gruesome way. The bedroom is full of the smell of death. On further investigation of the bedroom he is struck by something very strange:

Ge ke gaša mahlo le phapoši ke ile ka tlabja ke tlhakahlaka yeo e bego e le ka fao. Lebato le be le tletše diaparo tša mehutahuta tšeo di gašantšwego le lona ka bošaedi (Bopape, 1992:12).

(When I looked around the room I was struck by the confusion that was in there. The floor was full of different types of clothing that were carelessly strewn thereon.)

Nnono is eager to know something about the past life of Mmatšhego, before she married the widowed Mr Maleka. He does not get a definite answer from Mr Maleka, because even to him Mmatšhego’s life is a mystery, as Maleka informs him:

“... mengwaga e mene ya go feta ge ke nyalana le Mmatšhego, ke be ke sa tsebe selo ka yena gomme le ge a sa ke a bolela kudu, gagolo ka bophelo bja gagwe bjo bo fetilego, ke ithutile se sengwenyana ka bjona” (Bopape, 92:28).

(“... in the past four years that I have been married to Mmatšhego, I did not know anything about her past, I have learnt only a little bit.”)

Maleka goes on to explain the bits and pieces that he had managed to collect about Mmatšhego's past. It was a bitter past. She was married twice before she married Maleka. Her first husband was struck by lightning. Maleka proceeds to inform Nnono about Mmatšhego's second marriage:

“Morago ga mengwaga e mebedi o ile a nyalwa ke monna wa mohlolo yo a bego a na le morwa le mosadi wa pele. Go itaetša monna yo a be a na le sa gagwe ka gore mengwaga e seswai ya go feta ge a hlokofala o ile a tlogelela Mmatšhego lefa la go tsebalega. Ba be ba dula kua Gauteng” (Bopape, 1992:28).

(“After two years she was married to a widower who had a son by his first wife. It is obvious that this man was affluent because in the last eight years after his death he had left Mmatšhego a reasonable inheritance. They were staying in Johannesburg.”)

Maleka then comments on Mmatšhego's jewellery, which she did not want to put on publicly. Many people did not know anything about it. Maleka remarks:

“O be a na le dipalamonwana tše pedi goba tše tharo tša go dirwa ka taemane. Dilo tše ka moka go itaetša a di humane go monna yoo wa mohlolo. Go tseba mang mogongwe go na le motho goba batho bao ba tsebago ka dilo tšeo gomme ke tšona di hloletšego Mmatšhego lehu. Go tseba mang?” (Bopape, 1992:29).

(“She had two or three diamond finger-rings. It was obvious that she had acquired all these things from the very same widower. There is a possibility that someone or some people do know about this jewellery, and they are the ones which caused Mmatšhego's death. Who knows?”)

While Nnono is still pondering over all the information that Maleka has furnished him with, together with what he personally knows about Mmatšhego, Maleka confronts him with a very personal and challenging request as a “father”, employer, and father-in-law. His request is direct, straight-forward and brief:

“Gona Nnono, hwetša mmolai! Hwetša mmolai wa mosadi wa ka! Wena tsoma mmolai wa Mmatšhego! Yeo ke yona taba e mnoši yeo ke go kgopelago yona” (Bopape, 1992:30).

(“So Nnono, find the murderer! Find my wife’s murderer! You go hunting for Mmatšhego’s murderer! That is the only task I am requesting you to perform.”)

Nnono reluctantly accepts the challenge because he fully realises the condition in which Maleka is, and above all he has lost all confidence in the local police. For the time being Nnono is confused about this request and his only answer to Maleka is:

“Ga re tsebe gore na mmolai yoo ke monna goba ke mosadi na; ga re tsebe leina le ge e ka ba bodulo bja gagwe; ga re na seswantšho sa gagwe; ga re tsebe maikemišetšo a gagwe a go bolaya – bjalo ke tla mo swara bjang? Ke tla thoma kae ka leba kae nna e bile ke se letseka?” (Bopape, 1992:30).

(“We do not know whether the murderer is male or female; we neither know his name nor his place of abode; we do not even have his photo; we do not know his motive for the murder – now how can I arrest him? Where will I start and where will I go to, when I am not even a detective?”)

Nnono has accepted the challenge of undertaking the task of an amateur detective. He is keen to find Mmatšhego's murderer and bring him to book in order to appease the tormented Mr Maleka and the community. He is also anxious to find out what actually happened to Mmatšhego's jewellery. Fortunately his fast thinking, his sense of deduction, his endurance, his strength and physical fitness are advantages for him in undertaking such a dangerous mission.

Before Nnono can start off with his investigations, the police, Maroga and Matseba arrive to enquire about the murder of Mmatšhego and to ask Mr Maleka a few questions. When asked about the time when the murder took place, Maleka's answer is:

"Gare ga mpa ya bošego, ka boiri ya pele go iša go ya bobedi. Ke ra gore ke yona nako yeo ke phafogilego ka yona" (Bopape, 1992:38).

("In the middle of the night, about one or two o'clock. I mean that was the time when I woke up.")

To the question of what valuables Mmatšhego had and how she acquired them, Maleka answered:

"Ga ke tsebe gore o di humane kae ka gore ke mo humane a na le tšona gomme ga se ka ke ke mmotšiša kudu ka tšona" (Bopape, 1992:39).

("I did not know where she got them from because I found her already possessing them and I therefore did not ask her much about them.")

Before Nnono embarks on the actual investigation he parks his car in the bush near the University of the North and considers how ineffective his investigation is going to be because he is not a professional detective. The following words keep on ringing in his mind:

“O parame mo o itirile lešilo ka dilo tše o ka se tsogego o di kgonne. O ka ba letseka wena ge o itebeletše? ... Emelela o lebe modirong wa gago o tlogele go hlwa o itirile lešilo mo” (Bopape, 1992:42).

(“You are seated here; idling, turning yourself into a fool about things you will never manage to achieve. Do you think you can be a detective yourself? ... Stand up and get on with your job instead of making a fool of yourself here.”)

On paging through Mmatšhego's diary, Nnono cannot make much sense of it, not enough to cause him to follow any definite line of action in his endeavour to apprehend Mmatšhego's murderer. All he can find are senseless phrases like:

‘Matsobane ...’ ‘Maoka a ya toropong ...’, ‘... Maoka a tla ... korosare ...’
... Maoka ... ra ya paesekopong ... ‘Mohlatlego o ... diaparo’ ‘Maoka ...
Mohlatlego ... matswalo Maoka ...lesomeseswai ...’75 ...’ (Bopape,
1992:43).

(‘Matsobane ...’ ‘Maoka went to town ...’, ‘... Maoka came ... groceries ...’
... Maoka ... we went to the bioscope ...‘Mohlatlego has ... clothes’
‘Maoka ... Mohlatlego ... birthday ... Maoka ... eighteen ... ’75 ...’.)

From here Nnono proceeds to Naniki's home. Naniki was Mmatšhego's helper, who was on leave when this gruesome murder took place. His hope is that Naniki might provide valuable information that can assist him in the investigations. All that Nnono can gather from Naniki is:

“Mdi Maleka o be a amogela mangwalo a mantši go tšwa Tshwane goba Gauteng. Ga ke tsebe gore o be a ngwalelwa ke mang goba bomang ba sa lapišwego ke go ngwala le gore go be go ngwalwa mabapi le eng. Seo ke se tsebago ke gore mangwalo ao a be a mo tšhoša le go mo letša. Ke

be ke tseba gore a a mo tšhoša ka gore o be a lla a bile a roromela pele a a bula” (Bopape, 1992:49).

(“Mrs Maleka used to receive numerous letters from either Pretoria or Johannesburg. I do not know who the writer or writers of these letters were, who did not tire of writing, and also what they were writing about. What I do know is that these letters used to frighten her and even cause her to cry. I knew that they used to frighten her because she would weep and tremble before opening them.”)

After collecting this information Nnono promises to see Naniki again that evening, to obtain more information about the puzzling life of Mmatšhego. Nnono asks himself several rhetorical questions about the letters, the writer(s), and why they instilled so much fear in Mmatšhego. Bopape says this about Nnono’s mind at the time:

Taba ye nngwe gape ya go tla ba ke gore Mmatšhego o be a tseba ka leru le le mo okametšhego le leso fela ga se a ke a tsebagatša taba yeo. Ka lebaka la eng? Ka lebaka la eng? (Bopape, 1992:55).

(Another puzzling issue is that Mmatšhego knew about the dark cloud that hung over her but she did not make that known. For what reason? For what reason?)

Bopape continues to fathom Nnono’s questioning mind thus:

Sephiri ke sa eng? Ke ka lebaka la eng Mmatšhego a be a sa botše Mna Maleka ka mathata a gagwe ao a bego a mo hlokiša khutšo ka tsela ye mme bjalo a bilego a mo išitšhego badimong? (Bopape, 1992:55).

(Why the secrecy? Why did Mmatšhego not tell Mr Maleka about her tormenting problems, that have now caused her death?)

Nnono's mind is muddled. He cannot formulate any action to take regarding this catastrophe. He then decides to return to Naniki's home to try to obtain any more information that might assist him in tracing Mmatšhego's murderer(s). On arrival at Naniki's home he is shocked to the marrow when he finds Naniki's body sprawled on the floor, having been fatally assaulted. Nnono says this with a deep sense of shock:

Ka mokgwa wo a bego a rapaletše ka gona ke ile ka tseba gore o hwile.
Moela wa phariri wa bobete bja go kgahla ka gonnyane o be o elela thoko
ya lebati (Bopape, 1992:56).

(The way she was sprawled, I knew that she was dead. The pool of half-clotted blood was flowing towards the door.)

While in this surprised and confused state of mind about the original murder of Mmatšhego and this fresh one of Naniki, Nnono feels helpless and incapacitated. At this moment an unseen and faceless person, presumably Naniki's murderer, steps in and strikes Nnono with a hard object on the head that sends him sprawling on the floor. Bobape describes this incident as follows:

Ke be ke sa tsebe gore ke bethilwe ke motho yo mobjang goba yo mokaakang. Ke be ke sa tsebe gore na ke monna goba mosadi na. Lefase le ile la thoma go dikologa pele ga mahlo a ka mme ke be ke sa kgone go kwešiša gore na ke nna goba lefase le le hlakanego hlogo na. Mahlo a ka a ile a tima, maatla a swamoga mmeleng wa ka gomme ka nama ka ithobalela (Bopape, 1992:57).

(I did not know the type of person who hit me or even his size. I did not know whether he was a man or a woman. The world began to turn around before my eyes, but I did not understand whether it was the earth or myself who was confused. My eyes went dim, the energy slipped out of my body and I fell down unconscious.)

Indeed a detective often suffers in the execution of his duties and so does Nnono. He does not know for how long he lay unconscious but he is awoken by the sirens of police cars approaching the house. He nears Naniki's corpse and whispers this vow to it:

"Hle šala gabotse Naniki. A moya wa gago o bolokege. Ke tla lefeletša babolai ba gago. Fao ke a ikana! Ke tla ba nyaka, ka ba nyaka, ka ba nyaka gohle go fihlela ke ba humana mafelelong, ke ba swara" (Bopape, 1992:59).

("Please remain well, Naniki. May your soul rest in peace. I will wreak revenge on your murderers. That I promise! I will hunt them, hunt them, hunt them all over until I ultimately find and apprehend them.")

Nnono, on realising the proximity of the police vehicles, tries to hide or run out of the house because he fears that the police might accuse him of the murder of Naniki and arrest him. In his haste to evade arrest he bumps into Naniki's corpse and falls right on top of it. This spatters his clothes with blood and renders him even more of a suspect in her murder. He then has to find his way out of Naniki's bedroom, in which he had found refuge. While in this room, he can clearly see the following:

Ka lesedi la dinaledi leo le bego le tsena ba lefasetere, ke be ke kgona go bona gore phaphoši ye e be e putukwa. Diaparo gammogo le mekotla ya go rwala diaparo di be di gašane gohlelegohle (Bopape, 1992:60).

(By means of the light of the stars that penetrated through the window, I could see that this room had been ransacked. Clothing and clothing bags were scattered all over.)

Nnono is fortunate to find an unlocked door and escapes through it into the darkness of the yard while the police enter the house and discover this gruesome murder. At the corner of the yard Nnono finds a heap of debris which he uses as a hide-out to evade possible suspicion and arrest. Bopape writes about his attempt to hide:

“Mna Maleka, ke ile go tšwela pele ka mošomo wo gomme ga go yo a ilego go nthibela. Ke ya thoko e tee fela gomme thoko yeo ke pele ... pele fela. Ga go yo a ilego go nthibela. Goba maphodisa goba mmolai goba wena Mna Maleka goba Brenda – ga go yo a ka nthibelago” (Bopape, 1992:74).

(“Mr Maleka, I am going to continue with this job and there is nobody who can stop me. I am following only one way and that way is forward ... only forward. Nobody is going to stop me. Be it the police or the murderer or you, Mr Maleka, or Brenda - nobody will stop me.”)

On arrival at his home he finds Brenda already asleep. When Nnono looks at her, he immediately realises that:

Mahlo a gagwe a be a hubetše nke o be a lla, mekgeledi ya megokgo e bile e bonala mo dithameng tša gagwe. ... Letšhogo le be le ngwadilwe ka maletere a magolo sefahlegong sa gagwe (Bopape, 1992:76).

(Her eyes were bloodshot as if she had been crying, with tear traces visible on her cheeks. Fear was written in bold letters on her face.)

Bopape goes on to describe an issue that worried Nnono the previous day:

Taba ye nngwe gape yeo e bego e loma monagano wa ka e be e le ya tlhaselo ya Naniki. Ke be ke šetše ke ipotšišitše gantši ka kgonagalo ya tlemagano magareng ga Naniki le Mmatšhego le bahlasedi ba bona. Go tla ba bjang gore Naniki a hlaselwe morago ga ge Mmatšhego a se no hwa mme le nna ke se no boledišana naye ka ditaba tša Mmatšhego? (Bopape, 1992:79).

(One other aspect that kept on flashing across my mind was the attack on Naniki. I had already asked myself on several occasions about the possibility of a relationship between Naniki, Mmatšhego and their murderers. Why should Naniki be attacked immediately after Mmatšhego's death and after I had talked to her about Mmatšhego's affairs?)

Nnono decides to drive past Naniki's home to observe what was taking place there and this is what he sees:

Dikoloi tše pedi tša maphodisa di be di phakilwe pele ga ngwako wa boNaniki mme motšhitšhi wa maphodisa o be o phuruphutša ngwako le tikologo ya wona (Bopape, 1992:81).

(Two police vehicles were parked in front of Naniki's home and a swarm of policemen was ransacking the house and its environs.)

From there on Nnono proceeds to Pietersburg where he spends the day walking aimlessly in town. In the afternoon he drives back to Seshego. Along the way, through the rear mirror he sees a beautiful red Escort with a grey top, following him. He immediately suspects that he is being followed by unknown people:

... ke rile ge ke dutše ke lebeletše mmasebotsana yo ka seiponeng, ka tlelwa ke kgopolo ya gore ke šetšwe morago. Gore ke be ke rakedišwa ke mang le gona ka lebaka la eng, ke be ke sa tsebe fela ke be ke na le tumelo ya gore ke a rakedišwa (Bopape, 1992:83).

(... when I looked at this beautiful car through the mirror, I got the impression that I was being followed. Who was chasing me and what the reason was, I did not know but I was convinced that I was being chased.)

Nnono devises his own strategy to make sure that the Escort will overtake him so that he can have a view of its occupants. Perhaps this will assist him in his investigations. He describes the people as follows:

Mootledi o be a na le sefahlego se setsothwa sa go omelela, maledu a gagwe e be e le a matelele nka leswielo la mokgekolo. O be a na le magetla a tlou le ditsebe tša yona. Ke ile ka šitwa ke go bona sefahlego sa gagwe gabotse ka ge a be a apere digalase tša mahlo tša mmala wa go tsenelela. O be a apere hempe ya botalalerata le serobaphefo sa go swana nayo mola hlogong a be a rwele mongatse o mošweu wa kepisi. Mogwera wa gagwe yena, go se swane naye, o be a na le sefahlego sa go momelwa ke dinama se nkego ke sa kolobe. Mahlo a gagwe e be e le a manyenyane a sobeletše gare ga dithama tša makhura. Yena o be a apere hempe e khubedu ya go swana le koloi ya bona. Hlogong o be a apere perete e ntsho ya go kgoboga boya. Le yena o be a ruile leledu le legolo leo le bego le mo dira gore a lebelelege bjalo ka kolobe ya pholwana (Bopape, 1992:85).

(The driver had a hardened brown face; his beard was long, resembling the broom of an old lady. He had the shoulders of an elephant and its ears. I could not see his face well as he had put on very dark sunglasses. He had a sky-blue shirt on and a similar windbreaker and on his head he wore a white cap. Unlike him, his counterpart had a very thick face like that of a pig. His eyes were very small and tucked inside fat cheeks. He had a red shirt on, similar to the colour of their car. He also had a thick beard that made him look like a boar.)

That very evening, on his arrival at home, Nnono is waylaid in the darkness of his own garage by strange, faceless men. He is viciously assaulted while he is lifted up by them. Nnono describes this assault as follows:

Sefako sa matswele se ile sa nnela ge ke thathankgana ke leka go itokolla. Ke be ke itshola ga makgolokgolo gore ke be ke sa re ke dira eng. Ke be ke duma ge nka ba ke sa tswalwa mo lefaseng le go feta go kwa bohloko bjo bo swanago le bjo ke bego ke bo kwa (Bopape, 1992:91).

(A hail of fists rained on me while I was wrestling to free myself. I reprimanded myself a hundred times for doing this. I wished I had not been born in this world more than the pain I was bearing.)

Indeed Nnono suffers in the course of his duties, like many other detectives. He does not know whether his assailants have any connection with the murder of Mmatšhego or with that of Naniki, or both. He also does not know if these are the people in the Escort who had followed him that afternoon. He still has to sort out this mystery, but he also has to find a satisfactory answer as to the whereabouts of Brenda on Thursday night, the very night of Mmatšhego's murder. For this reason he approaches her, asking:

“Mpotše Brenda, na o ile wa tšwa ka koloi mesong goba mantšiboeng a Labone? Ke ra gore ke bone mobu o gomaretše dithaere tša koloi ya gago go itaetša mo nkego o sepetše mo phokeng” (Bopape, 1992:94).

(“Tell me Brenda, did you ever go out by car in the morning or evening on Thursday? I say so because I saw your car's tyres, indicating that you travelled on dew.”)

Brenda's answer is very evasive and therefore unconvincing to Nnono. This is also another mystery that he has to solve eventually. When Nnono meets with Mr Maleka later on, he tries to dissuade Nnono from continuing with his investigations, fearing the police and Nnono's assailants, as well as being reluctant to have Nnono continuing with the investigations. Maleka says to Nnono:

“Ke bona gore go tla ba kaone ge o ka dio tlogela ditaba tše. Nna ga ke nyake mathata le maphodisa le gona ke bona gore go tla mo e go thubelago lapa” (Bopape, 1992:99).

(“I realise it will be better for you to leave these things alone. I do not want any problems with the police and besides, this may break your family.”)

Although Nnono accedes to Maleka’s request at this time, his agreement is fairly short-lived because he knows what Maleka’s real desire is. He will therefore continue his search. Bopape says this about Maleka:

E be e le kganyogo ya gagwe gore ke sware mmolai gomme go ya ka polelo ya gagwe, ke be ke ekwa gore ga a na tumelo e kaakang go bokgoni bja maphodisa le katlego ya bona molatong wo. Seo se be se mpha matšato (Bopape, 1992:100).

(It was his wish that I should arrest the murderer and according to what he says, I was able to deduce that he had no confidence in the efficiency of the police as well as in their success in this case. That alone gave me courage.)

After this discussion with Maleka, Nnono feels hungry and requests food for both of them. Sima and her boyfriend have already arrived and they are in the kitchen with Brenda. Nnono decides at this stage to revisit Mmatšhego’s bedroom, to conduct a further investigation. He ransacks the wardrobe but finds no clue. He ultimately discovers an old, soiled piece of paper on top of the wardrobe, on which the following is written:

Godimo ga yona ka maletere a magolo go be go ngwadilwe mantšu a:
‘LENONG LA GAUTA’. Lenong la gauta? Ke ile ka fetša sebakanyana

ke e lebeletše mme ke sa kgone go kwešiša seo se bego se ngwadilwe godimo ga yona. Ke ka baka la eng lenong? Le gona la gauta? Lenong ke nonyana yeo e jago diphoofolo tšeo di hwilego fela ke ka baka la eng e le la gauta? (Bopape, 1992:100).

(On it in bold letters was written these words: 'THE GOLDEN EAGLE'. The golden eagle? For some time I looked at it but could not comprehend what was written on it. Why an eagle? A golden one at that? An eagle is a carnivorous bird that feeds on carcasses, but why is this a golden one?)

That night Nnono and Brenda sleep at Maleka's house. Nnono shares a bed with Mpho. He is able to discuss a few issues with Mpho, although Mpho is evasive when asked certain questions, until they both fall asleep. At about three o'clock in the morning when Nnono wakes up, he finds Mpho missing from the bed. He becomes suspicious and searches for him inside the house, ultimately finding him in Mmatšhego's bedroom. This is what he sees:

Seo ke ilego ka se bona se ile sa dira gore ke befelwe ke be ke šale ke bela ka pefelo: mabati a wateropo a be a butšwe mme pele ga wona, kerese e tuka seatleng sa gagwe, go be go le Mpho (Bopape, 1992:107).

(What I saw made me extremely angry and got me boiling with anger: the wardrobe doors were open and before them with a burning candle in his hand, was Mpho.)

Nnono does not take action at this moment. In his state of extreme surprise he does go back to bed and in the process he searches Mpho's trousers and finds the key to his hostel room at the University, which he feels he could use at a later stage in his investigations. Perhaps this would reveal the real identity of Mpho and why he is here, when he is

neither a relative nor a customarily known son-in-law. After procuring this key he sleeps again. When he wakes up early in the morning he proceeds straight to the Seshego Police Station, to which he had been summoned, but for what he does not know. On his arrival there he is accused by Sergeant Maroga of assaulting Naniki, as follows:

“Bona morwa, o bonwe mesong ya letšatši leo Naniki a letšego a hlasetšwe ka lona o bolela naye. Bošegong bja lona letšatši leo koloi ya gago e bonwe e phakilwe mokgobeng mo leswiswing. Letšatši le le latelago koloi ya gago e bonwe e sepelasepela le motse wa Seshego. Ditaba tše ka moka o ka di hlatholla bjang? O be o nyaka eng morwa?” (Bopape, 1992:111-112).

(“Look, fellow, you were seen talking to Naniki on the morning of the day in which she was attacked in the evening. On the same night your car was seen parked in a dark street. The following day your car was seen driven aimlessly along the streets of Seshego. How can you explain all these things? What were you looking for, fellow?”)

Nnono patiently explains what his mission to Naniki was on the day in question. He is strongly reprimanded by Sergeant Maroga for interfering in the work of the police and requested to stop this immediately.

On leaving Maroga's office Nnono feels a strong urge to know the identities of his assailants and to possibly take revenge. He says:

... ke swanetše go hwetša manaba a ka le go tseba gore ke bomang ke be ke leke go tsoma le go rotoša bohlatse bjo bo ka ntšhireletšago go ba nka ba pharago ka bjona ge ba ka ntahlela diatleng tša maphodisa gore re nwelele ka moka (Bopape, 1992:115).

(... I must find my enemies to know who they are and also try to establish some defence mechanism or else shift the blame onto them if they decide to report me to the police, so that we sink together.)

That evening Nnono drives to the University hostels. Using the key that he found in Mpho's pocket, he manages to gain entry into the room. He puts on hand-gloves and starts sifting through all the papers in the wardrobe until he comes across a photograph. This is his observation:

E be e le seswantšho sa motho wa leemo wa mengwaga yeo e ka bago masomehlano. Ka thoko ga gagwe go be go dutše mošemane wa mengwaga e ka bago lesome. Mošemane yo e be e le Mpho fela e be e sa le yo monyenyanane. Ke ile ka phethola seswantšho. Ka morago ga sona go be go ngwadilwe lentšu le tee fela: 'Maoka' (Bopape, 1992:119).

(It was a photograph of a tall person aged about fifty years. Beside him was seated a young boy of about ten years of age. This boy was Mpho but he was still very young. I turned over the photograph. Overleaf was written only one word: 'Maoka.')

To Nnono this is an extremely valuable clue, which will help in clarifying the reason why this boy befriended Sima, why he was there, what his real name was and also his sinister movements in the house. It gives Nnono the courage to confront Mpho with the view of finding the truth from him in whatever manner, friendly or violent. It is in fact not easy to squeeze the truth out of Mpho. He becomes so obstinate that Nnono has to hit him very hard until he obtains the following clues from him, as expressed in the discourse below (Bopape, 1983:122):

"E le gore wena o mang?" Ka tšwela pele ka potšišo.

("Actually who are you?" I continued with the question.)

“Ke nna Mohlatlego Maoka.”

(“I am Mohlatlego Maoka.”)

“Ka go realo papago e be e le Matsobane Maoka?” O ile a šikinya hlogo ka go dumela. “Bjale o tšwa kae gageno?”

(“So you mean your father was Matsobane Maoka?” He nodded his head in agreement. “Now where is your home?”)

“Ke tšwa Gauteng ... ga Mampšane.”

(“I come from Johannesburg ... in Mampšane.”)

“Mdi Maleka e be e le eng le wena?”

(“How were you related to Mrs Maleka?”)

“E be e le mmane.”

(“She was my aunt.”)

“Bjang? Ke moratho wa mmago?”

(“How? Is she your mother’s younger sister?”)

“Aowa.”

(“No.”)

“Aowa ya eng bjale? O reng o re aowa wa homola? Tšwela pele!”

(“Why the no now? Why do you say no and keep quiet? Go on!”)

“O be a nyalane le papa fela ga se mma.”

(“She was married to my father but she is not my mother.”)

“Papago o kae gonabjale?”

(“Where is your father at this moment?”)

“O hwile.” Mohlatlego a realo a bolela ka bothata.

(“He is dead”, Mohlatlego said, speaking with difficulty.)

This is another valuable clue for Nnono but it also complicates his detection even more. He is at pains to uncover the connection between Mpho and his assailants, Mpho and Mmatšhego’s murderers, Mpho and Naniki’s assailants as well as the reason for Mpho and Brenda’s nocturnal drives.

When Nnono arrives home that evening he finds his house ransacked and the sofas, curtains and everything that is linen or clothing torn with a sharp instrument. He immediately suspects Mpho. But before he can ponder further on this matter, two policemen enter, to take him to the police station on the instructions of Sergeant Maroga. On arrival Nnono is taken to Matseba’s office where his hands are subjected to a test:

Matseba o ile a le hlahloba ka galasana e nnyane ya leihlo mo godimo ga khamera ... Ba rile go fetša, la išwa gape ka tlase ga lebone la hlahlobja. Ka morago ga sebakanyana go ile gwa hlahlobja le la ngele (Bopape, 1992:137).

(Matseba examined it with a tiny eye-glass mounted on a camera ... When they were through they examined it again under a searchlight. After some time they examined the left one too.)

The police find nothing but Nnono insists on an explanation for the inconvenience caused, the arrest and the tests he has been subjected to. Maroga explains that Mmatšhego fought against her murderer before being overpowered. She scratched the inside right palm of her murderer with her finger and a piece of the murderer's skin was found on her fingernail. It is therefore unnecessary for the police to subject many people to this test, except the few suspects. Although it is a weakness on the author's part to turn our detective into a suspect, have him arrested and subjected to scientific tests, it is however an eye-opener for Nnono. This experience will help him a great deal in tracing Mmatšhego's murderer.

Nnono still has an earnest desire to identify the residence of the men in the Escort. He traces the Escort to a certain house in Seshego. He nears the house, cautious that he is not seen by his enemies. He is convinced that they live here because he says:

Ka morago ga metsotso ye e ka bago ye lesomehlano, ke ile ka bona mogwera yola wa ka yo nkego kolobe a tšwela ka ntle go anega diaparo mo terateng. Ke ile ka tseba gore ke mo ba dulago ka kgonthe (Bopape, 1992:142).

(After about fifteen minutes, I saw that friend of mine who resembles a pig going out to hang clothes on the washing line. I then realised that it is where they stayed.)

Nnono decides to come back to this house in the evening so as to approach his enemies face to face and have their differences sorted out once and for all, whether in a friendly or a violent manner. When he reaches the house it is dark and deserted. He manages to gain entry into the house through a window. The inside of the house is in a topsy-turvy state with clothing stacked in a big bag. Inside the bag, while searching for clues, he finds a piece of paper which he examines:

Godimo ga yona, ka maletere a magolo go be go ngwadilwe mantšu a mararo fela: 'LENONG LA GAUTA' (Bopape, 1992:145).

(On it, with bold letters were written only three words: 'THE GOLDEN EAGLE'.)

Nnono does not understand the meaning of this phrase, just as he did not understand its significance in Mmatšhego's bedroom. He, however, continues to ransack the bag and ultimately his searching eyes are attracted by something very strange and beautiful:

Se ile sa tanya mahlo a ka mme ke ile ka se topa ka menwana gore ke se lekodišiše. E be e le palamonwana ya taemane yeo e bego e se moeng mahlong a ka. E be e le palamonwana yeo ke ilego ka e bona e aperwe ke Mdi Maleka makga a mmalwanyana (Bopape, 1992:146).

(This attracted my eyes and I picked it up with my fingers to examine it closely. It was a diamond ring which was not strange to my eyes. It was a ring I saw on several occasions worn by Mrs Maleka.)

While Nnono is still trying to construct the relationship between Mmatšhego's murder and the occupants of this house who drive in an Escort, Naniki's assault, his own assault, Mpho, Brenda's soiled tyres and Mmatšhego's diamond ring, as well as the mysterious Golden Eagle, one of the occupants arrives. Nnono finds himself face to face with him but feels very small and incapable of facing this beast standing in front of him. Nnono is armed with a kerie, but:

Mahlo a ka a ile a lebelela sebata se, le sona sa ntebelela; ka itebelela le sona sa itebelela; ka lebelela lefasetere le sona sa le lebelela; ka lebelela patla yeo ke bego ke e swere diatleng tša ka le sona sa e lebelela ... seo ke bego ke na le nnete le sona ke gore ka diatla gona nka se loke (Bopape, 1992:147).

(My eyes focussed on this beast, it also focussed on me; I looked at myself and it also looked at itself; I looked at the window and it also looked at it; I looked at the kerie I had in my hands, it also looked at it ... What I was sure of was that with my own hands I would not make it.)

Indeed Nnono, like many other detectives, is given the hiding of his life by this bestial criminal until he falls unconscious, but like a trained and professional detective, with his strength and agility he is able to overpower his assailant when he regains consciousness. Unfortunately by the time he overpowers the “beast”, his accomplices have arrived and Nnono has to run for dear life. His assailants jump into the car and give chase. Nnono is cornered and the car is just about to run into him when he opens its bonnet and sets the engine alight. He leaps into his car and leaves for the Maleka residence.

Nnono finds Maleka alone in his bedroom. Maleka then leaves him by himself in there, to attend to his relatives, who have just arrived. Nnono makes use of this chance to search through the drawers of the wooden cabinet that is in the bedroom. Drawer by drawer he searches very carefully for the tiniest of clues. Ultimately he finds it – wound like a snake but extremely beautiful:

Ka diatleng tša ka ke be ke swere pheta e botse kudu yeo ke bego ke sa lore gore nka tsoga ke e bone bophelong bja ka ka moka. Seetša sa yona se be se hlama dinaledi mo godimo ga siling tšeo di bego di gašetša seetša sa tšona godimo ga lebato (Bopape, 1992:153).

(In my hands I was clutching at a very beautiful necklace, which I never thought I would see, even in the wildest of my dreams, for the rest of my life. Its light turned into stars on the ceiling and their light shone on the floor.)

Nnono quickly puts the necklace into his pocket when Brenda storms into the bedroom without knocking. They quarrel a little about the assault on Mpho before Maleka re-enters and Brenda leaves. Nnono now has a good chance to ask Maleka about the rings and necklace which he then has in his possession. To his questions Maleka answers as follows:

“Dipalamonwana ke ile ka di swara makga a mmalwanyana fela pheta ga se ka ke ka e swara ... Ke be ke sa kgolwe gore ditaemane tša Mmatšhego e be e le tša nnete fela gonabjale ke bona kgonagalo yeo. Mmatšhego yena o be a phegelela gore ke ditaemane tša mmakgonthe mme di ja dikete tše mmalwanyana tša diranta” (Bopape, 1992:156).

(“The rings I did touch several times but the necklace I have never touched I have never thought that Mmatšhego’s diamonds were genuine but now I do believe that there is that possibility. Mmatšhego insisted that they were genuine and that they were worth a couple of thousands of rands.”)

Nnono and Maleka then briefly discuss the misunderstanding between Nnono and Brenda. Nnono explains his side of the story, which Maleka is not really prepared to believe, but Maleka is deeply shocked when Nnono reveals the true identity of Mpho, bringing the reader very close to the climax of the story when he says this to Maleka:

“Morwa yoo ke yena yo a bego a le mo matšatšinyana a a go feta. Ga se Mpho – leina la gagwe ke Mohlatlego Maoka” (Bopape, 1992:157).

(“That boy is the very one who was here these past few days. He is not Mpho – his name is Mohlatlego Maoka.”)

Nnono keeps on wondering what the relationship between Brenda and Mpho was. Why was Brenda so protective of this young man? Why did Sima come home along with him when he was not yet a recognised son-in-law? Is this young man connected with the mess that happened at Nnono's place, perhaps as an act of revenge? Was he in any way connected with Mmatšhego's murderer? What about Naniki's and my own assailants? The complication stage is indeed almost too difficult for him to unravel.

On arriving at his home, Nnono finds Brenda, having packed her bags and ready to go to a destination only known to her. The climax of the investigation is reached when Nnono accidentally discovers the scratch on Brenda's right hand palm, as explained to him by the police when they examined his hand:

Se sengwenyana mo letsogong la gagwe se ile sa tanya mahlo a ka. Ke ile ka lebelela letsogo la gagwe la go ja sebakanyana ke sa tsebe gore le nkgopotša eng. Ke rile ge ke gopola, ka nyako idibala ka letšhogo le tlalelo (Bopape, 1992:165).

(Something on her hand attracted my eyes. I looked at her right hand for some time, not knowing what it reminded me of. When I realised it, I nearly fainted because of fright and dismay.)

With a trembling voice and in disgust, Nnono inquires from Brenda, who is determined to go:

“Brenda! Brenda!” Ke ile ka goeletša ke šupa letsogo la gagwe. Letsogo la gagwe la go ja le be le na le mongwapo wo mofsa gona felwana mola maphodisa a bego a hlahloba letsogo la ka gona. “Brenda, ke wena o mmolailego? Wena? Ka badimo ba gešo! Wena Brenda gare ga batho ka moka!” (Bopape, 1992:166).

(“Brenda! Brenda!” I shouted, pointing at her hand. Her right hand had a fresh scratch exactly where the police were inspecting my hand. “Brenda, is it you who murdered her? You? By my ancestors! You Brenda, of all the people!”)

3.4.1 Conclusion

After examining the long and complicated pattern of investigation by Nnono Molaba after the gruesome murder of Mmatšhego for the golden eagle, we find the following strengths and weaknesses in this detective novel.

The author has to be credited for portraying a young amateur detective who has the capacity to endure suffering, the patience to work through a network of complications in his collection of clues. The reader also marvels at Nnono’s above average intelligence, which perhaps outclasses that of a trained detective. He takes the reader along with him on a long and arduous road to very sensitive and extremely dangerous situations, thus keeping the reader awake and holding his breath at all times. This is meticulously handled.

The weaknesses in the investigation pattern occur when Nnono is found hiding from the police in the debris like a criminal, after the mysterious assault of Naniki. The “detective” is later summoned to the police station as a suspect in the assault of Naniki, which is contrary to the rules governing a detective novel.

The “detective” Nnono is later on arrested, this time as a suspect in the murder of Mmatšhego, and has his right palm examined under a microscope. Although this examination of Nnono’s palm may be regarded as a weakness in a detective novel, it is on the contrary an eye-opener to our detective, so as to learn to apply a little professionalism in his detection pattern. Indeed this interrogation did pay him handsome dividends, in that he finally managed to identify Mmatšhego’s murderer.

3.5 DETECTION PATTERN IN: “NONYANA YA TOKOLOGO” BY KEKANA, M.A.

Tšhaledi Matlakala is a detective and lives in Mamelodi, but his parents reside in Thabakgone on the outskirts of Pietersburg. He is passionately in love with Taamane Tseke who is still a matric scholar at the local high school at Makotopong, a village adjacent to Thabakgone. The two met while Taamane was spending the school holidays at her paternal uncle's home in Mamelodi, and fell in love.

Taamane, whose passion is to become a model and fashion designer, decides to enter for a beauty contest organised by Sales House, to which Tšhaledi is vehemently and openly opposed. Despite their conflicting views Taamane puts pressure on him and ultimately participates in the contest where she wins the first prize, a Ford Cortina and a weekend at a hotel in Cape Town. Everybody is happy for her, except Tšhaledi.

It is at this point in time that Tšhaledi started to doubt the behaviour of Taamane, as well as her flirtatious moves. It is when Taamane comes back from Cape Town that Tšhaledi sees her leaving him like a clown at Jan Smuts Airport, travelling to Soweto with Max Tuli. Kekana relates to us what Tšhaledi saw at that moment:

Mosadi yo sefahlego sa gagwe o se tsebela kua Edgardale mohlang wola wa phadišano, e be e le mohumagadi Penny Lewis. Ge e le monna yena ke Max Tuli mongwadi wa dipapadi wa go tsebalega kudu; e be e le moswaramarapo phadišanong yela. Mokgomana yo o be a sepela a swere seatla sa Taamane ka tsela ye e ilego ya šišimiša Tšhaledi o šoro, kudu ka ge a tseba setumo sa gagwe sa gore ga a fetwe ke roko (Kekana, 1993: 52)..

(The woman, whose face is familiar to him from Edgardale during that competition, was Mrs Penny Lewis. The man is Max Tuli, the famous script writer, who was the programme director at that contest. This

gentleman was holding Taamane's hand in a way that angered Tšhaledi a great deal, most particularly because of his notoriety in flirting with women.)

While Tšhaledi is waiting for Taamane, the three disappear into the luggage office and they are gone for good. Frustrated and angry, Tšhaledi returns to the Tsekese house in Mamelodi where he is told by his aunt, Sibongile, that Taamane had phoned to say that she would come a little later than expected:

“Mo ke kwešišitšego ke ge a re ba mo memile moletlong gomme a ka se kgone go gana. O rile ke mo kgopelele tshwarelo go wena o tla tla a hlaloša” (Kekana, 1993:53).

(“What I understood was when she said she was invited to a function and that she could not decline. She said I must request you to forgive her; she will explain when she arrives.”)

But to that shallow excuse Tšhaledi angrily retorts:

“Ge nkabe a sa ntira setseketeke ka go mo letela mola yena a gokane le bangwe a itshepelela ka ntle le go itshwenya ka go tla a ntlhalosetša, go be go ka se be le molato” (Kekana, 1993:53).

(“If she had not turned me into a fool by keeping me waiting while she was hugged by others and left without caring to explain to me, there would not have been any problem.”)

When Taamane ultimately arrives at the Tsekese she is accompanied by Max and a strange lady. Taamane introduces them to the highly suspicious, angry and unimpressed Tšhaledi as follows:

“Yo ke Max Tuli, ke mongwadi wa dipapadi mme ke yena yo a ntshwareletšego ka moletlo wo a bego a o swaretše kua naeteklaba ya gagwe kua Meadowlands. Ke tla tla ke go botša karolo ye a nneetšego yona papading ye a e tšweletšago. Yo ke mohumagadi Suzan Morena” (Kekana, 1993:54).

(“This is Max Tuli, he is a script writer and he is the one who delayed me with the party that he threw at his night club in Meadowlands. I will tell you later about the part he is offering me in the play that he is producing. This is Mrs Suzan Morena.”)

Tšhaledi is unimpressed by these so-called dignitaries in show business. Taamane is aware of Tšhaledi’s suspicions and she is also aware that she has committed an unpardonable mistake towards her fiancé. Tšhaledi is later on to follow-up these events:

“Wa napa wa sepela le Max wa ya naye gona mouwe o tšwago! Eya, o a di kgona ngwanenyana. Bjale?” (Kekana, 1993:55).

(“You simply accompanied Max to where you say you come from! Gosh, you are capable of such things, my girl. And so?”)

Taamane uses all the tricks available to convince Tšhaledi that there is nothing sinister between herself and Max, that Tšhaledi should forgive her for the inconvenience caused and that this matter should be laid to rest. Tšhaledi reluctantly accedes to her request although he can never forget the incident. This is clearly captured by Kekana (1993:57) who says:

Ge a gopola ka ga Max, gona o be a sa kgone go fodiša pelo ya gagwe.

(When he thought of Max, then his heart could not accept it.)

The main reason why Tšhaledi is so suspicious about Max in particular was that he knows a lot about his background, which is that of a notorious and unpopular person. He has more weaknesses than strengths. Amongst his weaknesses were:

O be a na le bofokodi bjo bo bego bo mo direla manaba a mantši go feta ka mo boitshwaro bja gagwe bjo bobotse bo ka mo direlago bakgotse ka gona. Bofokodi bjoo e be e le batho ba ba bitšwago basadi. O be a lliša banna ka basadi ba bona, batswadi ka barwedi ba bona, basadi ka basadi ba bangwe. Ga a tšea (Kekana, 1993:57).

(He had a weakness that created for him many enemies, unlike his polished behaviour could create him friends. This weakness was caused by these people called women. He caused men to complain bitterly about their wives, parents about their daughters, women about other women. He is not married.)

Tšhaledi has now paid dowry (lobola) for Taamane, thus giving him a certain measure of control over her. What now remain are signatures at the magistrate's office, the religious blessings and the wedding celebration. But in spite of all these, Taamane still insists on going to Johannesburg for her modelling career:

Moragonyana ge ba le ka phapošing ya gagwe Taamane a tlela Tšhaledi ka tše di lego sehubeng sa gagwe. Ke eng ge e se go mmošša gore yena o sa na le kganyogo ya go ya Gauteng go yo hlahlwa bobontšhi (Kekana, 1993:63).

(After a while in her room, Taamane confronted Tšhaledi about her fervent desire. What is it other than to inform him that she still wishes to go to Johannesburg for training in modelling.)

Tšhaledi becomes furious and protests vehemently, asking:

“Tša mokete o yo di lokišetša neng ge e le gore o bolela ka go ya Gauteng? Taamane wee, a ko lebale ka tša bobontšhi ga se mošomo o le noši mo lefaseng” (Kekana, 1993:63).

(“When are you going to prepare for the celebration when you are talking of going to Johannesburg? Hey, Taamane, please forget about modelling, as this is not the only work on earth.”)

Taamane also becomes angry, irritated and adamant not to listen. She is prepared to put even more pressure on this man to accede to her demand:

“Ge nkabe o le motho wa kwešišo ke be nka se be bjalo. Fela ka gore se o se ratago ke go nthatafišetša bophelo, ithete ka gore ka nnete o tloga o atlega go dira bjalo. Fela o tsebe gore ke eme felo go tee ka bobontšhi, o ka no dira se o se ratago” (Kekana, 1993:63).

(“If you were a reasonable person, I would not have been this way. But because you delight in making my life miserable, you should sing laudations to yourself that you are successful in doing so. But you must know that I stand by my conviction in modelling, you may do your damned.”)

After a lengthy argument, Tšhaledi becomes angry and leaves for his home, Thabakgone. Taamane remains alone and ponders over her future. She takes a very strong decision to escape and run away from home and Tšhaledi:

A dira sepheto. Ge eba gona o tlile go fetoga sebofša sa Tšhaledi gona o swanetše go loga leano a nyake lešoba la go phonyokga. A ka se dumele gore a mo sokele ka thokong yeo yena a sa e nyakego. Go

hlanama ga go babe, a ipotša bjalo. Ga a ešo a ipofa ka lenyalo la semolao le monna yo, bjale go tla thatafa kae ge a hlanama magadi? (Kekana, 1993:64).

(She took a decision. If she is going to remain a captive to Tšhaledi, then she has got to devise means for a loophole to escape. She will not allow him to push her into a direction she dislikes. To diverge is not bitter, so she thought. She has not yet committed herself officially to the marriage with this man, so what will the problem be if she dissents from that dowry (lobola)?)

A modelling career, with its prospects, advantages and delicacies, was already singing in Taamane's head. Marriage or no marriage, she has to escape, but she must do this as fast as she can. Kekana writes:

Bošegong bjoo a lala a phuthaphutha diporogwana tša gagwe ka ntle le go lemogwa a di iša ka go Cortina ya gagwe ye a tšogo hwetša mangwalo a tumelelo ya go e otlela. Ge a feditše go phutha a dula fase a ngwala lengwalo la taelo le a tla ba tlogelelago lona (Kekana, 1993:65).

(That same night she gathered her baggage stealthily and took it to her Cortina, of which she has recently procured her licence. When she was done she sat down and wrote a parting letter which she would leave behind for him.)

And so Taamane escapes from home and Tšhaledi, heading for Johannesburg to seek fame in the world of entertainment. The following morning, the first person to notice Taamane's absence is her mother, Maite, who is shocked and calls on her husband, Tseke, for assistance:

“Taamane o rwele diaparo tša gagwe o sepetše. Tlaa o bone” (Kekana, 1993:67).

(“Taamane has taken her clothing and is gone. Come and see.”)

When Tšhaledi arrives later that morning he finds his in-laws surprised and he is equally amazed. Against all hope, Tšhaledi leaves for Mamelodi, to look for her at the Tsekes, but this is in vain:

Ga se a ka a ba le kholofelo ya gore a ka mo humana mouwe. Fela o be a gopotše gore o tla hwetša mohlalanyana ka ga gagwe. O kwele fela gore o fetile moo eupša ga se a ba botša gore ba fapane goba gona gore ge a tloga fao a ya kae (Kekana, 1993:73).

(He never had the hope of finding her there but he at least hoped to find some little traces of her. He only got the information that she had gone past there but she neither told them of their misunderstanding nor where she was heading to from there.)

Taamane goes directly to the Ebony Model Agency, to meet with Mrs Lewis. After their meeting, when Taamane approaches her car, she sees a very beautiful spectacle. She realises what being free as a bird is like, and this is exactly what she cherishes in life:

Sehlopha sa dipeolwane se be se thalathala lefaufaung ka tsela ye bofefe ya tokologo maphegwaneng a tšona. ... Ke nnete di be di lokologile go fofeng ga tšona (Kekana, 1993:75).

(A group of swallows was flying around in the air with relative ease, displaying their freedom on their little wings. ... It is true that they were free in their flight.)

Very little does she realise that while she is watching the swallows, Tšhaledi is approaching her. When she sees him she climbs into the car and drives off before he can reach her. This leaves Tšhaledi a disappointed man. She arrives at her friends, the Morenas, where she spends two weeks indoors. During this period her friendship with Max Tuli blossoms a great deal:

Fela yena le Max ba be ba thomile go tlwaelana kudu, go agega segwera magareng a bona (Kekana, 1993:80).

(Yet between Max and herself started a very intimate relation and a very strong friendship.)

But Max has his own hidden agenda. He wants to propose love to Taamane but she constantly refuses. This is surprising. The proposals of Max are never rejected by any woman. What type of woman is this one? Max has to change his strategies and come up with a contingency plan. He must first win the trust and confidence of Taamane and then move on to the next and final stage of winning her love:

A dula fase monna a nagana, a epa sekgotsi sa go hlweka magareng a bona a tlogela tša go kitimiša phereyo. Ka kgonthe a bona kgarebe e thoma go nyaoga morago ya ba ya dumela go sepela mafelo a boithabišo naye (Kekana, 1993:81).

(This man sat down and thought deeply. He suspended his advances and cultivated a healthy relationship with the lady. Truly he saw her melting and also acceding to his requests to accompany him to places of fun.)

Max harbours a deep and sincere love for Taamane and continues with his plans of winning her love. Kekana writes:

O be a lemoga gore ye ke kgarebe ya pelo, tthaloganyo le ditoro tša gagwe. O be a na le boreledi bjalo ka sereledi go kgarebe ye a sa nyake gore e ka mo šita go e hwetša (Kekana, 1993:81).

(He was aware that this was the girl of his dreams, kindhearted and intelligent. He was as slippery as an eel and thus did not want this lady to beat him.)

The relationship between Max and Taamane is a very healthy one although Max is not pleased that Taamane rejects his advances. He is only content that she is not going out with anybody else, at least for the present. However, Taamane becomes very angry when Max wants to control her:

Max o be a šetše a thomile go tsena Taamane mading. O be a ipona a na le tshwanelo ya go mo laolela gore a direng, a se direng, a ka tlwaelana le bomang, goba a se tlwaelane le bomang. Taamane seo o be a se tsota (Kekana, 1993:91).

(Max was already getting on Taamane's nerves. He saw himself having the right to choose for her what she must do and what she must not do, whom to befriend and whom not to befriend. Taamane abhorred that.)

Immediately after Max returns home from an overseas trip, he learns from Taamane that the tycoon Kenny Zungu has booked at the Elite to celebrate his birthday there and that she (Taamane) has been cordially invited. Max has his own suspicions about what has been happening between the two during his absence and wonders about the enthusiasm of Taamane to attend the celebration when he has just returned home:

Morago ga diiri di se kae a sa tšo goroga nageng ye a ba a šetše a le Mofolo ga Morena a ile go Taamane. Taamane a mmošša gore Zungu o mo laleditše go tla moketeng wa gagwe. Ka pela Max a laetša go se kgahlwe ke ge Taamane a ka ya ntshe (Kekana, 1993:91).

(A few hours after his arrival in this country, he went to Mofolo to see Taamane at the Morenas. Taamane told him that Zungu has invited her to his party. Max immediately registered his abhorrence at Taamane's going there.)

Max feels very strongly that he has to watch the relationship between Zungu and Taamane extremely closely. He does not trust Zungu because:

Kudu yena monna yola Zungu, o na le mahlo a matelele go Taamane, seo Max o se lemogile (Kekana, 1993:92).

(Particularly that very man Zungu, he always has a passionate look at Taamane. This, Max has realised.)

Max, in his quest to investigate this relationship and because of his anger at Zungu, decides to go to the Elite, unnoticed, so that he can see for himself what is happening there. Among the dancers and the confusing movements, Max is able to see Taamane and Zungu:

Bobedi bja bona ba be ba dutše ka thoko ga lebato la go binela tafoleng, mme ba bonala ba khutšetša thaba ya taba. Max o be a se lešilo go ka šitwa ke go akanya gore taba yeo ke ya mohuta mang (Kekana, 1993:92).

(The two were seated at a table off the dancing floor, resting to discuss a serious issue. Max was no fool. He could realise what their discussion was all about.)

It is very easy for Max to realise that Taamane is drunk. She smelt very strongly of brandy. Max inquires from Taamane as to when she started to drink brandy. She retorts angrily, saying:

“Ke mang yo a go beilego modiši wa ka! O se ke wa gopola gore o tla sepediša bophelo bja ka go swana le ge o sepediša kgwebo ya gago. Nna Taamane ke nonyana, ke fofa le go kotama mo ke ratago” (Kekana, 1993:93).

(“Who has appointed you to be my keeper! Don’t think that you will run my life the way you run your business. I, Taamane, am a bird that flies and rests where it chooses.”)

After this fracas with Max, Taamane feels the need to visit her parents at Makotopong. It is winter and bitterly cold. On her way back to Johannesburg, her car stalls along the way and she desperately needs assistance. The very first car that stops to assist her is Tšhaledi’s, who had also been at home in Thabakgone. Taamane actually remarks about this coincidence:

“Wa tseba ke a makala, ka mehla o na le mokgwa wa go fihla ka nako ye ke lego maamong a mabe. O šetše o lemogile seo?” (Kekana, 1993:97).

(“You know I am surprised. You have a tendency to arrive whenever I am in a predicament. Have you already realised that?”)

Indeed it is a happy re-union of the two, however short-lived. They spend a joyful night together at Tšhaledi’s house and even make love. Taamane is quite contented with their union, for she later comments as follows:

“Ge bakagae ba ka re bona motsotsong wo ba ka gakanega ruri. Gape ga ba gopole gore re ka boledišana ka lethabo ge re gahlana” (Kekana, 1993:99).

(“If the family were able to see us at this moment, they will really become confused, because they do not expect us to communicate so happily when we do meet.”)

Their happiness does not last long before an argument ensues as usual. Tšhaledi is trying to correct the behaviour of Taamane, but she takes exception, packs her bags and goes straight to the Morenas of Mofolo. Her angry separation from Max only lasts for two months before Max can take it no longer. He comes back, cap in hand, to plead with Taamane:

Boima bja taba bo be bo hwefogile. O thakgetše kudu ge e le Max yo a tšilego pele a rapeletša gore ba boelane. A ipotša gore bjale gona o di kwele yo Max a ka se sa leka go mo diša (Kekana, 1993:105).

(The strength of this fracas is broken. She is extremely pleased that it is Max who comes to plead for reconciliation. She tells herself that Max by now has had it and will never again try to be her keeper.)

Taamane starts feeling tired, listless and dizzy while playing tennis with Max. They immediately leave for the Morenas where Suzan and Max straightaway summon a doctor to examine her. The doctor, to her utter dismay, diagnoses pregnancy:

Ke moimana wa go feta kgwedi tše pedi. Tshedimošo yeo e bile bjalo ka go thuthupišwa ga sethuthupi ka hlogong ya Taamane (Kekana, 1993:108).

(She is over two months pregnant. That information is like a powder keg that explodes in Taamane's head.)

Initially she thinks of concealing this information from Max because she knows very well that she was impregnated by Tšhaledi. Unfortunately the doctor has already told Max about it and Max confronts her as to when and by whom. Her answer is as follows:

“Lebakeng la ge re kgaogane. Go bolela nnete ga se kgokagano ya selo gobane ke gahlane naye ke tšwa gae ...” (Kekana, 1993:108).

(“At the time we were separated. To be honest, it is not a real relationship, because I met him on my way home ...”)

Taamane is confused and depressed. She will miss out on beauty contests and other activities related to the entertainment industry. She suggests to Max that she is contemplating committing abortion. Max refuses because he sees this as a golden opportunity for him to propose love and marriage to her which will, this time, not be rejected. This will pay him handsome dividends. He says:

“Aowa, ke ikwele gabotse gore ke reng, e bile ke bolela le mogopolo wa ka o feleletše ge ke re nna le wena a re tšeane, bokaone o tshepe seo” (Kekana, 1993:111).

(“No. I am very conscious of what I say, and my mind is crystal clear when I say you and I should get married. It is better for you to trust that one.”)

Taamane has no option but to accede to the suggestion of marriage from Max. She is extremely excited when Max offers to marry her in spite of her pregnancy. Kekana says this about Taamane’s feelings at the time:

Go Taamane e be e se fela tsela ya go itefeletša go Tšhaledi ka go tšeana le Max. Eupša o be a tseba gore Max ke yena monna yo a mo swanetšego. Gobane a se kgahlanong le dikgahlego tša gagwe, a bile a mo thekga go tšona a mo fa tlhohleletšo (Kekana, 1993:112).

(To Taamane it was not only to have her revenge on Tšhaledi by getting married to Max, but she knew that Max was the ideal man for her. Max was not against her personal interests, he even supported and encouraged her.)

Taamane later visits her aunt Sibongile, who is also Tšhaleledi's aunt, in Mamelodi. She does not tell her of her marriage to Max. She only tells her about the disappointment, frustration and depression of having been seduced by Tšhaleledi, thus ruining her career in the entertainment world; she in actual fact no more loves him. She honestly hates him. This surprises Sibongile a great deal:

Taamane ga a ka a mo fihlela gore maikutlo a gagwe mabapi le yola Tšhaleledi ke afe lebakeng le. Eupša Sibongile o be a sa kgolwe le go kwešiša gore ge Taamane a kile a rata ngwan`a kgaitšediagwe gona a ka rua lehloyo le lekaaka ka go yena mabapi le yena Tšhaleledi (Kekana, 1993:113).

(Taamane did not hide her feelings to her about Tšhaleledi at this time. But Sibongile did not believe and understand why Taamane who once loved her brother's son, Tšhaleledi so passionately could now harbour so much hatred for him.)

When Max is abroad his night-club remains in the able hands of his trusted manager, Lance. Auntie Sinah always takes turns at the Elite, just to make sure that Lance is running her son's business correctly. But out of curiosity she places Max's tape-recorder in one of the office-table drawers at the Elite, just to monitor what Lance discusses and with whom, for Auntie Sinah could find no fault in the management of the Elite. This tape recorder was switched on. Max is surprised to find this recorder in the drawer at the Elite on his arrival because he knows it to be in his wardrobe at home. Out of curiosity he takes it along to listen to it at home. This is what he hears, with utter dismay:

“Kua Tshwane ga re sa na go dira selo, ba re apotše mo ka ntle le pelaelo ba re feditšego. Maitseparelo a rena a šetše gona mo Gauteng, nka re Elite. Gomme bjalo Max o a boa re swanetše go gata ka go šetša gape. O boa lehono ga ke re?” (Kekana, 1993:118).

("We can no longer achieve anything in Pretoria because they have tormented us and without doubt they have eradicated us. Our only stronghold is Johannesburg, actually the Elite. But now Max is coming back and therefore we have to be very careful. He is coming back today, is it not so?")

This is a conversation between Lance and Kenny Zungu. Max is shocked to hear this, but the conversation continues as follows:

"Ge e le yola Babsy o swanetše go homotšwa, go katakata ga gagwe go na le kotsi go rena" (Kekana, 1993:118).

("As for that Babsy, he must be silenced. His back-peddalling carries danger for us.")

Zungu continues with his plans against Babsy. He emphatically says to Lance:

"Yo a tsebago kudu ga a katakate, e sego bjalo o tla širošwa; Babsy o swanetše go laetšwa seo" (Kekana, 1993:119).

("He who knows too much must not back-pedal, otherwise he has to be eliminated; Babsy has to be shown that.")

Towards the end of the conversation on tape Max comes to realise, with shock, that he also is a target of this notorious gang known as the Demons, and its leader Kenny Zungu. He is even more dismayed to realise that his own murder is being planned in the office of his own business, the Elite, with his own trusted manager, Lance. This is what he hears:

"Ga go se se belaetšago gore Max Tuli ke morara, go re lalela ga gagwe ka segatišamantšu go belaetša gore o na le maikemišetšo a mabe. Gomme

tsebo ya gagwe e mo ahlolela lebitla. Le gona ka pela. Re swanetše go humana gape le ditheipi tšeo, pele a ka di fetišetša pele tša tla tša re hlagišetša bothata” (Kekana, 1993:121).

(“Max is without doubt a trickster. For him to trap us with a tape-recorder gives us reason to suspect that he has evil intentions, consequently his knowledge is his death sentence, and we must also immediately procure those tapes before he passes them on to cause us problems.”)

After listening to the tapes, Max asks his mother about them the following day. Auntie Sinah confesses to her son that she took the tape-recorder to the Elite and switched it on so that it could assist her in monitoring the conversations of Lance and his friends. Before Max can take any action regarding these tapes he is shot dead at short range in the sitting room of his home. This is the scenario that unfolds before Taamane:

Max o be a le sofeng a rapaletše, go se pelaelo ya gore o thuntšhitšwe, gobane mothunyi wa gagwe o be a sa eme pele ga gagwe a mo šupile ka sethunya. Monna yo o be a ithibile sefahlego ka moka ka ntle le mahlo ka mofolara (Kekana, 1993:122).

(Max was stretched on the sofa, without any doubt having been shot, because his murderer was still standing in front of him pointing a gun. This man had covered his whole face with a scarf except his eyes.)

Max’s mother, who was suffering from a heart ailment, also died with her son, as a result of the shock she experienced:

Auntie Sinah o be a rapaletše fase a sa laetše le lerothodinyana la bophelo ka go yena. Mahlong a gagwe go laetša gore o hlokagetše a le poifong ge a bona motho a kgorogela morwa wa gagwe ka sethunya pelo ya gagwe ya napa ya šita go tšwela pele ka go šoma (Kekana, 1993:122).

(Auntie Sinah lay stretched on the floor without the slightest sign of life. Her eyes revealed that she most probably died of fright on seeing someone attacking her son with a fire-arm, then her heart ceased to do its work.)

Taamane, on seeing this spectacle, does the unpredictable, which takes even the cold-blooded murderer by surprise. She attacks him, shouting:

“Moloi, mpša, o bolaelang monna wa ka!” (Kekana, 1993:123).

(“Witch, dog, why do you kill my husband!”)

The murderer tries to counter-attack but Taamane switches off the lights, leaving him confused. He utters the word “Demete!” (Damn it!) before he takes to his heels down the passage to escape the attack by Taamane, who is in pursuit, thus:

“Demete!” Mmolai a bušeletša lentšu leo pele a tšwa phapošing yeo ka mojako wa go wela phatšhising (Kekana, 1993:123).

(“Damn it!” The murderer repeated this word before he could leave the room through the door leading down the passage.)

The Demons are still not satisfied with Max’s murder. They still want to get hold of the tapes in his house because, should they fall into the hands of the police, this would lead to their immediate arrest. Even if Max’s murderer is unknown to Taamane and the police have effected no arrest yet, Taamane was able to pick up a very valuable clue:

Lance o tšere matšatši gore a lebantšhe mahlo le Taamane morago ga bošego bja polao ya Max. O be a tseba bjale gore motho ga a nyatšiwwe (Kekana, 1993:126).

(It took Lance some days before he could look Taamane directly in the eyes after the night of the murder of Max. He now knew that a person should never be undermined.)

In spite of this valuable clue, Taamane with her confused and frustrated mind still suspects that Tšhaledi is behind the murder of Max in a bid to take revenge on her for jilting him:

Gomme o be a belaela gore Tšhaledi o amana le polao ya Max. ... Lehu la Max go yena e be e ka ke klapa ya go fiša mahlong ye Tšhaledi a mo otlilego ka yona ka tefetšo (Kekana, 1993:127).

(She believed that Tšhaledi had a hand in the murder of Max ... To her Max's death was like a hot slap on her face from Tšhaledi as revenge.)

Two weeks after this, Tembi, Taamane's domestic, is on her way to her home in Nigel when she meets a man unknown to her. This stranger makes a request and an offer to Tembi as follows:

Monna yoo a mo kgopela gore a mo utswetše segatišamantšu le ditheipi tšohle tše di lego gona ka gaTuli, gomme yena o tla mo lefa makgolotharo a diranta (Kekana, 1993:128).

(This man requested her to steal for him the tape-recorder and all the tapes in the Tuli household and said that he would in turn reward her with three hundred rand.)

Tembi cannot believe her ears. She has to do something about it immediately. Kekana writes:

A makala. Ke ka fao a tsebišago Taamane. Taamane le yena a be a tlabega bjalo ka modiredi wa gagwe, gomme a se senye sebaka go fetišetša taba yeo go maphodisa (Kekana, 1993:128).

(She is surprised. That is why she informs Taamane. Taamane was also as surprised as her helper and did not delay in reporting the matter to the police.)

Taamane leaves Johannesburg for Makotopong with her mother because she is advanced in pregnancy. Nthole, her cousin from Mamelodi, is left in the house because he is at the time looking for a job in and around Johannesburg.

Tšhaledi o amogetše motato wa go tšwa go Pele a mo tsebiša gore Taamane o filwe mafahlana, a mararo! O be a le bookelong bja Polokwane (Kekana 1993:128).

(Tšhaledi received a telephone call from Pele informing him that Taamane was blessed with triplets! She was at the Pietersburg hospital.)

When these children were toddlers, they were mainly under the care of Pele and Maite (Taamane's mother). On a particular day, Maite leaves Taamane alone with the toddlers and rushes to town. On her return she finds both Taamane and the toddlers missing. She is disappointed, frustrated and fearful for the safety of the toddlers as she knows well what Taamane's attitude is to motherhood. Maite makes this humble suggestion to Nthole, her husband:

“Nna ke bona bokaone e le gore re upše re se hlabe lešata ge e se go no tiela bale ba Tshwane motato re botšiše ge eba ga se ba mmone naa!” (Kekana, 1993:134).

(“The best, I think, is not to make a fuss but rather to phone the Pretoria people and ascertain if they did not see her.”)

Meanwhile on arrival in Mamelodi, Taamane takes the children in a cot together with their foodstuffs, medication and clinic cards and dumps them with Tšhaledi. She then proceeds to Johannesburg to pursue her entertainment career. Tšhaledi in turn takes the toddlers to his aunt Sibongile for motherly care, and this is where Maite finds them the following day. A day later Tšhaledi is to take them and Pele back to Makotopong.

Meanwhile in Johannesburg Taamane is renovating and cleaning the Elite with a view to re-opening it. She is well assisted by Lance. The police are also hard at work, collecting clues relating to the murder of Max and Babsy, as well as to the sinister activities of the Demons, as follows:

Lebakeng le Tšhaledi o swaragane le go hlomantšha mehlala ye mohlomongwe e ka mo thušago go latišiša mediro le mesepelo ya sehlopha sa basenyi sa leina la Mademone. Mediro ya Mademone e akaretša mathoko a mantši a bosenyi go fihla le go gwebeng ka diokobatši (Kekana, 1993:145).

(At this moment, Tšhaledi is busy trying to connect clues that may help in tracing the activities and movements of this gang of criminals named the Demons. The activities of the Demons encompass many sorts of crimes, including drug trafficking.)

In order to bring the Demons to trial and root out their criminal activities completely, the police have to think carefully and do a thorough job. They know very well that they are dealing with an extremely powerful and cunning gang:

Ge bamolao ba le dinyakišišong tša dipolao tša Max Tuli le Babsy Tefo ba ile ba lemoga go tia ga sehlopha se gomme ba se tsokologa bjalo ka pekwa pele e hlatola tswiana. Kamano ya Babsy le Mademone ba be ba e tseba (Kekana, 1993:146).

(When the police were busy with the investigation of the murders of Max Tuli and Babsy Tefo, they realised the strength of this gang and thus had to hover over it like a vulture before it snatches a chicken. The relationship between Babsy and the Demons was known to them.)

In their meticulous collection and investigation of clues, the police have to make use of the services of an informer, named Maria. She is well known to Tšhaledi and his colleague, detective Mahlo. Tšhaledi takes Maria to the Leksa for lunch, so that he can obtain some valuable information that he needs desperately about the Demons. While at the Leksa Tšhaledi sees Taamane but ignores her because of the following:

Maria yena o be a le gare a fa Tšhaledi ditaba tše di amanago le mošomo wa gagwe wa dinyakišišo ka ga Mademone a sa šetše selo (Kekana, 1993:148).

(Maria was busy giving Tšhaledi valuable information in connection with his investigation of the Demons, without being aware of anything.)

In a conversation between Tšhaledi and Pele, Tšhaledi informs Pele about Taamane's administrative prowess in managing the Elite with her friend Suzan Morena. He tells Pele about the way in which people who profess to know much about night clubs marvel at the management of the Elite by Lance and Taamane. Kekana comments:

Ge nkabe Tšhaledi a bona e le tshwanelo o be a tla swantšhetša Pele gore mediro ya Taamane ga se ye e kgahlago batho ka moka, go swana le bamelao gobane o a ba belaetša (Kekana, 1993:155).

(Should Tšhaledi have deemed it fit, he could have briefed Pele that Taamane's achievements do not necessarily impress all and sundry, particularly the police who suspect her.)

While the business at the Elite is beyond reproach, the Demons and Lance are also busy promoting their sinister activities behind Taamane's back:

Tšohle di be di beakantšwe gabotse ka lenaneo gomme Mademone a ikepetše kua Elite ka go sepediša merero ya bona sephiring. Ba bile ba rekišetša bao ba nago le kgahlego maswikana a bohlokwa, dithunya le tšona diokobatši (Kekana, 1993:158).

(All things were well arranged and the Demons had their power-base at the Elite where they managed their activities in a clandestine manner. To the interested they were selling valuable stones, fire-arms and even drugs.)

Taamane, who now spends most of her time at Suzan's home rather than at her own, informs Suzan that she wishes to dismiss Lance from the Elite. This is because of the words Lance uttered inadvertently, which reminded her of her husband Max's murderer. Although she does not reveal this to Suzan, she gives a different and superficial reason when asked:

"Moya wa ka o khutlega nako le nako ge ke mmona. Gomme le yena ke bona eka o ngwathelana le nna maikutlo ao" (Kekana, 1993:163).

("I become depressed each time I see him. I have realised that he also shares the same sentiments.")

It is a Saturday night: a very busy time at the Elite. Business is extremely brisk with a band rendering music; the patrons are quite elated by the performance. At about eleven o'clock, Taamane feels she wants to be alone and thus retires into the office. The newspaper in front of her attracts her attention, with its bold letters printed thus:

"Baratani ba hula Hertz Jewellers thoto ya go ja R15 000.00" (Kekana, 1993:174).

("Lovers rob Hertz Jewellers of goods worth R15 000.00.")

On reading about this robbery Taamane immediately thinks of the concealed safe at her home and decides to inform the detectives about it. Very little does she realise that by phoning Mahlo she is endangering her own life even more, because the Demons had tapped the Elite telephone line. Consequently when she leaves the Elite, she finds Lance's car parked next to hers. She hears some shuffling in Lance's car and on investigating before driving off she realises that:

A retologa a tšhogile, gomme a hwetša a lebane le molongwanamoswana wo seatla se se o swerego se tšwelelago lefasetereng la sa Lance. Taamane a ahlama ka makalo le poifo ... (Kekana, 1993:175).

(She turned while frightened and found herself facing a fire-arm held by a hand that protruded out of Lance's window. Taamane was agape with shock and fright ...)

Taamane is hijacked and held hostage, with Lance accompanying her and Zungu's car following them. She is given clear instructions to drive home and produce the tapes that she has just phoned detective Mahlo about. Any deviation will mean sudden death from Lance. While driving home Taamane can think of nothing else but death. Then another thought flashes across her mind, as follows:

O be a se na pelaelo ya gore Lance ke mmolai wa Max bjale. Yena monna yola a ilego thulana naye bošegong bjola (Kekana, 1993:177).

(She now no longer had any doubt that Lance was the murderer of Max. The very man she fought on that night.)

Zungu and his comrades realise that there is another car that is following theirs very closely. This makes them confused and suspicious, and they find themselves disorganised. Taamane is already stopping at her gate; Zungu's car speeds past and indicates to Lance to follow them but Taamane refuses to budge:

Ka fao a emiša seatla se se swerego sethunya a lebantšha Taamane ka sona. Eupša motsotsong woo gwa kwagala lešata la go thunya pele a ka šomiša sa gagwe. Moya wa mo phasola kgaufsi le seatla seo sa sethunya ge kolo e feta kgaufsikgaufsi le sona (Kekana, 1993:178).

(He then raised the hand that had the fire-arm and pointed it at Taamane. But in that minute a gunshot was heard before he could use his gun. A strong wind hit his hand hard when a bullet went past very close.)

A shower of bullets follows this one but Lance manages to avoid them. These are actually not aimed at him but at the car and have been fired by the detectives Tšhaledi and Mahlo. The climax of the investigation pattern in this novel is reached when the two detectives alight from their car and go to inspect Taamane's car:

Tšhaledi a lebelela Taamane yo a bego a idibetše a sa dutše madulong a mootledi ka sefatanageng sa gagwe se se se nago bobono. O be a sa gobala ge e se mo a bethilwego ke sethunya sa Lance ge se wela kgakala (Kekana, 1993:178).

(Tšhaledi looked at Taamane, who was unconscious on the driver's seat in her car, which was a complete wreck. She was not injured but was safe except where she was hit by Lance's fire-arm when it fell.)

3.5.1 Conclusion

A shortcoming in this detective novel is that love-making takes up the greater part of the story, to the extent of almost overshadowing the main detective story.

Another shortcoming in this novel is the numerous coincidences that exist between Tšhaledi and Taamane. Each time Taamane is in a life-threatening situation, Tšhaledi

will coincidentally be at hand to rescue her life. Among others when Taamane could not board the correct train to Mamelodi and was just about to be injured, Tšhaledi was immediately there to give assistance, which saved her life. When Taamane's car stalled along the road from Pietersburg to Johannesburg, Tšhaledi arrived to save her from sudden attack, robbery, high-jacking, rape and the severe winter cold. When Taamane was hijacked by the Demons and just about to be murdered by Lance, Tšhaledi was also coincidentally there to save her.

The investigation pattern also covers many people before it is directed to the murderers in the novel. Amongst others Taamane is being investigated by Tšhaledi. Taamane is being investigated by the police. Taamane investigates Lance. Taamane is being investigated by the Demons. Zungu is investigated by the police and the Demons are also investigated by the police. Kekana has to be commended for this investigation which she has handled so perfectly even though there are numerous characters.

The strongest feature in this novel is the cool, collected, steady and methodical manner in which Tšhaledi and Mahlo go about their job of collecting evidence about their suspects, the Demons, up until their arrest. These investigations, however, dovetail smoothly into the numerous investigations of the different characters mentioned above, to form a coherent detective novel. For this network of investigations to be so convincingly blended, Kekana has to be commended.

CHAPTER FOUR

DETECTION AND EVASION

4.1 INTRODUCTION

The criminal is generally aware that as he continues committing crimes, he is being investigated by the community and the police and that he is most likely to be arrested. He must therefore be prepared to be on the run or in hiding to evade arrest. He must run, think, strategise and reason faster than the detective. Allen and Chacko (1974:353), as we saw earlier, have this to say about the criminal:

... the tendency in early crime-literature is to admire the cunning and astuteness of the criminal.

Similarly, the detective must also be a brilliant, energetic and dedicated person, who will usually be at the centre of action to thwart the criminal's evasion tactics and ultimately effect the necessary arrest. The detective must in the end emerge a hero. Haycraft (1942:229) has this to say him:

In any detective story worth the name, at once the most important and most difficult integer is the sleuth.

4.2 DETECTION AND EVASION IN "*TŠHIPU E RILE: KE LEBELO ...*" BY MOLOTO, D.N.

Moloto describes how Mr Van Dyk's shop in Sydenham was broken into, goods were stolen and the security guard seriously injured and left for dead. The Flying Squad could not reach the scene of crime in time, as a result of a punctured tyre, giving the criminals a chance to flee with the stolen goods.

On hearing this, Makhina immediately suspects the Setsokotsane gang, which has been terrorising the residents of Alexandra Township. He hastens to see Rachel Sehlogo, his informer, with the aim of sending her to Mamohapi, who was known to be Mamogašwa's girlfriend. Perhaps Rachel could furnish valuable clues about the whereabouts of these criminals. Mamohapi tells her that:

BoMamogašwa ga ba o sware wa Lekgowa. Mabjala ale a rwelwego ke Petla ke a bona. Bao ke dibatana-diselabošego. Mosegare ba rwala leobo. Moo ba lego gona ba apeetšwe dijo, go jelwe, go šetše gona go robala mosegare ka moka. Bošego ke barekiši ba bagolo (Moloto, 1982:17).

(Mamogašwa and company do not work for Whites. That liquor carried by Petla is theirs. Those are nocturnal predators that hunt at night. During the day they conceal their faces. Where they are now, food was cooked for them, they have eaten, and they are now going to sleep the whole day. At night they are important merchants.)

From this information Makhina is convinced that the Setsokotsane gang is hiding somewhere in Alexandra. He traces them to a big, beautiful mansion where they are relaxing with their assorted drinks. Makhina disguises himself as a one-eyed hobo that is hopelessly drunk in order to eavesdrop on their conversation. He is fairly certain to be able to arrest them on that day.

He manages to infiltrate them and to listen to their conversation while he is also observing their faces and getting their names. This is not an easy task, because in the process he is hit, kicked and forced to drink liquor for he is seen as nothing else than a useless tramp. He even overhears names like Sodoma and Gomora, places he thinks are probably the hideouts of this gang in Alexandra. Makhina's mission to arrest the criminals is foiled by the message of a little girl who comes to announce that the police are surrounding the house. The criminals seek shelter in one of the many rooms in this

mansion. In the confusion that ensues, only Petla is arrested. The others evade arrest. Moloto narrates the scenario as follows:

Mamogašwa e be e se motho wa go tšhaba le ka bjoko bja gagwe. E rile ge Itlhwane a betha Petla, Mamogašwa a hwetša sebaka se se botse sa go mo tšhela lerojana le lehwibidu ka mahlong, a menola tafola, ntlo ya ba leswiswi fela. Ke moka le yena a oketša palo ya batho ba ba tšhabetšego kamoreng. Eupša phatlo ya baki ya gagwe e šetše diatleng tša Itlhwane, ge moesa a goga ka maatla, go intšha kotsing (Moloto, 1982:22).

(Mamogašwa was not someone who flees away without using his brains. When the one-eyed person lambasted Petla, Mamogašwa had the chance of spraying him with a reddish powder in the eyes, overturned the table and the whole house was in darkness. He therefore increased the number of those who slipped into the room. In any event part of his jacket remained in the hands of the one-eyed man when this fellow pulled hard to rid himself of the danger.)

Sebina, an apprentice in the police force, is reminiscent of Dr Watson in the search for the criminals. He is afraid of searching the room in which the criminals have sought refuge. He is very fearful when Makhina searches the room in which the stolen goods are stored. When this clothing tumbles down on them in the process, he becomes scared, as depicted by Moloto:

Joo, Sebina wa batho! Dilo tše ga se a di tlwaela! E sa le lethapišwana mošomong wo. Go seng bjalo, ke yo mongwe wa bana ba ba gopolago bjalo ka Tšhaka, gomme a dire bjalo ka Moselekatse (Moloto, 1982:24).

(Oh, the poor Sebina! He is not used to these things. He is still a novice in this job. Otherwise he is one of those children who think like Tšhaka and act like Mzilikazi.)

From the above scenario we can deduce that Sebina, because he is an apprentice policeman when compared to professionals like Makhina, takes the role of Dr Watson who still expects everything to be explained to him. Knox in Winks (1980:202) describes such a person as follows:

... his intelligence must be slightly, but very slightly below that of the average reader.

The search for the criminals continues, directed by Makhina, and in the end, Makhina discovers about the criminals' escape that:

Erile ge Makhina a gadima kgaufsi le fale go wetšego Sebina, tiišetšo ya seo a bego a se gopotše ya ba pepeneneng. Mošima wa kgokolo wa ipega phatlalatša, gore ke wona o meditšego Mamogašwa le leloko la gagwe. Le ge Makhina a bonega ka gare ga wona, o be a se na tshepo ya gore a ka bona selo. Go tsena ka gare ke go itshwenya le go senya sebaka (Moloto, 1982:24).

(When Makhina looked around where Sebina had fallen, the truth of what he had expected was exposed. A big round hole was clearly visible, and that is the hole that swallowed Mamogašwa and his comrades. Even when Makhina shone inside it with his torch, he had no hope of finding anything. To get inside it, would be an inconvenience and a waste of time.)

In the course of their escape, the criminals have made doubly sure that their retreat has very tight security. This is what Makhina realises when he arrives at Gomora. Mamogašwa keeps a huge and vicious dog to guard his hide-out. Makhina has to summon all his courage to fight and shoot dead this animal before he can gain access to Gomora. Moloto depicts the scene thus:

Mpša e be e lwa bjalo ka moleti yo a holofetšego mošomo wa gagwe, a sa ratego go tantšha mong wa gagwe. Lentšu la yona, ge e le ntšha, e be e le la ntwā. E seng la go ineela. ... A e swara bjalo ka lepanta la yona, go fihlela e ahlama. E rile ge e dira bjalo, Makhina a tsenya seatla molomong wa yona, gomme a bulela serope sa kgogo (Moloto, 1982:37).

(The dog was fighting like a security guard who was faithful in his job, who does not want to betray his employer so that he is arrested. Its barking was that of war and not of retreat. ... He held it that way with its dog-collar until it opened its mouth. When it did so, Makhina forced his hand into its mouth and pulled the trigger.)

In the process of their escape the Setsokotsane gang have to silence those who possess information about their activities and whereabouts. They take Rachel hostage at Gomora, where she is molested, raped and tortured. Makhina finds her in this state at Gomora:

O rile ge a iša maahlo mpeteng wa ka kamoreng yeo, a bona motho a bofeletšwe maoto le matsogo dikhutlong tše nne tša wona. O rile go batamela, a bona gore ke ngwanenyana, gomme ke Rachel Sehlogo (Moloto, 1982:37).

(When he looked at the bed in that room, he saw a person tied feet and hands to the four corners of that bed. On closer inspection he realised that it was a woman and it was Rachel Sehlogo.)

Moloto (1982:28) adds this about Rachel Sehlogo's state on that bed of evil:

O bapollotšwe, eupša le go itšhikinya ga a itšhikinye. O butšwe molomo, eupša le go bolela ga a bolele. O lapile. O ineetše, ngwanabatho.

(She is crucified but she does not even shake. Her mouth is open but she does not even speak. She is tired. The poor girl has given up hope.)

After Makhina has freed Rachel and seen to her recuperation and safety, he makes a solemn vow to her that he is going all out to track down the Setsokotsane gang and bring Mamogašwa and company to book. They have to be punished for their sins. Moloto describes this as follows:

Ke tshepišo ya ka gore Mamogašwa ke tla mo hwetša pele ga kgale. Ditiro tša gagwe o tla thoma go di otlelwa gona mo lefaseng, gomme ge a ya Legodimong – ge e le gore o tla feta gona ge a ya diheleng – o tla hwetša di mo letile. Tshepa bjalo, gore o tla arabelwa (Moloto, 1982:41).

(It is my solemn vow that I shall arrest Mamogašwa before long. For his deeds he has to be punished on earth, and when he goes to heaven – if ever he will go past there on his way to hell – he will find his sins awaiting him there. Trust that way and your prayers will be answered.)

The following morning Makhina goes to Rachel to carry out further investigations about Mamogašwa's whereabouts. He is eager and enthusiastic to arrest this cruel criminal. He is given very scanty clues by Rachel as follows:

Se nka go tiišetšago sona, ke gore o a iphora ge o nagana gore Mamogašwa o khutile. Molao wa gagwe ke go itefetša ka kgang le maatla, ge a ntšhitšwe dijo ka ganong. Ba atiša go ya nngeng ya Polokwane. Ge ba tšwele, ba tšea beke, goba tše pedi. Nka se go holofetše selo ka Mamogašwa, gobane o gohle bjalo ka moya. Ge o ka ba le mašoto a go mmona, o dio mmea kolo ntle le polelo, gobane ka diatla o ka se tšwe gabotse. O maatla e bile o sehlogo. A ka dio bea ngwana magaleng a mollo, gomme a tšwela pele ka go ikota dinala (Moloto, 1982:49).

(What I can emphasise to you is that you are fooling yourself to think that Mamogašwa is in hiding. His policy is that he should revenge himself with all cheek and might because he has been denied his daily bread. They usually travel towards Pietersburg. They usually go out for a week or two. I cannot promise anything about Mamogašwa, because he is all over, like the wind. Should you have the luck to find him, you must silently gun him down, because with your bare hands you will not manage. He is very strong and cruel. He can easily put a baby on burning coal and continue to cut his nails off undisturbed.)

Makhina leaves Johannesburg for Pietersburg. At Potgietersrus he stops to refuel, but the attendant can give him no definite clue about the three Johannesburg men. In Pietersburg he cannot find any trace of these criminals. He proceeds towards the north-east of the town. Along the way he finds a man and his wife hoeing in the fields, but the man, on seeing the car stop, runs away, most probably because he had not paid his poll-tax. Further on Makhina meets some boys herding cattle, who provide a very valuable clue.

Three men travelling in a Messina-registered car went past them and had gone to Mr Ledzunu's place to drink beer. On arrival at the Ledzunu's, the information that Makhina hears from Mr Ledzunu is that three men drank beer at his place while asking for the way to Chief Nyatsane, who ruled over one of the Venda tribes further on, but they never came back past his place again. Makhina leaves the Ledzunu's satisfied that he is on the right track and that the criminals are almost in his hands.

Just close to the Chief's kraal, Makhina meets an old man named Natshenda. He befriends him and makes him his spokesperson at the Chief's kraal. Here Makhina is able to find out that the three men are still in the village. After presenting his credentials to the Chief, Makhina is given permission to investigate in the village and is even offered accommodation. Makhina is worried by the openness of the Chief, who has done nothing about his kinsmen disappearing without trace. Moloto expresses this thus:

Kgoši Nyatsane o bolela gabotse, eupša ga a uše pelo. Ke ka baka lang, ge a tseba gore go na le bomenemene bjo bo dirwago nageng ya gagwe a sa dire selo ka bjona! Ba bantši ba timeletše sa ruri nageng ya gagwe! Ga a bitše maphodisa go tlo nyakišiša! Ba fo itlela ka baka la dipelaelo tša bona! Ba bantši ba timeletše sa ruri nageng ya gagwe! Ba jelwe ke eng? Ge e ka ba go na le se a se khutišago, go reng a bolela a lokologile, a sa ganetše Makhina go nyaka? Ruri, monna yo wa seripana, wa mahlwana a bogajana, wa hlogo le phatla ya seruthu, o tsietša Makhina. O dio swana le borangwaneagwe. Ga ba tshepiše! (Moloto, 1982:57).

(Chief Nyatsane talks very well, but he is not convincing. Why does he know that there is crime going on in his village but does not do anything about it! He does not call in the police to investigate! They only come in of their own volition because of their own suspicions! Many in his village have disappeared for good! What swallowed them up? If there is anything he is concealing, why does he speak so openly, without forbidding Makhina to investigate? Surely this short man, with sharp eyes and a broad head and forehead, is deceiving Makhina. He is just like his uncles. They are not trustworthy.)

Makhina, disguised in Natshenda's clothing, attends a wedding celebration with Natshenda. Here Natshenda introduces Makhina as his half-brother, who is also a renowned traditional doctor. The three criminals then decide to consult him, and Makhina comes face to face with them. Makhina promises that he will bring them very strong medicines from Sibasa the following day. However, the same evening Makhina is to see the criminals through the hut's window. They are accompanied by a grey-haired old man, Hlogotšhweu, who is unknown to Makhina. They are at the chief's kraal and Makhina can see them clearly in the moonlight. They are discussing the dagga transaction to take place on the following day. At the conclusion of their discussion, Hlogotšhweu says:

Go tlile monna yo mongwe fa wa letseka. O rometšwe ke ba Louis Trichardt go tlo lekola naga ye ya kgoši. Monna yo o tla tshwenya kudu, ge re sa mo logele maano. Nna maano a ka ke gore a jewe ke aretse. Lena le reng, masogana? (Moloto, 1982:65).

(A certain man has arrived here and is a detective. He has been deployed here from Louis Trichardt to come and investigate this land of the Chief. This man may be a serious problem if we do not plan for him. My opinion is that he must be made to disappear. What do you say, gentlemen?)

Makhina overhears this devilish plot to kill him. He will henceforth tread very carefully until he apprehends the criminals. But his main worry is: who is this man, Hlogotšhweu? Very soon he will have to be exposed for what he is.

4.2.1 Conclusion

Moloto has described for the reader the intelligence, strength and cunning manner in which Mamogašwa and his Setsokotsane gang are able to evade arrest. He takes the reader through spine-chilling experiences where the detective is just about to effect arrest, but Lady Luck turns her back on him and the criminals escape.

The author has portrayed Makhina as a dedicated detective who analyses all clues and makes use of all information very carefully. Makhina has the patience to track down his suspects, to their last and most dangerous hide-out. Moloto should be applauded for handling this aspect so effectively in this novel.

4.3 DETECTION AND EVASION IN "LEABELA LE A FETIŠA" BY MAPHOTO, A.N.

After the burglary at Moloto's shop, detective Monare interviews the night watchman, but is puzzled when told that the robber is a White man:

Se se mo makatšang ke gore senokwane e be e le lekgowa (Maphoto, 1983:11).

(What puzzled him was that the criminal was a White man.)

Mr Matome Mathaba and his gang, who are the actual criminals who broke into Moloto's business, have managed to evade arrest by pretending to be White men. This is revealed during a discourse with his driver, Bob, when he says:

Bob, ditaba di sepetše ka mokgwa wo ke bego ke naganne. Maphodisa a swere bothata a nyaka lekgowa. Re sa na le nako e telele ya go tšwetša maano a rena pele (Maphoto, 1983:12).

(Bob, the plans have gone the way I had thought. The police have a problem in looking for a White man. We still have a long way to go in taking our mission further.)

Mr Mathaba used to coerce the businessmen in the township to pay a protection fee to him. He used Maria to collect the fees, but a certain Mr Madidimalo, who was a stock broker, refused to pay. He said he was able to look after his own stock and did not need any form of protection. Mathaba was furious. He murdered Madidimalo but managed to escape arrest. Maphoto writes:

Ka morago ga beke tše pedi monn'a Madidimalo o ile a humanwa a kadiela thoko ya lešaka mo moruleng woo go bego go gamelwa ditswetši gona. Maphodisa a rile ge a fihla a fetša ka gore o ikgamile, o be a hlakantšhwa ke lehumo la gagwe hlogo (Maphoto, 1983:15).

(After two weeks the Madidimalo man was found hanging from a Marula tree which was used for milking cows, close to the kraal. When the police arrived at the scene they concluded that he had hanged himself because his affluence was driving him mad.)

After Mathaba's gang had robbed the Beer Garden and assaulted William, their car is involved in an accident, in which Moses sustains serious injuries and is taken to hospital. The driver, Bob, escapes unscathed and runs to their boss, Mathaba, to report the accident. Mathaba becomes very unsettled because he fears that Moses may spill the beans to the detectives as soon as he regains consciousness. This will unmask him, lead to his arrest and expose him for what he is. To rescue himself, he has to murder Bob.

Bob ge a retologa a humana a lebeletše molongwana-moswana. Ge a leka go hlaba mokgoši ke ge matsogo a gagwe a kakatletše kgara, mahlo a gagwe a letefala, a kgobelana fase. O kgaogile a šupile Matome ka monwana (Maphoto, 1983:24).

(When Bob turned, he found himself facing a firearm. When he screamed, his hands were already clutching at his chest, his eyes softened up and he collapsed. He died whilst pointing an accusing finger at Matome.)

When William, the manager of the Beer Garden, is discharged from hospital, Matome invites him to come to his house immediately. None of William's family members knows where he has gone to and what he ate or drank at the place. What puzzles them is that William dies in his sleep the same evening.

Go bolelwa gore o ile a tšwa pele letšatši le subela, a se bolele gore o ya kae. Go boeng a ikela malaong. Ge kgaitšedia'gwe a re o yo mo kgopela tšhelete ya go lefa setimela gore a ye mošomong ka mahwibi a banna, a humana e le kgale a ikhomoletše (Maphoto, 1983:31).

(It is said that he went out before sunset without saying where he was going to. He came back and went to bed. When his sister went to ask for her train-fare from him so that she could go to work very early in the morning, she found him long dead.)

Matome is able to evade arrest on several occasions simply because he has an informer whom he pays very handsomely right at the police station. Simon is a labourer there and would often eavesdrop on the conversations of the detectives. From there he would inform Matome accordingly. Maphoto portrays Simon as follows:

Simon yo a bego a šoma kantorong ya maphodisa e be e le tshebi ya Matome. O be a fiwa ranta tše hlano ka kgwedi ge a be a ka mmotša taba yeo e nago le mohola (Maphoto, 1983:32).

(Simon, who worked at the police station, was Matome's informer. He was paid five rands per month each time he supplied him with critical information.)

Simon is able to give Matome the information that the detectives suspect that he knows something about the murder of Maria, as well as that of Bob. Matome is surprised but he actually undermines the intelligence of the detectives:

Matome o ile a mo leboga. A dula fase a nagana gore e ka ba go senyegile kae gore monwana o šupe yena. A humana go se na mašilo a ba rego ke maphodisa ba ka utullago maano a gagwe (Maphoto, 1983:33).

(Matome thanked him. He sat down and thought deeply about the reason why an accusing finger should point at him. He realised that there was no way in which these clowns called the police could discover his secrets.)

It is now appropriate to consider the detection and evasion pattern in the second plot structure of this novel, that involves Matome's son, Jackie. He inherited the businesses of his father as well as his criminal activities. Like father like son, as the old idiom goes.

Immediately after taking over his father's business Jackie befriends an old man, Mr Mothambo, who was in his heyday a notorious dagga smuggler. Mr Mothambo becomes his adviser about how to smuggle dagga and how to choose his dagga touts. It was on Mothambo's advice that Jackie employed Michael Thapedi Modirela as a tout but he has to be extremely careful, as revealed by Maphoto in the discourse between Jackie and Mothambo:

Yena ga a na bosodi Jackie, fela o lemoge gore o šetše a ile a ahlolwa mabapi le patše. Ge a ka thoma gape go tla ba bofelo kudu maphodiseng gore ba mmee leihlo (Maphoto, 1983:47).

(He has no problem, Jackie, but you must realise that he has already been convicted for dagga. Should he start again then it is going to be very easy for the police to watch him closely.)

Soon after Jackie has clinched his deal with Michael, as well as agreed on the new prices for dagga, Michael leaves Thabong for his home, Ditšheng, near Pietersburg where he is commonly known as Thapedi. His main mission is to buy dagga in bulk and transport it nearer to Pietersburg where Jackie can fetch it by car and head to Thabong. To evade possible arrest, Thapedi has to hire Mr Selepe's donkey cart to take his load of dagga to Pietersburg:

Thapedi o ile a ntšha letlakala le le talana le a makhwinana a mane. Ge a botšišwa gore ponto tše pedi ke tša eng ka ge tše hlano di loketše saka le go iša morwalo Polokwane. A bolela gore ke maoto a dipere (Maphoto, 1983:63).

(Thapedi produced a green note and four red ones. When asked what the two pounds were for, as only five pounds would do for the bag and to take the load to Pietersburg, he said it was his way of showing gratitude.)

Jackie is later lured into the diamond smuggling business. Very little does he know that the jewellery that a certain Solly had placed on his table has been obtained through armed robbery and its owners shot dead. To evade probable arrest, Solly and his gang want to dispose of this jewellery as soon as possible, which is why Solly says to Jackie:

Mošomong wa ka Morena Mathaba maina ga a šome kudu, fela ke bitšwa Solly. Taba ya ka ke ye e lego pele ga rena (Maphoto, 1983:72).

(In my job, Mr Mathaba, names are seldom used, but I am called Solly. My concern is what is in front of us.)

This case comes to the attention of the police because it appears in a newspaper that detective Monare reads the following day:

Monare o be a sa tšo tsena, o phuthullotše kuranta a bala dipoelo tša dipapadi ge a bona pego ye e rego go bolailwe mokgekolo wa lekgowa le mokgalabje wa gagwe ntlong ya bona toropong. Gwa utswiwa meruka ya taamane ye mebedi ya theko ya go lekana 'kete tše tšhelelago tša diranta le tšhelete ye e ka bago makgolo a mararo, bošegong bja Mokibelo (Maphoto, 1983:73).

(Monare had just come in, reading the results of the matches in a newspaper, when he saw the report of an old White woman and her husband having been murdered in their house in town. Two pieces of diamond jewellery worth six thousand rand and an amount of three hundred rand were stolen on Saturday evening.)

In the meantime Jackie is already aware that the detectives are investigating the dagga trafficking in the Thabong township, and that their accusing finger is already pointing towards Mike who is a tout and an employee in this business, as well as a possible suspect in this trafficking, which is now causing concern in the township. In order to avoid the possible arrest of Michael and to save his skin, Jackie gives this instruction to his employees:

Ke nyaka gore go tloga lehono o se ke wa swara le ge e le setompi sa motšitši mo go wena. Zoro le Sešaša ba tla iša diphuthelwana mo di nyakegago ka koloi ge ba iša maupi le tše dingwe benyeng ba tšona. Le se hlwe le sa rekišetša batho mo kgwebong. Yo a nyakago bonnyane o tla emiša Zoro tseleng. Ge e le wena Michael, o sepele gohle o nyaka bareki, ga o se na mošomo mo kgwebong. Fela o se sware selo mo go wena (Maphoto, 1983:74).

(I require that henceforth you must not have even a stub of dagga on you. Zoro and Sešaša will deliver the parcels by car where they are needed, when they deliver mielie-meal and other goods to their owners. You should no longer sell to people on these premises. Whoever needs a parcel will have to stop Zoro along the way. As for you, Michael, you will have to go all over seeking customers, when you do not have anything to do in the shop, but you must have nothing on you.)

Solly, as arranged, comes back to Jackie to collect the balance on the jewellery. To his utter dismay he is confronted by an angry Jackie who wants to know how Solly had acquired the jewellery. Solly immediately realises that Jackie might be in the know of the murder of the White couple and the theft of the jewellery. Solly angrily replies:

Ke tšona dipotšišo tšeo nka se kgonego go di araba tšeo. Re kwane maabane, seo ke se nyakago ke makgolo a seswai (Maphoto, 1983:77).

(Those are the very questions that I cannot answer. We agreed yesterday. What I only want now is the eight hundred.)

At the moment when Jackie is interrogating Solly about his friends and the origin of the jewellery, he receives a telephone call from Mr Mothambo who says:

Ke manyami go go tsebiša gore diphahla tše ke go rometšego tšona maabane ka motho ke legala la mollo. O se ke wa di tšweletša, di ka go tsentšha kotsing (Maphoto, 1983:78).

(I am sorry to inform you that the goods I sent you yesterday per bearer are like burning coal. Do not expose them for they will put you in trouble.)

Moses and Daniel are patiently awaiting the arrival of Solly, but they are also strategising their evasion of possible arrest. They do not trust Jackie as he may report them to the police. The best solution to this ugly situation is as follows:

Moses le Daniel ba ile ba boela ka legolong la moepo mo ba atišago go dula gona ge ba nyakwa ke maphodisa. Ba ile ba kwana gore ge Solly a tla le Jackie ka le le latelago ba swanetše go bolawa gore polao ya ka toropong e kgophetšwe bona (Maphoto, 1983:81).

(Moses and Daniel retreated into the disused mine in which they usually hide when the police are looking for them. They agreed that when Solly comes along with Jackie the following day, they should be murdered so that the murder in town should be of their own doing.)

The detectives of Thabong scratch their heads in vain trying to uncover the root cause of the crime wave that has hit the township and even spilled over into the town. Even the police informers have no information whatsoever. This is the report that detective Makgamatha gives to his senior, detective Monare:

Maloba re ile ra wela Michael re na le nnete ya gore a ka ba a swere sengwenyana ka paesekeleng yeo a bego a e nametše, ra lebellega bjalo ka mašilo ge re humana e le gore o ithwaletše diswikiri, mohlaba le ka marotho, a se na le ga e le mathintha a patše ka potleng ya gagwe (Maphoto, 1983:84).

(The other day we bumped into Michael with the hope of finding something in the bicycle that he was riding, but we looked like idiots when we realised that he only carried sugar, malt and bread. There was not even a residue of dagga in his pockets.)

Jackie is in the meantime also planning to reach Moses and company and get even with them because they had lured him into a dangerous trap. He is unable to take their jewellery back to them because they are on the run. He, however, has to get to them one way or other before they land in detective Monare's hands, because they may divulge certain information that could lead to his arrest. Maphoto writes:

Taba ke gore o swanetše go humana boMoses, pele Monare a ba humana. Ge a ka se ba humane le yena o swanetše go thoma go tšhaba (Maphoto, 1983:87).

(The issue is that he has to find Moses and company before Monare could do so. Should he fail to find them then he must also start to run away.)

Jackie, accompanied by Zoro and Sašaša, discovers that Solly, Daniel and Moses are hiding in the disused mine. Jackie's aim is to murder them so as to cover up the stolen jewellery that he has with him, as well as the murder of the White couple in town in order to save his reputation and keep his freedom. Indeed Jackie manages to shoot dead the three murderers. The discovery of their corpses compounds and complicates the detectives' investigations even more. Maphoto says:

Taba ya go makatša ya go tlabo ke gore ba bolailwe ke mang? (Maphoto, 1983:96).

(What is surprising and puzzling is that who has killed them?)

After the gruesome discovery of the corpses of the criminals in the mine dumps by the detectives, Jackie keeps his ear to the ground to find out if any link could be established involving him and his comrades in the murder of Moses, Daniel and Solly. He is scared to death on reading an article in the local newspaper:

Kuranta e be e hlaloša gore banna ba bego ba nyakega mabapi le polao ya toropong, ba humanwe ke maphodisa a Thabong ba bolailwe ka sethunya. Mmolai goba babolai ba bona ba sa tsene bjang botala (Maphoto, 1983:97).

(The newspaper was explaining that the men who were suspects in the murder in town were found by the Thabong police, shot dead. Their murderer or murderers are still at large.)

Jackie reads this article and is profoundly shocked. He realises then that an accusing finger may point at him, and that the detectives may come around to investigate his movements on that day in question. This is why he schools his gang on what to say in case they are interrogated by the detectives:

Nna ke re ge le botšišwa gore le be le le kae bošegong bjola, le re re be re le mo kgwebong re tšea setôkô ga le tsebe gore le tšhaišitše nako mang (Maphoto, 1983:98).

(I say when you are asked about your whereabouts on that night, you should say that you were on the business premises taking stock and that you do not know what time it was when you knocked off.)

During the process the detectives are also gathering information. Magdeline, who is Solly's girlfriend, is able to give the detectives bits and pieces of clues that they are able to weave into coherent evidence. This is why Monare concludes:

Moreki wa meruka o rile go kwa gore meruka yeo e nyakwa ke maphodisa a mo melela meno a ka godimo (Maphoto, 1983:101).

(When the buyer of the jewellery realised that the said jewellery was sought by the police, he soured relations with the seller.)

Monare is extremely eager to find out how much Jackie and his staff know about the jewellery, the murder in town and the murders of Moses, Daniel and Solly. He decides to interview Jackie's staff again. When he fails to obtain concrete evidence, he faces Jackie personally. This is the reply he receives:

Monna yo o kile a tla mo kgwedding ya go feta, ... tšatši lela la mokete wa gaMoloto, a tla go nkgopela go mo direla maano a mošomo. Ke ile ka mmošša gore mošomo ga ke nawo, ke šetše ke na le banna ba ba lekanego (Maphoto, 1983:103).

(That man did come here last month, ... on the day of the wedding at the Molotos, pleading that I should give him a job. I told him I have no job for I already have sufficient manpower.)

When detective Monare interrogates him further with endless questions, Jackie becomes furious and retorts:

Morena Monare, ke iphile nako ya go boledišana le wena ka ga motho yo o mo nyakago, ke go boditše seo ke se tsebago ka ga yena. Tšeo o di bolelago ke tša gago, ga ke rate go di tseba ka ge o bona le wena gore ke mošomong wa ka. Go bjang ge o ka yo botšiša yena Solly? (Maphoto, 1983:104).

(Mr Monare, I gave myself time to talk to you about the person you want. I have told you what I know about him. What you are saying are your own things which I do not want to know because as you can see, I am on duty. How about going to ask Solly himself?)

Jackie is merely pretending to be furious when he is in actual fact extremely alarmed. He makes his last statement to detective Monare about Solly knowing full well that Solly is dead, having been shot by Jackie himself. He later calls his men together to plan to evade possible arrest. The only place they think will be out of reach of Monare is at Michael's home in Ditšheng, outside Pietersburg. They immediately pack their bags and head for Ditšheng without even leaving a message for Jackie's wife. Maphoto depicts their arrival at Ditšheng:

Koloi yeo e ile ya ema seferong sa legora gwa tšwa banna ba bararo e lego Jackie, Zoro le Michael. Mmaphuti o ile a tshelwa ke lethabo ge a bona morwa wa gagwe, Phuti le yena a mo kganakganela bjalo ka namane e thakgetše, ... (Maphoto, 1983:108).

(The car stopped inside the yard and three men alighted, being Jackie, Zoro and Michael. Mmaphuti was overjoyed to see her son, while Phuti ran around him like a happy calf,)

Jackie's main problem is to get rid of the jewellery that they have with them. The nearest town at which to sell them is Pietersburg. They therefore decide to go there:

E be e le Mošupologo wa beke ya bobedi ge Jackie le Zoro ba laela gore ba sa ya toropong ka Polokwane. Maano a bona e be e le go yo rekiša meruka yeo a bego a šika ka yona nako ka moka (Maphoto, 1983:108).

(It was on the Monday of the second week when Jackie and Zoro said they were going to Pietersburg. Their aim was to sell the jewellery that had been in his possession all the time.)

Meanwhile back in Thabong, detective Monare and his colleagues have been piecing together all the clues regarding the dagga and diamond smuggling in the township, the murder of Solly, Daniel and Moses in the mine dumps, the murder of the elderly couple in town, and the mysterious disappearance of Jackie and his men from their homes. Eventually Monare receives the tip-off that Jackie and his friends could have headed for Pietersburg. Monare takes an unmarked police vehicle and drives to Pietersburg in search of Jackie and his friends. He arrives at a place called Mmabotlhajane. From there he drives to Ditšheng and looks for the Modirelas. He is given an escort at the local school to direct him to them. Maphoto describes for his reader Jackie's last attempt to evade arrest when he sees Monare's car arrive:

Jackie ge a emelela ke ge sethunya sa gagwe se le ka letsogong. Koloji yeo e be e swanetše go feta kgaufsi le lešaka pele e leba seferong. Ge e lebile lešaka Monare o ile a bona nko ya koloji ya Jackie yeo e bego e eme ka fase ga morula. Koloji yeo ya mmethiša letswalo, a dula godimo ga diporiki ka nako yeo Jackie a bego a thoma go thuntšha. Kolo ya gagwe ya pšhatla galase ya ka pele, Monare a batalala, koloji ya ema, ... (Maphoto, 1983:114).

(When Jackie stood up his firearm was already in his hand. That car was supposed to go past the kraal before entering the yard. Towards the kraal, Monare saw the bonnet of Jackie's car parked under a morula tree. He got the fright of his life and applied brakes just when Jackie started shooting. His bullet shattered the front windscreen. Monare ducked and the car stalled,)

4.3.1 Conclusion

Although Maphoto unusually employs two plot structures in his novel, he must be credited for the meticulous way in which he presents the criminals as amusing and sharp in thinking. He causes the reader to admire the criminals' bravado and effrontery, as well as their well-applied skills in avoiding the arrest and punishment that they rightfully deserve.

4.4 DETECTION AND EVASION IN "LENONG LA GAUTA" BY BOPAPE, H.D.N.

The investigation and detection pattern here starts after Mmatšhego's murder, when her husband, Mr Maleka, requests his son-in-law, Nnono Molaba, to investigate the murder because he doubts whether the local police will trace the murderer with any measure of success. But Maleka's daughter, Brenda, who is married to Nnono, does not approve of this move because she wants to come clean out of this murder. She decides to be cool, calm, collected and subordinate to Nnono in order to conceal the gruesome act she has committed, which her husband has been commissioned to investigate. This is why she inquires from Nnono what he had discussed with her father, Maleka. On learning this, she protests vehemently that Nnono must keep away from that investigation:

"Go mpotša gona o mpoditše eupša ga ke kwane le taba yeo le gatee. Modiro o mobjalo ga ke rate ge o ka o dira gomme o ka se ke!" (Bopape, 1992:76).

("Tell me, yes, he did, but I do not for once agree with it. I do not want you to do that job, and you will not!")

When Nnono looks at Brenda he finds her to be as meek and subordinate as a baby but also to be fearful of something unknown. Bopape has this to say about Brenda's appearance:

Mahlo a gagwe a be a tletše manyami le bofokodi le matshwenyego le boikokobetšo ... O be a le bjalo ka leseana leo le tsomago tšhireletšo; a le bjalo ka motho yo a tšhošitšwego ke se sengwe mme bjalo a tsomago mošhireletši. O be a hloka molato bjang! (Bopape, 1992:77).

(Her eyes were full of sorrow, illness and problems as well as subordination ... She was like a baby that sought protection; like a person frightened by something, who desired to be defended. She looked so innocent!)

While Nnono is investigating the murder of Mmatšhego, he finds himself followed by some strange men in an Escort car. That evening he is waylaid by strange, faceless people in the darkness of his garage at home. They assault him seriously while his wife is comfortably seated on the bed. This is how Nnono describes the attack:

... letswele la go ja le ile la mphophoša godimo ga hlogo pele nka hwetša nako ya go hema. Moriti wo mongwe o ile wa rotoga go tšwa letsogong la go ja. Ke rile ke sa tlaletšwe fao, matswele a mabedi a toula mpa ya ka ka ba ka bona dinaledi (Bopape, 1992:87).

(... a right hand fist knocked me on the head before I could get a chance to breathe. Another shadow appeared from my right hand side. While I was standing there confused, two fists punched me on my stomach and I saw a galaxy of stars.)

After this brutal assault Nnono is given definite instructions by these strange and faceless criminals, as follows:

“Go tloga lehono ... a ke re go tloga gona mo motsotswaneng wona wo, o name o ntšhitše nkwana ya gago mererong yeo e sego ya gago e bile e sa go amego” (Bopape, 1992:88).

(“From today ... let me say from this very second, you should take your nose out of affairs that are not yours and that do not even affect you.”)

All this happens in the garage while Brenda is in their bedroom, with the front door of the house hardly shut. When Nnono finally reaches their bedroom he finds Brenda seated on their bed:

O be a ituletše fale malaong o ka re ke lengeloi leo le sa tsebego ditshele le mathaithai a lefase le (Bopape, 1992:92).

(She was comfortably seated on the bed like an angel that does not know anything about gossips and the tricks of this world.)

When Nnono probes Brenda about the dew on the tyres of her car and where she had been on Thursday night, the night of Mmatšhego’s murder, she becomes confused and evasive in her answer:

“Ke a elelwa bjale fela ga ke elelwe ke ile ka tšwa ka koloi. O a tseba nna ga nka ke šetša matšatši a beke le gore na ke tšwa ka lefe fela ga se ka ke ke sepela bošego matšatši a” (Bopape, 1992:94).

(“Now I recall, but I can’t remember that I ever went out by car. You know that I never bother about the days of the week and where I have gone to but I have never gone out at night these days.”)

In order to cover up her activities for the previous Thursday night and to stop Nnono from bombarding her further with questions, as well as to make him pay more attention to her than to the investigation, she alleges that she has been to a doctor to be tested for pregnancy and that the doctor confirmed that she was indeed pregnant:

“Fela go itaetša e ka o tla ba gona, rato. Ngaka e mpoeditše bjalo. Etse ga se ka go botša gore ke be ke ile ngakeng. Tšohle di ile go loka kgaufsinyana goba ka moragonyana” (Bopape, 1992:95).

(“But it appears that it will be there, darling. The doctor told me so. By the way I did not tell you that I have been to the doctor. Sooner or later, all will be well.”)

Brenda, in her bid to evade arrest and to shift Nnono’s attention from the investigation of Mmatšhego’s murder, pretends to love him deeply and to care about his welfare and safety. This is why she inquires:

“Nke o dio mpošša gabotse moratiwa, o lewa ke eng? O ka se ke wa mpošša gore ga o lewe ke selo ka gore ke a go bona o tshwenyegile” (Bopape, 1992:96).

(“Please tell me darling, what is tormenting you? You cannot say you are not tormented because I can see that you are.”)

When Brenda realises that she is not going to receive a positive answer from Nnono, she pursues her question even further:

“Ke gore ka nnete o gana go mpošša seo se go tshwentšego?” Brenda a botšišša ka lentšu le le tshwenyegilego. Mahlo a gagwe a be a tletše manyami go feta lethabo. Ke be ke bona gore go na le seo se mmelaetšago fela e be e le maikemišetšo a ka go se mmošše selo (Bopape, 1992:96).

“Are you really sure that you do not want to tell me what has tormented you?” Brenda inquired with a worried voice. Her eyes looked more sorrowful than blissful. I could see that she was doubtful of something, but I was determined not to tell her anything.)

Because Brenda is perturbed by the possible outcome of the investigation by Nnono and the police, she is equally determined to stop Nnono in his tracks. She eventually has the opportunity to pick up a quarrel with her father, Mr Maleka. In the process she makes use of the occasion to coerce the old man to instruct Nnono to discontinue the investigation, giving very flimsy reasons:

“Ga ke rate ge a ka tšwela pele ka taba ye ... e tla mo tsenya kotsing. Ge a ka tsena kotsing, ke tla šala ke reng le leseana leo le lego ka mo go nna? Ke a go rapela papa, mmotše a tlogele” (Bopape, 1992:98).

“I do not want to pursue this matter ... it will land him in trouble. Should that happen what will I do with the baby inside me? I beg you, daddy, tell him to lay off.”)

When Brenda realises that Nnono is searching Mmatšhego’s bedroom at night, she becomes even more unsettled because this could result in the exposure of her nocturnal and nefarious activities. She becomes extremely furious and confronts Nnono about this matter:

“O be o nyaka eng le gona lebakeng le la bošego? O reng o dio kgetha yona gare ga diphapoši ka moka?” (Bopape, 1992:102).

“What did you want, and at that hour of the night? Why did you choose it amongst all the rooms?”)

Nnono comes to realise that recently Brenda has become very silent and looks tormented. She keeps to herself and is extremely secretive and silent:

Ka mabaka a mangwe ke be ke bona a bile a rothiša megokgo. Fela go thušang go mmošiša? E sego Brenda – a ka se tsoge a go boditše selo! O tla no swa a nnoši ka mo teng eupša gore a go botše seo se mo tshwenyago, e ka ba mohlolo (Bopape, 1992:105).

(At certain times I would see her even shedding tears. But then what is the use of asking her? Not Brenda – she will never tell you anything! She will bear this internal pain alone, but for her to tell you what is tormenting her, would be a miracle.)

After Mmatšhego's murder, Sima comes home from the University of the North, accompanied by her boyfriend, Mpho Mokone. Mpho's presence unsettles Nnono greatly, as he looks very suspicious to Nnono. He even discovers Mpho searching Mmatšhego's wardrobe in the evening, thus confirming his suspicions. Nnono steals Mpho's hostel key, to make further investigations in his room, before confronting him, and finds a photograph that reveals to him the true identity of Mpho Mokone, as Mohlatlego Maoka. He is the stepson of Matsobane Maoka, the widower who was married to Mmatšhego before Mr Maleka.

When Nnono returns to Maleka's home to confront Mpho with his real name he retorts very strongly:

“Eng? O re ke nna mang?” A botšiša a thakgoga a bile a dula ka marago (Bopape, 1992:119).

(“What? You ask who I am?” He asked this, shook himself out of bed and sat up straight.)

When Nnono asks him what he actually wants here and what his mission is, Mpho is dumbfounded. He turns into a fool and can only say:

“Gabotse o bolela ka eng wena?” A botšiša a šikinya magetla (Bopape, 1992:120).

(“Actually, what are you speaking of?” He asked while shrugging his shoulders.)

Nnono tries to attack him so as to forcibly extract the truth from him, but Mpho as an experienced criminal is ready for any eventuality. When Nnono approaches him he retaliates like lightning:

Ke rile ge ke re ke mo wela godimo gore ke mo sware ka mogolo, a mpea maoto a mabedi mo dimpeng. ... Ke ile ka kwa gore ke ile go wa fela go be go se seo nka se dirago (Bopape, 1992:120).

(When I attempted to attack and throttle him, he double-kicked me on the stomach ... I felt I was going to tumble down but there was nothing I could do.)

This is consistent with the fact that in fiction, a detective may well go through hardships and suffering before he can procure all the necessary clues that lead him to the success that he duly deserves.

Nnono eventually manages to overpower Mpho and obtains the truth from him, but only after he has seriously assaulted this young man. This event sends waves of anger and fury through Brenda, who accusingly confronts Nnono and reprimands him:

“Sebata ke wena Nnono? Sebata se! Ga o šie le ge o dio kgorogela ngwana wa batho ka tsela ye o bile o mo šulafaletša gakaa? Ga o lewe

ke dihlong ruri? Wa kgeregela moeng wa go hloka molato? Sehlola se!
O ile go go swariša” (Bopape, 1992:129).

(“Is this beast yourself Nnono? You beast! You are not even ashamed to attack the poor boy in that manner and spoil his day? You are really not ashamed? You attacked an innocent visitor? You are an enigma. He is going to get you arrested”)

Nnono now starts to uncover the relationship between his tormentors and Mohlatlego as a matter of urgency. There seems to be a very strong link binding the two elements into a single gang of criminals. An old mathematical equation that he learnt at school flashes across his mind. It reads as follows:

Ge ‘x’ e lekana le ‘y’ gomme ‘y’ e lekana le pedi (2), gona ke gore ‘x’ le yona e lekana le pedi (2) (Bopape, 1992:131).

(If ‘x’ is equal to ‘y’ and ‘y’ is equal to two (2), therefore ‘x’ is also equal to two (2).)

From the above equation Nnono is able to reach the following conclusion:

Ge e le gore mathaka a koloi ya mmasebotsana a lekana le babolai ba Mmatšhego gomme babolai ba Mmatšhego ke banyaki ba lenong la gauta, gona bobedi bja bona, Mohlatlego le banna ba koloi ya mmasebotsana ke babolai ba Mmatšhego e bile ke banyaki ba lenong la gauta (Bopape, 1992:131).

(If the men in the beautiful car are equal to the murderers of Mmatšhego and the murderers of Mmatšhego are the seekers of the golden eagle, then the two, Mohlatlego and the men in the beautiful car, are therefore the murderers of Mmatšhego as well as the seekers of the golden eagle.)

When Nnono arrives back home, he finds Brenda still reeling with concern and fury about his assault of Mohlatlego. She confronts Nnono with a trembling voice that indicates that she is still shocked:

“Ga o šie le go šia ruri. Wa dio šulafatša motho ka mokgwa wola e bile e le moeng, go feta fao e se moeng wa gago? O ka be o upše o bethe nna ge o” (Bopape, 1992:154).

(“You are not even ashamed, really. You assaulted a person in that manner when he is also a visitor, moreover not even your visitor? You could rather have beaten me up if you”)

The following day Brenda is missing from home and from Maleka's house. She is just nowhere to be found while preparations are being made for Mmatšhego's funeral. She has most probably gone to meet with the gang of criminals. Mr Maleka tells this to Nnono: -

“O timeletše mesong ya lehono ka iri ya boselela gomme ga re tsebe gore o ile kae. Re lekile go mo leletša kua gae fela ga go karabo” (Bopape, 1992:158).

(“She disappeared this morning at six o'clock and we do not know where she has gone to. We tried to ring her at home but there is no response.”)

That evening when Nnono arrives home, from Maleka's place, he finds Brenda there. She tries to look calm although there are signs of fright on her face. She is finishing dressing up in her best clothing. Nnono asks why she is dressing up so immaculately at this time of the night and the furious answer he receives is:

“Ke a sepela. O ra gore ga o bone gore ke a sepela?” (Bopape, 1992:165).

(“I am going. Do you want to say you cannot see that I am going?”)

Brenda does not disclose her destination but in the meantime Nnono notices the scratch on her right palm. This exacerbates the heated argument between the two and its climax is reached. All that Brenda can reply in self-defence to Nnono's questions is:

“O ipolaile.” Brenda a goeletša megokgo e falala sefahlegong sa gagwe.
“Ke mmoditše gore a mphe eng fela yena a se rate go theeletša. O ile a leka go lwa le nna. Ke ile ka mo retha ka matswele fela a no fela a sa tla. Ke ile ka mo itia gabohloko mo sefahlegong gomme o ile a nngwapa ka dinala mo letsogong” (Bopape, 1992:165).

(“She killed herself.” Brenda shouted this with tears flowing down her face. “I told her what to give me but she was adamant to accede to it. She tried to fight with me. I punched her with my fists but she kept on approaching me. I punched her very hard on her face and she then scratched my palm with her fingers.”)

While Nnono is busy trying to extract the facts from Brenda, who also seems to be in a hurry awaiting someone to collect her, he sees a beautiful, shining necklace around her neck. This marvellous necklace has a golden eagle pendant hanging over her breast. Nnono inquires about this. Brenda answers briefly:

“Ke lenong”, ka setu Brenda a realo. Ke ile ka lebeledišiša nonyana gomme ka hwetša ka nnete e bopilwe ka seswantšho sa lenong. Ke ile ka thoma go elelwa, bjale ke na le kwešišo, mantšu ale ke gahlanego le ona makga a mantši a go re: “Lenong la gauta” (Bopape, 1992:168).

(“It is an eagle,” Brenda said in silence. I looked carefully at the bird and found it was really shaped like an eagle. I remembered and understood the words that I had seen on several occasions, saying: “The golden eagle”.)

Brenda explains to Nnono her lifelong quest to obtain this marvellous necklace with a golden eagle pendant, which she has cherished since her days in Johannesburg, and even tried on. It ended up with Mmatšhego, but Brenda wanted it at all costs:

“Go be go se yo a ka nthibelago go e hwetša. Ge nka be go kgonegile ntle le go tšholla madi, nkgolwe Nnono, nka be ke e tšere ntle le go a tšholla. Fela mosadi yola le yena o be a sa rate go kgaogana le lenong la gauta le ge a be a tseba gabotse bjalo ka nna gore ga se la gagwe” (Bopape, 1992:168).

(“There was nothing that would stop me from procuring it. If it had been possible to get it without shedding blood, I would not have shed it. But that woman did not want to part with it even though she knew as much as I did that it did not belong to her.”)

At the end Brenda takes her bag from the bed and remarks:

“Nnono, bjale ke swanetše go sepela. Nakedi o tla thoma go fela pelo.” (Bopape, 1992:169).

(“Nnono, now I must go. Nakedi will soon become impatient.”)

Immediately after this, their front door is opened from outside, and a tall hardened criminal with eyes like that of a lion walks in. He is a total stranger to Nnono. This man is accompanied by Nnono’s enemy, whose features resemble those of a pig. Beside him is Mohlatlego, still with his eye swollen. All Nnono’s clues are now coming together, like pieces of a jigsaw puzzle falling into place.

Brenda picks up her car keys and she and the stranger leave. Nnono asks Brenda where she is going and Brenda shouts back:

“Ga ke tsebe e bile ga ke na le taba, fela ke swanetše go sepela” (Bopape, 1992:169).

(“I do not know and I don’t care, but go I must.”)

Brenda adds to Nnono:

“Ga go se sengwe seo nka se dirago” (Bopape, 1992:169).

(“There is nothing more I can do.”)

When Nnono starts mourning the untimely and unexpected departure of Brenda, even promising that he will procure the assistance of attorneys to defend her in this case, Brenda fires this parting shot at him:

“Aowa! Na wene ga o na mabjoko a go go botša gore re ka se tsoge re ipshinne gape mmogo. Le ge o ka mphološa molaong, seo se thušang ka gore o tseba tšohle tšeo di diregilego le gona ke na le letswalo la ka leo ke swanetšego go phela le lona, le ntlhokiša khutšo ka mehla? O ka se tsoge o ntshwaretše ka gore o ka se tsoge o lebetše taba ye” (Bopape, 1992:170).

(“No! Don’t you have brains to inform you that we will never enjoy anything together? Even if you can save me from the law, what does it help because you know everything that has happened and I also have a conscience to live with, depriving me of peace of mind at all times? You will never forgive me because you will never forget this deed.”)

Brenda dashes into her car and drives away at high speed. Nakedi tries to threaten Nnono not to follow them, but in vain. At almost six o’clock in the early evening, the cars are racing one another from Pietersburg towards Tzaneen. Nnono gives this account of the wild chase:

Koloi ya gagwe le yona ke be ke e tseba gore e na le lebelo fela koloi yeo ke bego ke sepela ka yona e be e kitima e sa bapale. Ke be ke otlela ka lebelo la dikolometara tše lekgolo-masometshela ka iri gomme ka lebelo leo ke be ke tseba gore ke tla mo swara go sešo gwa ya kae (Bopape, 1992:171).

(I knew that her car was very fast but the one I was driving was even faster. I was driving at a speed of hundred-and-sixty kilometers an hour and at that speed I was sure to overtake her before long.)

Nnono is now nearing Brenda's car. Behind him is a police vehicle, also travelling at high speed. When Brenda's car comes to a sharp bend, she loses control and it overturns, rolling down a precipice and also catching fire. When Nnono's car stops, Nakedi stops his vehicle as well. Nakedi's plan is to throttle Nnono and hijack his car in order to evade arrest. Nnono describes this scenario as follows:

O ile a nkgatelela fase koloi ya šala e le taolong ya gagwe. Koloi e ile ya ritša ya ba ya lebelela morago. Koloi ya maphodisa e be e le kgauswi. Ke ile ka lemoga gore mogwera wa ka o rata go tšhaba ka koloi fela o be a sa tsebe gore lehono o gahlane le wa go swana naye (Bopape, 1992:173).

(He pressed me downwards and the car came under his control. The car screeched until it faced backwards. The police vehicle was close by. I realised that my friend wanted to escape with the car; unfortunately he did not know that this time he had met his match.)

When Nakedi is asked by Sergeant Maroga what he wants there and what his relationship with Brenda is, he gives an evasive answer:

“Aowa, sersanta eupša e be e le mosadi wa ka. Ga se lenyalo le nnoši leo le kgontšhago batho ba babedi bao ba ratanago go phela mmogo. O be a itokišeditše go dula le nna nako efe le efe le gona kae goba kae” (Bopape, 1992:175).

(“No, sergeant, but she was my wife. It is not only marriage that makes it possible for two people who love one another to live together. She was prepared to be with me at any time and anywhere.”)

When questioned about what he knew about Naniki’s involvement in the matter of the golden eagle, Nakedi is terribly frightened and retorts:

“Ga ke mo tsebe! Ke re ga ke mo tsebe!” (Bopape, 1992:178).

(“I do not know her! I say I do not know her!”)

4.4.1 Conclusion

We need to salute Bopape for creating a very intelligent, energetic, committed and dedicated character: Nnono Molaba is at all times at the centre of the action in an honest attempt to thwart the evasive tactics of the criminals, to collect even the tiniest of clues that could ultimately lead him to effect the arrest of the criminals. As Haycraft (1942:229) rightly remarked:

In any detective story worth the name, at once the most important and most difficult integer is the sleuth.

This is most certainly what Nnono is. He is a shining star, over all the characters in this detective story, amateurish as he is. In most cases he reacted even faster than the trained detectives and the criminals.

4.5 DETECTION AND EVASION IN “NONYANA YA TOKOLOGO” BY KEKANA, M.A.

After Taamane became engaged to Tšhaledi, she still insisted on going to Johannesburg to train as a model at the Ebony Model Agency under Mrs Lewis. When she realises that Tšhaledi is immovable on this issue, she finds herself with no option but to run away to Johannesburg and miss their wedding celebration, that was close by. Tšhaledi starts searching for her all over while she is avoiding him. Tšhaledi ultimately traces her to the Ebony, but:

Taamane a sega mme ge a retologa go bula sefatanaga a bona Tšhaledi a batamela. ... A namela sefatanaga a tloga pele Tšhaledi a ka fihla go yena (Kekana, 1993:75).

(Taamane laughed and when she turned to open the car she saw Tšhaledi nearing. ... She got into the car and drove off before Tšhaledi could reach her.)

The next time Taamane leaves the Ebony she finds Tšhaledi already waiting for her at the car. She has no chance of evading him but rather has to summon all her courage to face him and tell him openly what she feels about their relationship:

“Lengwalo lela ka go go tlogelela lona kua gae, ga ka le ngwala ke sorile, o a tseba gore ga ke hupe. Gomme le bjale ke sa tiiša gore ditsela tša rena a di arogane. Bona, nna le wena re dirile phošo go gopola gore re ka thea lapa mmogo” (Kekana, 1993:77).

(“I was not under the influence of liquor when I wrote the letter that I left for you at home. You know that I do not drink. And so even now I am still emphasising that our ways should part. Look, you and I have mistakenly thought that we could build a family together.)

Taamane parts with Tšhaledi on that note, but they are to meet coincidentally when Taamane's car stalls between Pietersburg and Pretoria on her way to Johannesburg. By this time she is already engaged to Max Tuli although she is taking a short, angry break. Tšhaledi comes to her rescue, repairs the car and takes her to his house in Mamelodi where they spend the night together.

It is unfortunate for Taamane that Tšhaledi impregnated her on that night. When Taamane realises this and fears that this could jeopardise her relationship with Max she thinks of having an abortion. She even communicates this to Max:

“Go tloša morwalo wo dilo ka moka di boele sekeng. Kudu ngwana wa mofefa wola. Gore nke ke tseba mo nka humanago thušo ka e ntšha” (Kekana, 1993:110).

(“To get rid of this pregnancy so that things could get back to normal. Especially the child of that useless chap. I wish I knew where to get help to abort.”)

To overemphasise her disappointment and deep hatred for Tšhaledi, Taamane continues to Max:

“Ke mo hloile, ga ke nyake le go mmona. Ge e ba o gopola gore ke na le mogopolo wa go boela go yena gona o fošitše. Le ge go ka ba bjang taba yeo e ka se direge” (Kekana, 1993:110).

(“I hate him, I don't even want to see him. If he thinks that I am of the opinion of going back to him then he is mistaken. Under no circumstances will that ever happen.”)

Tšhaledi is told by his aunt, Sibongile, that Taamane and Max are about to be married soon. He is surprised and wants to hear this from the horse's mouth. He therefore devises a means to come face to face with Taamane, who fearlessly informs him:

“Tšhaledi, ke nnete taba ye o e kwelego go borakgadiago. Eupša ke rata gore e nape e felele magareng a rena e se sa kwewa ke yo mongwe motho. Gobane nna le Max re yo nyalana kgauswinyana” (Kekana, 1993:113).

“Tšhaledi, what you have heard from your aunt is true, but I wish this could be between you and I only without a third party. This is because Max and I are going to get married very soon.”)

This statement clearly means that Taamane has successfully forsaken any thoughts of marriage with Tšhaledi and prefers instead to marry Max Tuli. Tšhaledi remains very calm and composed throughout and watches the scenario as it unfolds. In his view Taamane is indeed a sensation-seeker and history will judge her most harshly.

When Max returns from an overseas journey he discovers that his mother, Auntie Sinah, had taped the conversations of his manager at the Elite, Lance, and his friends just for interest's sake while she was monitoring her son's business. Max is horrified to hear that his Elite was used as the headquarters of a gang known as the Demons and that Lance was one of their members.

Max also hears that Babsy Tefo has to be annihilated because he was not toeing the line specified by the Demons. From the conversations Max realises very clearly that his own life was also in danger. The following day Max hears that Babsy Tefo has been murdered and that the police are investigating, but he feels this is almost in vain. Kekana has this to say about Max's feelings:

Max a ba gona a lemogago gore ge Zungu a bolela ka go široša motho o reng. Le gore le gona ga a diege go dira bjalo. Tsebo ye ya mo šišinya kudu (Kekana, 1993:120).

(It was then that Max realised what Zungu meant when he talked about annihilating a person. He also realised that he does so without procrastination. This shocked him deeply.)

Zungu is later arrested as a suspect in the murder of Babsy Tefo. He is granted bail and his case is heard two months later. On the day of his trial, Kekana observes that:

Taba ya semaka e bile ge dihlatse tše pedi tša mmušo di ka se be gona letšatšing leo la tsheko. Gobane o tee o hweditšwe a bolailwe kgwedi tše pedi pele ga tšatši le tsheko. Mola ye nngwe yona e timeletše mo go sa tsebjego le gatee gore e llwe ke eng (Kekana, 1993:124).

(It was surprising that two state witnesses would not be available on the day of the trial. One of them was found murdered two months before the trial day while the other one had disappeared without trace.)

After a remand the case is resumed. Zungu is collected and relaxed, because there is no concrete evidence to prove beyond reasonable doubt that he is implicated in the murder of Babsy Tefo. Kekana describes Zungu as follows:

Yena Zungu lebakeng leo la tsheko o be a sa laetše go tshwenyega le gannyane. A le bjalo ka motho yo a šetšego a tseba gore mafelelo a molato wo a ka se be a go mo nyamiša (Kekana, 1993:125).

(During the trial, the same Zungu seemed to be the least perturbed. He seemed to be someone who had already predicted that the outcome of the case would be in his favour.)

Meanwhile Taamane has had a set of triplets, two boys and a girl, after Max and his mother have died. Taamane takes the children to her home in Makotopong, and in the meantime devises ways of evading her responsibility over the children and dumping them with their biological father, Tšhaledi, so that she can go back to Johannesburg to manage the Elite. The opportunity arises when one day Taamane's mother, Maite, leaves Taamane and the children alone. She had gone to town for shopping, but on her return:

A garihla a ya go hlola ka phapošing ya Taamane gore bana kgane ba robetše naa. A hwetša kgaka le bohlobelo, (Kekana, 1993:130).

(She hurried to Taamane's room to check if the children were asleep. She found them completely missing,)

After running away from home Taamane heads for Mamelodi, intending to leave the children with Tšhaledi. She says to him:

“Bana ba sebakeng se ga ke ba nyake, ke go nea bona. Ga ke ešo ka rata go ba motswadi, ...” (Kekana, 1993:132).

(“At this moment I do not want these children, I give them to you. I have not yet wanted to be a parent,”)

The Demons have established their headquarters at the Elite, which is quite a safe haven for them. Kekana describes their operations as follows:

Thoto yeo ya bona ba be ba kgona go e goroša Elite ka polokego gare ga mapokisi a dijo le dino tše di tlogo ntshe. Gomme di khutišwe mo go tsebago bona morago di phatlalatšwe le Mademone a šomago Elite ya ba gona di fetišetšwa pele (Kekana, 1993:158).

(Their goods were able to reach the Elite safely concealed in the food and beverages boxes that were delivered there, to be hidden in the premises and shared by the Demons who were employed at the Elite. They would later take them to their destinations.)

Meanwhile, in-depth investigations have revealed that Kenny Zungu has been a wanted criminal for a long time. He has been able to evade arrest and conviction by using an alias; this is the reason why he has not been apprehended:

Ka dinyakišišo go utolotšwe gore yo re mo tsebago ka leina la Kenny Zungu mo Gauteng, nywaga ye lesomehlano ye e fetilego o be a tsebja ka leina la Bova Lebese kua Potgietersrus. Yo Bova Lebese o timeletše lebakeng la ge a letetše go iponatša pele ga kgoro ya tsheko a begwa molato wa polao, bohodu le go swara sethunya ntle ga tumelo (Kekana, 1993:171).

(Investigations have revealed that the man known as Kenny Zungu in Johannesburg, was known as Bova Lebese fifteen years ago in Potgietersrus. This Bova Lebese disappeared when he was to appear before the court on the allegations of murder, theft and illegal possession of a firearm.)

After reading about the robbery at Hertz Jewellers, Taamane wonders about the safe and the tapes in her house. She immediately informs detective Mahlo about them, but because her telephone is tapped she is equally informing the Demons, who would like to overtake the detectives in their scramble for the tapes, and also to be done with Taamane the same evening.

Taamane feels very unsafe after her discussion with Mahlo, so she decides to leave the Elite and go home. She sees Lance's car parked alongside hers. Lance was seated in it and:

A retologa a tšhogile gomme a hwetša a lebane le molongwanamoswana wo seatla se o swerego se tšwelelago lefasetereng la sa Lance. Taamane a ahlama ka makalo le poifo ... (Kekana, 1993:175).

(She turned in fright and found herself facing a firearm held by a hand that protrudes through the window of Lance's car. She was agape and frightened)

Taamane is hijacked and held hostage in her own car. Her only chance is to follow instructions from her captors. Zungu commands her:

“Bjale ge re tloga fa o tla eta pele, wa leba thwii ngwakong wa gago. Lance o tla sepela nago ka sefatanageng seo. Se re se nyakago fela ke ditheipi tše o sa tšogo tsebiša letseka lela la setlatla ka tšona” (Kekana, 1993:176).

(“Now when we leave here you will take the lead and drive straight to your house. Lance will accompany you in your car. All we want are the tapes that you have just been talking to that foolish detective about.”)

Taamane realises the death trap she is in. She has to do something about it. If she has to die then it must be together with her captor, Lance. But she does not die, because Lance is equally afraid to die. Many issues cross her mind as she sees herself nearing her death. A sense of remorse flashes through her mind concerning her parents, relatives, Tšhaledi and the children. She then remembers her transgressions and hopes for reconciliation. She is in a count down to her final minutes:

O be a rata go bona batswadi ba gagwe a dire sa go ba thabiša go lefela lebaka ka moka le a ba nyamišitšego. O be a rata go bona bana ba gagwe a ba kuke ka matsogong a gagwe ka lerato la mmagobona go swana le ge a kile a bona mogwera wa gagwe Lucy a dira. O be a rata go bona Tšhaledi, Tšhaledi! (Kekana, 1993:177).

(She wanted to see her parents, to comfort and appease them for causing them so much vexation for so long. She wanted to see her children to cuddle them with motherly love as she saw Lucy do. She wanted to see Tšhaledi, Tšhaledi!)

At this point Taamane is now more convinced that before she dies, at least she knows that the murderer of Max is Lance, but it is too late. But some confusion erupts before Lance can shoot her. Zungu, who was escorting Taamane's car, realises that they are being trailed, most probably by the detectives. The Demons are thrown into disarray. When they reach their destination, Taamane's house, Zungu issues his last instructions, which are to be in vain:

Zungu a ntšha hlogo ge a feta a laetša Lance seka sa gore go befile.

Lance a gadima morago, gomme khuduego ya bonala ka bonako go yena.

A laela Taamane gore ba šale boZungu morago (Kekana, 1993:177).

(Zungu made a face as he drove past to indicate to Lance that trouble was looming. Lance acknowledges this and confusion is evident in his face. He commanded Taamane to follow Zungu and company.)

This command Taamane ignores, driving straight to her gate as previously instructed by Zungu. Lance's attempt to shoot Taamane for failing to follow a crucial instruction does not succeed because before he can do so, the detectives are already there, firing at Taamane's car when Zungu and his cohorts had temporarily disappeared into the darkness of the night in the township.

Finally Taamane is uninjured but unconscious because of her fright at the sudden death which she was facing and her almost fatal shooting, as well as at the fatal accident to Zungu and his accomplices.

4.5.1 Conclusion

In this novel a weakness is that love-making is given prominence over and above the actual detective story. Many escapades that do not necessarily involve the criminals and murderers are given space.

Although love-making scenes are prominent, they do however dovetail very well into the other scenes to form a coherent and successful detective story.

Taamane misses her own wedding celebration, much to the disappointment of her family, relatives, friends and Tšhaledi. Taamane evades her responsibility to Tšhaledi and her own children, preferring Max Tuli. Max also tries in vain to escape death at the hands of the Demons. Zungu successfully evades prosecution after the murder of Babsy Tefo and the Demons end up in Johannesburg, avoiding arrest in Pretoria.

Although these different events build up to the complication stage in the novel and help to compose the whole narrative into a coherent detective story, they seem to be artificial and are not very convincing, thus weakening an otherwise interesting detective story.

Coincidence also features too prominently here, because on Taamane's first arrival in Pretoria, she might have ended up in a fatal train accident had Tšhaledi not been on the scene to save her from certain injury and possible death. Taamane had unknowingly leaned against the door of the train, which shook her vigorously when it was just about to come to a standstill. Tšhaledi rushed to her rescue shouting:

“Hei kgaitšedi! O rata go re bontšhang naa? O tla gobatšwa ke selo se sa Makgowa ge o ka itlwaetša go fela o ithekga ka lebati la sona. Tloga fao.” Gwa bolela lesogana leo, mme ge a bona kgarebe e dikadika go phetha keletšo ya gagwe a mo šutiša fao lebating ka boyena (Kekana, 1993:1).

("Hey sister! What do you want to show us? You will be hurt by this Western object if you make it a habit of leaning against its door. Get away from there." So said the gentleman, but when he realised that the girl was determined not to carry out his directive, he removed her from the door himself.)

When Taamane's car stalled along the way between Pietersburg and Pretoria, she might have been murdered, hijacked, held hostage, raped or at the best suffered hypothermia in that extremely cold winter weather. She was terrified in that lonely place and at that hour of the night. But the first person to arrive there and give assistance, was none other than Tšhaledi:

Aowa, mahlatse go bonala e le a gagwe gobane ka go sona go motho o tee fela gomme e bile se ema pele a ka se emiša. A ipotšiša gore na ke gona go ba gona ga Basamaria ba kgaugelo goba ke yo mongwe yo a ka bago a thesitše ke go bona motho wa mosadi a le noši moo lefelong leo la go hloka batho; a tsenwa ke megopolo e šele. Eupša ge a lebelela monna yo a fologago sefatanageng seo a kwa pelo ya gagwe e sela ka thabo. Gobane e be e le Tšhaledi (Kekana, 1993:97).

(Alas, she regarded herself as fortunate because in the oncoming car there was only one person and it stopped even before she could request it to do so. She asked herself if this could be one of the Good Samaritans or someone who was attracted by the sight of a lonely woman in that desolate corner of the world; she then had mixed feelings. When she looked at the man alighting from the car, her heart leapt with elation, because it was Tšhaledi.)

In disbelief Taamane double-checked the identity of this man, to make sure that he was certainly Tšhaledi, and nobody else, asking:

“Tšhaledi, ke wena motho yo!” A realo ka tebogo (Kekana, 1993:97).

(“Tšhaledi, is this person you!” She said so thankfully.)

When Taamane was on the verge of losing her life at the hands of the Demons, Tšhaledi is rather suddenly there to rescue her, and to have some of the culprits brought to book. Otherwise this is a very interesting detective novel that has contributed greatly to this genre.

CHAPTER FIVE

ARREST

5.1 INTRODUCTION

A true detective, Stewart maintains, must be unknown to the public and tight-lipped about his activities until – and only until – he has brought the culprit(s) to book, culminating in the solution of the crime. Stewart records this response from a “dismayed detective” who was pursued by an assortment of sensation-seekers (i.e. civilians, editors, reporters, etc.), who wanted him to explain what he was doing in the investigation of a crime:

... how can I my objective gain if I my methods explain? It certainly would not be wise to tell my plans, – drop my disguise (Stewart, 1980:157).

The above answer is confirmed by the said detective’s Commissioner, Sir Charles Warren in Stewart (1980:137), who explains:

Do you think the detective is so green as to let you know all that he’s traced. Surely goodness alone knows what next you’ll expect! You forget a detective is meant to detect.

Before an arrest can be effected the detective must be seen to be hard at work to apprehend the criminal(s). Similarly the criminal must also be seen to be using every trick at his disposal to evade arrest. Haycraft (1942:258) terms this:

... a conflict of wits between the criminal and sleuth, in which the detective is traditionally victorious by out-thinking his adversary.

The arrest of the criminal(s) is the climax towards which the complication has been leading, the culmination of the conflict and the crisis that has been evident from the beginning of the novel. The climax is situated where matters have ultimately reached a breaking point, where an outburst must take place.

Cohen (1973:69) describes it as:

The highest and most important point toward which the chain of events in the action has been moving.

The climax in a novel may be a moment of disaster, of joyous discovery, or sober recognition of a truth previously unknown to the reader – to mention but a few possibilities.

Cohen (1973:69) adds that the climax:

... can be the point at which issues and conflicts in the plot are fully and clearly resolved, or it can establish the final action which leads the author to explain or unravel what has happened up to the climax.

5.2 ARREST IN "TŠHIPU E RILE: KE LEBELO ..." BY MOLOTO, D.N.

Before we attempt to view the scenes where these criminals are arrested, we need to acquaint ourselves with their characters.

Petla is described as follows:

Mošemane yo, Petla, o be a goletše mafahleng, molala e dio ba wa poo. O be a na le hlogo ye nnyane ya phatša. Ditsebe tša gagwe tša go ngala hlogo, e be e ke ke maotwana a karikana. Matsogong le magetleng e be e ke go sepela magotlo ka gare ga ditšhika. Ruri, Petla o be a fšegiša (Moloto, 1982:15).

(This boy, Petla, had a big chest and his neck resembled that of a bull. He had a small sharp head. His long ears resembled the wheels of a donkey-cart. His hands and shoulders seemed as if rats were running through his veins. Certainly Petla was frightening.)

About the leader of the Setsokotsane gang, namely Mamogašwa, Moloto has this to say:

E be e le mothogolo, yo a ka bago le nywaga ye masometharo. O be a na le hlogo ye kgolo ya kgokolo, gomme a ruile moriri le ditedu la go šiiša. Boso bja letlalo la gagwe bo be bo mo dira selo sa go tšhoša. Godimo ga moo, o be a na le ditatswa, gomme di bonala bjalo ka legala mošiding. Mamogašwa o be a loketše serope sa kgogo morabeng, gomme a beile kgopa ya letsogo tafoleng. Menwana ya letsogo leo e be e dio ba diphata gomme molebeledi o be a ka laodišetšwa ke yona, bokamoka bja monna yoo. Ge nkaba a šomiše mmele woo wa gagwe bjalo ka boSexton Mabena, nkabe a boetšwe ruri, nna ge nkabe ke le Makhina, ke be ke tla re mohlang ke bonago Mamogašwa, ka dio tsoša segwera sa go tia le yena, gomme ka se mmotše selo ka tše ke mo naganelago (Moloto, 1982:21).

(He was a gigantic person of about thirty years of age. He had a big, round head, with a big beard and hair that were appalling. The darkness of his skin made him a fearsome creature. Above that he had reddish lips which resembled burning coal on black ashes. Mamogašwa had a gun in his pocket, and had put his big hand on the table. The fingers of his hand were like logs of wood and the observer could only realise the hugeness of that man from them. If he could have used this body of his like Sexton Mabena and company, he could have been affluent. Certainly if I were Makhina, the day I met Mamogašwa, I would befriend him very strongly and I would not mention anything that I suspect him of.)

Even the strong Petla cannot risk challenging Mamogašwa. Moloto continues with the portrait of Mamogašwa as follows:

O be a tseba gabotse gore Mamogašwa o ja letsogo; gape ge go le boima, ga a tšee sebaka go kgopela thušo dibetšeng tšeo a sepelago ka tšona (Moloto, 1982:21).

(He knew very well that Mamogašwa hits very hard; and when things go uphill he does not hesitate to produce the weapons that he always carries along with him.)

Against this background we must concede that Makhina is also tall, well-built, strong and fearless. His physical strength is described as follows:

Ba re o be a kgwahlile bjalo ka tau, gomme ge o na le kgang kudu o be a kgona go go tšea ka letsogo bjalo ka ngwana, a go swamola monwana ofe kapa ofe. Basenyi ba mehuta ka moka ba Gauteng le tikologo ba phetše makgwakgwa diatleng tša monna yono, gomme bontši bo jelwe ke thapo (Moloto, 1982:2).

(They say he was as strong as a lion, and when you were too stubborn he was able to take you by hand like a toddler, and sever any of your fingers. All types of criminals in Johannesburg and surroundings have had a tough life in the hands of this man, and many ended up at the gallows.)

When Makhina invades the palatial mansion which is a hideout of the Setsokotsane gang he has disguised himself as a one-eyed hobo. The police arrive and disturb his intention of arresting the criminals. They all escape arrest, except the unfortunate Petla, who is arrested by Makhina on the spot. Petla's arrest is described thus:

Wa go hloka mahlatse mpilobilong woo, ke Petla. O ile a rathwa ka letswele thinyatsebeng, a napa a ipatlamela fase, e se ka thato ya gagwe (Moloto, 1982:22).

(The unfortunate one in that confusion was Petla. He was hit hard on the ear and was floored face down, not because it was his choice to do so.)

Petla is badly injured by Makhina during his arrest. He is taken to the No. 4 prison's hospital section and Makhina issues the following instructions to the warders:

... a tlogela molaetša modišing wa kgolego, gore Mna Hudson a tsebišwe ka ga sebofša se. Se se ke sa botšišwa selo ke mang goba mang go fihlela yena (Makhina) a fihla (Moloto, 1982:29).

(... he left a message with the prison warder, that Mr Hudson must be informed about this prisoner. He should not be asked anything by anybody until he (Makhina) comes back.)

The climax in this detective story is reached when Makhina discovers the Setsokotsane gang's hideout in the cave, as well as the mysterious Hlogotšhweu. The arrest of the Setsokotsane gang leader is not an easy task for Makhina. Moloto gives this clear description of what Makhina experienced before he could finally arrest Mamogašwa:

Mamogašwa e be e le yona noga ya meetse ka nnete, e tsoitše setsokotsane sa yona. Go boima kudu go hlaloša gabotse gore o be a elwa bjang. Bokaone ke go dio re o be a elwa ka mmele wa gagwe ka moka, go tloga leotong go fihla hlogong, a raga, a itiya ka khuru, a itiya ka letswele, a loma, e bile a tia ka hlogo (Moloto, 1982:72).

(Mamogašwa was a real water-snake, causing a tornado of its own. It is honestly difficult to explain the manner in which he was fighting; suffice it only to say he was fighting with his whole body from foot to head, kicking, kneeling, hitting with his fists, biting and also butting with his head.)

In spite of the fierce battle in which Makhina is engaged with Mamogašwa, he ultimately manages to arrest and handcuff him, although he (Makhina) is seriously assaulted in the process. This scene is portrayed as follows:

O rile go mo kgokelela sehlareng a sa idibetše, a yo tšea koloi ya bona lešakeng la maswika, moo e bego e fihlilwe gona. A boa nayo, gomme a laiša Mamogašwa go fihla kgaufsi le mošate. O rile go fologa a mo ngamolla tsogo le tee, a ntšha tsogo la mpati fasetereng ya lebati la nthago. La go ja a le ntšha fasetereng ya pele, gomme a ngamelela matsogo a Mamogašwa ka ntle, mmele o le ka gare (Moloto, 1982:72).

(After handcuffing him to a tree while unconscious, he went to fetch their car from the stone kraal, where it was hidden. He came in it and used it to carry Mamogašwa towards the King's kraal. After alighting he freed his one hand, took out his left hand through the rear left window. The right hand he took out through the front window and handcuffed Mamogašwa's hands outside the car whilst his body was inside.)

The arrest of Mokopa is very simple as compared to that of Mamogašwa. It is described thus:

Ba rile ba sa bolela bjalo, Mokopa a tšwa legolong a thekesela. O rile go ba bona, a iša matsogo godimo, go bontšha gore ga a sa rata go kwa selo ka ntwā. Natshenda a mo ngamela ka ditšhipi tše a bego a di adimilwe

ke Makhina goseng. Leswika le Natshenda a mo rathilego ka lona, ga se la tlogela sefahlego sa gagwe se le botse. Molomong go be go bonala matlotla a meno a mahlano a ka godimo, le a mane a ka fase (Moloto, 1982:75).

(While they were still talking, Mokopa emerged from the cave staggering. When he saw them, he raised his hands as a sign that he was no longer interested in fighting. Natshenda then handcuffed him with the handcuffs that were lent to him that morning by Makhina. The stone that Natshenda hit him with did not leave his face with any beauty. Through his mouth one could see the gaps of five teeth on the upper jaw and four on the lower jaw.)

The arrest of Moswinini was the easiest of them all:

Ba rile go mo kgokelela sehlareng, ba tsena leweng, moo ba humanego Moswinini a leka go tsoga. Hlogo e be e ganelela fase, go runyarunya letheka fela. Lekgwegwe yena o be a ragile lepai (Moloto, 1982:75).

(After they had tied him to a tree, they went into the cave where they found Moswinini trying to stand up. His head was too heavy and only his waist was shaking. Lekgwegwe had died.)

About Moswinini's arrest, Moloto adds:

Ba ile ba thušana go ntšhetša Moswinini ka ntle, gomme moya wa gona wa mo thathabološa. O be a na le sephobe sa go befa phatleng (Moloto, 1982:76).

(They helped each other to carry Moswinini outside the cave. The cool breeze outside made him regain consciousness. He had an ugly deep gash on his forehead.)

Makhina and Natshenda drive in two cars to take the criminals to Johannesburg, where they are to face trial:

Ka go ya gagwe o be a rwele Mamogašwa le Mokopa, Natshenda a rwele Moswinini. Le ge maphodisa a Louis Trichardt a ile a ikwa eke a išitšwe fase, ba ile ba itumelela ge Makhina a homoditše sello se segolo sa selete sa bona (Moloto, 1982:76).

(In his car he was ferrying Mamogašwa and Mokopa, while Natshenda was ferrying Moswinini. Even though the police of Louis Trichardt felt undermined, they were nevertheless happy that Makhina had brought to an end the many complaints in their district.)

Mamogašwa and Mokopa are profoundly shocked when they realise the identity of this detective that has arrested them:

Tseleng Makhina o be a tšama a boledišana gabotse le boMamogašwa. A ba hlalošetša dilo tše ntši tše ba bego ba sa di kwešiše. O ba boditše ka ga boltlhwane le boSedupe, ba šala ba itshwere melomo. Ba rile go tseba gore monna yo go thwego ke Makhina ke yena a nago nabo, ba tšhogela pele; gobane ditsotsi tša Gauteng di be di tšhaba Makhina, go phala go tšhaba Makhina (Moloto, 1982:77).

(Along the way Makhina was talking in a friendly way with Mamogašwa and company. He explained to them many things that they did not understand. He told them about the one-eyed hobo and about the

traditional doctor. They sat there with open mouths. When they realised that they were with the actual Makhina in person, they became even more frightened, because the criminals of Johannesburg feared the person Makhina more than the word.)

Makhina has now fulfilled his vow of arresting the Setsokotsane gang. The final stage is described as follows:

BoMakhina ba rile go tlogela boMamogašwa Marshall Square, ba leba Alexander. Pele a fihla ka gabo o ile a thepogela gaboMamohapi, gomme a thakgala go ba hwetša ba sa iketlile (Moloto, 1982:77).

(After Makhina had delivered Mamogašwa and company at Marshall Square, he proceeded to Alexandra. He went past Mamohapi's home before going to his home. He was excited to find them still in good health.)

5.2.1 Conclusion

Moloto has provided the reader with a detective who fears nothing from any criminals. Although the arrests of Mamogašwa and Mokopa were extremely difficult, Moloto successfully shows Makhina to be a very brave, competent, dedicated, experienced and strong detective with a colossal frame, who easily overpowered the criminals and arrested them. Many inexperienced detectives might easily have been overpowered and perhaps murdered by the criminals.

Moloto has treated this aspect of his detective novel exceptionally well. Makhina, when arresting these criminals in the cave, put aside his emotions and his safety. He was cold, objective and unemotional; that is why he was able to achieve his desired goal. This objectivity is emphasised by Groenewald (1977:19):

Menslikheid, deernis, ja, enige vorm van meegevoel kom nie ter sprake nie.

(Benevolence, compassion, indeed any form of sympathy, does not come into consideration at all.)

The above sentiment echoes Sherlock Holmes's remark to Dr Watson, in Murch (1968:12), quoted earlier:

Detection is, or ought to be, an exact science, and it should be treated in the same cold and unemotional manner.

Moloto must be lauded for the effective way in which he has written this aspect of the detective novel.

5.3 ARREST IN "*LEABELA LE A FETIŠA*" BY MAPHOTO, A.N.

In this novel Maphoto makes use of two plot structures, as we have seen. In the first plot the arrest of Joseph Matome Mathaba for his criminal activities will be considered. While Mathaba is evading arrest on many occasions the detectives are busy collecting information about his activities. When the day of his arrest dawns, he is confronted by the detectives Monare, Monoko and Makgamatha. Mathaba becomes very angry and chases Makgamatha out of his house because he had gained entry through the back door. He simply leaves, so that his colleagues can do the job of investigation undeterred.

Detective Monoko then tells Mathaba:

Morena Matome, re swere tumelelo ye e tšwago go Morena Sethula gore re setšhe ntlo ye ya gago, re be re ye le wena kua kantorong gore o yo botšišwa dipotšišo di se kae, ... (Maphoto, 1983:34-35).

(Mr Matome, we have a warrant from Mr Sethula to search your house and to take you along to the police station, to be asked a few questions,)

Matome accedes to their request to accompany the detectives on condition that his house will only be searched after he has met with Mr Sethula. On their arrival at the police station detective Sethula says to Matome:

Morena Matome, ke boikarabelo bjaka go otlolla ditaba mo o ka rego di kgotame. Mabapi le lehu la Bob, re na le bohlatse bjo bo tletšego bja gore Bob o bolailwe ka moragonyana ga iri ya lesome bošego bjo a hwilego ka bjona (Maphoto, 1983:35).

(Mr Matome, it is my responsibility to straighten up issues where they seem to be crooked. In connection with the death of Bob, we have full evidence that Bob was murdered a little while after ten o'clock on the night he died.)

Mathabe tries to advance a strong argument that these are all blatant lies and that further questions on this matter and other related issues will only be answered by his attorney, Mr Wilson. Detective Sethula is not impressed by these threats. His answer to them is merely:

Go lokile Morena Matome, ke manyami gobane ge go le bjalo o tla swanela kè go robala mo. Sethula ge a realo ke ge a kgwatha konopi tafoleng ya gagwe gwa tsena banna ba babedi, a ba laela go iša Matome kgolegong (Maphoto, 1983:35).

(It is all right, Mr Matome, I am sorry because if that is the case, you will then have to sleep here. When Sethula said that, he pressed a button on his table and two men walked in. He instructed them to take Matome to gaol.)

Matome pleads for his attorney to be called, but in vain. He is told in no uncertain terms that investigations are still continuing and that his attorney will be called in when the need arises.

Attention is now directed towards the arrest in the second plot of the novel. The arrest of Jackie and Zoro was not a simple issue because they fought back fiercely. It is fortunate that Monare is dedicated and experienced. When they try to run away, he warns them:

“Yo a ka lekago go kitima ke yo mo roba maoto ka moka” (Maphoto, 1983:115).

(“Whoever tries to run away, I am going to break both his legs.”)

He then moves towards them to effect the arrest by handcuffing them.

Monare ge a batamela, ke ge a ntšha ditšhipi tša gagwe ka letsogo la ntsogohlo. Mahlo a gagwe a be a ganelela go Jackie. Ge a otlolla letsogo go ngamela Jackie, gwa taboga Zoro, a nyaka go mo wišetša fase. Ge nkabe a be a se kgojana, nkabe maano a gagwe a šomile. Monare o ile a retologa le go thuntšha ka nako yeo, gomme Zoro a wela fase a kakatletše lenotlo, a nyenyebaditšwe ke bohloko. O ile a ngamela Jackie le Thapedi, a ba laela go tsena koloing ya gagwe (Maphoto, 1983:115).

(When Monare came closer, he took out his handcuffs with his left hand. His eyes were fixed on Jackie but Zoro lurched at him and nearly felled him. If Monare had not been a little too far from him, his trick could have worked. Monare turned and fired simultaneously, and Zoro collapsed while clutching at his knee, and his face grimaced with pain. He (Monare), handcuffed Jackie and Thapedi and instructed them to get into his car)

From Ditšheng, Monare drives to Nazarene Mission Hospital to drop the little girl, Helena (who was struck by a stray bullet), and Zoro. On arrival at the hospital he has to explain and answer several questions before the staff will allow Monare to use the telephone to phone the Bochum Police Station.

Tabakgolo e be e le go kgopela gore ba romele monna yo a swanetšego go diša Zoro yoo a bego a ka se kgone go tšea leeto la go ya Gauteng ka dikgobadi tšeo tša gagwe (Maphoto, 1983:116).

(The main aim was that they should send a man to guard Zoro, who would not make it on the journey to Johannesburg because of his injuries.)

After he has dropped the injured at Nazarene Hospital, Monare drives back to Ditšheng to look for the jewellery, or for money in case the jewellery has already been disposed of. He searches thoroughly but cannot find anything. He is disappointed, but by a stroke of luck he notices some shiny object underneath a piece of paper:

Mahlo a gagwe a gogwa ke go phadima ga selo seo o ka rego lebotlelo ka fase ga pampišana, a humana gore ke yona meruka ye a e nyakago. Go e topa ya ba go leba koloing, a thoma leeto la go leba Thabong (Maphoto, 1983:117).

(His eyes were attracted by a shining object that looked like a bottle underneath a piece of paper. He found the very jewellery he was looking for. He picked it up, went to the car and started on the long journey to Thabong.)

5.3.1 Conclusion

Maphoto has revealed to the reader the dedication and patience of the detectives, Monare in particular, in weaving together all clues and information very skilfully, up to the point where they are able to identify the criminals accurately before they effect the necessary arrest. This is an important point to the credit of this author, even though he has made use of two plot structures.

5.4 ARREST IN "LENONG LA GAUTA" BY BOPAPE, H.D.N.

In her bid to evade arrest, Brenda drives at high speed out of Pietersburg in the direction of Tzaneen with Nnono in hot pursuit, followed by Nakedi's car and then the police van. She unfortunately misses a sharp bend and her car swerves and rolls down a precipice. First on the scene is Nnono, followed by Nakedi and then the police. Nakedi tries to wrench the car keys out of Nnono's hand so that he can get away with his car but Nnono overpowers him. The police arrive and arrest Nnono. This is how Nnono relates his own arrest by the police:

Lephodisa le lengwe le ile la nkakatelela ka letsogo mola le lengwe le ile
la lebanya mogwera wa ka yo a bego a sa lwa le go dumiša koloi
(Bopape, 1992:173).

(One policeman clung very tightly to my hand while another went straight
for my friend who was still struggling to have the car started.)

Nnono continues:

Ntle le polelo maphodisa a ile a nkgogoiša mme a ntahlela ka beneng
gammogo le mogwera wa ka morago ga go nkamoga dinotlelo tša koloi
(Bopape, 1992:174).

(Without saying anything the police dragged and threw me into the van together with my friend, after taking away the car keys from me.)

This implies that Nnono and Nakedi were arrested simultaneously, at the scene of Brenda's fatal accident.

On arrival at the Police Station they are brought before Sergeant Maroga who precisely explains to Nakedi his rights before he answers questions. He also warns him very strongly to be extremely careful in what he says, because:

“Re na le bagwera ba gago bale ba babedi ka mola morago. Ba boletše gomme re a tseba gore o mang ... re tseba tšohle. Ka fao o hlokomele o se ke wa bolela maaka ka gore re tla bapetša taba tša gago le seo ba šetšego ba se boletše” (Bopape, 1992:74).

(“We are with those two friends of yours behind there. They have said their say and we therefore know who you are ... we know everything. You must consequently be very careful not to tell lies because we will compare your statement with what they have already said.”)

When Nakedi realises that he is indeed under arrest and that he is in front of the merciless Sergeant Maroga, he inquires about his friends. Maroga is quick to inform him as follows:

“Bona bale o ba tsebago. Maphodisa a ba gobaditše o šoro ge ba be ba leka go tšhaba” (Bopape, 1992:179).

(“The very ones that you know. The police have injured them severely when they were trying to run away.”)

To further questions by Nakedi, Maroga responds:

“E. Ba hlhletšwe fela e sego mo. Ba dišitšwe ke maphodisa kua bookelong” (Bopape, 1992:179).

(“Yes. They are in custody but not here. They are under police guard at the hospital.”)

5.4.1 Conclusion

It is regrettable that the actual arrest was not effected by Nnono Molaba, the amateur detective, but by the police, because right from the onset it was Nnono's fervent desire to trace and arrest the murderers personally. Nnono did all the spade work, the collection of clues, the tracing and investigation of the murderers as well as the compilation of the identities of the actual criminals. He worked very tirelessly on this assignment, suffering discomfort and even several assaults in the process.

Nnono was doing all this merely to pave the way for the police to arrest the criminals with relative ease and also to arrest Nnono himself, while the real murderer of Mmatšhego was burning to death, trapped inside the inferno of her overturned car. This is a successful detective novel, however, because of the strong points mentioned above.

5.5 ARREST IN “NONYANA YA TOKOLOGO” BY KEKANA, M.A.

After Babsy Tefo has been found murdered, the police launch in-depth investigations for the suspects. The main suspect becomes Kenny Zungu, who is duly arrested.

Dinyakišišo tša maphodisa di laeditše ka bjako gore mmelaelwamogolo polaong ya Babsy Tefo ke Kenny Zungu. Ka fao a golegwa. O lefetše beile a tšwa go tlo seka a le ntle (Kekana, 1993:124).

(The police investigations revealed that the main suspect in the murder of Babsy Tefo is Kenny Zungu. He was consequently arrested. He paid bail so that he could be tried from outside the prison.)

Zungu's case comes to an end when the state cannot gather enough evidence to convict him because of the absence of two state witnesses. He is therefore acquitted, which did not go down well with many law-abiding members of the public. Kekana has serious reservations about this, as the following comment shows:

Tsela ye molato wo o sepedišitšwego ka yona e laetša maatla a basenyi ba a šomišago ka mabaka a mangwe go phonyokga dikahlolo tše thata. Mme ba boe ba dule ka tokologo ka gare ga batho ba hlompago molao ba tšwele pele ka go senya (Kekana, 1993:125).

(The manner in which this case was handled clearly shows the power that criminals sometimes wield in evading heavy sentences. They later on come back to stay freely among law-abiding citizens in order to continue with their criminal activities.)

And Zungu does exactly this, because he does not cease his criminal activities until he meets his death, just before he is arrested.

During the murder of Max, one of the masked men utters the word "Demete!" (Damn it!) but he is not recognisable. The same word is uttered by Lance at the Elite when he breaks a glass. On hearing this, Taamane then strongly suspects Lance of the murder of her husband, Max:

O be a se sa na pelaelo ya gore Lance ke mmolai wa Max bjale. Yena monna yola a ilego a thulana naye bošegong bjola (Kekana, 1993:177).

(She then had no more doubt that Lance was the murderer of Max: the very man she fought on that night.)

On the night during which the Demons are just about to murder Taamane as well, the detectives Tšhaledi and Mahlo come to her rescue. Lance was arrested. Kekana unfolds the scenario as follows:

Le ge Lance e le mahlwaadibona o be a tseba nako ye a fentšwego. Le gore nako ya go thelela ga e go. Ka fao a tšwa ka go ineela, ke gore diatla di le godimo. Ditšhipi tša napa tša mo tonya (Kekana, 1993:178).

(Even if Lance was an expert, he knew when he was defeated and that there was no chance of escape. He therefore surrendered himself with his hands up. He was duly handcuffed.)

5.5.1 Conclusion

The arrest of Kenny Zungu was premature. The detectives did not collect sufficient evidence, other than that which would have been provided by the missing state witnesses, to properly pin down this hardened criminal.

They also failed to provide the state witnesses with police protection to make sure that nothing amiss happened to them before the trial date.

The clues already collected by the detectives about Kenny Zungu were so implicating and of such magnitude that he was supposed to have been refused bail by the court, assisted by the detectives. These detectives acted like novices and amateurs in handling the arrest of Zungu, which is the reason why he got away with the cold-blooded murder of Babsy Tefo and his account of what had happened to the other state witness. The trial of Zungu would most probably have linked him to the murder of Max Tuli and the death of Auntie Sinah.

On the other hand, the arrest of Lance was so professionally planned by the detectives that they were able to shoot at Taamane's car in which Lance was a passenger, targeting him and causing the car to stall. In this way they were able to disarm and arrest Lance and to save Taamane's life, although her car was bullet-ridden and a complete wreck. For the description of this arrest, Kekana should be commended, and on the whole his detective story is successful.

CHAPTER SIX

PUNISHMENT

6.1 INTRODUCTION

The punishment of the culprits is actually the denouement of a detective story, as Cohen (1973:183) defines this section:

That part of the story in which an author explains or unravels what has happened up to the climax.

In this part of the narrative conflicts that took place in the preceding chapters are now resolved and stability is restored. This is usually the end of a detective story, where the criminal(s) gets the punishment he/they richly deserves so that their crimes can be atoned for and society can forgive the murderer(s). The detective will also emerge as a hero who has eradicated the criminal activities of the culprit(s). Shipley (1979:77) defines denouement as:

The unravelling of the complications of a plot, immediately after the climax.

The denouement in a detective story is usually of special importance, for it offers a clarification of all the events and evidence which have accumulated during the story up to the climax. It also relates what ultimately happens to each of the characters.

Finally, Mandela (2001:4) also adds his voice to this concept, when he says:

.... the masterminds and those who have executed these actions must be accurately identified and punished, most severely.

6.2 PUNISHMENT IN "TŠHIPU E RILE: KE LEBELO ..." BY MOLOTO, D.N.

Makhina has brought his activities of detection to a successful conclusion by his heroism in unmasking the Setsokotsane gang and ultimately delivering them to Marshall Square Police Station. In doing so, Makhina has finally managed to dismantle the Setsokotsane gang that has terrorised the people of Alexandra Township for a long time.

This study has already alluded to the fact that Petla was arrested at the palatial mansion which was the Setsokotsane gang's hideout in Alexandra Township. He will thus await the moment of truth at the trial with his comrades.

Polomeetse's fate is vividly depicted as follows:

Mo tshekong ye, go ile gwa kwagala gore monnamogolo wa matšinkilane o bolailwe ke Mokopa. Polomeetse o thuntšhitšwe ke Mamogašwa gomme Moswinini a mo pšatla hlogo ka koloi (Moloto, 1982:78).

(In this trial, it was revealed that the old night-watchman was killed by Mokopa. Polomeetse was shot by Mamogašwa and Moswinini crushed his head with the car.)

Hlogotšhweu, an accomplice of the Setsokotsane gang, has been unmasked, exposed for what he is and accurately identified as Chief Nyatsane of the local Venda tribe. Disguised in a wig that made his hair appear to be white although it was really pure black, Moloto has this to say about his unmasking:

Kgoši Nyatsane o bonagala gabotse ka letšhiri la gagwe le leso (Moloto, 1982:74).

(Chief Nyatsane was clearly recognizable by his black, unkempt hair.)

This was his nocturnal disguise as Hlogotšhweu with a white head.

Nyatsane, in his attempt to evade arrest and its concomitant punishment, jumps down a precipice and dies instantly in a deep pool of water. This is described for us as follows:

Ba sepetše ka moka ga bona ba hlahlobiša ka difate, ba be ba fihla morwalong woo. Gomme ge ba o dikanetše, Makhina a re go bona, “Ke yona Kgoši ya lena yeo, Kgoši Nyatsane. O bolailwe ke mešomo ya gagwe. Go bjalo” (Moloto, 1982:74).

(They all went together to inspect around the big boulders until they came to that baggage. When they stood around the corpse, Makhina said to them: ‘This is your chief, Chief Nyatsane. It is his deeds that have killed him. That is it!’)

In this way Chief Nyatsane and his evil deeds come to an appropriate end. This is a great shock to his community, which did not suspect him of any evil such as killing his kinsmen, abducting them and also engaging in illicit dagga dealings with hardened criminals. He was highly respected by his kinsmen as their honourable chief. The whole community is disturbed. The unmasking of this criminal chief does eventually bring relief and joy to the entire tribe, however.

There is much excitement and curiosity in and around Alexandra Township when the Setsokotsane gang’s case appears before the court. Moloto describes the scene thus:

Kgotla e be e tletše la go falala ka tšatši la tsheko ya Setsokotsane. Go be go sekišwa Mamogašwa yoo leina la gagwe la nnete e bego e le Piet Bothata, Aaron Mlenze (Mokopa), Herman Aasvoël (Moswinini) le Robinson Dikgale (Petla) (Moloto, 1982:78).

(The courtroom was packed to capacity on the day of the Setsokotsane trial. On trial were Mamogašwa, whose real name was Piet Bothata, Aaron Mlenze (Mokopa), Herman Aasvoël (Moswinini) and Robinson Dikgale (Petla).)

In the process of the trial, the prosecutor outlines the case of the four accused in detail and also points out that the state possessed prima facie evidence against them, in cases involving theft, illicit dagga dealing, rape, house-breaking and theft, assault with intent to do grievous bodily harm and murder. The criminals are all given a chance to say their say before sentence is handed down. They are all represented by an attorney who tries his best to prove their innocence, but to no avail. He later pleads in mitigation but this too does not help much. As for the accused, the author writes:

Ba be ba šetše ba boletše gore ga go sa na se ba ke se bolelago, ntle le gona go kgopela kgaugelo. Maahlwana a bona a be a bontšha gore ke nnete ba kgopela tebalelo ka pelo yohle (Moloto, 1982:78).

(They had already confessed that there was nothing more they could say except to plead for clemency. Their small eyes indicated that they were honestly pleading for forgiveness with all their hearts.)

The judge is not impressed by their pleas. He shows them that the community has the right to live peacefully, with their belongings safe, at all times. He comments:

Ke rata gore batho, gammogo le tšeo e lego tša bona, ba phele ba lokologile meoyeng le mesepelong ya bona, gomme dilo tša bona di bolokege (Moloto, 1982:78).

(I would like to see the people free in their souls and movements and their belongings being safe.)

The four Setsokotsane members are found guilty without mitigating circumstances and sentenced as follows:

Go tiiša taba ye, le go phološa batho, ke re wena Robinson Dikgale, o tla ya kgolegong nywaga ye mehlano, gore mabenkele a batho a šale a ikhuditše wena (Moloto, 1982:78).

(To emphasise my above statement and to rid the community, I say that you, Robinson Dikgale, you will go to prison for five years so that people's shops can have a rest from your burglaries.)

And now the moment that the audience has been patiently waiting for arrives; the judgement of the main leaders of the Setsokotsane gang. The judge takes his time before handing down their sentence. He pronounces:

Ka gobane le dirile dilo tše ka tumellano le setlamo, seo se bonagalago maineng a lena a dinoga, ke tla le kweba ka go swana: Le tla tšewa moo le emego gona, la išwa kgolegong, go ba le dutše gona matsogong a molao. Gomme, ka morago ga moo, le tla kadietšwa ka melala ya lena, go fihlela le ehwa. Eka Morena a ka ba le meoya ya lena (Moloto, 1982:79).

(Because you did all these things by agreement and as a collective, as exposed by your devilish names, I will give you the same sentence: You will be removed from where you are standing and taken to prison, where you will be under the protection of the law. Thereafter you will be hanged by your necks until you die. May God be with your souls.)

The final moment has come. The chapter on the Setsokotsane gang is securely closed. What now remains for the gang members is to blame one another, but it is too late. They are without hope, powerless and speechless.

This judgement is a relief to the Alexandra Township community. People will now have a greater freedom of movement, while businessmen will also have peace of mind about burglaries.

6.2.1 Conclusion

Moloto has dealt with this aspect of the detective novel with great care and circumspection. He has been able to resolve and unravel the many conflicts that took place earlier in the novel, thus restoring stability, having the crimes atoned for, and thus society is able to forgive the criminals after they have been duly punished.

In the denouement of his novel, Moloto has caused Makhina to carefully identify the masterminds of this Setsokotsane gang in their spate of criminal activities and has had them punished severely with the ultimate verdict – the death sentence.

Finally, owing to Makhina's tireless, selfless and committed efforts in collecting information and clues, tracking down the criminals and ultimately bringing them to book, he emerges a hero. This is demonstrated to the reader by the warm welcome he receives from his family after he had arrested the Setsokotsane gang and safely delivered its members to the Marshall Square Police Station:

MmaManamela, Maite le malome wa bona (o setše a goroga Makhina a sepetše, a tšwa Moletši), ba ile ba tlelwa ke lethabo go mmona gape. Yo a ilego a bontšha lethabo la gagwe ka dikeledi, ke mmagwe. Basadi ba bjalo (Moloto, 1982:77).

(Mrs Manamela, Maite and their uncle (he arrived from Moletši when Makhina was away), were extremely happy to see him again. His mother displayed her elation by shedding tears. Thus are women!)

Natshenda is also handsomely rewarded for his heroism in assisting Makhina to trace the Setsokotsane gang, arrest them and have them convicted. He replaces the late Chief Nyatsane as the new chief of the Venda tribe. One might say he rose from the position of a Jack to that of a chief. Moloto puts it thus:

Makhina o rile go boa Tswetla, moo ba ilego ba fiša "thoto" ya Kgoši Nyatsane, le go lokiša gore Natshenda a tsene legatong la Nyatsane, a fihla a dira mokete wa go phasa badimo (Moloto, 1982:80).

(When Makhina returned from Vendaland, where they burnt down Chief Nyatsane's "property" to prepare for Natshenda to replace Nyatsane, he organised a fête to appease the ancestors.)

Moloto has to be praised for the remarkable way in which he has handled this aspect of the detective novel in accordance with the rules laid down by renowned scholars of detective stories. This novel is a meritorious detective story and indeed a great contribution to this genre.

6.3 PUNISHMENT IN "*LEABELA LE A FETIŠA*" BY MAPHOTO, A.N.

This novel begins as follows: It is a normal Wednesday in Thabong. The Police Station is like a hive of bees. The detectives are walking up and down in preparation for the trial of Joseph Matome Mathaba. The courtroom is filled to capacity on that day. Matome's attorney, Mr Wilson, accompanied by his assistant, Mr Heyman, are also present. The prosecutor reads the charges against Matome as follows:

Joseph Matome Mathaba, o fegwa molato wa go itswalanya bohodung kgwebong ya Morena Moloto, go tšea karolo polaong ya Mohumagatšana Maria Molatelo Maimane. Polaong ya Morena Benjamin Radebe yoo e bego e le mootledi wa gago le go tšea karolo bohodung bja tšhelete

kgwebong ya mabjalwa. O ipona molato goba ga o ipone molato?
(Maphoto, 1983:39).

(Joseph Matome Mathaba, you are accused of being an accomplice in the burglary of Mr Moloto's business, participating in the murders of Ms Maria Molatelo Maimane, and of Benjamin Radebe, who was your driver, and taking part in the theft of money from the Beer Garden. Do you plead guilty or not guilty?)

Matome pleads not guilty. He defends himself by claiming that all these charges are fabrications and sheer lies. His attorney also argues vehemently in defence of his client. The prosecutor then calls on the chief witness, detective Monare, who testifies as follows:

Molatong o re lemoga gore mosekišwa o be a tsebana le Maria, yo a bolailwego ka go kgangwa ka diatla. Go na le kgonego ya gore o kgamile ke Benjamin yoo e bego e le mootledi wa mosekišwa, morago ga khulo ya Moloto. Mosekišwa o na le setseka ditiragalong tše ka moka. Polokelo ya gagwe e nameletše ka kete tše pedi tša diranta kgwedding tše tharo tša go feta. Nna ke re ga a bonwe molato (Maphoto, 1983:40).

(In this case we realise that the accused was acquainted with Maria, who was murdered by being hand-throttled. There is a possibility that she was throttled by Benjamin who was the driver of the accused, after the robbery of Moloto. The accused is an accomplice in all these cases. His banking account has rocketed by two thousand rands in the last three months. I propose that he be found guilty.)

Mr Wilson angrily defends Matome and argues that his client is innocent, but the prosecutor calls in Moses to give vivid evidence incriminating Matome, much to the embarrassment of Mr Wilson. After Moses' evidence, Mr Wilson finds himself in

serious trouble when he tries to question him. Because Wilson cannot make headway, his assistant, Mr Heyman, requests a postponement and the court adjourns.

The following day when Simon goes to the cells to open them, so that the inmates can go and bath, he is greatly puzzled by what he sees:

Ge a tsena ka moo go bego go le Matome a makala go se karabo. Ge a lebeledišiša a tšhoga kudu ge a lemoga gore maloba ke ngwagola, o bolela le setopo (Maphoto, 1983:41).

(When he entered Matome's cell he was surprised to receive no answer. On closer inspection he got the shock of his life, to find Matome dead and that he was talking to a corpse.)

Matome's children are informed accordingly. There is confusion in the Town Council chambers, with everybody competing for the late Matome's position as mayor. His death came as a relief to the Thabong community because he lived in affluence, yet nobody could say exactly where he obtained his money from.

When the day of the court's judgement comes, it is described like this:

Matome o ile a bonwa molato le ge a be a iketše badimong. Morena Wilson a kgopela gore setopo sa gagwe se fiwe bana ba gagwe gore ba ipolokele sona. Kgoro ya kwana ka gore ge nkabe a bolailwe gona kgoro e be e ka ahlaahla kgopelo yeo. Bjale ka gore o ipolaile ka go metša dipilisi tša go robala go fetiša tekanyo gona a ka fiwa bana ba gagwe morago ga mengwaga e masometharo yeo a e ahloletšwego kgolegong (Maphoto, 1983:42).

(Matome was found guilty even though he was dead. Mr Wilson requested that his children should be given his corpse for burial. The court ruled that if he had been killed then the matter would have received attention. Because he has committed suicide by swallowing an overdose of sleeping tablets, though, his corpse can only be given to his children after the lapse of the thirty years he has been sentenced to prison.)

Matome's case is closed and now judgement has to be passed on Moses, who was an accomplice of Matome but has suddenly turned state witness and gives evidence against him:

Moses o ile a bonwa molato wa go tšea karolo bohodung bja kgwebo ya mabjalwa le go otlela sefatanaga ka lebelo le legolo ka motseng, a ahlolelwa dikgwedi tše lesomeseswai le kiletšo ya go otlela mengwaga e meraro (Maphoto, 1983:42).

(Moses was found guilty of participating in the theft at the Beer Garden as well as of driving a car at high speed in a build-up area. He is sentenced to eighteen months' imprisonment and suspended from driving for three years.)

Thus the criminal activities of the flamboyant and affluent mayor of Thabong are brought to an end. The detectives who had worked tirelessly to bring Matome to book were generously rewarded for the excellent work they had performed. Detective Sethula, the head of the Detective Unit in Thabong, was rewarded with a transfer to his home town:

“Ba re o išwa gae ga mahlaku, gaMmanthata” (Maphoto, 1983:43).

(“It is said he is transferred to his original home – Mmanthata Village.”)

Detective Monare is rewarded with promotion. Henceforth he is the head of the Detective Unit, replacing chief detective Sethula at the Thabong Police Station. Mr Lekota says:

“Ke kwa gore go tlile Komosassa wa maphodisa. Ke yena a tlilego rweša Monare diana” (Maphoto, 1983:43).

(“I learn that the Commissioner of the police is present. He has come to effect Monare’s promotion.”)

The second plot of this novel seeks to examine how Jackie, Zoro and Michael fare in their court case at the Thabong Supreme (Circuit) court. Mrs Moloto and her daughter-in-law (Jackie’s sister), go to the police station to try and secure Jackie’s bail but this is flatly refused.

Jackie and Michael refuse to admit to have any knowledge of the murders in the mine dumps as well as of the jewellery that Monare had as exhibits. This case is remanded several times for three weeks. It is almost certain that Jackie will be acquitted, from the way Mr Wilson had presented his case and questioned Monare’s evidence. Zoro has in the process turned state witness and divulged all the necessary information. He claims that they were acting on the instructions of Jackie. After Zoro’s evidence, the judge hands down judgement thus:

“Go ya ka molato wo o lego pele ga kgoro, Lesetša Jackie Mathaba o fegwa molato wa go bolaya ka mokgwa wo o tšitšibantšhago hlogo” (Maphoto, 1983:121-122).

(“According to the case before this court, Lesetša Jackie Mathaba stands accused of gruesome murder.”)

The verdict on Jackie for all his criminal activities is pronounced as follows:

“Ke mmona molato melatong ye a fegwago ke kgoro ye ka moka. Molatong wa go tšea karolo polaong ya lapa la ga Morena Stevens, ke mo ahlolela mengwaga e meraro, mola wa polao ke mo ahlolela go kadietšwa ka thapo molaleng go fihla a ehwa” (Maphoto, 1983:122).

(“I find him guilty on all the charges laid against him. On his participation in the murder of the Stevens’ family I sentence him to three years imprisonment, while on the charge of murder I sentence him to be hanged by his neck until he dies.”)

His accomplice Zoro is also sentenced during the same court sitting as follows:

Johannes Lešorô a ahlolelwa mengwaga ye mebedi le kiletšo ya mengwaga ye mehlano, yeo e swanetšego go bapa le mengwaga ye mebedi yeo a tlogo dula kgolegong (Maphoto, 1983:122).

(Johannes Lešorô was sentenced to two years suspended for five years, which suspension will run concurrently with the two years of imprisonment.)

The last person to be sentenced is Modirela’s son, Michael:

Michael Thapedi a ahlolelwa mengwaga e mehlano le kiletšo ya mengwaga ye lesome yeo e thomago lehono (Maphoto, 1983:122).

(Michael Thapedi was sentenced to five years imprisonment suspended for ten years with effect from today.)

6.3.1 Conclusion

Maphoto in his novel has succeeded in taking the reader along with him through some gruesome, spine-chilling murders, some daring escapes and evasions of arrest, but in the end he brings the reader to the logical conclusion of all these criminal activities, that crime certainly does not pay.

A weakness of Maphoto in this detective story is that he does not give the detectives a chance to weave together their information into a coherent entity, that can pin down their carefully identified suspects with solid evidence that is convincing to the prosecution. Maphoto instead resorts to some of the criminals turning into state witnesses against their own comrades, so that they are given lighter sentences.

This could be regarded as a travesty of court proceedings because it short-circuits them. He also undermines the integrity and efficiency of the detectives, because a truly professional detective should, in our opinion, which is also espoused by many detective story analysts, be able to gather crystal-clear evidence that will enable him to march his suspect into the dock, give unassailable evidence and at the end proudly send the convicted criminal to prison or the gallows. Otherwise Maphoto has handled this aspect of the detective novel with reasonable success.

6.4 PUNISHMENT IN "*LENONG LA GAUTA*" BY BOPAPE, H.D.N.

When Brenda dashes away to evade arrest, she is hotly pursued by Nnono, as seen earlier. When Nnono is just about to overtake her, she is involved in a fatal accident at a sharp bend. Nnono is the nearest eyewitness and he gives this account:

Koloi e ile ya menoga gabedi bjalo ka pokolo e pshikologago moloreng, ya retologa mme ya leba fao e tšwago pele e menoga gape ge e putlaganya tsela e kgokologa bjalo ka seboko go fihlela e phonkgela ka leopeng leo le bego le le kgaufsi (Bopape, 1992:172-173).

(The car overturned twice like a donkey rolling on ash, turned and faced backwards from whence it came, before it overturned again, when it rolled over the road down a precipice like a worm until it landed in the nearby donga.)

The vehicle then immediately bursts into flames with Brenda trapped inside. There is absolutely nothing that can be done to save her. Nnono adds this further information:

Le nna ke be ke sa nyaka go phela! Ke sa phelelang ge Brenda a ile. Ke be ke nyaka go sepela le yena ka go ikwišetša ka leopeng gomme tšeo nkego le bala mogopolo wa ka lephodisa le ile la ntiiša le go feta (Bopape, 1992:173).

(I also still wanted to live! Why should I live when Brenda is dead? I wanted to die with her by jumping into the donga, but as if the policeman was reading my mind he gripped me even tighter.)

Sergeant Maroga, with his vast experience as a senior police officer, as well as his knowledge of the judicial system in such cases, explains to Nakedi what verdict to expect when he and his co-accused appear before court:

“Kotlo e nyenyane yeo le ka e letelago ke mengwaga e lesomehlano ya modiro le kotlo e thata kgolegong, ke ra ka mokgwa wo nna ke e bonago ka gona. ... Gabotse le be le swanetše go dio išwa thapong” (Bopape, 1992:179).

(“The minimum sentence you may expect is fifteen years imprisonment with hard labour. I mean this is how I view it. ... In fact you were supposed to be sent to the gallows.”)

Nnono is later unexpectedly released from prison by Sergeant Maroga, who calls him and simply says:

“Ba tlile go go tšea, morwa. Ke kwa gore Mdi Maleka o bolokiwa gosasa” (Bopape, 1992:180).

(“They have come to fetch you, chap. I learn that Mrs Maleka is being buried tomorrow.”)

Sergeant Maroga goes on to laud and appreciate Nnono’s contribution in tracing these criminals and unravelling the complications which surrounded the death of Mrs Matšhego Maleka. He (Maroga) even offers Nnono a job in the detective unit of the police force, commenting:

“O re thušitše kudu go rarolla molato wo gomme ntle le wena mogongwe nka be o re paletše. Ga ke tsebe gore o tšere kae sebete le kgotlelelo yeo o nago nayo. Re nyaka batho ba bjalo ka wena mo modirong wo wa rena – gagolo mo lekaleng la matseka. O reng o sa dio re ke go fe difomo?” (Bopape, 1992:180).

(You assisted us a great deal to unravel the complication of this case because without your assistance perhaps we would have been unsuccessful. I do not know where you plucked up the gallantry and the endurance that you possess. We want people of your calibre in our work, particularly in the detective unit. Why don’t you say I should offer you forms?”)

Although Nnono emerges a hero in the eyes of the police and the community he declines this offer. As a parting shot, Sergeant Maroga says to Nnono:

“Ke tla romela maphodisa gore a ye go kgoboketša molora wa mosadi wa gago le lenong la gauta gonabjale.” O ile a phurulla letsogo a mpha seatla (Bopape, 1992:180).

(“I will immediately dispatch the police to go and gather the ashes of your wife together with the golden eagle.” He stretched out his arm and gave me a handshake.)

6.4.1 Conclusion

Ultimately, with the assistance of Nnono Molaba, an amateur detective, the much sought after golden eagle, stolen together with other jewellery, has been found. But in the process of the eagle exchanging hands from one criminal to another, some people’s lives are lost, others are endangered while still others end up in prison.

Even though certain literary critics may regard as a weak point the fact that the criminals did not appear before a competent court of law, to have their cases tested and judgement handed down from the bench, one may disagree without hesitation. The punishment of Brenda, the actual murderer of Mrs Mmatšhego Maleka, her stepmother, and the prediction of Sergeant Maroga, with his vast experience of such cases, at the Seshego Police Station, where they were held in custody awaiting trial, are among the events convincingly described.

Bopape, in our opinion, is to be applauded for the skilful manner in which he handled the denouement, because he is extremely careful not to undermine the intelligence and rational thinking of his readers through depicting long and arduous court proceedings when the judgement and punishment are already obvious to any reader of average intelligence.

With the eventual arrest, conviction and punishment of the criminals, their crimes are atoned for and the ground is cleared for forgiveness and reconciliation to prevail.

6.5 PUNISHMENT IN “NONYANA YA TOKOLOGO” BY KEKANA, M.A.

When Kenny Zungu’s car is escorting Taamane’s car with Lance inside, he realises that they are being followed by an unmarked police car. This caused him to fear that their mission of securing the tapes and other valuables, ending up with the murder of Taamane, will be a dismal failure and lead to their arrest and conviction or worse still their being shot dead. Consequently he tries to evade arrest and possible death:

Zungu a ntšha hlogo ge a feta a laetša Lance gore go befile (Kekana, 1993:177).

(Zungu peeped as he drove past, to indicate to Lance that they were in danger.)

Zungu and his company, Šiko and Rig, speed off into the night, but unfortunately the township is teeming with the police, manning almost all the strategic street corners. In this confusion Zungu’s car is involved in a fatal accident:

Ka madimabe boZungu ba thula kota ya mohlakase. Sefatanaga sa bona sa menoga, sa menoga leboelela, sa thoma go swa. Ge maphodisa a fihlile a leka go ba hlokadiša. ... Ka go fenywa ba lebelela ge mollo o dira kahlolo ya wona go basenyi bao (Kekana, 1993:179).

(Unfortunately, Zungu and his group’s car hit an electric pole. It overturned again and again, finally bursting into flames, killing them all. The police arrived and tried to rescue them but this was all in vain. ... They stood by and helplessly witnessed the fire passing judgement on those criminals.)

Zungu, Šiko and Rig die while still having the rings they had robbed from the Hertz Jewellers in Rosebank in their possession. Even the Fire Brigade cannot extinguish the

fierce flames that raged from that burning car. Kekana concludes her description of this scene of punishment thus:

Ka mokgwa woo lehodu, mmolai, moferekanyi Bova Lebese goba Kenny Zungu wa go tšwa Tshamahase ya ba gona ge a fihlile mafelelong a mediro ya gagwe ye mebe (Kekana, 1993:179).

(In this manner the thief, murderer and troublemaker, Bova Lebese alias Kenny Zungu, who hailed from Tshamahase, ultimately came to the tragic end of his evil deeds.)

On the contrary Taamane, who was investigated by her husband under customary law, detective Tšhaledi, and later by other detectives, including detective Mahlo, for the criminal activities taking place at the Elite (although the suspicions were later dropped), is rewarded with love, warmth, tender care, passion and affection, when she reconciles her differences with Tšhaledi in order to turn over a new leaf, start a new life and reconstruct their broken family and their relationship, as well as the relationship between their two families.

Taamane returns to Tšhaledi with a solemn vow that she will submit herself to his interests and principles. She promises that she has finally realised that a woman is never free, like a bird, without the support of her husband.

When Tšhaledi finally accedes to Taamane's plea and her promise to change her lifestyle, she feels extremely elated and richly rewarded rather than punished. Kekana observes:

A buša mahlo go Tšhaledi, mme ka lerato a tiišetša seatla sa gagwe go sa Tšhaledi, ya ba ba fihla mo mmagwe a dutšego (Kekana, 1993:184).

(She dropped her eyes from Tšhaledi and she passionately held firm to Tšhaledi's hand, until they reached the place where her mother was seated.)

6.5.1 Conclusion

The punishment that is ultimately meted out to Kenny Zungu, Šiko and Rig is fully convincing and it is what criminals of their calibre richly deserve. At last society has been relieved and their crimes expiated and thus forgiven by society. Kekana is to be duly praised for handling this denouement so satisfyingly.

Lance's criminal activities end with his arrest and the reader is left hanging there. Kekana, like many authors of detective novels in Northern Sotho, is reluctant to meddle with court cases and court proceedings, that are usually complicated with legal jargon and a number of characters including officers of the judiciary. This aspect is better left to legally trained authors as it may very well constitute another novel in its own right. On the whole, Kekana has contributed a detective novel which has made a credible impact on this genre.

CHAPTER SEVEN

CONCLUSION

This chapter evaluates the authors of the detective narratives handled in this work. The discussions thus far have clearly revealed that authors of detective narratives in Northern Sotho have made good use of the “tools” of a detective story at their disposal, consequently producing detective novels of above average quality. They have managed to play fairly close to the “Rules of the game” as postulated by Haycraft (1942) and other scholars, by employing all the skills required of the detective novelist as we shall see later in the chapter.

In terms of the conventions of a detective novel as postulated by such scholars, the Northern Sotho authors of detective novels that have benefited and increased such works in the language are to be respected, on the whole. Their novels are fascinating, thus unleashing the readers’ curiosity and interest, while activating their power of rational thinking and enhancing their ability to form conclusions.

When taking the reader along into the arduous, dangerous and spine-chilling events they describe the authors neither sympathise nor empathise with the victims. The authors are merely objective observers who keep a very safe distance, but observe so accurately that they give us a crystal clear picture of what is happening at the time. This view is also expressed by Machiu (1994:141). This detachment that the authors have handled so meticulously is that postulated by Groenewald, who says:

Menslikheid, deernis, ja, enige vorm van meegevoel kom nie ter sprake nie (Groenewald, 1977:19).

(Benevolence, compassion, indeed any form of sympathy, does not come into consideration at all.)

With innovative skills and experience the authors have managed to blend together all the structural elements of the novel to contribute strikingly to the development of their themes. This imparts to readers the ability to understand better all the other structural elements of the novel. This idea is espoused by Meij and Snyman (1986:50) who remark:

... as 'n mens die kern verstaan, verstaan jy nie net die verhaal nie, maar is jy al goed op die weg om die funksionaliteit van die onderskeie struktuurelemente in die verhaal te peil.

The love-making scenes in these novels are worked into the novels in such a way that they do not disturb the flow of events or the unity of the stories. They provide the readers with humour, breaking the tension by providing relief, and also showing the readers the human side of the heroes, the detectives.

7.1 STRENGTHS AND WEAKNESSES IN THE DETECTIVE SHORT STORIES

7.1.1 Detection pattern

This aspect of the detective short story is fairly satisfactorily handled by almost all the selected Northern Sotho authors. The authors make ample use of a police informer to assist the detective, who in certain cases is an amateur. The information supplied by the informer enhances the work of the detective, ending up with a convincing process of investigation.

Matlala, however, has made use of an informer who ensures that the culprit is arrested by the police because of her information. His weakness as an author is that he employs the police, and not the detectives so that the crime is not investigated before the arrest. This omits a vital link in most detective stories.

Motuku in the selected detective short story, "*Le ge o ka e buela leopeng*", also employs the services of an informer named Kwata. He collects all the clues about Solomon and his diamond smuggling activities and reports them to the detectives who, after careful analysis and investigation, are able to arrest the culprit. Motuku should be credited for handling this aspect so well.

Ramaila has employed the services of an amateur detective who is an ordinary citizen, so that many a reader may not realise that he is a detective character in the given short story.

7.1.2 Detection and evasion

Matlala did not handle this aspect convincingly. His criminal was arrested immediately after committing the crime. There was no chance for detection by the police and evasion by the criminal, which are extremely important aspects of a detective story. This weakens Matlala's otherwise good detective short story.

Ramokgopa's handling of this aspect is meticulous. He has shown the detective hard at the work of investigation, while the culprit is using every trick in the book to evade arrest. The author has to be credited for this strong point in his short narrative.

Although the investigation is carried out by an amateur detective in Ramaila's detective short story, he however does succeed in detecting hardened criminals. That is the reason why they were able to evade arrest successfully and ended up as rich men in Durban. This is plausible in Ramaila's detective short story.

7.1.3 Arrest

Matlala merely informs the reader that the culprit has been arrested. He does not say when, how and by whom. He has to do this because there was no investigation by the police nor any attempt at evasion of arrest by the criminal. This is a flaw that spoils Matlala's otherwise interesting detective story.

Ramaila also is not altogether convincing in this area. His criminals, in spite of the intensive investigation launched by the amateur detective and his friends, were able to evade arrest and ultimately reached their home in Durban. This aspect was not well handled because the evasion of arrest undermines the heroism of the amateur detective, and thus discredits to some extent Ramaila's interesting story.

Ramokgopa, however, paints a credible picture of the arrest of the criminal who had stolen a toddler. This is handled in accordance with the findings of acknowledged authorities on the detective story and one should give Ramokgopa credit for handling this aspect so well.

Motuku makes use of the informer, Kwata, to assist the police in the arrest of the diamond smuggler, Solomon. This aspect is exceptionally handled by the author in accordance with the rules of the detective story and Motuku has to be commended for doing so.

7.1.4 Punishment

Matlala merely says that the criminal is going to be sentenced to death. He does not offer the criminal a fair trial and hearing and sentencing thereafter. This is not very convincing and weakens Matlala's otherwise interesting short narrative.

Ramokgopa has unfolded a very clear scenario in the verdict handed down to the criminal for the theft of the toddler. This is in agreement with the research of well-known critics of the detective story and thus lends strength to the narrative.

Motuku, in his short story, has the criminal taken to court for a fair trial, where a heavy sentence is passed on him to deter others from engaging in diamond smuggling. This is fully convincing, with the "Rules of the game" respected and the short story gaining credibility as a result.

Ramaila concludes his detective short story with the “ghost” being crippled on that occasion. About the fate of the “witch-doctor”, Ramaila is silent, ending his story with the words: “Ga re tse” (We don’t know). This to some extent diminishes the effect of his short story. Earlier we however alluded to the fact that Ramaila, the pastor, rather chooses to refrain from passing judgement, and this attitude holds in this detective short story as well.

7.2 STRENGTHS AND WEAKNESSES IN “*TŠHIPU E RILE: KE LEBELO ...*” BY MOLOTO, D.N.

7.2.1 Detection pattern

This aspect of the detective story was well handled by Moloto. There are however a few weaknesses, such as characters that end up nowhere. Makhina inquires from Rufus about a Mr Venter who is in the police force, but ends nowhere as a character, as follows:

Le kae Leburu lela ba re go ke Venter? O sa ntše a na le mokgwa wa go rata go le tsebiša ka mehla gore ke yena komang ka nna? (Moloto, 1982:5).

(Where is that White man called Venter? Is he still in the habit of announcing regularly that he is the boss?)

Love-making is also a weakness in this part of the novel. An example is found in the discourse between Rachel and Mamohapi about the love affair between Rachel and Mamogašwa, where Rachel says:

Na, motswala, o gopola gore boMamogašwa ke ba go hlalwa? Ke lekile e bile ke beile fase (Moloto, 1982:16).

(But cousin, do you really think that the Mamogašwas are the ones to be jilted? I have tried but in vain.)

There are, however, many strong points of this novel as a true detective story. Moloto portrays the physical fitness of Makhina as a detective as well as his dedication, sense of duty and success in eradicating crime in his area of jurisdiction, as follows:

Basenyi ba mehuta ka moka ba Gauteng le tikologo, ba phetše makgwakgwa diatleng tša monna yono, gomme bontši bo jelwe ke thapo (Moloto, 1982:2).

(All types of criminals in Johannesburg and surroundings have had a tough life in the hands of this man, and many ended up on the gallows.)

Makhina as an experienced detective also had his own informer whom he used to prepare in advance whenever there was a serious case that he was handling, which is why Makhina says to his informer, Mamohapi:

... ke go kgopela gore o nthuše gape, bjalo ka mehla, gore ge thušo ya gago e nyakega o be gona (Moloto, 1982:8-9).

(... I request you to help me again, as usual, so that when your assistance is required you should avail yourself.)

7.2.2 Detection and evasion

A weakness here is revealed by Moloto on predicting the final end of Rachel Sehlogo. She will end up at Gomora, as predicted by Mamogašwa when he says:

A ka se re iše fase le gatee! Gomora o e tseba gabotse! Gatee a thoma bonokwane re mo iša gona! (Moloto, 1982:21).

(She will not disappoint us at all! She knows Gomora very well! Once she starts her tricks, we will take her there!)

This is contrary to the detective story rule that the reader must be kept in suspense for as long as the story is in progress and should not know the end beforehand. This weakens the reader's interest in the story.

When Makhina goes all out to search for Gomora, it is only through coincidence that he is able to find it. This is a weakness because coincidence should not play any part in a detective story, according to the "Rules of the game".

A strong factor in this aspect is the use of a Watson character by Moloto. Sebina is a policeman but he does not understand anything in the investigation of the Setsokotsane gang. He needs everything to be explained to him by the detective, Makhina (Groenewald, 1977:33).

Another factor that strengthens the quality of this novel as a true detective story is the use of human qualities for animals to strengthen their characterisation. Moloto gives a very vivid description of Mamogašwa's dog:

Mpša yeo e be e lwa bjalo ka moleti yo a holofetšego mošomo wa gagwe,
a sa ratego go tantšha mong wa gagwe (Moloto, 1982:37).

(That dog was fighting like a security guard faithful to his job, who does not want to betray his employer to be arrested.)

Meijn and Strydom (1986:11) allude to the above when they say:

Natuurlik is daar verhale wat handel oor diere en dinge, selfs kabouters.
Hierdie verhaalonderwerpe het egter altyd menslike eienskappe.

(There are obviously, narratives that relate about animals and things, even spirits (demons). However, characters in such narratives always exhibit human distinguishing features.)

7.2.3 Arrest

Moloto is at pains to paint a picture of the arrest of Mamogašwa. This is a very difficult and dangerous exercise that can only be achieved by a detective of Makhina's calibre, prowess and intelligence. Mamogašwa fights like a whirlwind and has inspanned all the parts of his body as weapons to assist him in this battle. Above all he is biting like a dog. Moloto describes this arrest by saying:

E rile ge Mamogašwa a theoga, Makhina a mo raga ka bogato bja dieta maleng, gomme Mamogašwa a kwa bohloko bja mahloko (Moloto, 1982:73).

(When Mamogašwa descended, Makhina double-kicked him with the flat part of his shoes on the stomach, and Mamogašwa felt the most unbearable pain.)

The arrest of Mokopa is fairly simple because he is already a defeated man. Mokopa was arrested in the following manner:

O rile go ba bona, a iša matsogo godimo, go bontšha gore ga a sa rata go kwa selo ka ntwā. Natshenda a mo ngamela ka ditšhipi tše a bego a di adimilwe ke Makhina goseng (Moloto, 1982:75).

(When he saw them, he raised his hands as a sign that he was no longer interested in fighting. Natshenda then handcuffed him with the handcuffs that were lent to him by Makhina that morning.)

This event is concisely depicted by Moloto.

7.2.4 Punishment

Punishment of the criminals is concisely handled by Moloto and this enhances the standard of his narrative as a convincing detective novel. He writes:

Lekgwegwe yena o be a ragile lepai (Moloto, 1982:75).

(Lekgwegwe was already dead.)

As for the other members of the Setsokotsane gang, Mamogašwa, Mokopa, Moswinini and Petla, Moloto parades them before court where they answer for their evil deeds and are finally handed down the death sentence as follows:

Gomme ka morago ga moo, le tla kadietšwa ka melala ya lena, go fihlela le ehwa. Eka Morena a ka ba le meoya ya lena (Moloto, 1982:79).

(And thereafter you will be hanged by your necks until you die. May God be with your souls.)

This aspect is exceptionally well handled by Moloto in terms of economy and conciseness.

7.3 STRENGTHS AND WEAKNESSES IN “*LEABELA LE A FETIŠA*” BY MAPHOTO, A.N.

7.3.1 Detection pattern

In the first plot structure, Maphoto weakens his otherwise interesting detective novel by including a love story between Maria Maimane, the clerk and typist at Moloto’s establishment, and Joseph Matome Mathaba, the chairman of the Thabong Town Council, who is also the criminal in this novel. Maphoto writes:

O thomile go šoma le Matome e sa le lekgarebjana ka ge a be a kgolwa gore Matome o a mo rata (Maphoto, 1983:14).

(She started working with Matome while she was still a young girl because she thought that Matome loved her.)

The love story continues well into the second plot structure as follows:

Go rile ge go nyakega motswadi wa ngwetši, Jackie a tšwelela a tšea letsogo la kgaitšadiagwe a le fa Selokela, ba apešana dipalamonwana, ba hlogonolofatšwa (Maphoto, 1983:69).

(When the bride's parent was requested, Jackie came forward, took his sister by her hand and handed her to Selokela. They exchanged rings and were blessed.)

This is regarded as a weakness in Maphoto's novel because it is supposed to be a straight-forward detective story.

The strength in this detective story is derived from the cool, expert and methodical manner in which detective Monare goes about his work of collecting clues after the burglary at Moloto's shop. In his interrogation of Maria, Monare is able to obtain the following information:

Ge go kwalwa go atisa go kwala mong'aka kapa khumagadi ya gagwe (Maphoto, 1983:11).

(When we close, it is usually my boss or his wife who locks.)

In the second plot structure Monare seems to have collected enough information about Jackie for him to say:

Mošimane yola Jackie ga a na mahlakantšho. Tselana tša rena di a putlana (Maphoto, 1983:61).

(That young man Jackie is unpredictable. Our ways criss-cross one another.)

7.3.2 Detection and evasion

In the first plot structure, Maphoto creates a flaw in his otherwise interesting detective novel when he makes Monare fail dismally in finding his way through the mind of Maria Maimane, to hear the truth from her concerning the burglary at Moloto's shop. All he says about Monare's investigation is as follows:

O be a bona gabotse gore ngwanenyana yo o na le se se mo jago ka hlogong (Maphoto, 1983:16).

(He could well see that there was something running through the mind of this girl.)

In the second plot structure Maphoto weakens his detective novel when the detectives are unable to identify the murderers of the three criminals among the disused mine dumps. Their murder is a puzzle even to seasoned detectives like Monare, thus:

Taba ya go makatša ya go tlabo ke gore ba bolailwe ke mang? (Maphoto, 1983:96).

(What was surprising and perplexing was who has killed them.)

The strength in this detective novel is revealed in the methodical deductions from clues that Monare makes, to eventually lead him to the arrest of the untouchable Matome as the main criminal behind these criminal activities in Thabong and the surrounding areas:

Go na le kgonagalo ya gore Bob yo a bego a le mootledi wa Matome o bolaile Maria yo a bego a šomela Moloto morago ga go hulwa ga kgwebo (Maphoto, 1983:30).

(There is a possibility that Bob, who was Matome's driver, killed Maria, who was working for Moloto, after the burglary at the shop.)

Jackie's evasion of arrest in the second plot structure is again a strength of this novel. Jackie successfully does so when he angrily says to Monare:

Morena Monare, ke iphile nako ya go boledišana le wena ka ga motho yo o mo nyakago, ke go boditše seo ke se tsebago ka ga yena. Tše o di bolelago ke tša gago, (Maphoto, 1983:104).

(Mr Monare, I have taken my time to talk to you about the person you are seeking. I have told you what I know about him. What you are saying are your own things,)

7.3.3 Arrest

The arrest of Matome in the first plot structure follows after intensive investigation, collection of clues and information and the scientific sifting of them, together with a number of deductions made from the evidence procured. The arrest itself was natural and very simple to effect, as follows:

Go lokile Morena Matome, ke manyami gobane ge go le bjalo o tla swanela ke go robala mo (Maphoto, 1983:35).

(It's alright Mr Matome, I am sorry because if that is the case then you will have to spend the night here.)

The arrest of Jackie and Thapedi in the second plot structure was not as easy because Monare effected this while his own life was threatened, but he ultimately emerged triumphant, captured the criminals and marched them to prison in Thabong:

O ile a ngamela Jackie le Thapedi, a ba laela go tsena koloing ya gagwe
... (Maphoto, 1983:115).

(He handcuffed Jackie and Thapedi and instructed them to get into his car
....)

This aspect is convincingly handled by the author.

7.3.4 Punishment

When Matome's criminal activities came to an end, in the first plot structure, he punished himself before the court of law could do so. He committed suicide by taking an overdose of sleeping tablets and the court sentenced him to thirty years imprisonment posthumously, as we saw earlier (Maphoto, 1983:43).

In the second plot structure of the novel, which was also very well handled, Moloto describes for the reader the sentence handed down to Jackie, as the mastermind in the many serious cases that he and his gang have committed in and around Thabong, as follows:

... ke mo ahlolela mengwaga e meraro, mola wa polao ke mo ahlolela go
kadietšwa ka thapo molaleng go fihla a ehwa (Maphoto, 1983:122).

(... I sentence him to three years imprisonment, while on the charge of
murder I sentence him to hang by his neck until he dies.)

The effective description of these incidents strengthens Maphoto's narrative as a true detective novel.

7.4 STRENGTHS AND WEAKNESSES IN "*LENONG LA GAUTA*" BY BOPAPE, H.D.N.

7.4.1 Detection pattern

It is against the rules of detective stories for the detective to be viewed as if he is a criminal, or to be suspected of any criminal activities. The detective, on the contrary, must be seen to be an unbiased, upright and objective character of integrity. Bopape tarnishes the flow of his narrative by rendering the detective Nnono Molaba a suspect in the murder of Naniki:

Ke rile ge ke dutše ke phopholetša bjalo, ka kwa ke swara dilo tše nkego mekotla ya kgale. Ke ile ka itsupega ka gare ga mekotla yeo, ka ikhupetša ka yona le ge e be e le mankgeretla ... (Bopape, 1992:61).

(As I fumbled about I felt myself touching old hessian bags. I slipped into those bags and covered myself with them although they were tattered)

Later Nnono is arrested and he has to answer a number of questions from the police, who were also investigating the assault of Naniki but are constantly disturbed by Nnono, who always happened to be in their way. Sergeant Maroga interrogates Nnono thus:

"Bona morwa, o bonwe mesong ya letšatši leo Naniki a letšego a hlasetšwe ka lona o bolela naye. Bošegong bja lona letšatši leo koloi ya gago e bonwe e phakile mokgobeng mo leswiswaneng" (Bopape, 1992: 111-112).

(“Look son, you were seen talking to Naniki on the morning of the evening on which she was attacked. On the evening of the same day your car was seen parked in a dark street.”)

The secrecy that surrounded Matšhego’s death was a stumbling block and reason for in the initial investigations of Nnono Molaba as a suspect. But because he was a dedicated detective, he was able to overcome this and to find the clues that led to the arrest of the criminals. This aspect gives the story credibility as a true detective novel.

Nnono’s mind was forever searching for this secret that Matšhego had to contend with for the rest of her life, until it brought about her death:

Sephiri ke sa eng? Ke ka lebaka la eng Mmatšhego a be a sa botše Mna Maleka ka mathata a gagwe ao a bego a mo hlokiša khutšo ka tsela ye mme bjalo a bilego a mo išitšego badimong? (Bopape, 1992:124).

(Why the secrecy? Why did Mmatšhego not tell Mr Maleka about her tormenting problems that have now caused her death?)

This aspect is convincingly handled by Bopape.

7.4.2 Detection and evasion

There are incidents of evasion that are not fully persuasive to a mature reader. The incident where Nnono burns the car of the criminals is not very convincing:

Ka bjako ke ile ka bula koloi ka pele, ka ntšha mollo ka e gotetša (Bopape, 1992:151).

(I immediately opened up its bonnet, took out matches and set it alight.)

How can a person open up the bonnet of a fast, oncoming car which is actually intended to pin him to the fence? This is impossible and therefore not at all convincing.

When Nnono discovered the scratch on Brenda's palm and identified her positively as Mmatšhego's murderer, this was merely accidental and not through any deduction from the information gathered during a professional process of detection and sifting of such clues to arrive at this conclusion. This is contrary to the rules laid down for detective stories, and thus weakens the credibility of this narrative. Nnono himself says:

Se sengwenyana mo letsogong la gagwe se ile sa tanya mahlo a ka. ... Ke rile ge ke gopola, ka nyako idibala ka letšhogo le tlalelo (Bopape, 1992:165).

(Something on her arm attracted my eyes. ... When I realised it, I nearly fainted because of fright and frustration.)

When Nnono is charged with the duty of investigating, tracing and arresting Mmatšhego's murderer, very little does he know that he is undergoing a very dangerous job and will even be assaulted in the process, while he is actually sharing a bed with the wanted murderer as his wife. On looking at Brenda, Nnono finds her to be subordinate and as meek as a baby but her face reveals that she is frightened by something unknown. Bopape says this about Brenda's appearance:

Mahlo a gagwe a be a tletše manyami le bofokodi le matshwenyego le boikokobetšo O be a hloka molato bjang! (Bopape, 1992:77).

(Her eyes were full of sorrow, illness and problems as well as subordination She looked so innocent!)

Brenda was so evasive that no one could suspect her of having murdered Mmatšhego. She would also carry out a very subtle check to find out which way the wind of suspicion

was blowing. She would shift Nnono's attention from the investigation, and pretend to love him dearly and to be caring about his welfare and safety. This is why she inquires:

Nke o dio mpotša gabotse moratiwa, o lewa ke eng? O ka se ke wa mpotša gore ga o lewe ke selo ka gore ke a go bona o tshwenyegile (Bopape, 1992:96).

(Please tell me darling, what is tormenting you? You cannot say you are not tormented because I can see that you are.)

While Brenda is conducting her subtle checks on the extent of the investigations, she realises that her strategies have not worked out very well. The net is closing very fast on her. She thus has to elope to a far-away destination with her lover and accomplice in the crime, to seek sanctuary far away from Nnono and the scene of the crime. She then packs her bags and bids Nnono farewell saying:

Nnono, bjale ke swanetše go sepela. Nakedi o tla thoma go fela pelo (Bopape, 1992:169).

(Nnono, now I must go. Nakedi will soon become impatient.)

7.4.3 Arrest

Nnono chased Brenda, who was driving too fast in order to evade arrest. But as we have seen she was unfortunate because she could not negotiate a bend, and her car rolled down a precipice, killing her instantly. Nnono was the first on the scene, followed by Nakedi, who started to wrench the car keys out of Nnono's hand. The police, who had arrived in the meantime, easily arrested the two fighting men:

Lephodisa le lengwe le ile la nkakatelela ka letsogo mola le lengwe le ile la lebanya mogwera wa ka yo a bego a sa lwa le go dumiša koloi (Bopape, 1992:173).

(One policeman clung very tightly to my arm while another went straight for my friend who was still struggling to have the car started.)

Nnono and Nakedi are arrested. The fact that Nakedi is a criminal but Nnono is an amateur detective will be sorted out later at the police station. Nnono goes on to explain their arrest further:

Ntle le polelo maphodisa a nkgokgoiša mme a ntahlela ka beneng gammogo le mogwera wa ka morago ga go nkamoga dinotlelo tša koloi (Bopape, 1992:174).

(Without saying anything the police dragged me and threw me into the van together with my friend after taking away the keys from me.)

This aspect of the detective story is crisply depicted by the author.

7.4.4 Punishment

Brenda was initially fortunate to evade arrest by either Nnono or the police. But her luck was short-lived because she ended up burning to ashes in the inferno of her own car. Therefore punishment was effected on this criminal by fate and not by mankind, as we noted earlier. Nnono, the nearest eyewitness, gives the reader this account of Brenda's punishment:

Koloi e ile ya menoga gabedi bjalo ka pokolo e pshikologa moloreng, ... e kgokologa bjalo ka seboko go fihlela e phonkgela ka leopeng leo le bego le le kgaufsi (Bopape, 1992:172-173).

(The car overturned twice like a donkey rolling on ash, ... and rolled down a precipice like a worm until it landed in a nearby donga.)

Brenda's accomplices were also promised the most severe punishment for their criminal activities. Sergeant Maroga, with his vast experience in criminal cases, was able to tell them what punishment to expect:

“Kotlo e nyenyane yeo le ka e letelago ke mengwaga e lesomehlano ya modiro le kotlo e thata kgolegong Gabotse le be le swanetše ke go dio išwa thapong” (Bopape, 1992:179).

(“The minimum sentence you may expect is fifteen years imprisonment with hard labour and heavy strokes, In fact you were supposed to be taken to the gallows.”)

This aspect of the detective story is indeed immaculately handled by Bopape to enrich his novel as a true detective narrative.

7.5 STRENGTHS AND WEAKNESSES IN “NONYANA YA TOKOLOGO” BY KEKANA, M.A.

7.5.1 Detection pattern

The love-making incidents that abound in this detective novel have a tendency to weaken it as a true detective novel, most particularly to a novice reader. Kekana describes these love stories with Sibongile talking to her husband about the impending wedding between Tšhaleledi and Taamane:

Ditšhipi tša lenyalo la Tšhaleledi le Taamane. Ke a le profeta (Kekana, 1993:9).

(Wedding bells for Tšhaleledi and Taamane. I am prophesying that.)

To further cement the love triangle between the two lovers Tšhaledi and Taamane, Kekana adds:

Baratani ba babedi ba ba beile gore ba tla gahlana ka toropong (Kekana, 1993:42).

(The two lovers had arranged to meet in town.)

Although these love scenes as revealed in the above quotations, provide relief to the reader and dovetail very well into the detective story, they may be boring to a novice reader who may end up confusing the love story and the detective plot. Kekana's story gains its strength from the manner in which she describes Taamane as a young lady with a strong personality, who stands resolute on her conviction and is able to exert pressure on Tšhaledi, to extract what she wants out of him. This is depicted in the discourse between Tšhaledi and Taamane, when she retorts:

Fela o tsebe gore ke eme felo go tee ka bobontšhi, o ka no dira se o se ratago (Kekana, 1993:63).

(But you must know that I stand resolute about modelling, you can do your damnest.)

In the methodical analysis of clues and information, when Tšhaledi was investigating the whereabouts of Taamane after she had fled from home in Makotopong, Tšhaledi ransacked her handbag and was shocked deeply to find even these letters:

Fela a makala a hwetša le a go tšwa go Mohumagadi Suzan Morena, o be a sa tsebe gore go na le sekgotse magareng a bona mo ba ka ngwalelanago (Kekana, 1993:70).

(But he was surprised even to find letters from Mrs Suzan Morena. He did not expect that there could be such a close friendship to the extent that they could exchange letters.)

7.5.2 Detection and evasion

The initial part of this detective story is also characterised by love-making scenes. When Taamane arrived in Johannesburg for her training courses in modelling, Max Tuli was hot on her heels. She tried the best she could to jilt him but in vain. Taamane ultimately gave in:

Ka kgonthe a bona kgarebe e thoma go nyaoga morago ya ba ya dumela go sepela mafelo a boithabišo naye (Kekana, 1993:81).

(Indeed he saw the lady starting to soften up and later agreed to going out to social events with him.)

But in the absence of Max Tuli, Taamane would occasionally be seen at social occasions with Kenny Zungu, much to the disappointment of Max. When Taamane left Max Tuli at home one evening for a party organised by Kenny Zungu, Max took strong exception and was so depressed that he thought:

O mo tlogela go yo thakgala le batho bao yena a sa kgahlwego ke selo ka bona. Kudu yena monna yola Zungu, o na le mahlo a matelele go Taamane, ... (Kekana, 1993:92).

(She deserted him to go and have fun with people who do not impress him. Particularly that man Zungu. He always has a passionate look at Taamane,)

To lend credibility to their detective stories, Northern Sotho authors are encouraged to use love-making scenes sparingly in their novels, to enhance their quality and to bring them closer to the "Rules of the game". This will fit well with what Sherlock Holmes once remarked to Dr Watson in Murch (1968:12) about the "cold and unemotional" nature of detection and added:

To tinge it with romanticism produces much the same effect as if you worked in a love-story or an elopement into the fifth proposition of Euclid.

Taamane's missing of her own wedding celebration, her pregnancy and her close attachment to Max Tuli, which is blossoming towards marriage, lend this detective novel the credibility of a true detective story. Taamane does not want to depress her family by making her impending marriage known, however, and this is why she speaks to Tšhaledi as follows:

Tšhaledi, ke nnete taba ye o e kwelego go borakgadiago. Eupša ke rata gore e nape e felele magareng a rena e se sa kwewa ke yo mongwe motho (Kekana, 1993:113).

(Tšhaledi, what you have heard from your aunt is true. But I wish that it ends up between us and should not be heard by someone else.)

Zungu, being a veteran and hardened criminal, has a way of evading arrest by eliminating the witnesses involved in a case, so that there will be no evidence in court for him to be convicted. This nearly happened to Max:

Max a ba gona a lemogago gore ge Zungu a bolela ka go široša motho o reng. Le gore le gona ga a diege go dira bjalo (Kekana, 1993:120).

(Max then realised what Zungu meant by annihilating a person, and that he does not procrastinate.)

7.5.3 Arrest

After a wild chase from the Elite into the township, Lance found himself cornered and unable to fight back and evade arrest. He knew well that any slight move would mean the end of his life. The only wise move he could make at this juncture was:

Ka fao a tšwa ka go ineela, ke gore diatla di le godimo. Ditšhipi tša napa tša mo tonya (Kekana, 1993:178).

(He therefore humbly alighted with his hands up. He was duly handcuffed.)

This aspect of the detective novel Kekana handled effectively.

7.5.4 Punishment

Zungu's criminal activities end up with a horrifying punishment meted out to him and his cohorts by fate. Their car overturned, incinerating all the criminals inside. Kekana paints a very horrifying picture of how these criminals came to their untimely end:

Sefatanaga sa bona sa menoga, sa menoga leboelela, sa thoma go swa. Ka go fenywa ba (maphodisa) lebelela ge mollo o dira kahlolo ya wona go basenyi bao (Kekana, 1993:179).

(Their car overturned over and over again and burst into an inferno. They (police) stood by and helplessly witnessed the fire passing judgement on those criminals.)

This aspect is exceptionally well described by Kekana. She ends the denouement convincingly with a love scene, thus:

A buša mahlo go Tšhaledi, mme ka lerato a tiišetša seatla sa gagwe go sa Tšhaledi, ya ba ba fihla mo mmagwe a dutšego (Kekana, 1993:185).

(She turned her eyes from Tšhaledi and she passionately held firm to his hand until they reached the place where her mother was seated.)

7.6 CONCLUDING REMARKS

Very few works have been produced so far that assess, evaluate and analyse the Northern Sotho short story in general, and absolutely nothing on the Northern Sotho detective short story. The only works on Northern Sotho short stories that have seen the light of day to date are amongst others those by Boshego (1993), Groenewald (1977) and Makwela (1977).

It is a fervent wish of the author of this study that more works of this nature, particularly on the detective short story, will be produced. These would most certainly greatly encourage the Northern Sotho authors to come very close to the "Rules of the game" as postulated by reliable detective story scholars like Haycraft (1942) and others. These works would then reduce to a minimum the flaws that exist in Northern Sotho detective short stories. They will also better equip the authors to improve their short stories.

Be this as it may, the detective short stories so far produced in Northern Sotho are of above average quality. Despite the few flaws that have been revealed, these short stories still remain the most interesting in the language.

The evaluation of Northern Sotho detective novels so far covered has clearly demonstrated that the authors made proper use of the “tools” of the detective story at their disposal, have to a large extent played according to the “Rules of the game” and have consequently produced detective novels of considerable merit. They have managed to put together many of the features required of detective novels into coherent units. They each have what Poe, cited in Haycraft (1942:223), calls:

... the ingenuity of unravelling a web which you yourself have woven for the express purpose of unravelling.

It was said earlier on that Northern Sotho has very few novels that can be regarded as true detective novels. It is for this reason that appreciation should be expressed for the attempts made by these authors to produce the works already evaluated. Even though there are a few transgressions of the “Rules of the game” as we indicated earlier on in this chapter, we join Haycraft (1942:224) in condemning with contempt the scholars who falsely and negatively advocate that:

... this sort of ingratiating but essentially false humility has been to convince much of the public that the execution of the detective story is a child’s play, something that may be accomplished almost at will by anyone who wishes to take the required time.

Given the scarcity of detective novels in Northern Sotho, the innovative attempts and meritorious contributions by these authors to this genre are highly appreciated and most valuable.

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