

THE DETECTIVE NOVEL IN NORTHERN SOTHO : A COMPARATIVE STUDY

BY

LEKOTO LUCAS MPHAHLELE

submitted in fulfilment of the requirements for the degree of

MASTER OF ARTS

in the subject

AFRICAN LANGUAGES

at the

UNIVERSITY OF SOUTH AFRICA

Supervisor: Professor S.M. SERUDU

DECEMBER 1989



01298419

ACKNOWLEDGEMENTS

John Donne, England's great seventeenth-century metaphysical poet, said "*No man is an Island, entire of itself.*" This statement is especially true of authors. Accordingly, I wish to express my peninsular obligations to the following people:

My colleagues, for their indirect assistance during the fruitful discussions we had at breaks.

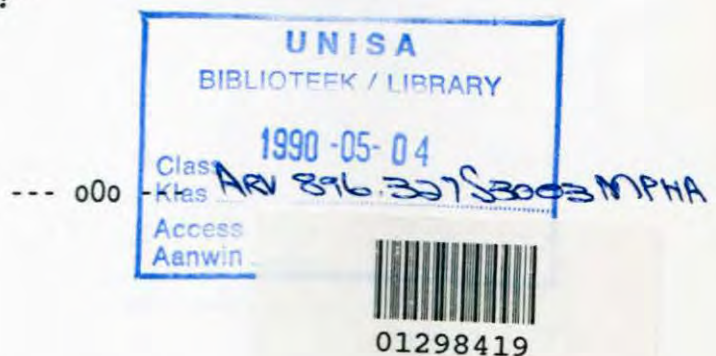
Mr G.P.L. van der Linde of Unisa Library, for his expert guidance in selecting relevant reference works during the preparatory stages of this study.

Sister Céline Nolan, who readily agreed to edit this dissertation, deserves my special gratitude.

My supervisor, professor S.M. Serudu for his patience and expert guidance through this study. Many thanks, Kwen!

My wife, Mabatho Magdeline for her encouragement and support at the time when my courage and motivation seemed to abandon me.

"Le ka moso Pheledi a Phaahla!"



DECLARATION

I declare that THE DETECTIVE NOVEL IN NORTHERN SOTHO: A COMPARATIVE STUDY is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.



L L MPHAHLELE

SUMMARY

The aim of this study is to make a critical analysis of three detective novels in Northern Sotho on a comparative basis. Reasons for this selection and approach are given in the first chapter.

Chapter two deals with different types of crimes committed and methods used for detecting criminals.

In chapter three we discuss the plot structure of the texts and examine their conformity or non-conformity to conventions of literary discourse.

The fourth chapter focuses on the way the authors portray and use their characters especially the victims, the suspects, the criminals and the detectives.

In chapter five we examine the function of milieu in prose fiction in general and in detective fiction in particular, with special reference to the three selected texts.

We give an assessment of the selected novels and conclude by speculating on the future of the detective novel in Northern Sotho in the sixth chapter.

--- o0o ---

TABLE OF CONTENTS

CHAPTER 1

	PAGE
1. Introduction	1
1.1 Aim of study	1
1.2 The concept 'detective novel/story'	1
1.3 An historical perspective of the Northern Sotho detective novel	3
1.4 Approach/Methodology in this study	5
1.5 A brief summary of the contents of the texts.....	6
1.5.1 Tšhipu e rile : ke lebelo	6
1.5.2 Letlapa la Bophelo	7
1.5.3 Etshwang mare	9
1.6 Scope and composition of chapters	11

CHAPTER 2

THE DETECTION OF CRIME IN THE TEXTS

2. Introduction	12
2.1 The crimes committed	13
In Tšhipu e rile : ke lebelo	13
In Letlapa la Bophelo	15
In Etshwang mare	20
2.2 Methods of crime detection and the identification of criminals	23
In Tšhipu e rile : ke lebelo	24
In Letlapa la Bophelo	30
In Etshwang mare	31

	PAGE
2.3 Conclusion	39
 CHAPTER 3	
THE PLOT STRUCTURE AND CONVENTIONS OF LITERARY DISCOURSE IN THE TEXTS	
3. Introduction	40
3.1 Retardating structure	41
3.2 Expository suspense	45
3.3 Conflict and complication	53
3.4 Climax	65
3.5 Denouement	70
3.6 Conclusion	78
 CHAPTER 4	
CHARACTERIZATION	
4. Introduction	80
4.1 The Victim(s)	81
4.2 The suspect(s)	97
4.3 The Detective(s)	111
4.4 Comparative conclusion	132
 CHAPTER 5	
MILIEU/SETTING	
5. Introduction	135
5.1 Society	137
5.2 The influence of milieu on character and plot	152
5.3 Comparative conclusion	160

	PAGE
CHAPTER 6	
GENERAL CONCLUSION	
6. Introduction	164
6.1 Source materials and milieu/setting of the texts	164
6.2 Detection of criminals in the texts	169
6.3 Plot structure and characterization in the texts	174
6.4 The future of the Detective novel in Northern Sotho	179
BIBLIOGRAPHY	183

--- oOo ---

CHAPTER 1

INTRODUCTION

1.1 AIM OF STUDY:

The primary aim of this study is to evaluate critically and on a comparative basis the following Northern Sotho detective novels:

- Moloto, D.N. 1962. *Tšhipu e rile: ke lebelo ...Via Afrika Ltd.*
- Moloto, V.M. 1983. *Letlapa la bophelo ... Rostrum Publishers.*
- Mothapo, T.M. 1986. *Etshwang Marè ...J.L. van Schaik.*

In our evaluation we would like to remain analysts of artistic value in these selected works and not become fault-finders or censors. The study is further intended to challenge the reader to investigate these works and other works in this genre along lines that are not covered by this study.

1.2 THE CONCEPTS: DETECTIVE NOVEL/STORY

In this study, the concepts "novel" and "story" will be used interchangeably. We would like to point out that no definition can remain adequate forever, because the evolution/development of the detective novel by different scholars will to a greater or lesser extent serve as a guideline in our discussion of these concepts. We will not regard them as being all-inclusive and complete. We need not explain what "novel or story" means. Story is ordinarily supposed to be a recital of events. We need not examine the rudimentary concept of what an event is. Such an investigation is not relevant within the context of this study. There are many scholars who have attempted to define "detective novel/story". Some definitions are essentially similar, whilst others emphasize different aspects of the "detective

novel/story".

According to Murch (1968) a detective novel/story is a tale in which the primary interest lies in the methodical discovery, by rational means, of the exact circumstances of a mysterious event or series of events. In this definition, the stress is solely on detection. On the other hand, Erik Routley, as cited by Symons (1972) is of the opinion that a proper detective novel/story is the one involving crime, a police force, a detective and a solution. He feels that such a story must evolve a major interest in the finding of that solution. Routley thus underlines the solution and not the detective or the detection of crime. John Carter (1966) is of the opinion that a detective novel must be mainly or largely occupied with detection and should contain a proper detective, whether amateur or professional. No mention is made of the solution of the crime that has been committed.

We could go on giving the opinions or views of other scholars with regard to what a detective novel/story is or should be. It is interesting to note that each definition stresses its own concepts and each has to state that a novel is not called a detective novel simply because it contains a detective. In the same manner we would not be justified in calling a book a detective novel simply because it contains a sprinkling of detective work or it contains a mystery or a murder. In our opinion, for a book to be called a detective novel it should be principally concerned with palpable processes of mysterious crime detection by a detective, whether amateur or professional, who ultimately triumphs and the criminal or culprit is brought to justice. In this description or definition of a detective novel, we emphasise the presence of a mysterious crime committed, the type of agent pursuing the criminal(s) or the methods employed and the solution of the mystery or crime. To us the solution is also important because readers sympathise with the detective and would like to see justice being done by bringing the criminal to justice.

We do not agree with the dictum that definitions are for cowards. They are meant to justify the definer's arguments and they serve to summarise what the definer understands by a specific concept. When Steward (1980) feels definitions in detective fiction, are as invidious as they are inevitable and are devoutly to be avoided, we still see no point in avoiding them, because they are inevitable and are a challenge to other scholars for a thorough study of the material that is defined. We are of the opinion that each scholar and critic should be credited for the contribution made by way of a definition or description provided that such definition is proved or supported by logical facts. As scholars, there need not be any ill feelings about definitions. We understand that a definition emphasises the definer's point of view of the concept that is being defined.

1.3 AN HISTORICAL PERSPECTIVE OF THE NORTHERN SOTHO DETECTIVE NOVEL

The epithet 'detective' draws our attention to the fact that we are not dealing with a plain novel as such; but with a novel that is specifically described as a detective one. It then becomes necessary for us to give a very brief indication of roughly when the novel in Northern Sotho began to have a subdivision which is described as "*detective*". In England and America the term "*detective story*" came into use in the late 19th century, viz about the 1890's. The three books selected for this study all belong to the second half of the 20th century as we have seen in paragraph 1.1 above.

Oral literature in Northern Sotho did not have stories about detectives and crime detection or even detection of criminals. This does not imply that there were no crimes committed in those days but it implies that there were very few cases that warranted any detection; hence the need to alert the youth of the time, by way of oral literature was very minimal.

We note with interest that the stories that were told to the youth were aimed at teaching them something worthwhile in life, so as to make them useful citizens. The stories had to be interesting, or told in an interesting manner so as to keep the listeners attentive. Good characters were to be emulated and bad characters to be shunned.

E.M. Ramaila is the first Northern Sotho writer to make an attempt at writing short stories which contain a certain amount of detective work in them. This he did in his book of short stories entitled: **Molomatsebe** (1951). In this volume of Northern Sotho short stories we can cite: "*Swarang mong wa kuane ye*" as an example of a crime committed, the detection of the crime, the suspicion of a suspect; the arrest of the suspect. Other early writers of Northern Sotho novels focused their attention on the "*Makgoweng motif*", where youths from rural areas went to towns in search of employment for cash wages; but invariably ended up being thugs and thieves; whose crimes never warranted any detection by police. Ramaila's **Tsakata** (1953) is a novel in which we find a slight attempt at some investigation of crimes committed by Tsakata e.g. the forging of signatures on special passes of Africans, and being paid for it. Even in this case we notice that the emphasis is on the action of forging signatures and not on the detection of the crime of forgery committed. There is very little detection of crime taking place.

We note with appreciation the small contribution made by Northern Sotho authors of short stories toward detective fiction. We wish to mention just a few who have written some short stories which have a touch of crime detection viz.

Maditsi's : **Mogologolo**

Motuku and Ramokgopa : **Nka se lebale**

In *Mogologolo*, we see how police arrest offenders with minimum amount of detection, hence the arrests made are not convincing. Where an

attempt at detection is made e.g. on page 44, readers are not satisfied with the shallow and poor investigation that goes on. The police fail to detect the crime of illicit beer-brewing and selling by Maputle, the criminal. In the short story : "*Lehodu ke moloji*" we feel Maditsi has given another touch of crime-detection, although it is at a low ebb, the guess-work type of detection, rather than being pseudo-scientific and systematic.

In *Nka se lebale*, the short story entitled "*Ralato*" is a fine attempt at writing a detective short story. Motuku's theme is crime in high treason. This historical development of the detective story reveals that Ramaila was the first to make an attempt at the writing of a detective short story. If we are asked: Who is the father of the detective novel in Northern Sotho, we should consider honouring E.M. Ramaila by labelling him the "*father*" of the Northern Sotho detective novel. This we say despite the fact that we have noted that D.N. Moloto (1962) is the first writer to attempt a novel that is not a short story, dealing with detection of crime and the identification, the tracking down of criminals and their arrest. Because the short story appeared first and the novel is a development of the short story, we could rightly take Ramaila as the avant-garde writer in this subgenre of detective fiction. Other critics may still consider D.N. Moloto as the "*father*" of the detective novel in Northern Sotho because he is the first writer to produce a novel that has most of the attributes of a detective novel. Other writers who have written detective novels are Bopape, H.D.N : *Lenong la Gauta* (1982) and Maphoto A.N. : *Leabela le a fetisa* (1983). Mphahlele, M.C.J. : *Letsogo la Molao* (1984) is more of a police novel than a detective novel but since it has a touch of detection, it cannot be left out of the list of attempted detective novels.

1.4 APPROACH/METHODOLOGY IN THIS STUDY

It is often argued that literary critics are prone to judge a work of art according to prescribed formulae and as such refuse to admit any

constructive changes that may appear in other works. This study is not intended to be too stereotyped or to follow slavishly any beaten track. At the same time we cannot pretend that any word of art is so unique as not to have been influenced by other works of art, or the culture into which it is born. We believe that every author is to a greater or lesser degree influenced by the society in which he lives, by his culture, past and present, religious beliefs, and by the politics of the past and of the present. We feel contemporary events cannot be overlooked when evaluating these selected works. Irrespective of our objectivity in our critical evaluation and comparison of the literary works under consideration we admit that we are also bound by subjectivity which comes under the same influence as that of authors. It is interesting to note that the selected works are written by our contemporaries (1962, 1983, 1986). This study will take a closer look at the selected works in the manner further given under scope and composition of chapters under paragraph 1.6 below.

The nature of this study is to find out the similarities and differences in the texts. We find this method of studying advantageous in that it enables us to differentiate the functions that are recurring constants and their sequence in the different works; make observations on the frequency of occurrence in the different novels, the crimes and the detection of criminals, the structure of the novels and the milieu of the novels.

1.5 A BRIEF SUMMARY OF THE CONTENTS OF THE TEXTS

1.5.1 Tšhipu e rile ke lebelo...

The people of Alexandra Township work in Johannesburg and its suburbs. As a result of the influx of many Black Males and Females from the rural areas, to the townships, Alexandra township became

overcrowded. This overcrowding led to unemployment which in turn led to gangsterism. The gangsters became workshy or took to night prowling. This led to township people mistrusting one another and social evils multiplied as unemployment increased. Among the professionals living in Alexandra were the police detective Makhina, and his female spy and assistant, Mamohapi. There was also a gang known as the Setsokotsane gang which consisted of the following five members: Mamogašwa (Leader); Mokopa, Moswinini; Petla and Polomeetse. Crimes of burglary, larceny and assault in Sydenham, a Johannesburg suburb, were committed one night. These crimes were reported to the police Chief Detective Inspector who in turn appealed to detective Makhina to take up the case and pursue the unknown criminals. Detective Makhina then started with his investigations by sending Mamohapi to gather information that could establish his suspicion of the Setsokotsane gang. This suspicion was confirmed and from there the pursuit continued amidst a series of misfortunes of the detective, in his attempt to collect evidence that would incriminate the suspects. There were fights and attempts by the members of the gang to remove anybody who could give incriminating evidence against them or evidence that would lead to their arrest; hence the death of Plomeetse. The gang had attempted to kill Rachel, who was rescued by the detective in his search for the suspects during his pursuit of the criminals. There was an attempt to kill the detective while he was in Vendaland; Kgoši Nyatsane, the dagga smuggler in Vendaland also died in the course of this pursuit, until the criminals were finally arrested after a heavy, fierce fighting between Mamogašwa, Mokopa and Moswinini on one side and detective Makhina on the other. The three culprits just mentioned were sentenced to death and Petla was sentenced to five years imprisonment. Makhina triumphed in the end.

1.5.2 Letlapa la bophelo

The place is Johannesburg. People move in all directions, each to his place of employment. Some people work in factories, others in

shops or in offices. Each one has to work hard for a living to keep the home fires burning. Among those employed in Johannesburg offices is Desmond Motsamai, who is a detective, assisted by Brayn Sekgopo and the typist Masemenya. Among the rich Africans in Potchefstroom, there is the millionaire Khosa. This man has a daughter, Seipati by his first marriage. He has a second wife who also has one daughter, Suzi. Suzi's mother is still alive. Mr Khosa had died after being shot by Suzi's mother who realised that Mr Khosa loved Seipati more than Suzi. Since Mr Khosa's death was believed to have been an accident, no detectives followed it up. Only Chabalala, Suzi and her mother, knew the real cause of Mr Khosa's death. In order to prevent Chabalala from divulging this secret, it was arranged between them that Chabalala be paid a large sum of money monthly. Seipati realised that her step-sister, Suzi was paying a lot of money to somebody on a regular basis and she was worried. She then wrote a letter to detective Desmond Motsamai to investigate the matter and come to the rescue of Suzi. She sent Desmond five thousand rand for use in his investigations. A few days after writing the letter to Desmond, she was murdered! Almost a year after Seipati's burial, Desmond started to pursue Seipati's case and request. He began to suspect foul play within the Khosa family. His first suspects were Suzi Khosa and her mother. The pursuit of the unknown criminals started. In his search for clues and evidence, Desmond had to travel to and from Potchefstroom, at Izintaba. He visited Suzi at her "Small Heaven" despite repulsions from the watchman and the personal nurse, and from Suzi herself. We hear her rebuffing Desmond by saying:

*Mme ke a go botša Motsamai, o ka se ye
kgole le dinyakišišo tše tša gago.
(But I tell you Motsamai, you won't go far
with these investigations of yours)*

Desmond was always under conflict and tension, his life was ever in danger. In the struggle to identify and apprehend the unknown

criminals, he faced hardships to the extent that more deaths of persons who were feared would give incriminating evidence and clues to Desmond followed. We could mention the nurse that Desmond found at Suzi's house; Dr. Seanego was also murdered; the night watchman was murdered and thrown into Desmond's office. He was personally ambushed in his own yard one night on his return after finding pieces of a female body in a house in Thokosa. He thought that was Judy's body. All those were attempts to divert and disrupt his pursuit of the criminals by the criminals themselves. Desmond continued his pursuit of the unknown criminals until, after his arrest and imprisonment at Modimolle, he ultimately unmasked the actual criminals. Unfortunately Suzi's mother committed suicide before she could be arrested. Suzi was arrested and should have appeared before a court of law for justice to take its course.

1.5.3 Etshwang marè

The events take place in a rural area in the Pietersburg District. The village is under induna Mankwe who is in turn under the paramount Kgoši Sehlodimare. The peaceful life in the community is disrupted by the report of the mysterious disappearance of Tšhite, who had gone to the veld to collect the extra dry cowdung that she left the previous day. The men in that village had to start a search in the bushes for the missing girl. Tšhite had a boyfriend named Meokgo. Meokgo's bosom friend was Letšwa. Letšwa found this mystery, this puzzle of Tšhite's disappearance the day he returned from the labour centres. He approached his friend, Meokgo who explained everything concerning Tšhite's disappearance, where and how her body had been found and by whom. In that village there was a mortuary that belonged to Mogwaša Magoga, the man who was Kgoši Sehlodimare's bosom friend. He also had friendly ties with induna Mankwe.

When it was realised that Tšhite could not be found anywhere in the bush, it was decided that the witchdoctors or the Kgoši's medicine-man, Letlametlo, should appeal to his knuckle-bones. He did not come

out with the truth. It was the witchdoctor or the medicineman Ramatsha whose knuckle-bones helped the villagers to discover the hidden corpse of Tšhite. The corpse was taken to Homolang's mortuary in the village, before being buried. The suspicion was that this lass was murdered by human beings and not killed by wild animals. This case was officially reported to the police in Pietersburg. The case was handled by captain Matengwa, who had to investigate the circumstances leading to the death of Tšhite and trace the criminals and bring them before a court of law. Captain Matengwa started with his investigations in the village. He interviewed witnesses such as Teku, Malehu, Leratetšo, Meokgo, Kgoši Sehlodimare and many others. He was staying at Tšhite's home when he was conducting these investigations. At the same time as the official professional detective was carrying out his investigations, Letšwa volunteered to help Meokgo to discover the murderers of Tšhite. His investigations were hazardous as he had to carry them out secretly and unnoticed. Even those he interviewed were not aware of his motives. Letšwa's search for the criminals met with difficulties that he had to surmount. There were witches who were planning to exterminate anybody who seemed to sympathise with the bereaved family. Their first target was the medicineman, Ramatsha, who led to the discovery of the corpse, their next target was Sejelo, the drunkard and Letšwa himself. The witches succeeded in killing Ramatsha by giving him poisoned brew. The attempt on Sejelo's life did not succeed. There were other deaths on the side of Letšwa's enemies or his suspects, such as the death of Kgoši Sehlodimare and the death of Chedodo, who worked at the mortuary. In his secret or private investigations, Letšwa was greatly assisted by the information or evidence he got from Nontsikelelo, the wife of the mortuary owner, Homolang. It was this lady's evidence that Letšwa used to advantage. He used it together with the knowledge he received from Ramatsha, and the clues from Sefu and Sejelo. With their help, Letšwa managed to eliminate the suspects until the final unmasking of the criminal as Magog, who was at Homolang's house. This Magog was arrested after fierce fighting between him and the villagers, when he managed to kill a few men and to wound others.

1.6 SCOPE AND COMPOSITION OF CHAPTERS

The scope of this study covers the detection of crime in the texts; the plot structure of the texts; characterization and setting in the texts. The study will also attempt a critical evaluation of the selected texts and try to assess the future of the detective novel in Northern Sotho.

In chapter 2, the crimes committed and the methods used to detect the crimes and the criminals will be examined on a comparative basis. In doing so, the elements and the nature of a detective story will be taken into consideration.

In chapter 3, the works are compared and contrasted with regard to their plot structures. This will be done in such a way that an attempt will be made to move away from rigid categories or ARISTOTELIAN ORTHODOXIES about the plot. The approach will be from the point of view of the functions of the dramatis personae and the relationship of these functions.

Chapter 4 investigates on a comparative basis how the authors created their characters with special reference to the victim(s), the suspects and the witnessess, the murderer(s), and the detective(s).

Chapter 5 deals with the milieu/setting of the texts. In this chapter, time, place and surroundings will be examined. We will see how the milieu in the selected texts influences the characters and their functions or actions; how the atmosphere in the texts blends with characters and the plots of the texts.

Chapter 6. The conclusion, is a synthesis of the foregoing chapters and will give a critical evaluation of the works in accordance with their contribution to the field of detective fiction.

CHAPTER 2

THE DETECTION OF CRIME IN THE TEXTS

2. Introduction.
- 2.1 The crimes committed.
- 2.2 Methods of crime detection.
- 2.3 Conclusion.

2. INTRODUCTION

Without trying to be pseudo-criminologists, we feel it is necessary to give a few definitions of what crime is, before we investigate crimes that were committed and detected in the selected texts. Joseph J. Senna and Larry J. Siegel (1984:184) define crime as follows:

Criminal behaviour in violation of the criminal law ... Criminal law is defined conventionally as a body of specific rules regarding human conduct, which have been promulgated by political authority, which apply informally to all members of the classes to which the rules refer, and which are enforced by punishment administered by the State.

In this definition we see that if human behaviour is contrary to accepted rules of behaviour of the people in a particular State, then such behaviour is termed to be criminal behaviour. Persons guilty of criminal behaviour are punishable by the State. The definition further implies that any disturbance of interest that is not under the protection of criminal law cannot be a crime. Each society has its rules of behaviour clearly interpreted and expressed by people holding social and political power in that society. Any violation of such societal rules of behaviour should be subjected to the sanctions by the State authority, social stigma and loss of status in society. This is strengthened by the following definition by Stephen Schafer

and Richard Knudten in *Basic elements of a crime* as cited by Senna and Siegel (1984:184).

A crime is a conduct or an action that is defined and codified in law as a crime.

If in the selected texts, the crimes committed are not legally protected under the criminal law, then they will not be or cannot be "crimes" as such. We wish to mention here some common categories of major substantive crimes that are defined and codified in law as crimes. These can shortly be summarised as follows:

We have crimes against the Government; viz. Treason; Terrorism and official misconduct, and Crimes against Persons: viz. Murder; Assault and battery, and Rape.

There are crimes against Property: viz. arson; burglary and larceny, and crimes against Public Order: viz. disorderly conduct; contempt and riot.

There are Victimless crimes: such as the use and sale of unlawful drugs, possession of unlicensed firearms; prostitution and gambling. Examples of Incomplete Offenses are: attempt; conspiracy, and solicitation.

In the texts under discussion, the crimes committed will be weighed against the classification given above and if they fit into the above classification then they can be called "crimes".

2.1 THE CRIMES COMMITTED

In *Tšhipu E Rile Ke Lebele...* (1962) the first crime committed is given on page 9 when Mr. D.P. Hundson says:

Makhina taba še: Bošegong bja maabane mahodu a pšhatlile lebenkele la Mna. Van Dyk kua Sydenham. Phahlo ye ntši e

rwelwe. Matsinkilane wa gona o a hwa, goba o hwile, kua sepetleleng sa Kakaretšo..(1962:9).

(Makhina, this is the position: Last night, thieves broke into Mr. van Dyk's shop at Sydenham. A lot of goods have been stolen. The night watchman is dying or has already died at the General Hospital.)

According to the statement given above we can distinguish the following crimes: Crime against property has been committed. Burglary and larceny have been committed. The third crime that is reported in the statement is that against a person, in the name of the night watchman at that shop. He has been assaulted to the point of death. Should he die, then the crime will change from being an assault to becoming murder. According to the definitions of crime as given above, these are "crimes", and the criminals should be brought to book. When Mr. Hudson gives Makhina the instruction to trace and bring in the criminals alive if possible, the readers justifiably feel Makhina was right when he said:

Bošula bjo bo dirwago motseng wo, le tikologong ya wona, bo swanetše go lwantšhwa ka kgang le maatla. Botsotsinyana ba ba swanetše go elelwa gore ga go na boitirelaboithatelo. Go swanetše go be le phedišano. Molao o swanetše go agelwa lešaka (1962:6).

(The misery that takes place in this town and its precincts, must be eradicated at all costs. These hooligans must realise that they cannot continuously do as they please. People must learn to live harmoniously with one another. The law must be respected.)

We immediately become interested in seeing how he (Makhina) is going to follow the criminals and finally bring them to justice. When Rachel Sehlogo tells Mamohapi that Mamogašwa and his Setsokotsane gang are workshy; that they are actively engaged at night and during the day they sleep, we see that this is a clue towards discovering the criminals who burgled Mr. van Dyk's shop the previous night as

reported by Mr. Hudson to Makhina. These criminals committed a series of other crimes in their attempt to blot out the traces of the crimes committed where they mistrusted those who could possibly give incriminating clues to the police.

In *Letlapa la bophelo* (1983) we are introduced to a situation or milieu of business. Everybody seems to be busy, minding his business, in surroundings which are conducive to activity. Everybody is concerned with the means of making a living. Everyone is trying his best to get the most out of life, to enrich himself as best he can with the means at his disposal. In this atmosphere of indifference towards what others do, we are introduced to a group of people who are engaged in law enforcement, people who are not so indifferent to the human relationships in their community or society. We are introduced to Desmond Motsamai, the main detective in this novel, together with his assistants, Brayn Sekgopo and Masemenya, the typist. We see Desmond a worried man and we want to know why he is worried. As we read on we find that Desmond's peace of mind is disturbed by the letter he has received from Seipati, almost a year ago. The letter reads as follows:

.....

Desmond

Leka ka maatla go hwetša motho yo a phedišago kgaetšedi ya ka gabohloko ka go mo lefiša tšhelete ye ntši.

Diranta tše dikete tše tlhano ke tšeo go go šireletša mošomong wo.

Wa gago

Seipati Khosa (1983:15,16).

(Desmond

Try by all means to find the person who persecutes my sister by causing her to pay large sums of money.

Receive herewith enclosed the sum of five thousand rand as protection fee in this task.

Yours sincerely

Seipati Khosa).

This is the cause of Desmond's restlessness. This is the cause of Desmond's inner conflict. This is the cause of all the criminalistics that Desmond has to get involved in, in order to establish the crime that was committed in the novel. He had to use the scientific methods of observation and analysis known to him. He had to interpret any physical evidence that came his way, in order to establish the fact of his suspicion, viz. that a crime of murder has been committed. We see how Desmond's inner conflict leads him to suspect that the cause of Seipati's plea for help or assistance is from within the family itself. The narrator says:

A tlelwa ke menagano ya gore molato o swanetše go ba o le gona ka mo ga Khosa. Khosa e be e le monna wa dimilione, o be a na le basadi ba badedi. Gape yena le morwedi wa gagwe Seipati ba tšerwe ke phiri ka tsela e tee (1983:16).

(He suspected that the cause must be within the Khosa family. Mr. Khosa was a millionaire, he had two wives. Moreover he and his daughter Seipati, died in a similar manner.)

Hence we see Desmond deciding to start with his investigations concerning the involvement of the Khosa family members in the mysterious deaths of Mr. Khosa and his daughter, Seipati. Desmond told Brayn of his decision to start the investigations as follows:

*Nna le wena Brayn re tla swanela ke go tšea
maetonyana a se makae matsatši a a latelago* (1983:16).

(You and I, Brayn, shall have to undertake a few trips these coming days.)

When Masemenya heard Desmond saying these words, she immediately knew that the drama had begun. That is why she sympathised with Desmond by saying:

*O swanetše go itlhokomela gagolo mošomong wa
gago Des* (1983:17).

(You should act very cautiously in your work, Des.)

Desmond's determination to do his work is revealed by his reaction to this sympathetic caution when he answers:

*Ke lemoga mošomo wa ka go feta ka mo wena o naganago
ka gona* (1983:17).

(I know my work more than you can imagine.)

We see how the suspects in their effort to conceal their identity, commit more murders with the view to obstructing Desmond's investigations. We notice how they tried to use constable Tšhukudu to scare Desmond away from his indomitable will to investigate the causes of the deaths of Seipati and her father. The narrator gives us the following conversation between constable Tšhukuku and Desmond, to give but one example of the means used by suspects to distract attention from the web of investigation:

*Re tlile go wena ka molaetša wo behlokwa
go tšwa go kaptein. Go thwe go humanwe setopo
ka mo kantorong ya gago. Kaptein o lemogile
gore dinyakišišo tša gago tše ke tšona di
hlodilego mpherefere mo nageng ye ... Bjale
o re ke go botše, o thibolle merunyane ditsebeng.
O se tlo re mohla go le boima ... Sa gago ke gore*

o tlogele Suzi a le bjalo. Lebala ka yena, ge go
le bothata Kaptein ka yena a tlogo bona.

Ke tlamega go phetha mošomo wa ka.

Moo gona o a foša, Kaptein ga a nyake go bona batho ba go swana le wena ba rwala molao ka matsogo a bona. A o a lemoga gore go hwile batho ba bakae ka lebaka la gago? Go ipontšha gabotse gore ga wa go lokela. O tlamega go o tlogela matsogong a mmušo.

Nka se ke ka khutša go fihlela... (1983:53,54).

(Desmond was knocked with a fist before he could finish that sentence.)

In this conversation we would like to emphasise the underlined lines, hence we shall only give the translation of the underlined lines in this conversation:

(... Yours is to leave Suzi as she is / in peace. Forget about her, if there is any problem, the Captain will personally attend to it.)

(I am compelled to complete my work.)

(...You are bound to leave it in the hands of the government.)

(I cannot rest until...)

Desmond was knocked down with a fist before he could finish that sentence. Despite all this, coupled with the attempt by Suzi Khosa to bribe him to discontinue his investigations, Desmond still remained adamant. We hear Suzi pleading with Desmond:

*Motsamai, o nagane senna. Ke go tshepiša
ntlo ye le tša yona fela ge o ka
dumelelana le nna. Kgaotša go nyakišiša
dikgopelo tša Seipati. Nnete ke tlo go botša
ge o ka ntshepiša* (1983:58).

(Motsamai, think like a man.
I promise you this house and
its contents on condition that
you agree with me. Stop investigating
Seipati's request. I will
tell you the truth if you promise.)

*...Ke a tseba yola Suzi e be e le mogwerago.
Eupša o swanetše go lebelediša lebaka.
Bona, ke tla go lefa dikete tše lesome
ge o ka gata taba ye (1983:55).
(I know Suzi was your friend.
But you have to be considerate.
Look, I'll pay you ten thousand rand
if you discontinue this matter.)*

Desmond's reply demonstrated his duty consciousness and his over-confidence:

*Nka se ke ka reka bophelo bja motho ka tšhelete!
(I cannot buy someone's life with money!)*

Suzi continued with her plea to Desmond:

*Thuša nna hle, a o lemogile gore ge o ka iša pele
ka dinyakišišo tše o tla wetša nna kotsing?
(Come to my rescue please, are you aware that should
you continue with your investigations you will
land me into trouble?)*

Motsamai's over-confidence blinded him from the impending danger into which he was drifting. How could this man suddenly forget the beating he received from constable Tšhukudu and his friend! He replied to Suzi's pleas as if he had already handcuffed her:

Ka gona o swanetše go otliwa ka bobbe bja gago (1983:55).
(Therefore you must be punished for your evil deeds.)

This answer annoyed Suzi and she drew her gun and Desmond was taken captive and became one of Suzi's "patients" in the "cells". Through the author's use of the whole complex of expositional relationships, especially those between the criminals and their victims, we at last establish together with the detective that the crimes of murder have been committed and we get to know the murderers' motives for the murders they committed. We ultimately note the means by which the murderers managed to commit the crimes undetected. In this battle of wits between the readers and the detective, we enjoy the author's success in using the fair-play convention in leading the readers to the crimes committed in this novel.

In *Esthwang mare* (1986) the author creates a milieu of suspicion, of mistrust, of whispers and not loud talks; of confusion and restlessness. This kindles the readers' curiosity and as we want to satisfy this curiosity, we are introduced to a lad, Letšwa, who is also part of the bewildered community. The cause of the whispers is the mysterious death of Tšhite. This mystery is introduced to the readers by the narrator who says:

*Tšhite o ithobaletše boroko bja bofelo, go šetše
letobe la dipelaelo difahlegong tša ba mo
ratilego* (1986:1).

(Tšhite has entered eternity, and suspicion and dissatisfaction remain on the faces of those who loved her.)

The reader's question is why would Tšhite's death be a cause for concern in the community. The narrator says:

*Pelaelo yeo e lego gona ke ya gore a ka
be a bolailwe ke motho* (1986:2)

(The existing suspicion is that she was possibly murdered by someone.)

These words immediately draw our attention to the cause of the whispers; the cause for the suspicious looks and the mistrust that is reigning in this community. We accompany the amateur detective, Letšwa in his probe of the authenticity of the suspicion that reigns in the community. He and Meokgo feel it is their duty to unmask the criminals if Tšhite was murdered. They feel they have to establish the truth surrounding this mystery. We enjoy accompanying Letšwa in his investigations. He has to collect information - detailed information leading to Tšhite's disappearance; the place where and time when her corpse was discovered; the condition of the corpse; the reaction of the community to the discovery of the corpse and any other information that could lead him to the solution of the mystery.

It is interesting to see how, after collecting evidence and clues, the amateur detective concludes that Tšhite must have been murdered by someone. The narrator exposes Letšwa's internal conflict as he tries to unravel the mystery by saying:

*Ga go kgonono: Tšhite o bolailwe ke motho.
Potšišo ke e tee: Mmolai e bile mang, ba le bakae!
Mmolai o bakile eng le Tšhite! Go šomišitšwe eng
polaong. Letšwa a nagana a gopodišiša ka moo
mohlala o lekilwego go tšheletšwa (1986:29).*

(There is no doubt: Tšhite was murdered by someone. The question is one: Who was the murderer, how many were they! What was the motive behind the murder! What was used for committing the murder! Letšwa deeply pondered the way the criminals tried to conceal the traces leading to the discovery of the mystery.)

The detective's logical reasoning is convincing. No wild animal could have hidden the sack in a hole and covered the hole with a stone. We note with interest how Letšwa eliminates one conclusion after the other as clues are given concerning circumstances immediately before the murder occurred. The conflict within Letšwa

as he tries to reason logically from clues supplied, mounts and intensifies with each clue that he gets. His encounter with the mad woman at Letlametlo's home; his first encounter with Magog and Chedodo at the mortuary; the rumour of the detective who handled Kgoši SehloDIMARE's case of murder, when SehloDIMARE caused ritual murder to be committed on the day of the burial of his late father; the detectives who killed Bjangkana - all these facts and clues heighten and intensify the inner conflict within Letšwa. He has to see their relationship to one another. He has to see the connections between them and many other complications, notwithstanding the fact that he is doing all the investigations secretly. This he does through the author's retardatory acumen, Letšwa's and the readers' suspicion of the crime of Tšhite's murder is confirmed when Nontsike says:

Ba mmolaile! Ka phošo ka mmona.

Magog o be a se maikemišetšong a go boela Swatseng eupša khwelelo ya Chedodo e beile bophelo bjagwe pelaelong ya gore le yena a ka hweletšwa ka mokgwa woo.

Ke ka moo a nyakago go široga. Ba mmolaile! (1986:98).

(They murdered her! By mistake/chance I saw her.)

(Magog was not of the intention to go back to Swaziland but the mysterious disappearance of Chedodo caused him to suspect that he might disappear in the same manner. That is why he wanted to leave. They murdered her!)

Whilst we are satisfied that at last the type of crime committed has been confirmed by an eye-witness, we are stunned further by the revelation of yet another crime committed on the victim when Nontsike says:

Bošaedi ka moka bo be bo le magetleng a Magog.

Gobane ba be ba swanetše ba tšhošitše lekgarebe leo

ge le bona lepokisi leo ba bego ba le rwele. O be a tlo

tšhaba; go gongwe pele a ka ba a tsebile seo ba bego ba se gokere.

Fela ka bogwaba Chedodo le Magog ba ntšha pelo ya bogwaba bja lerato ... ba mo katile a gobetše le ge Phiri a re o lekile go ba kgalemela.
Ge banna bao bobedi ba kginwa ke seo ba bego ba se khoše ka bogwaba Letlametlo o ile a ba imolla (1986:100).

(All the blame was on Magog's shoulders. They ought to have frightened that lass when they realised that she had seen the coffin they were carrying. She would run away; perhaps even before she could know what they were carrying. But because of their licentiousness Chedodo and Magog released their lust ... they raped her despite the fact that she was brutally assaulted despite Phir's attempt to stop them. When those two men suffered the consequences of their lust, Letlametlo rescued them.)

These are the main crimes committed on the main victim, Tšhitelo, in this novel. Before we confirmed the suspicion of Tšhite's murder, we came to know that other deaths had occurred; that pension money had been stolen by Bjankgana and even re-stolen by the detectives that handled the case; that detective Kolobe was bribed with eight oxen to discontinue his plans to exhume Kgoši SehloDIMARE's father's corpse; that the medicineman Ramatsha was poisoned because he revealed Tšhite's corpse. In this way the author has succeeded in giving the readers a good exposition of the crimes committed in this novel.

2.2 METHODS OF CRIME DETECTION AND THE IDENTIFICATION OF CRIMINALS

In these selected texts, the crimes committed are divulged almost in the first three pages of the books. We are immediately confronted with mysterious crimes that have been committed and for which there must be a solution. The crimes pose questions such as: Who did all this? Why? As all these crimes have to do with people, our

sympathies are with the victims. In trying to find clues and physical evidence that may lead to the identification of the criminals, the detectives use every possible method at their disposal. The bulk of all these novels under consideration in this study, consists in the detective's pattern of inquiry until the criminals have been identified.

In *Tšhipu...* (Moloto, 1962) as we have indicated in paragraph 2.1 above, the main crime that sets Makhina on his inquiry, is that of burglary and larceny. Makhina is a professional detective and we immediately become interested in how he is going to set out to trace the criminals and bring them to justice as requested by his senior, Mr. Hudson. Makhina first collects evidence of the reported case of burglary and larceny from Simon Ndaba in Alexandra Township. To show that Makhina's intellect is typical of good detectives, Moloto says of him:

Makhina o rile go kwa maemo a ditaba, a kwešiša go fetiša babotši ba gagwe. O be a šetše a na le lenaneo hlogong ya gagwe, la ka moo a tlang go šoma ka gona tšatšing leo. Monna yo o be a na le monagano wa go loganya dilo (1962:11).

(After Makhina was told the facts of the case, he understood the position of the case better than his informants. He had already streamlined his plan of action for that day.

This man had a mind that could correlate facts very quickly and wisely.)

This is true. This is evidenced immediately by the way Makhina instructed Mamohapi to visit Rachel that very morning and to spend the day with her and get all possible information concerning Rachel's lover, Mamogašwa, and his friends. At the end of the visit, Mamohapi had really collected the required information about the Setsokotsane gang. This required great skill and patience. Makhina's wit was

rewarded by the useful information Mamohapi brought him that afternoon. That is why when he drove out, he had already drawn up his route-map for that afternoon and was sure to discover the gang's hide-out, Gomora, which he did. We sympathise with Makhina, when he disguises himself as "Itlhwana" at Gomora and is clapped and kicked at will by the gangsters who do not take him for anybody of any stature. His method of disguising himself makes it possible for him to discover the stolen materials in the hide-out. It is not an easy accomplishment. Petla nearly overpowers Makhina and he nearly strangles him. When Makhina ultimately overpowers Petla, bundles him into his car and takes him to No. 4 prison, we feel relieved. His methods of disguising himself as a fool, a drunkard, a pretending lover to Ribs, lead him to know where Gomora is situated. This is not reached without hurdles. Makhina is almost involved in a brawl with Ribs' uncle. But Ribs comes to Makhina's rescue. Makhina loses R15,00 to Ribs at "Thanda Cafe"; he risks his life at Gomora where he even has to shoot and kill a vicious dog. Makhina uses the knowledge which he gained when he was disguised as Itlhwana, that Rachel would be taken to Gomora if she should try to betray the Setsokotsane gang. He fights against odds to reach Gomora, where he rescues Rachel. He has calculated that in Rachel he has a second woman who could be a rich source of information in tracking and collecting relevant information concerning the activities of the murderers and the thieves. Indeed Rachel has told them how easily the Setsokotsane gang killed any person who tried to leave the gang. She said:

*.. (Polomeetse) o ba tlogetše gona Gomora,
a ba a ba botša gore a ka se sa bonana nabo le
mohla o tee.
Ke a mo tšhogela gobane ba mo latile. Ba swere
lehu la gagwe diatleng tša bona, gomme mo ba
hłakanago naye, ba tla mo nea lona (1962:41).
(Polomeetse left them at Gomora and told them
that he would never meet them again. I fear*

for his life. They are having his death in their hands, and where they meet him, they will give it to him.)

This was a good clue for Makhina. He immediately thought of it when it was reported that a man was killed by a hit-and-run car in Alexandria, near the clinic. It is interesting to appreciate Makhina's use of ingenuity and analytical reasoning. He continues to use his questioning tactics concerning the dead man but the crowd do not give him satisfactory answers to his questions. It is interesting to note that among the crowd surrounding that corpse are policemen who also think that the cause of that man's death was a car. After a careful study of the corpse, Makhina concludes that by the time they drove over the man's head, the man must have been lying on the ground because there were no bruises, broken limbs etc., which are characteristics of car victims. One policeman even said to Makhina:

*O šetše o gopola gore motho yo o bolailwe,
go ntše go le molaleng gore o gatilwe ke
Koloi! Afa ga a bolawa ka wena!
Re tlile go leta motho yo go
fihlela re hwetša taelo ye e tšwago Makgoweng
ao re lego ka fase ga ona (1962:44).*

(You already think that this person has been murdered whereas it is obvious that he has been overrun by a car! Is it not probable that you killed this man! We are going to keep watch over this corpse until we get a directive from our white bosses.)

These words are typical of policemen without vision. He spoke like a policeman and not like a detective. It is at Makhina's instruction that a postmortem was carried out on the corpse and the real cause of

his death was established. He was shot dead. Makhina did not end there. He took the bullet that caused that man's death. It would at some time by physical evidence which might give further clues to the murderer.

The suspense and tension that was created by Rachel's words that the gang was going to "give" Polomeetse his "death" the next moment they meet him, had now come true. We, like the detective, feel they have struck again in an effort to remove anybody who might give clues of their whereabouts and their evil acts. The criminals try to conceal themselves by removing any clues whereas the detective collects clues that may incriminate the criminals. At the time when the bullet that killed the man is discovered, we immediately feel grateful to this ingenious detective. The words of that policeman who said it was obvious that the man was killed by a car, arouse great indignation because they have grossly understated the victims plight and case. If it had remained a police case, there would have been no chance of tracing the criminals. The readers would therefore remain dissatisfied with their findings. This makes us more sympathetic with the detective in his search for evidence. We accompany him patiently through all the hurdles trying to trace the Setsokotsane gang because we feel they must be identified and be brought to justice.

Makhina uses Rachel to great advantage. After failing to see the gang in Alexandra, he asks Rachel if she cannot recollect where they used to go to. Rachel told him that they usually went to Pietersburg and its surroundings and stayed away from Johannesburg for about two weeks after instances that called for police action against them. Hence Makhina follows her advice and goes to Pietersburg. On his way to Pietersburg, Makhina continues with his use of searching questions in collecting evidence that might help him in tracking down the criminals. He asks a boy the following question:

Na ka moka ba go tšwa borwa ga ba šaye tebogo? (1962:50).
 (Are all people from the South ready to thank somebody who has helped them?)

The boy answers as follows:

Ke nnete go bjalo, le maarogi a gona. Le maabane ka yona nako ye, go fetile koloi ya go tšwa borwa ka banna ba bararo. Bona ba mphile lesome (1962:50).

(Yes, it is like that, although there are exceptions. Even yesterday at this time three men from the South passed here in a car. They gave me a rand.)

By using his investigative questions, Makhina traces the Setsokotsane gang up to kgoš^hi Nyatsane's village. We are astounded by the rapidity with which clues are increasing as we accompany Makhina in his search for the gang. The clues he gets from Natshenda in connection with the three men who arrived at the kgoš^hi's kraal the previous day; the unpredictable life at the kgoš^hi's kraal; the constant visits by police officers at kgoš^hi Nyatsane's village; the many cars from far and wide that always visit that village, are all discovered through Makhina's detective skills. Makhina uses his disguising tactics to advantage. It is interesting to note how he uses liquor to bribe his informants. He reasons out all the information received from Natshenda and concludes that kgoš^hi Nyatsane is not a trustworthy leader. There must be subversive movements in which he is involved and these have to be viewed with suspicion. At one stage we see Makhina disguising himself as a witchdoctor or herbsman and the members of the Setsokotsane gang, who were still on the run, even approaching him for assistance. The narrator paints the picture of their meeting with the "herbsman" as follows:

Ge ba dutše, a ba botša gore ke banna ba ba nago le molato. Ba tsonywa ke maphodisa ka gohle. Ge ba rata, a ka ba nea "diragadibonwe". Ka morago ga kgwedi tse tharo ba romele diponto tše masomehlano ka noka yeo e lego gabobona. Maphodisa a ka se ba dire selo, gomme ba tla hwetša tšhelete ye ntš^hi ditirong tša bona. O tla ba ruta go romela tšhelete ka noka (1962:59).

(When they were seated, he told them that they were men who were having a case. Police are searching/hunting for them high and low. If they are interested he could give them a herb to make them invisible to the police. After three months they should send the sum of a hundred rand/fifty pounds by the river at their home. Police can never apprehend them, and they will receive a lot of money from their ventures. He would teach them how to send money by a river.)

His promises to them, after telling them that they were running away from the police, made them feel confident that they had found a very powerful herbsman. We hear one of them saying:

Léhono gona, re humane ngaka ya nnete.

E seng ditsotsi tšela tša maaka, tša

ditoropong (1962:60).

(Today we found a real witchdoctor. Not those crooks and liars found in urban areas.)

Makhina thanked Natshenda for coming up with the idea that he (Makhina) was a witchdoctor/herbsman. It had helped him establish the truth about the suspects he was hounding. The life of this daring detective was constantly in danger. We have seen how he discovered the old man at the kgoši's kraal and his tactics of selling dagga to thugs of the Setsokotsane gang; how he was nearly killed in the cave where he found twenty bags of dagga. When the old man at the kgoši's kraal arranged with the thugs to get rid of the detective and they worked out the means of doing so, Makhina was listening. He again used his police tactics to foil the manoeuvres of the criminals. When Makhina fights with the men in the cave, we are filled with tension but we sympathise with Makhina. We wish he could survive and be able to arrest the criminals. The tension subsides when at the end of the fierce fighting between Makhina and Mamogašwa, we see Makhina knocking Mamogašwa unconscious and

handcuffing him. Kgoši Nyatsane is lying dead and Makhina points to his corpse and says to Nyatsane's subjects:

*Ke yona kgoši ya lena yeo, kgoši Nyatsane.
O bolailwe ke mešomo ya gagwe. Go bjalo. Ngwana
monna o bolawa ke se a se jelego! (1962:74).*

(This is your kgoši, kgoši Nyatsane. His deeds killed him. It is true. Everyone suffers for what one has done.)

With Natshanda's help, Moswinini, Mamogwašwa and Mokopa are arrested and taken back to Johannesburg. He reveals himself to these criminals on their way back to Johannesburg. He tells them that he is the "Itlhwana" the one-eyed and the Witchdoctor they came to for help. They remain dumbfounded and are terrified. When at last these criminals are sentenced in a court of law, we feel really satisfied with the work done by Makhina. We admire his diverse but definite methods of detection and appreciate the pains he has taken in solving the mysterious burglary cases, murder cases and sale of dagga in and around Johannesburg and Alexandra. We marvel at his ingenuity and ability to be like a hound on a scent, never giving up until he has caught the villains.

The main detective in Moloto's *Letlapa la Bophelo* is Desmond Motsamai. There is inner conflict in him because of reported criminal cases which need his immediate attention. He has to trace criminals who are pestering Seipati's sister by causing her to pay them high protection fees. Two days after receiving Seipati's letter of request, Seipati dies mysteriously. Her father Mr. Khosa, the millionaire and bigamist, also died mysteriously. Judy Setati is reported to have disappeared mysteriously. Desmond, like Makhina, is a professional detective. His methods of detection are like those of Makhina. It is interesting to note the difference between Desmond and Letšwa. Letšwa is not lured to do the work, whereas Desmond is sent five thousand rand by Seipati to trace or investigate criminals

who are "pestering" her step-sister. The irony of it all is that Seipati turns out to have paid that money so that her murderers should be traced down and be brought to justice. Makhina and Desmond use cars to travel in search of the criminals and/or clues concerning the crimes committed. On the other hand, Letšwa is always on foot. It is only once, when he was sent by his employer to town to pay his account, that he travelled by car and contacted the lawyer, Good 'n bad. In *Tšhipu* and in *Letlapa* the detectives have a wider area of operation but in *Etshwang mare* the area of operation is comparatively small; and more or less rural. In *Tšhipu*...both urban and rural milieus are used, and hence the use of a car to move in both areas.

It is worth noting how the three detectives make use of ladies in their investigations. Makhina uses Mamohapi as his private informant. Mamohapi is secretly paid for her job as a police-informer.

Mamohapi ke mothuši le molomatsebe yo mogolo wa Makhina. Le kgorong ya matseka o a tsebega, fela ga a pepeneneng (1962:9).

(Mamohapi is Makhina's great helper and informer. She is known even at Detective office, though not publicly.)

Makhina uses her to collect information that acts as a clue to identify criminals. That is why we see him sending her to Rachel Sehlogo, to collect whatever information she has, in connection with Mamogašwa and his friends, which could connect them with the burglary and larceny cases committed the previous night. We notice a tinge of feelings of love between Makhina and Mamohapi, although there is no indulgence in love affairs in this novel. In contrast to Makhina, we see Desmond's relationship with Masemenya from a different perspective. Masemenya is not Desmond's secret informer. She is just their typist. We note too that Masemenya seems to love Desmond more than Desmond loves her. To Desmond, Masemenya acts just as an inspiration. Sometimes Desmond addresses Masemenya as though he is not moved by her charming beauty. Masemenya tries to show Desmond that she cares for his safety by saying:

*O swanetše go itlhokomela gagolo
mošomong wa gago Des (1983:17).*

(You must tread very cautiously in your work, Des.)

Desmond answers coldly as follows:

*Ke lemoga mošomo wa ka go feta ka mo wena
o naganago ka gona (1983:17).*

(I know my work more than what you think I do.)

Desmond uses Shima, for clues to criminals he is tracking down. Unfortunately, he meets Shima for the first time in this novel on page 44. The narrator tells us that he used to get information from Shima when he says:

*Motsamai yena o be a rata moisa yo ka ge
e le motsebi wa ditaba. O be a kgona go hwetša
mehlala ka yena (1983:44).*

(Motsamai liked this guy for his knowledge of current events/news. He (Motsamai used to get clues from him.)

For the information that Shima gave to Desmond, he was paid. When Desmond asked Shima to tell him more about the Chabalala he heard him telling the other two men about, Shima demanded R150,00 for that. Desmond agreed to pay him that sum of money and he said:

*Go kwala gore yola Chabalala o be a ratana
le Seipati. Bjale yo Suzi a utswa lesogana le
la ngwanabo moo go ilego gwa tsoga ntwā
magareng a bona... Chabalala a leka go lamola,
ya ba o tlile morago ga nako ... Ka ge a le morago
ga tšhelete ya kgarebe ye, a beakanya le Suzi
gore o tlo hwetša tefo kgwedi ka kgwedi.. (1983:45).*

(Motsamai)

*Seipati o ile a tseba taba ye?
Moo ga ke na nnete, ...eupša ke bona go le
molaleng ka ge yena a ile a hlagelwa ke
kotsi ya lehu (1983:46).*

(It is said that Chabalala was in love with Seipati. Suzi also fell in love with Chabalala and a fight ensued between the two sisters ... Chabalala tried to intervene, but it was too late ... As he was after Suzi's money, he agreed with Suzi that he should be paid every month...)

Motsamai asked: (Did Seipati know about this agreement?)
Shima answered: (This I am not sure, ... but I think she obviously did know, because thereafter she died mysteriously.)

This dialogue confirms that Shima was to Desmond, what Mamohapi and Rachel were to Makhina. The dialogue further reveals Desmond's skill in asking searching questions and in collecting clues to help him trace criminals.

Mothapo (1986) uses Nontsikelelo to supply clues to the amateur detective, Letšwa. Unlike the cold relationship between Makhina and Mamohapi and between Des and Masemenya, Letšwa had to enter more deeply into the love affair with Nontsike and this made it easy for her to divulge all the clues that ultimately made it possible for Letšwa to save the life of his friend, Meokgo. The relationship was not that of blind infatuation on Letšwa's side. Letšwa pretended to love Nontsike in order to get all the information he needed concerning the death of Tšhite and the part played by Magog, Chedodo and Mogwaša Mogoga. It is Nontsike who even tells Letšwa of Tšhite's last words before she dies. She tells Letšwa:

O be a kgamakgametša: 'Meokgo, moratiwa... (1986:99)
(She was stuttering: Meokgo, my love...)

In the detective's art or skill at collecting physical evidence, we see the three detectives exhibiting very good skills. Makhina collected articles such as the overall, the bullet, the stolen materials; the "mmolobolo" the skin cap etc. Motsamai collected addresses; death certificates; a diary etc. Letšwa, although, an amateur detective, used the letter that Nontsike gave him to appeal for the release of Meokgo. The circumstances of his criminal case were different from those of the other two detectives but his detective acumen made him succeed in collecting physical evidence such as the string and the bag which Tšhite was going to use to carry dried cowdung. It is interesting to note how Letšwa reasoned out all clues given to him by Meokgo especially after parting from Meokgo. Letšwa was alone, and he analysed the implications of every statement he heard. He tried to think of the possible suspects and their motives for killing Tšhite. He meditates over the mysterious death as follows:

Go šomišitšwe lerapo goba tshipi.

Mmolai goba babolai ba be ba tsebja

Ke motho yoo goba ba mo tseba...

Ka poifo ba mmolaya.

Lenaba le beakantše polao le go khupetša mohlala.

Sebakwa e bile seo se tsebilwego goba se

tsebjago ke bona bobedi ... lenaka le lona lekgarebe (1986:30).

(Either a bone or an iron rod was used.

The killer(s) knew the victim or the victim knew him/them ...

Through fear they killed her.

The villain planned the murder and concealing of their tracks.

The cause was known to both - the enemy and the lass.)

We know that ultimately, Nontsike revealed the truth that confirmed the analytical reasoning that went on in Letšwa's mind in the words quoted above. It was revealed that the murderers had realised that Tšhite knew their friend who was in their company, namely Phiri, and

for fear of exposure, they murdered her. It is Letšwa's power of analytical reasoning from given clues which makes the readers treat this story as a battle of wits between themselves and the detective. In all the three selected novels, we find clues scattered throughout the books and we feel the authors have really played fairly with the readers.

It is interesting to note how Makhina and Motsamai, the professional detectives, use liquor to facilitate their pattern of investigation. Everytime they have to leave either their offices or their rooms, they take a sip or "tot". Even on arrival from work, some hot stuff must be taken. We see Makhina and Rufus entering Makhina's house and we are told:

*... Makhina a thepogela phapošaneng,
a tšwela a khutišitše selwana morabeng
wa baki. A phara digalase tše pedi tafoleng.
Ge a dutše a iša letsogo morabeng, moo le
ilego la tšwa le swere semetlana.. (1962:5).*

(... Makhina went into a room and came back
with something in the pocket of his jacket.

He placed two glasses on the table.

After taking his seat, he took a nip of brandy
out of the pocket.)

We see Motsamai too, in his office, in the morning taking out a nip of brandy and we see Brayn also taking his share after Motsamai has put it on the table.

*Motsamai o ile a bula laiki ya rakana
gomme a ntšha semetlana. Ge a bula
lebotlelo leo ke ge Brayn a šetše a meditše mare
gantši...: (1983:17).*

(Motsamai pulled the drawer open, and took out a half jack.
When he opened that bottle Brayn was already impatient...)

At his office in town we are told that as he was tired in the mind, he thought it would be better for him to relax with liquor before continuing with his job.

*Ka ge a be a lapile monaganong, a bona
gore bokaone a itapološe ka bjalwa pele
a ka tšwela pele ka mošomo (1983:27).*

(As he was mentally exhausted, he felt he should relax by taking some liquor before he could continue with his work.)

Makhina in his disguise as Ithlwana - the one-eyed, pretended to be very drunk and even pretended to have fallen asleep at the shebeen and hide-out of the Setsokotsane gang. In that way he managed to get more clues concerning the pattern of inquiry throughout the books. On the contrary, this method is not used by Letswa in his investigations. Motsamai too, does not disguise himself as much as Makhina does. The places where he goes and the people he interviews in tracing the criminals connected with the death of Seipati and her millionaire father, do not warrant his disguising himself as a wretched fellow. Even when he found Shima and his friends at the GOLDEN OAKS, there was no need for him to disguise himself. That is why Shima recognises him and says:

Hao, Motsamai, o ntšwela kae monna... (1983:44)
(Hey Motsamai, what puts you here man...)

Shima said these words after Motsamai had put a bottle of White Horse Whisky in front of Shima and his friends, D.N. Moloto and V.M. Moloto have used liquor to help their detectives get the information they would not get if they did not take liquor and even had the money to purchase it. If their detectives were private and amateur, these tactics would not have worked. On the contrary, M.T. Mothapo uses liquor to bring out the failures of sergeant Matengwa and his

friends. Instead of drinking the liquor in a sensible way as Makhina and Motsamai do, Matengwa is no longer showing any interest in his own wife but has now entrenched himself in Malehu's home as his concubine. When Meokgo pours out his deductive reasoning we hear that:

*Mahlong a Matengwa go na le bosodi
bja go bontšha go inyatšha (1986:34).*
(Matengwa's face reflected remorse.)

Matengwa felt guilty. He knew that as professional detectives there were facts which they had overlooked in their investigations. Their hasty conclusion after listening to answers given by witnesses and suspects, make them arrest Meokgo wrongly. This is the result of gaps in their cross-examination of persons testifying in the case. When Meokgo is sentenced to death we feel the gravity of the inefficiency of the detectives' methods of investigating crimes. When Nontsike ultimately succeeds in wooing Letšwa into her love net we see a ray of hope for further clues that may lead closer to the solution of Tšhite's mysterious death. We appreciate Letswa's problem. He could not but be trapped successfully because he had realised, that, that was the only way in which he could get more information which would save Meokgo's life. When Nontsike ultimately told Letšwa how Magog and Chedodo had killed Tshite mercilessly and even raped her for that matter, the tension and suspense in the reader is broken or it subsides a little. The question of how this clue is going to save Meokgo's life still remains unanswered up to this point. The readers are still held in suspense, when Nontsikelelo refuses to promise Letšwa that she will give him that letter which she stole at the mortuary, which was meant to entangle Meokgo, should the law get involved in the case of Tšhite's death. We appreciate Letšwa's cool headedness when he refuses to report the matter of Mogwaša, Magog and Chedodo to the police. Letšwa insists

that they must not rush over the matter. He says:

*... Ge yo mongwe a hwelela ka moo
go makatšago yo a šetšego o tlo swanelwa ke go
bola tšohle le dipelaelo ka rammošare go ba
molao. Ka mantšu ao Nontsike a akanya gore go be go
ka ba bjang ge ba tsebiša ba molao bjale ka tšohle tše
ba di tsebago gore ba ngwege Mogoga a sa le kgolegong.
Letšwa a gana ka gore ba se potlake (1986:103).*

(If one of them should disappear mysteriously,
the one who remains should then reveal everything
as well as the complaints against the mortuary owner to the
police.

With those words Nontsike was suggesting that they
could as well inform the police about all the secrets
they knew so that the police would arrest Magoga and
they (Nontsike and Letšwa) would escape whilst Mogoga
would still be in jail.

Letšwa refused by saying that they should not be
in a hurry to do that.)

We further appreciate the correct timing of Letšwa. He is clever
enough not to tell Nontsike of other plans that he has made with
other interested parties in this particular case. Nontsike hears
some facts before the police, in the presence of Mr. Good 'n bad.
When at last a telex is sent to the President that Meokgo's life be
spared until Mogwaša Mogoga's case is resolved, we feel relieved. We
read:

*Lekokwana la Mogoga le ile la fihla
la olelwa ke maphodisa ge ba be ba
sa emetše go fihla ga Magog le Letšwa go
tla modirong (1986:105).*

Meokgo o ile a phologa... (1986:106).

(Magog and his company were arrested

while they were still waiting for the arrival of Magog and Letšwa at work.) (Meokgo's life was saved...) and we marvel at Letšwa's detective acumen.

In the same way, the readers feel satisfied when at last Motsamai's detective efforts end up with Suzi Khosa behind bars when she is given a life-imprisonment sentence. In *Tšhipu* we saw how Petla was sentenced to five years imprisonment; whereas Mamogašwa, Mokopa and Moswinini were sentenced to death.

2.3 CONCLUSION

From the discussion given above, we have seen clearly that the main detectives viz. Makhina, Motsamai and Letšwa have not used one fixed method or pattern of investigation. They used a combination of methods. They reacted to circumstances that were paramount at each phase or moment of the development of the plot of the detective stories in which they were involved. They solved their crimes not just by luck or coincidence. They had hurdles to overcome and this tapped from their questioning skills, patience and alertness of mind. We have seen that the investigating skills of amateur detectives such as Letšwa are not quite similar to those actually used by professional police. We have seen how the detective's integrity makes him live above bribery and thereby succeed in solving his case; and how police officers who accept bribery in its different forms fail in their detection of crimes.

CHAPTER 3

THE PLOT STRUCTURE AND CONVENTIONS OF LITERARY DISCOURSE IN THE TEXTS

3. Introduction
 - 3.1 Retarding structure
 - 3.2 Expository suspense
 - 3.3 Conflict and complication
 - 3.4 Climax
 - 3.5 Denouement
 - 3.6 Conclusion

3. INTRODUCTION :

Förster (1975:93) defines plot as follows:

Plot is a unified and purposeful sequence of events which meaningfully relates events and detail, emphasizing causality.

Plot emphasises the cause and effect of events. All events must have been caused by something and they must in turn cause something else. In so doing the events will be contributing to the development of the plot structure of a novel. Some scholars are of the opinion that the classical detective fiction that was written between the two World Wars - **The Whodunit** - as they are popularly known, have a duality. They tell two stories, namely

The story of the crime and the story of the investigation.

In the **Whodunit**, the story of the crime, the author presents what has really happened; the story of the investigation explains how the reader or the narrator has come to know about what happened. The plot of a detective novel is therefore the way the author presents how the detective came to know about how the crime actually happened and why it happened; by whom the crime was committed and how the criminal was punished. Aristotle, as cited by Sayers in Winks (1980:27) feels that plot is the life and soul of a detective story.

This shows how he rates the importance of the plot structure in a detective story. To other scholars characters are not subservient to plot. In the plot, the author can present results before their causes, the end before the beginning. It is important to note that events in a detective novel/story can be stative or active. This is illustrated by the expository section of a novel which is usually stative. The middle part of the narrative consists of collecting the evidence relating to the crime, and it is usually active. The plot structure of the selected texts will be compared along the conventions of their retardatoriness, expositional suspense, conflict and complication, climax and denouement. In so doing we shall always keep in mind that all events in the texts should constitute an organic whole.

3.1 RETARDING STRUCTURE

One of the prime means of creating, intensifying or prolonging suspense, consists in the author's ability to temporarily suspend the natural progression of the action, especially its onward rush toward the climax, by the interposition of more or less extraneous matter. This device keeps the readers on tenter hooks for two, three or more chapter-lengths. We should like to examine briefly the nature of the retardatory material that has been used in the selected texts. The magnitude of the retardation in the selected texts differs greatly. In *Tshipu* (1962) the retardation covers sixty nine pages i.e. from the time the crime committed is mentioned or announced to the detective, to the time the detective or his informants unmask the criminals. In *Letlapa* (1983) the crimes are reported on pages 13-15 but the mystery is solved on page 65 and the story ends on page 73. The retardatory material covers fifty pages. In *Etshwang mare* (1986), major crime committed, is reported on page one (1); the investigation starts on page 3; the criminals are revealed on page 98 and the book/story ends on page 106. This implies that the retardatory material in this text covers ninety seven pages. Unfortunately space and relevance do not permit us to examine the correlations between the different manifestations of this retardatory material within each

of the selected texts. Suffice it to note that the bulk of the novels under consideration consists of the retardatory material.

The relative force or attraction of these retardatory chapters has been well manipulated. Each chapter adds a clue towards the solution of the mystery. In *Tšhipu* ... and in *Letlapa* ... the material is a blend of action and description. In *Etshwang mare* actions and descriptions are coupled with occasional commentaries and narrations relating to the fictive world. This device helps the reader to appreciate the circumstances of the case and thus be actively engaged in the battle of wits, with the detective. The clues found in these retardatory chapters are therefore naturally interdependent. This is reinforced by the dialogue that is used throughout the texts. The dialogue makes the detection sound true to life and it makes the readers get the questions and answers to the questions, directly from the characters e.g. the detectives, the suspects and the witnesses.

We would also like to make an observation regarding the relations between the nature and dynamics of the specific retardatory devices used in the selected texts on the one hand and the generic structure, conventions, expectations and effects, on the other. It has been mentioned earlier on in this chapter that in all the selected texts, the crimes committed were mentioned at the beginning of the texts, and they all ended with the unmasking of the criminals or culprits. The very nature of the detective story, compels the artists to impede the climax by interposing a middle between the predetermined beginning and end. We can justifiably say that the delay is predetermined by generic convention. We have seen how Makhina dramatised his ignorance of the identity of the evildoers and sometimes doubtfulness of the evidence he possesses against the suspects. We have seen how Desmond travelled from one township to another in an attempt to identify Seipati's murderers. We have appreciated Letšwa's efforts in collecting evidence to prove that Meokgo was not Tšhite's murderer and in so doing unmask the actual murderers. The dramatic and dynamic way in which the authors have accounted for the delay within

the fictive world of the stories, justifies the delay. This retardatory structure in the detective story, stimulates the reader's curiosity, which to us seems to be the very *raison d'être* of the retardatory structure. From the very nature of the detective story, readers know that the criminal is to be apprehended in the last chapter and the detective is sure to come to no harm. The readers are kept ignorant all along of the circumstances leading up to the crime and particularly the identity of its perpetrators. The retardatory structure impels the readers' attention backward to the narrative past. The readers look forward in suspense to "future" developments. This device creates vital expositional gaps which are the author's jealously guarded secrets viz. the murderer's identity; his motive and the means by which he managed to commit the crime undetected. Whenever a new clue comes to light, readers are compelled to re-examine their current hypothesis regarding its compatibility with the new discovery. When Makhina found the clue about Sodoma, he thought he would find the murderer and thieves there. Readers also cherish such a hope. When the next clue about Gomora is given, the readers have to change their thought and deductions and form a new hypothesis in the light of this new clue. Instead of finding Mamogašwa and his gang at Gomora, Makhina finds Rachel fastened to a bedstead.

When Motsamai interviews doctor Seanego, readers feel he is going to get clues that will throw light on the actual cause of Seipati's death. The readers, like the detective, are puzzled further at the revelation by Dr Seanego that he never saw the corpse, but he had to sign the death certificate following the explanations given by Dr Mahlangu. This dialogue revealed that:

*Na wena o be o swanetše go kgonthiša bjang o sa tsebe
seo se jelego Seipati?*

Ke hlatholletšwe ke Mahlangu.. (1983:30).

Setopo sona o ile wa se swara?

O be a šetše a bolokilwe...

(How could you establish the cause of death

When you did not know what caused Seipati's death?)

(Mahlangu explained to me...)

(Did you touch the corpse?)

(She was already buried)

Motsamai too, had to pause and re-examine his hypothesis in the light of the revelation. Hence his soliloquy:

*Bonokwane bo swanetše go ba bo le gona
mabapi le lehu la Seipati.*

Ke ka lebaka la eng ge ngaka Mahlangu

a swanetše go bitša Mokgalabje wa

sefofu go kgonthiša se a sa se tsebego..? (1983:31).

(There must be something fishy about

Seipati's death. Why should Dr Mahlangu

summon a blind old man to ascertain and

confirm what he does not know..?)

Before Letšwa and Meokgo discovered the remains of the bag and the twine that Tšhite was going to use for carrying dry cow-dung in the camp, they could not readily dismiss the possibility that Tšhite was killed by a wild animal. But after the discovery of these two articles, he, Letšwa, had to re-consider his deductions and had to make new ones. That is why we hear him utter the following words:

Ga go kgônônô: Tšhite o bolailwe ke motho

Potšišo ke e tee: Mmolai e bile mang ba le

bakae! Mmolai o bakile eng le Tšhite!

Go šomišitšwe eng polaong. Letšwa a nagana a

gopodišiša ka moo mohlala o lekilwego go

tšheletšwa (1986:29).

(It is crystal clear. No doubt about it: Tšhite has been murdered by somebody. There is one question: Who was the murderer and how many were they? What was the motive for the murder? Which instrument was used in the murder? Letšwa pondered deeply on the way the murderers tried to face out any clues that could betray them.)

We have seen how Meokgo was suspected and was even jailed and sentenced to death; how the cast-iron alibi against Meokgo was disproved by the new revelation by eye-witness Nontsike, and how this new revelation established the innocence of the "court's" favourite suspect, Meokgo. In the texts under consideration we enjoy to reconstruct the seemingly unconnected and incompatible details; re-examine and sift the clues that are distributed throughout the books. In the light of the discussion given in this section of this chapter we may define the detective story as a retardatory structure that achieves its effects - sustained curiosity and suspense - by distributing the expositional material piecemeal throughout while postponing the concentrated, true exposition - the opening part of the fabula - to the end of the subject. This brings us to the comparison of these texts in:

3.2 EXPOSITIONAL SUSPENSE

Exposition supplies the background information regarding characters and setting. The context within which important events are to unfold are given; thus creating the basic atmosphere of the scene of the crime. The facts given in the expositional phase of the development of the plot of the story, are mostly static and not active. We would like to investigate how this introductory material in the texts under consideration contributed to the suspense or the lack of it, in the texts.

Tšhipu e rile : ke lebelo...

In *Tšhipu...* (1962), pages 1-3 give us the background picture of Makhina, that his true names are Daniel Kgabutli Manamela; that he was a soldier during World War II; that he stays in Alexandra Township, in the vicinity of Johannesburg. The author depicts the kind of rough life that is going on in Alexandra; he describes the physical build of Makhina, tells us that he joined the Detective Squad of the S.A. Police at the end of 1945. The author goes further

to introduce us to thieves and rascals who used to flee from Makhina when time and chance allowed them. He further states that Makhina was used to being trapped and ambushed; but his bravery and tactfulness, even when he was in danger, saved his life on many occasions. This introductory chapter gives us examples of stative facts. The author creates suspense in his readers by asking them a rhetorical question, which says:

*Re reng re rata go lebelela dilo
tše re sa ratego go di bona? (1962:1)*
(Why do we like to look at things
we do not want to see?)

The kind of society that is depicted in Alexandra, the squalid conditions in which they live, creates an anticipation of chaos, therefore, when in the development of the plot, we meet with drunkenness at shebeens, we hear of theft cases followed by murder cases, we are not surprised. There has been cause for all that. The result of being workshy is theft. The author prepares our minds by saying:

*Le ba go se nyakege ba gona. Bao ke babolai
le mahodu, bao ba itshepilego go phela ka go
hlakola bangwe. Mošomo ga ba o kgone;
ba šoma gola go robetšwe (1962:1).*

(Even the undesirable persons are there.

Those are murderers and thieves, those who live by robbing others. They do not want employment; they "work" at night while most people are asleep.)

It is interesting to note how the author introduces the presence of Makhina's mother into this story. She is pitiable, helpless but still loving, caring and possessive about her son, Makhina. She knows her helplessness against her strong-willed son, and she quickly understands Makhina's moods. This is all deduced from her reaction when Makhina tells her that Mr. Legong has brought a message from Mr.

Hudson that Makhina should meet Mr. Hudson at 05H00 the following morning. She reacts emotionally thus:

*Kae, go reng, go diregileng? Afa o šetše
o lebetše gore go šetše gannyane gore o
di tsene kgweding ya go feta? Ruri, ngwanaka,
ge e ka ba o sa le mohlaleng wa "diScorpions",
gona o ka mpa mošomo! Ke kwa... (1962:6).*

(Where, what has happened? Have you already forgotten that last month you vvery nearly died? Surely, my son, if you are still tracking down the 'Scorpions', you had rather lose your job! I feel..!)

But Makhina interrupts her and answers her that it is a small matter, but that the vandalism and hooliganism that are being practised in Alexandra should stop and law and order should reign. She yields quickly by saying:

*Aowa, o rerešitše! A go be bjalo, Mohlaloga!
Badimo beno ba tla go bona! (1962:6).*

(No, you are right. Let it be so, Mohlaloga!
Your gods will protect you!)

The old lady's words carry a lot of suspense. The readers wonder whether this will come true. Will Makhina trace the thieves and criminals and bring them to justice as he pledges? The words capture the readers' interest and curiosity and anxiety; although it is a bit relieved by the dialogue that follows, between Mr. Legong and Makhina. The author in his exposition, introduces Mamohapi, Makhina's private informer. This prepares the readers for the role Mamohapi is to play in assisting Makhina in tracing thieves and murderers. Her actions in the development of the plot of this story fit in well as we know how she comes to play the role she is playing. When Mr. Hudson on page 9, tells Makhina of the theft case at Mr. Van Dyk's shop in Sydenham, we feel satisfied, that he is speaking to a

man who is equal to the task; a man who has a strong pillar of support in Mamohapi, a man of experience and tact; a man with initiative, courage and insight. This detective, as depicted in the exposition, faced with a case that Mr. Hudson has just reported, makes us read on with mixed feelings. We want to find out whether Makhina will succeed or fail, how he is going to go about his task. We have shown how the first three chapters i.e. from page 1-10 of *Tshipu* create suspense though the facts are stative and contribute to the development of the plot.

In *Letlapa la Bophelo* (1983) the first two chapters are expository. The depiction of a misty morning in town and in the township, creates an atmosphere of gloom, of mystery, of wooliness. The impression gained is that there is something wrong somewhere in the township or town when the author depicts many people moving up and down the streets, each minding his own business, each one trying his luck in his occupation in order to earn a living. We cannot but suspect that some sort of foul play is bound to happen. When the author introduces the office of Detectives Motsamai and Brayn, with their typist, Masemenya, readers almost conclude that their suspicions cannot go wrong. When we compare Chapter one in *Letlapa la Bophelo* and Chapter one in *Tshipu*, we find that the cause and effect relationship between events in *Letlapa* are not as plausible as those in *Tshipu*. The author has not given enough or satisfactory background information for a statement such as the underlined:

*Monna yo o be a kile a ^vsomela kgoro
ya maphodisa mengwaga e se mekae.*

A nagana to t^vsea magato a botseka.

Ka gona go ba ba bego ba mo tseba

a ba le manaba a mmalwa le baqwera ba bantš^vi (1983:10).

(Therefore, to those who knew him he had few foes and many friends.)

What made him have few enemies and have many friends? It is also not

clear whether the author refers to the few acquaintances which Motsamai had in the police force since he worked there for a few years or whether he is referring to him having few enemies and many friends within the police force and outside i.e. the community as a whole.

The way Motsamai ends his dialogue with Setati is very unsatisfactory. The author has told the readers in chapter one, page 10, that Makhamisa had subdivided his detectives into groups of two, each group having its own office, so that the groups should remain suspicious of one another. The author should have made Motsamai instruct Masemenya to re-direct Setati to another office or even to his senior's office i.e. Detective Makhamisa's office. The readers are interested to see how these groups of detectives, would prove that they were introduced in the story for a specific purpose. Unfortunately they seem to be of no value to the development of the plot of this detective story. Hence this *cul de sac*:

Go na le ba bangwe bao ba kago go fa thušo (1983:15).
(There are others who can help you.)

Nobody directed him to those others. The author depicts Motsamai as a man having many irons in the fire. Motsamai says:

Ga go tselapedi. Ke na le mošomo wo montši...
Wa mathomo... (1983:15).
(There are no two ways. I have got a lot of work to do...
The first one...)

After these words, which arouse the readers' curiosity about the many jobs that he cannot do at the same time, they are only told about the letter from Seipati. That is the first and last job the readers are told of. Although the author has here and there used sentences or statements that suspend the readers and urge them to have question marks in their heads as they read the story, they are disappointed

when the author fails to continue the suspense by cutting it bluntly. He, therefore, creates unnecessary gaps that do not characterize the suspense which the exposition in a detective story should have. The author introduces liquor and a firearm (.38 police special) on page 17. This arouses the readers' curiosity as to how Motsamai's efficiency is going to be influenced by the brandy he takes just before undertaking the arduous task of tracing murderers. The readers are keen to see him using the .38 police special and to see the circumstances under which he will use it. In this book the first two chapters are introductory and we have shown where and how the author has succeeded or failed in using suspense in these chapters.

The exposition in *Etshwang mare* extends from chapter one to chapter three. In these chapters we are given the background information about the past life of Tšhite, the lass who is at the centre of this story, and who has died mysteriously. We are given the circumstances that prevailed immediately before her death; we are briefed about Meokgo and Letšwa's relationship, we are informed of the love affair between Meokgo and Tšhite; we are introduced to captain Matengwa, the detective who is officially handling the case concerning Tšhite's death. The author gives us the traditional setting of the whole village where the murder or killing is alleged to have taken place. Our task here is to show how the author has succeeded in presenting this exposition in a way that creates suspense.

The author presents a worried young man, Letšwa, who is in deep meditation in a secluded place. The news that his brother hears during the day worries him a great deal. As readers, our curiosity is kindled. We too, wish to know what it is that Letšwa is pondering over. When the author divulges that Tšhite is dead, and the death has caused a lot of suspicion, our suspense heightens. When Letšwa ultimately decided to get the information from his best friend, Meokgo, who was Tšhite's fiance, we feel he is doing the right thing. We, therefore, willingly accompany him on his mission to find out what really happened. The author tells us why Letšwa does not know

the whole story. He was not around when Tšhite died. Hence when Meokgo gives an account of how Tšhite met her tragic death, we feel, we are also being given the information we expect. When the physical appearance of the corpse is described, our tension and suspense mounts. Our sympathy for the victim increases and our feelings against the unknown murderer or killer also increase. Even the silent moments of Meokgo, when describing the disfigured corpse, add to the creation of the tense atmosphere and enhance the suspense even further. His crying in between the descriptions he gives emphasizes his innocence and the gravity of the loss he has sustained with Tshite's death. It still emphasizes the love with which he loved her. When Meokgo says:

*Meno e bile a sebata. Mare e bile a sebata
mmogo le marofa eupša...
eupša ... go bile bolotšana bja motho goba
ba mmalwa ...*

Tiiša thaka, monna ke nku o llela teng (1986:6).

(The teeth that tore her body were those of a beast.

The saliva and the paws were those of a beast;

... but ... there was one or more people who mysteriously had a hand in this death.)

(Cool down chum, a man cries inwardly like a sheep.)

We are told in this exposition that Meokgo is one of the suspects in Tšhite's death. Meokgo himself suspects the royal family for this death. This we get from him when he says:

*... ba boletše ... ba boletše, motho o boletše
a re: Wena motho o nkganyetšago ka ngwana ke tlo
bona ge namane yeo o ka tla wa anywa maswi a yona, ka
kgonthe ga go makatše ge lentšu leo le phethegile (1986:6).*

(... they said it ... they said it, someone said:

'you person refusing me with your child,

I will see if you will suck the milk of the cow,

truly, it is not surprising when those words came true'.)

We are held in suspense and we wonder whether this could be true. When Sejelo on page 8 says:

*... O tlo le fetša ta! Le fela le re Kgoši,
eeiši! Ga di šome re bone tša ngakana ya bona
ya go re phelea mahlong (1986:8).*

(... He will exterminate you all; yet
you will keep on saying king. That does not work.
We are aware of their deceiving medicineman.)

These words still intensify the suspicion on the royal family and their witchdoctor or chief medicineman who was asked to use his magic to reveal the murderer of Tshite. The discovery of the remainders of the sack and the red plastic string in a hole, covered carefully with a stone and soil, further excites the readers. It adds to the suspects even if no specific suspect comes to mind. One thing is certain, it re-inforces the suspicion that someone, a human being, two or more had a hand in Tshite's death. In the confusion over the investigations, we feel somewhat relieved when the picture of the mortuary is put before us. Perhaps some clues that will lead to the apprehension of the murderers will come from the mortuary. When captain Matengwa expresses doubt concerning the piece of letter that is alleged to have been found on the corpse and which was stored at the mortuary, we appreciate the significance of such a question. It has been established that there is such incriminating evidence which could lead to the apprehension of the villain or villains. Also it is misplaced. So the readers remain in suspense and read on with curiosity to see how this piece of letter will be traced. It is interesting to note how the professional detective, Matengwa interviews the suspect, Meokgo. In trying to establish whether Meokgo ever reached Sekheseng during the days of Tshite's disappearance, we hear him asking Meokgo:

*Ge o fihla goba o feta Sekheseng
ga go seo o se kwelego goba wa
se bona se go makatša? (1986:25).*

(When you reached or passed Sekheseng
is there nothing you heard or saw, that surprised you?.)

The gist of Meokgo's reply to this question is that he heard or saw nothing spectacular at Sekheseng that day at that time. The professional detective's question does not get expected reply and this prolongs the interview and cross-questioning of the suspect. He wants to know whether Meokgo and Tshite ever clashed or quarrelled. After being told that they sometimes clashed he wants to know whether Meokgo had ever injured Tshite in their occasional clashes. Meokgo replies aptly by saying:

O be a sa gobale (1986:26).
(She was never hurt.)

In the dialogue between captain Matengwa and Meokgo, we can understand and infer that the captain is suspicious that Meokgo might have murdered Tshite for some reason best known to himself. That is why he asks Meokgo, whether his parents agreed to his love affair with Tshite, and what Meokgo would do in case Tshite fell pregnant as they were of the same age. The captain did not succeed in cornering Meokgo into giving incriminating clues to the detection of the criminal but the tone of the detective's questions and comments are indicative of his strong suspicion of Meokgo being the criminal in question. It is evident that the captain considers Meokgo to be suspect no. 1. What will the outcome of this suspicion be? The exposition of this story is full of suspense. Most questions that puzzle us as we read the novel, remain unanswered or are partly answered as we read on, and this contributes favourably to the development of the plot of this novel.

3.3 CONFLICT AND COMPLICATION

The concepts are intertwined. On one hand, conflict refers to the opposed relationships of different characters. On the other hand it refers to the tension between one's instincts and urges and one's

awareness of the need for restraint. Such tension results in action and intrigue. These conflicts between and within characters change as the plot develops; they intensify with changing circumstances in which the characters find themselves. This leads to a complication of the plot. This complication is sometimes referred to as rising action. Complication is expected to lie somewhere between the exposition and the climax and is closely related to both.

In *Tšhipu* (1962) the complication starts to take shape with the visit of Mamohapi to Rachel Sehlogo. We see Mamohapi moving from her house to Rachel's room to collect evidence that may be used by the detective Makhina to apprehend the suspected criminals. The first success Mamohapi achieves is to establish friendly relations with Rachel, because from this visit onward, they address each other as cousins. When Rachel says that she has no place for Mamogašwa in her heart, it is obvious that Rachel will get positive information leading to the arrest of Mamogašwa and his group. When Rachel ultimately tells Mamohapi that Mamogašwa and his group do not work, they are self-employed by stealing at night, we feel she has given the detectives a useful clue. As a result of this clue, Makhina is able to visit the big house in 16th avenue, where he is disguised as a one-eyed drunkard, who later captures and arrests Petla. In this way, Makhina discovers and uncovers the activities of the Setsokotsane gang. As Haycraft puts it:

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

Move him around, mix evidence with events (1942:255).

Makhina does not sit at a table, with witnesses parading before him. He has to go out and mix with events. He causes things to happen. We have seen him being kicked at the shebeen, pretending to be too drunk, only to come and floor Petla and later arrest him. This conflict between the detective and the Setsokotsane gang develops further. Makhina disguises himself again as the narrator says:

Makhina ge a etšwa jarateng yeo, o be a feletše ka moaparo wa boikgantšho (1962:31).

(When Makhina went out of that yard, he was immaculately dressed.)

He enters Sodoma, and while mixing with events like that he gets a clue concerning Gomora. It is interesting to note the dramatic irony in Ribs' words to Makhina when Makhina asks her in surprise about the presence of Gomora in Alexandra when he has just known that the house in which he was, is called Sodoma. She said:

O rata go mpotša gore ga o tsebe kwa Gomora e lego gona: Ditsebanyane ka moka tša motse wo, di a e tseba! Wena o mang? O tšwa kae? (1962:33).

(Do you want to tell me that you do not know where Gomora is situated! All "clevers" of this township know it! Who are you? Where do you come from?) She did not know she was talking to a detective.

Even if the narrator has not said it, we as readers can feel that Makhina is suffering from internal conflict in that shebeen. But the narrator says:

O be a eme maseme, fela a sa ipontšhe. ... Senthe ka gare, dikwi le dilai di a thulana (1962:33)

(He was suspicious but did not show it. (He restrained himself)

But inwardly, there was conflict between his instincts and emotions.)

It is moments like this which depict Makhina's acumen as a patient and brave detective. It pays dividends because at 12 midnight, his mystery of locating Gomora is solved. We still notice Makhina's internal conflict, when he appreciates Ribs' beauty and attractive-

ness but he has to restrain himself. As the tension and conflict in Makhina mount, the plot is further complicated. Makhina locates Gomora. He is confronted by a vicious dog; he shoots the dog dead; enters the house cautiously; to his horror and terror, he finds Rachel tied to a bedstead. After untying her, he carries her to his car, drives her to Dr. Mokgokong's surgery from where he drives to Mamohapi's house. The way the author depicts the hurdles over which he has to jump, satisfies us that these conflicts develop the plot to a climax.

Another important conflict and complication in the plot of *Tšhipu* is found in chapter 8, entitled:

Monna yo o bolailwe keng? (1962:43)
(What killed this man?)

Makhina cannot agree with the group of people he found at the scene of the corpse near the clinic. They are convinced that that man was overrun by a car. When three policemen arrive at the scene, they also agree that it is obvious that the man's death was caused by the car that knocked him down and crushed his head. Through his careful investigation of the whole corpse, coupled with his logical reasoning from the appearance of the corpse, Makhina concludes that there must be another cause besides the car accident that is mentioned. The complication and conflict worsens as one policeman actually accuses Makhina of having killed the man himself. When Makhina's instructions to take the corpse to a doctor for a postmortem are ultimately, though reluctantly carried out, and it is finally established that the man was first shot dead, we appreciate this detective's acumen. The bullet, which caused the death of that man is ultimately in Makhina's possession, to be used as physical evidence against the criminals on the day of judgement.

We see the attempt by the murderers to cancel their identity and the counter moves by the detective to track and trace the murderers.

This conflict between Makhina and the murders continues. Makhina gets a clue from Rachel that the gang usually treks to places around Pietersburg and further North, especially when they know that police are on their track for the crimes they have committed.

The clues that Makhina gets in Potgietersrus from a petrol attendant are not convincing. It sounds more like a coincidence than something that flows logically into the scheme of events in the development of the plot of this novel. This is also true of the clue from the boys who direct Makhina to Ledzunu's bar lounge. It is not convincing to hear how a boy just remembers that the day before, a grey car had passed there, and the occupants even drank liquor at Ledzunu's bar lounge or beer hall. This we get from the following dialogue:

.. Na, ntle le koloi ya Basie Verbaas,

ga go na ye nngwe ye e fetilego mo?..

Go fetile ye nngwe ye tshehla.

Batho ba gona ba bile ba yo nwa

bjalwa kua go Ledzunu (1962:52).

(Besides Basie Verbaas' car,
was there no other car that passed here?)

(One grey one passed. The
occupants of that car went
to Ledzunu's bar lounge.)

After Makhina has reached Ledzunu's place, he manages to glean the information that three men touched the place the day before, and they wanted the shortest route to Kgoši Nyatsane's kraal, in Vendale. Ledzunu assures Makhina that the road he was following would lead him to Kgoši Nyatsane's village. From the description of the car and perhaps the three occupants, Makhina knows that they are the members of the Setsokotsane gang he is tracing and tracking down. Such details are not given to the readers in the book. This is not what is expected of a good detective novel. The author should have given the readers all clues / facts that the detective Makhina knew, so

that the readers should not feel, the author was not playing fair with his story. In this chapter where Makhina is seen at Mr. Ledzunu's place, we find very little tension and suspense. There is no forceful development of the plot as such. The plot picks up momentum with the meeting between Makhina and Natshenda in Kgoši Nyatsane's village. It is Natshenda's invention that Makhina is introduced to the people as Natshenda's brother who is a powerful medicineman. It is through Natshenda's help that Makhina is again disguised as a witchdoctor, using Natshenda's clothes. It is interesting to read about the meeting between the members of the Setsokotsane gang and the powerful medicineman, Makhina! When Makhina ultimately tells them that they had run away because the police were tracking them down because of the crimes they had committed, we imagine how they must have felt, that they had got the right man to help them with their problem. We are not surprised when we hear one of the gangsters saying:

... Lehono gona, re humane ngaka ya nnete.

E seng ditsotsi tšela tša maaka, tša ditoropong (1962:60).

(Today, we have found the real medicineman.

Not those totsisi and liars found in towns.)

From this incident, the plot quickly becomes more complicated. Makhina overhears arrangements between the gangsters and an old man for the sale of bags of dagga. He hears the old man telling the gangsters about a detective that has been sent from Louis Trichardt to spy in this village. We immediately appreciate the tension and conflict building up in the detective as he is listening to this discussion. He hears how they plan to get rid of him the following evening. When an old man, the Kgoši's uncle, personally came to enquire whether Makhina was asleep, Makhina remained a worried man. He could not understand why the old man said:

Naga ye e a mpoifiša, bošego (1962:62).

(This place is fearful, at night);

and yet come to ascertain whether Makhina was still safely asleep in his hut. There were many riddles going on in Makhina's mind, which he could not unravel. This in itself complicates the plot of this novel further; heightening the inner conflict in the detective. This brings us to the consideration of conflict and complication in *Letlapa la Bophelo* and in *Etshwang mare*.

In *Letlapa* the conflict and complication can be said to be more pronounced from chapter four onwards. The death of Seipati and her father exhausts Motsamai. He resorts to liquor as a way of refreshment. In spite of this, there is mounting conflict building up in Desmond's mind. He decides to go to Potchefstroom, to Dr. A. Seanego's house. It is where Desmond gets the clue of the involvement of Dr. Seanego in Seipati's death certificate. After this encounter, Desmond Motsamai still has questions for which he can not get satisfactory answers. These questions complicate the plot further and heighten the conflict in the detective and in the readers. We hear Desmond soliloquising:

*Bonokwane bo swanetše go ba bo le gona mabapi le lehula Seipati.
Ke ka baka la eng ge ngaka Mahlangu
a swanetše go bitša makgalabje wa sefofu
go kgonthiša se a sa se tsebego..? (1962:31).*
(There must be some foul play concerning Seipati's death.
Why should Dr. Mahlangu summon a blind old man
to certify what he does not know..?)

The conflict becomes further complicated with the discovery of a car that seems to be trailing behind Desmond Motsamai, following him sneakingly. This reminds us of the Red Ford Escort in *Lenong la Gauta*. Like Nnono, in *Lenong*, Desmond identifies the car to be TJ 48623. Unfortunately it is a stolen car. It belongs to Dr. Mahlangu. It is not surprising that when Desmond gets a phone call that Dr. Seanego has been murdered, he immediately thinks of that car which was following him sneakingly. His first suspect in the murder

of Dr. Seanego, is the driver of that TJ 48623 car. This incident also heightens the conflict in Desmond and it complicates the plot further, to a climax. Motsamai's problems are increased. Like in *Tšhipu* perhaps, the murderers of Mr. Khosa and his daughter, Seipati, are trying to fake all clues by removing anybody who might disclose their identity to the detective and the police. With added problems or hurdles in his attempt to solve the Khosa mystery killings, Desmond Motsamai is attacked by thugs in his office one night. He is knocked unconscious. When he regains consciousness he realises that he could be shot dead at any moment. The readers immediately feel the tension in them for they would not like to see the detective die before he solves the mystery he is investigating. The readers side with the detective. When he fears to attempt to touch his service revolver, they also fear for his life and inwardly wish he will not dare do it. We as readers, feel relieved when we hear one of Desmond's assailants say

...*Masihambe... akukho lutho* (1983:36).

(...Let's go ... there's nothing.)

We thank the author for giving this detective that presence of mind not to try and pursue the assailants immediately, as this could have been fatal for him. A further complication follows immediately thereafter, when on his return to the office Desmond finds a corpse thrown into his office. This is yet another mystery that is clear to him that the perpetrators of these murders were against his pursuit of the Khosa mysterious deaths. These tactics by criminals do not scare Desmond. His confrontation with the woman eating plums complicates the plot further. It makes Desmond clash with the nightwatch for he fails to see the intruders at that building but is sitting at the fire. He concludes that that woman is part of the gang of murderers who are against his investigation of the Khosa mystery deaths. He thinks aloud thus:

...*Mmeakanyi wa dipolao tše o leka go timeletša mohlala...* 1983:42).

(The perpetrator of these murders is trying to conceal his trace..)

Motsamai's detective acumen makes him suspect that captain Snyman has been bribed. He no longer trusts him and this also increases the conflict in him and complicates his problems further. He does not give up. He cautiously traces Judy Setati's home 32 Manda Street, Thokosa. He reaches the Golden Oaks shebeen, where he finds an important clue about the relationship between Suzi Khosa and Chabalala, from Shima. His detective techniques help him know how Chabalala caused Suzi to pay him monthly in order that Chabalala should not reveal the murder mystery to the police. Tension mounts further as Motsamai enters a dark house, and a shot is fired, followed by dead silence until the silence is broken by a car that drives off from the premises in high speed. The fight that follows between Motsamai and the unknown hefty man in the dark also increases the tension and suspense in the plot. Readers wonder whether their hero will emerge the victor. We are astonished and dumbfounded when the detective ultimately switches the lights on and a hand and a leg of a freshly murdered woman are found in a box in the house. The detective's patience leads him to discover the diary, and in it, the following words give him a further clue in his detective work:

Seipati ... Senatorium ... (1983:48).

When Motsamai returns to his house that night he is ambushed and he is nearly shot dead. Fortunately, and to our satisfaction, he shoots dead his assailant. Some critics and scholars are of the opinion that the detective must himself not kill or commit a crime, but under these circumstances we feel the detective is fully justified because his life was in danger.

Everything seems against Motsamai. His telephone is tapped; he is informed of Judy's murder; he has to escort Masemenya to Thunder Gun

Hotel unexpectedly; he is attacked by captain Snyman's police together with constable Tšhukudu; he is requested by Suzi Khosa to stop pursuing the case of Seipati's death but he remains adamant; he is assaulted; Suzi wards off Tšhukudu and his co-workers to leave Motsamai in peace; Suzi promises Motsamai R10 000 if he can forget about the investigation of Seipati's death; he refuses the offer; he is taken captive by Suzi; he is driven to Suzi's farm in her Buick while chained and handcuffed; Suzi explains to Motsamai how she killed Seipati by mistake and how she bribed Dr. Mahlangu; Motsamai is knocked unconscious by a man at Suzi's farm. He is taken captive, drugged daily, chained to a bed, with a deadly criminal, Pholo, that kills Madie, in their "cell" and even licks his blood from his lips. All this heightens the tension and suspense and complicates the plot to a climax.

The revelations are made before the criminals are arrested. The criminals are sure that Motsamai would never be in a position to come out of his captivity and, therefore, they would never be discovered and arrested for all the killings they have caused.

That is why when Motsamai says:

*Wena le Mahlangu le swanelwa ke thapo godimo ga bobolai
bjo le bo dirago*
(You and Mahlangu should be hanged
until you die for the murders you committed)

We hear Mrs. Mahlangu replying:

*Go ka se go thuše ka selo Motsamai.
Mehlala yohle e phumutšwe ka ge wena
o le mo. Ga go motho yo a tlogo tseba
mo o lego gona.. (1983:65).*
(That will nothelp anything, Motsamai.
All traces have been removed because
you are here. Nobody will know about your whereabouts..)

In *Etshwang mare*, the conflict that starts in the people's minds is the doubt that Tšhite's death was caused by a wild animal. It is doubtful and unacceptable. This conflict grows when the different clues are given. The evidence given by different witnesses to the official policeman Matengwa, fake the truth. Another conflict was whether the case of Tšhite's death should be dropped because her parent did not report the case before the corpse was buried. The idea that the postmortem revelations should be followed, seemed to be a better step to follow: hence investigations at the mortuary. But readers become despondent when the investigation at Homolang's mortuary takes a negative turn. When Letšwa and Meokgo discover the remains of the sack and the string which Tšhite had taken to use for carrying the dried cowdung that day, we feel reassured of positive clues that may lead to the solution of the mystery. The conflict in Letšwa's mind as he tries to reason out the cause of Tšhite's death from given facts in chapter four, complicates the problem further. Of the many unanswered questions that came to Letšwa's mind, it is evident that a wild animal could not have hidden the sack in a hole. From the given clues and from Letšwa's deductive reasoning, we agree fully with his conclusion that the murderer was a human being. The mystery is further complicated, as one suspect after the other is brought to the fore. When the royal family is also suspected of having a hand, we feel the mystery is becoming more complicated. The witchdoctor and the king are now suspects. How is the author going to get it right to investigate the royal family? We feel the amateur detective is entangling himself too much, and this may ultimately lead to his own death and should he die, it will mean all investigations concerning Tšhite's death will come to an unsatisfactory end.

The mysterious death of Tšhite has exhausted detective Matengwa to such an extent that he feels like giving up. Matengwa is reinforced by assist. Colonel Sesela. In their investigation of the suspects, such as Meokgo, Ramatsha, Letlametlo, king SehloDIMARE, Phehli, the two police officers ultimately pick on Meokgo as suspect number one,

together with his two dogs. The action in the novel rises as Letšwa gets employed at Homolang's mortuary. We see with interest how Letšwa is going to use his position to unravel the role played by the employees of that mortuary in Tšhite's death. Whilst still held in suspense by Letšwa's new employment, we are told of the relationship between Tšhite and Letšwa. They have the same father, viz. Letšwa's father. In his investigations of the working conditions at the mortuary, and of his predecessors at the mortuary, Letšwa comes to know about the story of the insane woman. He deduces that the woman had been exposed too much to the corpses in that mortuary. Events become further complicated when Letšwa realises that there is a secret meeting in the mortuary. Mogwasa's angry look at Letšwa, when Letšwa brings the mortuary keys, makes the atmosphere even more tense. Why was the meeting held? Why was he excluded from that meeting when he is the clerk at the mortuary? The meeting with those fearful men heightens the tension and uneasiness in Letšwa. He is now encouraged by the fact that he knows that Tšhite is his biological sister, as they have been fathered by one and the same man. He is determined to continue his investigations further. His unprecedented discovery of the mortuarn chev, and the sight of the men carrying something and loading it in the chev at night, complicate Letšwa's investigations further. His emotions about the actions of Phiri, the faithful mortuary driver, and his friends, increase the conflict in him. This complicates the plot of this novel towards a climax. The relationship between captain Matengwa and Kgoši SehloDIMARE perturbs him. He could not understand how they became friends but he felt he should try to unravel it. Ramatsha's illness increases the conflict in Letšwa. When Ramatsha tells Letšwa that he has been given poisoned beer by those involved in Tšhite's death, we can appreciate the tension that builds up inside Letšwa's heart. Letšwa's overhearing of the plot by Mankwe and members of her group to kill Sejelo, popularly known as Lepolitiki, surprises him. It startles him too. The conflict in Letšwa is increasing every moment when he makes new discoveries. At "Mošate", he nearly runs away when he sees Mankwe's daughter-in-law bathing after their secret meeting at the royal kraal that night. The narrator says:

...A lahlela sesepe le lešela, a thoma go hlobola. Pelo ya Letšwa ya re a re gorogoro, a tšhabe, eupša sebetse sa re a itshware, a gatelele mohemo (1986:65).

(...She threw in soap and washing rag, and started to undress, Letšwa thought of running away, but on second thought he decided to pick up courage and even suppressed his breathing)

The conflict and complication of the plot is seen further when Letswa succeeds in killing Chedodo at the graveyard one night. It is interesting to see how Chedodo's death leads to the conflict between Magog and Phiri and Mogoga. Letšwa further faces the problem of how to be present at Meokgo's trial that following Friday in town. The case is now complicated to the first climax, namely that of finding Meokgo guilty on two charges of murder.

3.4 CLIMAX

The chain of events in the complication of the plot leads towards the highest and/or most important point in the novel or story. This point is the climax. The forces in conflict reach their moment of greatest concentration and tension.

Tšhipu e rile: ke lebelo...

Tension mounted higher after the meeting of Makhina with the three members of the Setsokotsane gang viz. Mamogašwa, Mokopa and Moswinini, when Makhina posed as a magician. We enjoy the irony used as the narrator says:

*Ge ba dutše, a ba botša gore ke banna
ba ba nago le molato. Ba tsongwa ke maphodisa
ka gohle. Ge ba rata, a ka ba nea
'diragadibonwe' ... Maphodisa a ka se
ba dire selo, gomme ba tla hwetša*

nals are to collect their bags of dagga. The fierce fighting with the criminals and the grey-headed man in the cave, leaves Lekgwegwe dead, shot by Makhina. The grey-haired man and Mamogašwa and his two friends have to flee from the cave. Unfortunately the fighting continues even outside the cave, and at the end of it all, Kgoši Nyatsane, the grey-headed man, lies dead somewhere near the mountain whereas his subjects think and believe him still to be asleep in his royal kraal. Makhina handcuffs Mamogašwa after another fierce fight between these two. Lastly, the unconscious Mokopa regains consciousness and comes staggering out of the cave and is easily arrested. Moswinini, who is still unconscious in the cave is carried out, placed outside and he too recovers consciousness, and is also arrested. This fierce fighting between Makhina and the Setsokotsane gang together with Kgoši Nyatsane, forms the climax of the novel. Hereafter follows fast denouement of the story.

In *Letlapa la bophelo* it is interesting to see how Desmond Motsamai was arrested by Suzi Khosa, handcuffed, pushed into Suzi's car and driven to Modimolle. It appeared as though the private detective, Desmond, was going to be murdered too, now that he fell into the hands of the suspects he was tracking down all along. The beginning of the climax is the rescuing of the lady who was also held captive in those "cells" wherein Desmond was kept. The dramatic way in which Brayn carried the lady, probably Judy Setati, wrapped in a sheet, the way he threw her into the back seat, the way they drove off from that 'prison' is fascinating. They had to do things very fast because they were dealing with a cruel and ruthless woman, Suzi's mother. She drove off, in an attempt to escape arrest by Brayn and his friend. Brayn acknowledges Mrs. Khosa's cruelty by saying:

O hlokomele, mosadi yola o kotsi (1983:71).

(Be careful, that woman is dangerous.)

It was dramatic as her car was flying away and they followed it and Motsamai's attempts at shooting at the car were fruitless as the car

was bulletproof. They were aware of the fact that she was driving a very powerful car. Their remark is proof enough:

*Re swanetše go mo swara. Sefatanaga
sa gagwe ke letlapa (1983:71).*
(We must arrest her. Her car is very good.)

When we see her committing suicide by throwing herself down a precipice on the mountain, we feel she has successfully dodged appearing before the court of law. When we are faced with Suzi arrested and enchained behind bars, we realise that her mother knew that Suzi was arrested before her and she knew the outcome of the trial and it was too tragic for her to contemplate. This is, in our opinion, the climax of the novel/story. The only flaw is that the author does not say anything concerning the arrest of Suzi. We just find her behind bars. The author should have said something about how she was arrested, because she was the key figure in the murder of Seipati.

In *Etshwang mare* (1986) the relationship between Tšhite and Meokgo results in making Meokgo suspect number one in the case of Tšhite's murder. Meokgo's stay in prison culminates into the court passing a double death-sentence on him. This verdict can be viewed as the beginning of the climax in this novel. It may be viewed as the first climax or the first part of the climax of the story, because Meokgo is the central figure who has suffered the loss of a loved one and on top of that, he is sentenced to death together with his dog; notwithstanding the loss of another dog which went on hunger strike while in custody with Meokgo. Meokgo's misfortunes mounted like those of the Biblical Job, until the death sentence. The narrator tells us:

*Moahlodi o ile a rema dintlha tše bohlokwa
a tlogela magweregwere a mantši a polelo.
O bolela gabonolo ka kwešišego ye botse ka go
ema le mantšu a Meokgo. Bofelong a hlanoga bjalo ka
leobu ...*

*leo le tšeago mmala wa seaparo sa motšhotšhiši,
le pono ya gagwe ka molato o adilwego.
O ile a mo ahlolela lehu gabedi ka polao ya
batho ba babedi. Sebofiwa se a amogelega
ge se rata go ipiletša kgotleng la ka godimo (1986:77).*

(The judge gave a résumé of the important points of the case, leaving out the chaff. He speaks simply and clearly sides with Meokgo. At the end he changed like a chameleon that took the colour of the prosecutor's clothes and his view of the case that was put before him. He sentenced Meokgo to death twice for the murder of two persons. The accused is given the freedom to appeal to a higher court if he so wishes.)

The last sentence in the quotation given above, gives readers a ray of hope about the possibility of Meokgo appealing against the verdict. The reader's hope is pinned on Letšwa because we have heard Meokgo's determination to die when he says:

*Lokollang mpša ye gobane le ge
e be e le molato ga e tsebe.
Ge e le nna: Kgokollo goba lehu (1986:77).*
(Free this dog because even if it were guilty it does not know. As for me:
Freedom or death.)

Indeed, Letšwa avails himself of the opportunity. We hear him insisting to Good 'n bad:

*Ga se a mmolaya! Ke sa bušeletša
mantšu ao ke a boletšego la mathomo...
mohu o bolailwe eupša e ka se be Meokgo* (1986:82).
(He did not murder her! I still repeat the words I said at the beginning ... the deceased was murdered but it cannot be by Meokgo.)

Through his indomitable courage and conviction, Letšwa ultimately unmasks that detective who was bribed not to cause kgoši SehloDIMARE's father's grave to be dug up and the corpses exhumed. That dishonest detective was Mogwaša Mogoga, his present employer. Through his ability to pretend to love Nontsike, Letšwa unmasked the actual murderers of Tšhite, viz. Magog and Chedodo. Chedodo had already died because of Letšwa's poisoned arrows, therefore, Magog was the criminal that was to face the charge. Through Letšwa's meticulous organisation, the villagers, mainly men, stormed Mogwaša's house, where Magog was hiding. After a fierce fighting between the armed Magog and the men, with a few villagers dying from bullet wounds and others injured, Magog was arrested by the police. This arrest of Magog and Mogwaša, and the release of Meokgo from the death cell, is in our opinion the real or second climax of the story. Mogwaša and his underworld, who seemed to have got away with it, when the wrong man was sentenced to death twice, were now brought down on their knees. It is gratifying to see the innocent but condemned Meokgo being really innocent and free.

3.5 DENOUEMENT

This is the phase in which the author makes everything clear. He explains what has happened up to the climax and in so doing, conflicts are resolved and order and stability are restored. The plot is thus unravelled in this phase of its development.

In *Tšhipu e rile: ke lebelo* (1962) we enjoy the fierce fighting between Makhina and Mamogašwa, which ends in Mamogašwa being tied to a tree whilst he is still unconscious, and is loaded into Makhina's car like cargo. We have seen how the woman and children attempted in vain to persuade kgoši Nyatsane to wake up by saying in a chorus:

*Tšhibanda, Tšhibanda. Bjalobalo
go fihlela a tsoga* (1962:73).

(Lion, Lion etc. etc. till he woke up.)

Makhina realises that they are wasting time and we see him accompanied by the kgoš^hi's uncle and a group of armed men to the mountain. It is a shock to the group when Makhina points at kgoš^hi Nyatsane's corpse and says:

Ke yona kgoš^hi ya lena yeo, kgoš^hi Nyatsane.

O bolailwe ke meš^homo ya gagwe. Go bjalo. Ngwana wa monna o bolawa ke se a se jelego (1962:74).

(There is your kgoš^hi, kgoš^hi Nyatsane. He has been killed by his deeds. That's true. Every man should suffer for his deeds.)

In this phase we also get to know how kgosi Nyatsane is disguised as a fearful phantom, as Makhina explains to Natshenda as follows:

Kgoš^hi ye ya gago, mna Natshenda, e be e itiretše kefa ya letlalo la nku, gomme ya e ntšha lefatla ka boomo. O be a re ge a le moš^homong wa gagwe, a e apare, gomme a tsenye selo ka dinkong, gore lentš^hu la gagwe le fetoge. Batho ba a bego a dirišana nabo ba be ba sa mo tsebe.

Eke Sathane a ka ba le yena, gore moya wa gagwe o se ke wa timelelwa ke tsela ya go ya diheleng, a hlwa a tshwentš^he ka go poka (1962:74-75).

(Your Kgoš^hi, Mnr. Natshenda had made a hat for himself with the hide of a sheep, and he purposely carved a 'bald head' on the hat. He used to put it on when he was on his nefarious works, then he put something in his nostrils, so that his voice could change. His clients did not know him. May Satan be with him, so that his soul may not miss the road to hell, lest he worries by being a ghost.)

The mystery of the 'man' who was hit by Mamogaš^hwa and company and

fell into deep water next to the mouth of the cave, is explained by Makhina to Natshenda and the readers feel satisfied with this flashback. It explains why the author has this chapter entitled:

Hlogotšhweu o bona sepoko (1962:63).

(The Grey-headed man sees a ghost.)

That ghost is Makhina because the grey-headed man and Mamogašwa and his friends thought they had killed the detective by letting him drown in the deep water near the mouth of the cave but they were surprised to have an encounter with him again personally. The clue that was earlier overlooked is now seen to be invested with significance.

The narrator explains briefly how Makhina and Natshenda went back to the cave to collect physical evidence that would help in incriminating the criminals. The readers cannot understand why the kgoši did not eject Dithole from his village because it was well-known that he was a wizard. The kgoši had laid down this law:

*Yo a sepelelago kgauswi ga ntlo ya Dithole,
o nka kgomo* (1962:76).

(Anyone moving about in the neighbourhood of
Dithole's hut, is liable to pay a herd of cattle.)

It now becomes clear why he did this. Readers now see the reason for such a law.

It is again interesting to hear Makhina explaining to Mamogašwa and Mokopa their attempts to conceal their identity and arrest, their attempt to get the assistance of a fortuneteller, Natshenda's brother, etc. The two criminals were dumbfounded. In court it was revealed what each of the culprits did and they were sentenced accordingly, viz. Petla Robinson Dikgale was sentenced to five years imprisonment; Mamogašwa Piet Bothata, Mokopa Aaron Mlenze and Moswinini Herman Aasvoël were sentenced to death.

The effect of these arrests of the criminals could be felt even in the far Northern Transvaal, at Kgoši Nyatsane's village in particular. We learn that the people who had assembled at the kgoši's kraal, waiting for Makhina and the kgoši's uncle to come back, were already showing beaming faces as they whispered that Dithole and Lekgwegwe had died at the mountain. The narrator says:

*Setšhaba se ile sa thaba kudu go kwa taba ye,
gobane go be go thwe, 'Monnamogolo Dithole o a tsoga.
O be a sa bonwe mosegare (1962:76).*

(The tribe was very pleased to hear of the news, because it was rumoured that, 'the oldman Dithole is a wizard'. He could not be seen during the day.)

The police in Louis Trichardt received the news of the arrest of these criminals with mixed feelings. On the one hand, they felt degraded for having failed to rid their area of the criminals themselves. On the other hand they were relieved because their district had been rescued from the endless loss of lives resulting from the nefarious actions of the deceased kgoši. The narrator says:

*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 (1962:76).*

(Even if the Louis Trichardt police felt degraded or undermined, they were thankful that Makhina had solved/ended the big outcry in their district or area.)

The arrest of the members of the Setsokotsane gang also brought about peace to the relatives and friends of Makhina - his mother, his uncle, Mamohapi and Rachel Sehlogo. Alexandra Township in particular and Johannesburg in general experienced, at least for some time, peaceful human relations. Rachel Sehlogo furthered her education with the two hundred rands 'bequeathed' to her by Mamogašwa.

The denouement in *Letlapa la bophelo* (1983) does not begin after the climax. Instead the narrator has distributed it wittingly throughout the last chapter that contains the climax of the novel. When Suzi divulged the secret of Seipati's death earlier in the development of the plot, she thought she had rendered Desmond Motsamai harmless. We heard her saying:

*Motsamai, o nagane senna. Ke go tshepiša
ntlo ye le tša yona fela ge o ka dumelelana
le nna. Kgaotša go nyakišiša dikgopelo tša
Seipati. Nnete ke tlo go botša ge o ka ntshepiša.
Nna le Chabalala re tseba ditaba tša go bolawa ga
tate le Seipati. Ka ge yo Seipati a be a tseba gore go motho
yo a ntefišago go gata tša tate, a go ngwalela gore
o nthuše. Gape go ile gwa tsoga ntwaga magareng a ka
le ngwanešo. Chabalala ge a lamola, ka leka go mo thunya,
eupša Seipati a tla tseleng ya kolo.*

Ngaka Mahlangu yena?

Ke mo lefile (1983:58).

(Motsamai, think like a man. I promise you this house and all its contents on condition that you agree with me. Discontinue with your investigations regarding Seipati's requests. I will tell you the truth if you promise me. Chabalala and I know about the murdering of my father and Seipati. As Seipati knew that there was somebody who was letting me pay him in order not to divulge my father's case, she wrote to you to help me. There followed a skirmish quarrel between me and my stepsister. Chabalala attempted to separate us, I tried to shoot him, but Seipati came in the direction of the bullet.)
(What about Dr. Mahlangu?)
(I paid him.)

She thought that a confession like this was harmless because she thought nobody knew about Motsamai's whereabouts and that Motsamai would in the end be too mentally incapacitated to be of service to anybody. This was incidentally what Suzi's mother also thought would happen to Motsamai. When she came and found Motsamai in the 'prison' she boasted to him by saying:

O se makale ... ke yena yola o mo tsebago.

(Don't be surprised .. I am the very one you know)

Sekebekwa! (1983:64).

(Murderer!)

She retorted:

Ga go sa go thuša, bjale. O ka mpitšša

ka mo o ratago

(That will help you nothing now. You may

call me names as you please.)

After this she explained that Khosa, the millionaire, was her husband. She realised that Mr. Khosa loves Seipati more than Suzi, her daughter, therefore, she devised means of getting rid of Mr. Khosa and pretended it was an accident. She explained the cause for Seipati's death as being the way she interfered with the affairs between Suzi and Chabalala, as Chabalala was being paid a large sum of money, that he should not divulge the secret of how Mr. Khosa had been killed. She divulged how and why many other persons became victims in order to make it impossible for Motsamai to get any evidence that would incriminate them as suspects and the real criminals. She gave new clues which elucidate all the reader's previous mysteries. All this denouement is given this time and place by Suzi's mother because she thought:

Wena (Motsamai) tseba gore o lekgoa la

bolao bophelo bja gago ka moka. Ditšhwana

*tša go timeletša tlhaologanyo o tla hlabiwa
ka mehla, gomme ga go yo a tlogo go hlakodiša.
Motsamai o hwile, go šetše Don e lego moriti
wa gago (1983:65).*

(You should know that you are a slave of your bed for your lifetime. You will be injected daily with mind-destroying drugs, and nobody is going to rescue you. Motsamai is dead, only Don, your shadow, remains.)

After the arrest of Suzi, which we presume took place before Desmond Motsamai's dramatic rescue from the 'cell', the author goes on to show Suzi's mother committing suicide in order not to be arrested by Motsamai, still alive. She is afraid to face the same man whom she told that his real self was dead, only his shadow remained. This ending reminds readers of Haycraft's opinion that:

*... in general, it may be said that
the detective novel which requires
a long and detailed explanatory
chapter at the end has failed in its
purpose (1942:248).*

We feel the author has scored points with this short but to the point denouement. The denouement lacks involution and elaborateness which enhances the development of the plot of this novel. Thanks to the mental illusions of Suzi and her mother.

The denouement in *Etshwang mare* (1986) does not start in the last chapter. In the last but one chapter, the author, with his acumen to manipulate the readers, with the turns, twists and momentary setbacks, has managed to supply the readers with clues which shed new light on the readers' previous mysteries. In this chapter the narrator reveals that the detective who was bribed with eight herd of cattle not to exhume kgoši SehloDIMARE's father's corpse, as Mogwaša

Mogoga. Readers have been questioning the relationship between Mogwaša Mogoga, the proprietor of Homolang Mortuary, and kgoši Sehloedimare and kgošigadi Mankwe and in this penultimate chapter it is resolved. Readers want to know where those two swarthy fellows who were staying with Mogwaša Mogoga, came from. The author answers the question in this chapter. From the bits and pieces of clues given by Nontsike during the discussions with Letšwa, the detective and the readers cannot get a glimpse of certain queries, and Letšwa, cool and collected as he is, never wants to rush or even cause Nontsike to suspect that he is carrying out some investigation concerning the murder of Tšhite. He plays for time and suspects certain questions. Ultimately all queries are resolved: he is told that Chedodo and Magog are Frelimo/Mosambican refugees who met with Mogwaša in Swaziland. He is ultimately told how Magog and Chedodo murdered Tšhite; he is told of the cause of the relationship between Mogwaša Mogoga and Letlametlo, the medicineman who treated Mogoga's wife, Nontsikelelo, when she was 'ill' and had an encounter with Letšwa and the police officers at Letlametlo's home.

When the climax comes with the arrest of Magog and Mogwaša Mogoga and his servants or employees, the author has already given the necessary exposition of the denouement. This was necessiated by the fact that Meokgo was having only a few days before being executed. Time was running out; the curtain of time was closing for Meokgo. After the revelation of the actual criminals, no time was left but for fast action. The narrator sums it by saying:

*Meokgo o ile a phologa, molato wa lehu la kgoši
wa hwelela, mola ngaka Letlametlo a ile a
swarelwa homola. Ge e le Mankwe o ile a ikgoka ka
boi pele a ka utollwa.*

*Molato le ge o ile wa tšea dikgwedi tše seswai
o rerwa, befelong bohle ba makala ge ba
bona Mogoga a sa le gare ga setšhaba. Ke ba
bakae bao ba kgaotšwego;*

*ba hwa therešo ba boletše yeo e sego ya
kgodiša molao!*

*Ke therešo! Ba boi ba se nago molato ba fela ba eba
ditoutšo tša meno a makgema.*

Etshwang mare banake di se le fetele (1986:106).

(Meokgo's life was spared, the case of kgoši's death was abandoned/written off; while the medicineman, Letlametlo, was arrested for the silencing poison. Mankwe committed suicide by strangling before she could be exposed.

Though the trial of the case dragged on for eight months, everybody was surprised to see Mogwaša Mogoga still living in the community. How many have been executed, died, having told the truth that could not convince the courts!

It's true! The shy who are innocent usually become victims of the giants. Beware, my children and not be victims.)

The denouement is brief and to the point and we feel satisfied that the author has successfully accomplished his aim within the limitations of the fair-play convention.

3.6 CONCLUSION

In the preceding paragraphs we have explained in some detail how the authors have moved and developed tight-plotting in their novels/stories, we have seen that in all the selected texts, the main crimes committed were contrived and planned, although the planning differs from a few minutes to days of contemplation. In these texts the shortest time taken to plan for the murder was in *Etshwang mare* (1986). The planning or plotting of crimes in *Letlapa la bophelo* (1983) could be taken to be the next and the plotting of crime in

Tšhipu e rile: ke lebelo could be taken to be the longest. We have seen and enjoyed the conflict which runs through all the selected texts. We have seen how the authors in the course of the development of the plots, distributed clues throughout and we enjoyed re-examining and sifting the clues in order to see whether the hypothesis formed before the new discovery is compatible with the new clues: The stories played fair.

From the discussion given above we are of the opinion that the plot structure of the selected texts is nearly the same. The difference is brought about by the individual style of the authors. In our view, *Esthwanq mare* (1986) has the best plot structure of the three. The author, M.T. Mothapo has shown very successfully, how Letšwa came to know about how Tšhite was murdered and the reason for the murder. It is fascinating to accompany the amateur detective when eliminating suspects until the real culprits or criminals are arrested and brought to justice. We rate *Letlapa la Bophelo* the second best and *Tšhipu e rile : ke lebelo* the last of the three. Comparatively, *Etshwanq mare* has a better structured plot than the other two. The details that make us come to this conclusion have been discussed in paragraphs 3.1 to 3.5 above.

--- oOo ---

CHAPTER 4

CHARACTERIZATION

- 4. Introduction
- 4.1 The Victims
- 4.2 The Suspects
- 4.3 The Detectives
- 4.4 Comparative Conclusion

4. INTRODUCTION

The concept "*characterization*" is defined in different ways by a number of scholars. We will refer to a few of them. Cohen (1973:37) says:

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

He further defines characterization as:

the means whereby an author establishes the illusion that the persons created by his words are indeed people or like people, with traits and personalities which a reader can recognize and analyze (Cohen, 1973:177).

Shaw (1972:51) defines characterization as follows:

The creation of images of imaginary persons in drama, narrative poetry, the novel and the short story, is called characterization.

This means that authors use words to create imaginary people in their literary works. The characters in fiction are, therefore, not real people, they are like real people. In this study, we will take "*characterization*" to mean the way in which authors show the actions, sayings, reactions and qualities of the people in these novels; how these characters behave as individual human beings in their mutual relationships in the novels. Scholars such as Aristotle, as cited by Sayers in Winks (1980:33) say that characters in a detective story should be good; they must be appropriate, they must be like reality and lastly they must be consistent from the first to the last.

This view confirms the one expressed by Cohen (1973:77) quoted above. We agree with these definitions because we are of the opinion that when we study characters in a novel, we first have to recognise them and then analyse them. We have to see each character as an individual i.e. the character must differ sharply from other characters. He must stand out and engage the reader's interest. In this way we study the inner life and motivation of the characters. The naming and classification of characters depends upon the type of literature which is studied. In this study, we will concentrate on the victims, the suspects and the detectives. Subordinate or intermediate characters will only be referred to where necessary.

4.1 THE VICTIMS

In this study we will take the victim to mean the sufferer, or a person who is affected adversely when a crime is committed e.g. murder, assault or rape. In theft cases and other cases involving property, such as arson, burglary and larceny, the owner of the property is the victim.

4.1.1 Rachel Sehlogo (Tšhipu e rile : ke lebelo ... 1962)

In our opinion, Rachel Sehlogo and Polomeetse are "*second rate*" victims, because they became the victims of criminals in the crimi-

nals' attempt to conceal their identities. Unfortunately, the author used them more than the original criminals which set the detective on the trail of suspects. This flaw reduces the quality of this novel as a detective novel.

Rachel is associated with criminals. She recalls how Mamohapi and Dan (Makhina) saved her life in a murder case trial where Sparks had highly incriminated her. We hear her saying:

*... Ka nnete ge nkabe e se wena
le Dan yola wa letseka, thapo
e ka be e jele nna sešitong sa gagwe!
O be a mpofile tsii! (1962:14).*

(... Truly if it weren't because of you and the detective Dan, I would have been hanged in his place! He had really incriminated me beyond reasonable doubt.)

It is clear that Rachel must have associated with Sparks in one way or another. She might have been the friend of the girl whom Sparks murdered. At the time of Mamohapi's visit to her, Rachel is associated with Mamogašwa, the leader of the Setsokotsane gang. Her association with criminals might be ascribed to the socio-economic conditions of her times. She was in Alexandra Township, working at a sweet factory. Criminals, usually workshy people, always force love on beautiful working girls, who become a double advantage to the criminals. They will always have a place to sleep; they will have a source of income when their nefarious nocturnal acts have not materialised. The frailty of women coupled with the need for security makes them easy prey for such unscrupulous gangsters and their bosses. When we take Rachel's beauty into consideration, we can appreciate her vulnerability in the society such as the one in Alexandra Township and Johannesburg. She is a victim of circumstances. She is presently unemployed. She says:

Ke kgwedi ya bone ke dutše ka matsogo.

Gona bjale ke phela ka nxanxa, ruri! (1962:15).

(It is now the fourth month that I am unemployed, idling. I am struggling to make ends meet.)

In answer to Mamohapi's remark that if she does not devise other means of living she will find life very difficult, she replies:

Ke leka ka kudu go ba kgatong

e tee le bangwe. Gona bjale ke

šetše ke kgona go dira mabjalwa ka

mehuta ya ona. Le a Sekgowa ke nawo.

Eupša ga se thato ya ka (1962:15).

(I try very hard to be in line with others.

I am now able to make all kinds of homemade

brews. Even European blends of liquor I stock.

But I do that against my wish!)

The last sentence in the above quotation viz.

Eupša ga se thato ya ka

(But it is not my wish to do so),

clearly demonstrates the plight in which she finds herself, the plight which forces her to do the evil that she does not intend to do. This portrays to us, a character that is kind-hearted, and goodnatured. This still emphasizes the fact that she is naturally a well meaning personality, who would like to earn her living fairly like any normal person in a normal society. When such a character becomes a victim of criminals, we feel we must sympathise with her. We feel guilty if we try to ignore her plight. When Rachel says to Mamohapi:

*Pelong le moyeng wa ka ga go
sa na bodulo bja Mamogašwa. Ruri,
nka lokologa moyeng ge a ka ya, goba
a išwa moo re ka se sa bonanago
gape matšatšing ka moka a go phela ga rena* (1962:16).
(In my heart and soul, there is no longer any
place for Mamogašwa.
Truly, I shall feel relieved if he can go, or
be taken to a place where we may never meet
again in our life-time.)

We feel she is very sincere, she is saying it with all her heart, with painful remembrances of past experiences, tortures which she could not report anywhere, or complain about to anyone. As a tear trickles unchecked down her cheek when she says these words, we as readers find ourselves in her position, and we cannot but sympathise with her. We immediately feel, if there was something we could do to relieve her at that moment, we would oblige. That is why we are not surprised when Mamohapi in her reaction to these sincere words which were all the time pent up in her, asks:

Na e šoma kae, mpša yeo? (1962:17).
(Where does it work, that dog?)

Yes, she feels Mamogašwa is a dog. His illtreatment of Rachel reduces him to the status of a dog. When we look at Rachel Sehlogo from the other point of view, as a member of society, we tend to classify her among the types of girls who are immoral and are typical of degenerate township life. She is making different kinds of home-made brews, for sale. She is a shebeen queen like Ribs. She is contributing to the general corruption of the society in Alexandra Township. Were it not because of the shebeen she is running, many families would have thrived better. It is not only the gangsters under the leadership of her fiancé', but any partakers of strong drinks who will frequent the shebeen. Rachel herself owns it up by saying:

*Re phele ka moo re kgonago; e seng
ka moo re swanetšego* (1962:15).
(We live as best we can; not as we should.)

Rachel is not an angel. Apart from the external forces and factors that cause a conflict within her, and force her to act contrary to her wishes at certain times, as we have seen above, she is to a certain extent to blame for the evil she perpetrates. She is not trustworthy, but unreliable. This characteristic is exposed by what Petla says:

*O boletše kgang ya senna, Mamogašwa,
eupša nna ga ke na kholofelo ngwanenyaneng
yola o šikago naye. Ke mo hweditše lehono
a na le mosetsana yo mongwe wa maahlo
a go se tshephiše, yo o ka rego o hlokomela
dilo kudu. Rachel o sa tlo re tsenya...!* (1962:21).
(You have spoken like a man, Mamogašwa,
but I do not trust that girlfriend of yours.
Today I found her with a certain suspicious girl, who
seems to be very careful on details. Rachel
is still going to land us...! (He was interrupted by Mamogašwa)

From Petla's statement, we infer that his suspicion of Rachel is not only founded on that day's discovery of the presence of a suspicious girl. It gives us the impression that Petla has been watching Rachel's movements, the company she keeps and after the sight of Mamohapi in Rachel's company, Petla feels he must make his suspicion clear to other members of the Setsokotsane gang. Even if Mamogašwa interrupts him by saying that Rachel will never let them down, at the same time he tells us what will deter Rachel from divulging the secrets of the gang. He says:

*Rachel a ka se re tsenye felo! A ka se re
iše fase le gatee! Gomora o e tseba gabotse!
Gatee a thoma bonokwane, re mo iša gona! (1962:21).*
(Rachel cannot land us anywhere! She will never
let us down. She knows Gomora very well!
Once she starts showing signs of untrustworthiness,
we take her there!)

Mamogašwa does not refute the plausibility of the untrustworthiness of Rachel. He expresses the feeling that, even if she may attempt to divulge the gang's secrets, she will remember Gomora, and all the evil that is done there, and she will refrain from revealing anything that can lead to the arrest of the gang. When the gang is surrounded by the police at their hide-out one evening, and Petla is ultimately struck unconscious and is arrested, one sees clearly that Petla's mistrust of Rachel was founded.

After Petla's arrest, Mamogašwa remembered Petla's words and he indeed mishandled Rachel in her room, together with other members of the gang. Thereafter Rachel was taken to Gomora, where she was tied to a bedstead. Five handkerchiefs were stuffed into her mouth and a scarf tied round her mouth to ensure that she would not make any sound that might attract passersby. When recounting the gang's actions towards her, Rachel herself says:

*Ba itiretše boithatelo ka nna, ka
taelo ya Mamogašwa, ka lenaneo lae
gagwe ke be ke swanetše go hwa
pele letšatši le hlaba, gomme ke
lahlwe moo go lahlwago bangwe (1962:41).*

(They have done what they like with me at
Mamogašwa's instruction.

According to his plan I ought to die
before sunrise, and be thrown to the place
where all others have been thrown).

She is vengeful and vindictive. This knowledge we get from what she says of Mamogašwa after Makhina has rescued her from Gomora. She says:

*Ruri, nka thakgala kudu go bona Mamogašwa
a fišwa ka mollo wa kerese go fihlela a ehwa!
Tše a ntirilego tšona, ngwanamoloi yola, ke tla di
nagana matšatšing ohle a go phela ga ka,
gomme ke tla mo hlologelela bomadimabe
go fihlela lehung la ka (1962:41).*

(Really, I can be very pleased to see Mamogašwa being burned to death by a candle light! What he did with me, that son of a witch, I will remember all the days of my life, and I will wish him ill-luck up to the day I die.)

She cannot pardon or forgive him for what he did with her. The words she says above are part and parcel of herself. They come from her inner self, her real self; they have not been cast upon her by circumstances in which she finds herself. She has so matured that at the end she feels she must go back to school with the money "bequeathed" to her by Mamogašwa. This makes her so life-like that we see in her the spinsters we meet in our daily life, furthering their education after many frustrations in their lives. The narrator says of her:

*Rachel Sehlogo o ikemišeditše go boela
sekolong ka tšhelete yela a e tlogeletšwego
ke Mamogašwa (1962:81).*

(Rachel Sehlogo is prepared to go back to school with that money "bequeathed" to her by Mamogašwa.)

This change of attitude toward life in Rachel seems to us to be very appropriate. Life's frustrations have been shaping her mind for this change. She is so tired of the rough life she has led that when she

imagines what could have happened to her on the night Makhina found her tied to a bedstead, with five handkerchiefs stuffed into her mouth and her mouth securely tied with a scarf, she cannot but opt for a better way of living. It is natural that she decides to go back to school to further her studies. This also reveals to us that she must have been of above average intelligence and she had been unable to further her studies because of a lack of finances. We feel convinced and satisfied that Rachel is not a caricature. She surprises us in a convincing way when she ultimately turns away from the life of the underworld and chooses to lead a normal life by working honestly for a living.

4.1.2 Seipati Khosa in Letlapa la Bophelo (1983)

There is more than one victim in this novel, but we will look at the one who seems to be the main cause of concern and thus the reason why this book was written, viz. Seipati Khosa. Her suffering and death lead to all the detective work done in this novel. The role played by Chabalala in advancing the plot of this novel and Seipati's reactions are noted with interest. He is the one who was paid large sums of money monthly in order not to disclose the actual cause of Mr Khosa's death. It is these monthly payments, made to Chabalala by Suzi Khosa that caused Seipati to write a letter to Desmond, requesting him to detect the person who was causing her step-sister such a lot of money. In that letter she says:

...

Desmond

*Leka ka maatla go hwelša motho yo
a phedišago kgaetšedi ya ka gabohloko
ka go mo lefiša tšhelete ye ntši (1983:15).*

(Try by all means to find the person who is pestering my step-sister by causing her to pay a lot of money as protection fee.)

Seipati did that innocently. She did not think she was meddling in other people's affairs. From members of the underworld such as Shima, we are able to see the actual relationships among the key characters. When Shima discloses the relationship between Chabalala, Seipati and Suzi, we take it for granted, and it helps in our appreciation of the circumstances surrounding Seipati's death. Shima says:

*Go kwala gore yola Chabalala
o be a ratana le Seipati. Bjale
yo Suzi a utswa lesogana le la
ngwanabo moo go ilego gwa tsoga
ntwa magareng a bona (1983:45).*

(It is rumoured that Chabalala was in love with Seipati. Then Suzi also fell in love with Chabalala with the result that friction ensued between the two step-sisters.)

We take this clue seriously because it is revealing the complex web of individual relationships which merge smoothly into social relationships which parallel life more accurately.

Seipati had confidence in Desmond Motsamai. The letter she wrote to him was not an official letter written to a charge office, but was a letter written to a friend who had the ability to track down the cruel bug that was mercilessly sucking her step-sister's money. The picture we get of Seipati Khosa, is that of a kind-hearted lady, who would not allow injustice to go on unchecked. She is a peace-loving lass. Although she has not disclosed how much money her step-sister had to pay regularly to the unknown person, we get a glimpse of what she meant by "*a lot of money*", when she offers Desmond five thousand rand to use while he is investigating the case. If she feels free to part with five thousand rand in order to stop her step-sister from losing more money, then we begin to appreciate the

step she is taking. We begin to guess that her step-sister was definitely paying out a lot more than the five thousand rand and more so, when it is taken into account that the step-sister would have to pay that "lot" of money to that "person" as long as they were both alive. We immediately feel Seipati has taken the right step, which we could also take under the circumstances. This incident is one of those truths of human life that we infer from the story. She has reacted naturally. The sum of five thousand rand that she is sending to Desmond is presumably sent by cheque. It is not very surprising that she sends him such a large sum because her late father, we have been told, was a millionaire. The narrator says:

*Khosa e be e le monna wa dimilione
o be a na le basadi ba babedi (1983:16).*
(∴ Khosa was a millionaire, he had two wives.)

Seipati was Mr Khosa's first daughter and only child of his first wife and she was her father's pearl as we are told by his second wife when she says:

*Khosa e be e le monna wa ka,
Ke nna ke mmolaiwego ka thoboro
ge ke lemoga gore o rata Seipati,
ngwana wa mosadi wa pele go
feta Suzi wa ka. Ka gona ka dira
gore e tšeiwe bjalo ka kotsi (1983:65).*
(Khosa was my husband. I am the one
who killed him with a revolver when
I realised that he loved Seipati, the daughter
of his first wife, more than my daughter, Suzan.
I then faked it as an accident.)

The author has prepared the circumstances plausibly for this millionaire lass to be able to sign a cheque for such an amount.

Whilst conceding to the kindheartedness of Seipati in this humanitarian gesture to Desmond, we get new information as the novel develops, which make us doubt whether Seipati did not somehow suspect foul play in connection with her father's untimely death. Shima gives some clue to this suspicion when he discloses that Seipati was in love with Chabalala and after some time, Chabalala fell in love with Suzi. This sharing of a lover caused friction which led to a fight between the two step-sisters. Chabalala tried to separate them, but it was in vain. Such clues make us appreciate Seipati's actions from another perspective.

Seipati had feelings and emotions like everyone of us. She was in love with Chabalala and on realising that Chabalala was also in love with Suzi, she could not contain the jealousy in her. She could have confronted Suzi for agreeing to be Chabalala's fiancée knowing full well that Chabalala was in love with her. This is inferred from the evidence given by Shima and the one given by Suzi above. Looking at the way Seipati was shot dead, we feel she could have been murdered because Suzi and her mother had realised that she was beginning to show some suspicion of them having killed her father purposefully. This suspicion is logical, when we consider the fact that Seipati was in love with Chabalala. Chabalala must at one stage have said something about his knowledge of Mr Khosa's murderers. Her gesture to Desmond, of sending him the sum of five thousand rand in order to help Suzi could not have been the real thing. It is probable that she was using her intelligence, trying to hide under the pretext of sympathising with Suzi, whereas she knew that Chabalala would ultimately expose her father's murderers. She must have been a very intelligent lass. She calculated correctly, that should she be direct, she would be risking being killed like her father. Unfortunately, for her, the love affair between Suzi and Chabalala turned the tables in a way she did not foresee. This logical conclusion is confirmed by what Suzi's mother says about how Seipati was killed when she says:

*Bjale kotsi ye nngwe gape, Seipati
a senya ka go di tsenatsena, ya ba
gore le yena a tlošwe tšatšing* (1983:65).
(Now, another accident again, Seipati
made a mistake by meddling in the cause
of death of her father, we had no choice but
to remove her from being an obstacle
by killing her.)

In the same way, they caused the deaths of many persons, who could endanger their lives by giving information to detective Desmond Motsamai. This we gather directly from "*Mrs Mahlangu*" when she reacts to Desmond's statement that Mrs Mahlangu and Dr Mahlangu are fit for gallows for the multi-murders they are causing. She says:

*Go ka se go thuše selo Motsamai. Mehla
yohle e phumutšwe ka ge wena o le mo.
Ga go motho yo a tlogo tseba mo o lego
gona. Bohle ba tseba ge o loretše
koloing ye e swelego tseleng ya go ya
Modimolle... Motsamai o hwile,
go šetše Don e lego moriti wa wa gago* (1983:65).
(It won't help you anything, Motsamai. All
evidences/tracks have been removed because
you are here. Nobody will ever know that
you are here. All know that you were burnt to ashes in the
car that burnt out on the road leading to Modimolle...
Motsamai is dead, only Don, your shadow, remains.)

4.1.3 Tšhite (Etshwang mare) (1986)

More than one person died in the course of this novel. As in *Letlapa la Bophele* (1983), we realise that all other "*victims*" besides Tšhite, may not be called "*victims*" in this context. They died because the criminals and their accomplices were trying hard to

remove anybody suspected of being capable of releasing dangerous clues to detectives. There were other "victims" who died in the course of detection. We have here the short, well-built man who had accompanied Mohlatlo to dig up a grave at the cemetery one night. That short, strong man is Chedodo, one of Mogwaša's faithful servants. He was killed by Letšwa's poisoned arrows whilst Chedodo was inside Ramatsha's grave, digging up the corpse in order to take the coffin back to the mortuary. Tšhite is the main victim in this novel and she is the one we will look closely at in this study. We would like to look at her personality and her relationship with other characters in this novel.

We first see her in a humble family, whose head is an unmarried woman. Tšhite was born out of wedlock. The narrator gives us the picture of Tšhite's mother as follows:

*Ruri ke tšona tša moroto wa tšhego,
ge mmago a be a nyetšwe ke lapa;
wena ngwanagwe wa se nyalwe eupša
dithorwana o topilego ka ntle gwa
thobolwa ye nngwe: (1986:13).*

(Really it is pathetic, when your mother was married for a particular family but not by a specific man; and you as her daughter do not get married, but bear a few children out of wedlock, and one of those very few children is murdered.)

Under these circumstances, it is understandable that Tšhite was from a very humble and poor family. It is appreciable that she gathered more dry cowdung than her companions the day she was murdered. She was a hardworker, possibly the first born daughter of her mother, Malehu.

Her circle of friends is very limited. Leratetšo is her only bosom friend. She is the one in whom she could confide. The narrator says:

*Leratetšo a fološa tšohle tšeo
a di kwelego le tsohle a di tsebago (1986:15).
(Leratetšo told them everything she
had heard and everything she knew.)*

This is the reason why Tšhite's mother and Teku, pointed at Leratetšo as the person who could testify before the official detectives about Tšhite's private life. That is why in answer to a question by Matengwa she answered emphatically as follows:

*Tšhite e be e le motho wa go
ithata kudu go feta makgarabe
a mantši a motse wo. Le
batswadi ba ka ba be ba nkgopiša
gantši ba nkgala gore ke reng ke sa
gate bjalo ka Tšhite medirong. O be
a rata mediro ya gagwe le ge a be
a ena le mariri. Ge le bona matši le
megobolo yeo e sa kgahlišago re bona
diatla tša gagwe. Medirong ye mentši
ya ka ntle ke moo o bego o ka se re
hloke mmogo. O be a tshwenywa ke
masogana le banna bao ba bego ba
mo goka ba sa fetše. Seo ke sona seo
se bego se ripa leoto la gagwe. Le ge
go le bjalo o be a kwana le motho o
tee sephiring; yoo e lego yena Meokgo.
Le ge sephiri sa bona se ile sa re se
phunyologile gwa kwala batswadi ba
lesogana ba rile ngwana wa bona a ka se
nyale ngwana wa modiitšana*

*seo e bile seo se ilego sa ipontšha se sa
ame baratani bao ka moragonyana ga moo.
Motho wa bofelo yoo a ilego a kgopela sego
sa meetse ka gabo Tšhite e bile morwa wa
Mankwe, Phehli. Gona moo go ile gwa
kwala kgadi ya seromiwa e ntšhitše
mantšu a go hlaba ge ba mo ganetša
ka mosadi (1986:16-17).*

(Tšhite had a very high self-esteem because she was very tidy, more than most lasses of this village. Even my own parents teased me on several occasions by asking me why I do not go about my work as Tšhite does. She enjoyed her household chores although she was too slow. When you look at these wall decorations and beautiful finishing touches on the lapa-walls, you see her artful hands. At most outdoor chores we were always together. She was troubled by lads and men who always proposed love to her. That is what made her prefer staying at home most of the time. Despite that, she had only one secret-lover; viz. Meokgo. Although at one time their secret love-affair was nearly interrupted, by the rumour that Meokgo's parents were alleged to have said that their son could not marry the daughter of a pauper, that did not affect the lovers thereafter. The last person to wish to marry Tšhite was Mankwe's son, Phehli. It is alleged that Phehli's aunt who was sent to Tšhite's home, uttered unpleasant words when she failed to get what she had gone for.)

This description of Tšhite gives us the reason why her mysterious death should be investigated by official detectives and almost everybody in the village. Any one would wish that such a meticulous, industrious, self-respecting lass be his/her daughter-in-law. Even the lads and men who were not successful in their advances to Tshite felt duty-bound to go and look for her in the bush when she was reported missing. Who knows, perhaps one would be lucky enough to rescue her if she were found still alive, and then one would in that way win her as one's wife. That cannot be ruled out because more than one person may do the same piece of work for different reasons and motives. She loved Meokgo, granted, but when circumstances dictated, she sometimes had to break appointments with him as a result of which the two lovers sometimes had a tiff. This is normal and acceptable. When Matengwa wanted to know from Meokgo the kind of quarrels he and Tšhite sometimes had, he replied that on several occasions she dishonoured their appointments.

Tšhite was not an angel. When she suspected Meokgo might be in love with another lass or girl like Leratetšo, she did not keep quiet. She accused Meokgo of it, even without having any proof to support her suspicions. She loved Meokgo very much and because jealousy is love's cousin, such feelings are quite normal and tolerable. On the other hand, Meokgo knew his innocence and he once clapped Tšhite for accusing him of being in love with Leratetšo. Such clashes or tiffs never weakened or diluted their love for each other. Leratetšo also remained their bosom friend, and continued to act as their go-between in passing his secret love letters to Tšhite.

Leratetšo and Tšhite remained friends even if at one stage Tšhite suspected Meokgo of having an affair with Leratetšo. Tšhite was beautiful. That is why Letšwa, the amateur detective, thought that the murderer must have had love interests in Tšhite because of her beauty. He is of the opinion that the male must have seen Tšhite walking down to the forest alone, and then followed her. The supposition is that Tšhite must have been murdered by a jealous man, whose proposals of love to Tšhite were unsuccessful.

On the other hand we do not imply that Tšhite was without blemish. We have been told by the narrator that she sometimes accompanied Meokgo to his home at night. This is proof that she was not an angel. She was human and lived like a mortal being. She passed through the adolescent stage of development like all girls and behaved as expected.

The victims discussed in these texts are all young women, all unmarried. Rachel and Tšhite are from poor families, whereas Seipati Khosa is from a very wealthy family. It is interesting to note how emotionally stable Tšhite and Seipati are in contrast to Rachel. Of the three ladies, Rachel is the most well developed character who grows naturally to maturity as the story unfolds. Perhaps this has been possible, because, of the three victims, Rachel is the only one who was not murdered. The other two were victims of murder and this cut short their development as characters. The murdered victims are depicted in a plausible manner that makes us feel none of them was merely brought into the picture for the sake of being murdered. The authors have put them in satisfactory setting that suited the circumstances surrounding their murders.

4.2 THE SUSPECTS

We shall trace the suspects in the selected texts and show who the murderers and criminals are.

4.2.1 The Setsokotsane gang (Tšhipu e rile : ke lebelo)

This gang consisted of the following members: Mamogašwa (leader) Mokopa, Petla, Moswinini and Polomeetse. These are only nicknames, their real names are Piet Bothata, Aaron Mlenze, Robinson Dikgale, Herman Aasvoël and Herbert Nkuna respectively. It is striking to note the reptile names used in giving nicknames to members of this gang. It is again striking to note that the gang is composed of members from different ethnic groups e.g. Piet Bothata and Robinson

Dikgale presumably from the Northern Sotho group; Aaron Mlenze from the Zulu group; Herman Aasvoël from the Coloured group and Herbert Nkuna from the Tsonga group. They are birds of a feather. Their poverty and unemployment unites them and cements them together in their attempts at getting articles and food to improve their social standing. Whether the means justifies the end or not, to them it is irrelevant. In their struggle to enrich themselves, they will fight to the death to remove any obstacles that come in their way. In this study we will look at Mamogašwa, the leader or boss of this gang.

Mamogašwa is impatient and uncompromising with persons who seem to undermine his authority. At the "Big House" in 60th Avenue, we hear him talking like a boss, and he is one! All members of his gang must take his instructions without questioning their authenticity. Anyone who attempts to disagree with him, or tries to defect from the gang will be murdered mercilessly by the "boss". We hear him tell his gangsters that:

*Yo a ka reng ge go bonala kotsi,
goba re le kotsing a hunyela, a
nape a ye maleng a lefase, re
se sa bonana gape! Gobane, ruri,
ka mma mo re hlakanago ke tla
ngwala lebitšho la ka mo mpeng ya
gagwe ka selo se! (1962:20).*

(Anybody who, in times of danger, or when danger is simmering, can dare attempt to retreat or withdraw, should disappear for good, that we should never meet again! Because truly, by my mother's name where we can meet I will write my name on his belly with this thing!)

We picture a strong, tough red-eyed thug who meant exactly what he was saying. A merciless thug who could not tolerate anything that

acted as a stumbling block to him in his quest for money. To confirm that these suspects were only after worldly riches by stealing and robbing other people of their property, their leader says:

*Re swanetše go sepela bošegong bjo,
go lata mekotla ya motsoko. Mokgalabje
yola o ngwetše gore o eme gabotse.
O letetše rena. Ge re boa gona re
swanetše go leka go hwetša dikgomo kua
Maikaneng. Naga ye ya Gauteng ga e sa na
bophelo. Re swanetše go ya ntle, moo batho
ba gona ba sa lego borokong. Nna nka
se lokele hlogo moriting, pele ke hlakanya
dinaga tše. E tla be e se nna Mamogašwa! (1962:20-21).*

(We must leave tonight to go for the bags of dagga. That old man has written to inform us that he has enough and is only waiting for us. On our way back we must try and get some cattle at Maikaneng. There is no more life here in Johannesburg. We must go out to places where the people are not clever. I won't rest until I touch all these places, I Mamogašwa!)

The gang leave at his instructions. They even reach Vendaland, where their "old man" has bags of dagga ready for them. Mamogašwa and members of his gang, viz. Mokopa and Moswinini are misled by the "real medicineman" they meet in Vendaland; the man who promises them a medicinal charm that will make them invisible to the police. Ultimately, after a fierce fight between Mamogašwa and the detective, we see the gang arrested and the narrator tells us:

*Ka go ya gagwe o be a rwele Mamogašwa le Mokopa,
Natshenda a rwele Moswinini.
BoMakhina ba rile go tlogela boMamogašwa
Marshall Square, ba leba Alexandra (1962:77).*

(In his car he carried Mamogašwa and Mokopa, Natshenda carrying Moswinini ... Makhina and Natshenda left Mamogašwa and his gangsters at Marshall Square and went to Alexandra.)

The suspects are proved and found guilty as charged. When at the end the judge pronounces/passes judgement on the four members of the Setsokotsane gang, the readers feel the murderers and criminals have paid for their evil actions. The narrator says:

... ke re wena, Robinson Dikgale, o tla ya kgolegong ngwaga ye mehlano, gore mabenkele a batho a sale a ikhuditše go thubja ke wena (1962:78).
 (... I say you, Robinson Dikgale, are sentenced to five years imprisonment so that shops can rest from being broken into by you.)

To the other members of the Setsokotsane gang the judge says:

... Le tla tšewa moo le emego gona, la iswa kgolegong, go ba le dutše 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 (1962:79).
 (... You will be taken from where you are to jail, where you will be kept under the law. Thereafter you will be hanged by your necks until you die. May the Lord be with your souls.)

Even if these criminals have not repented, the readers feel they have paid squarely for their evil actions. This atonement is to a certain extent the way in which society can forgive the criminals.

4.2.2 Suzi Khosa (Letlapa la Bophelo)

The primary suspects are the Khosa family. By this we refer to Suzi Khosa and her mother. Of the two we single out Suzi as our primary suspect. We are aware that the author spells this name in two different ways i.e. Suzi and Susi, and we shall accept them as he has written them and use the two forms interchangeably.

Desmond Motsamai visits the Khosa family, Suzi Khosa's house, which he nicknames "SMALL HEAVEN". His aim is to get some clues as to the cause of Seipati's death. He tells Suzi that his mission in coming there is to make a follow-up on Seipati's letter so that he (Motsamai) should help Susi. He says:

*Susi, ke tlamegile go gapeletšha mabaka.
Ke hweditše lengwalo la go tšwa go
Seipati, o nkgopetše gore ke go thuše... (1983:25).*
(Susi, I had to force issues. I received a
letter from Seipati in which she requested
me to help you...)

Susi's reaction to Motsamai's statement of intent is interesting and has far-reaching implications in the detective's search for clues and confirms to a certain degree the suspicion Motsamai has on this Khosa family. Susi retorts:

*Bjale mpotše, o leka go humana eng
go nna ka gore ke kgale mola
Seipati a bolokwang? (1983:26).*
(Tell me, what are you trying to extract
from me because Seipati was
buried long ago.)

Susi must have been surprised by Motsamai's intention. This is natural, more so when it is a year ago since Seipati was buried. But the words

... o leka go humana eng go nna...

(... What are you trying to extract from me...)

give us the impression of self-guilt or a guilty conscience by Susi. The words give the detective and the readers the impression that Susi's conscience is not clear. She suffered a long year, struggling with the knowledge that she would one day have to account for Seipati's death. At the back of her mind, she stored the information concerning Seipati's death, and because she was never suspected of the murder of Seipati, her conscience never gave her peace of mind. Perhaps it is this awareness of the part she played in the murder of Seipati that caused her to sometimes live in seclusion, under the cloak of illness. That is why we hear the nurse telling Motsamai that:

*Susi o a fokola, ka gona ga a
swanelwa go bonwa (1983:25).*

(Susi is ill, therefore she should not receive visitors.)

Perhaps it is not a cloak of illness. She was mentally disturbed. The conflict within her forced her to need hours, days and sometimes weeks of solitary confinement in her bedroom. She needed time to meditate about the means she could use to conceal any clues that might lead to her discovery as a murderer.

Motsamai tells Susi that his conscience will not allow him to use Seipati's money without working for it. Susi replies:

*Mme ke a go botša Motsamai,
o ka se ye kgole le dinyakišišo
tše tša gago (1983:26).*

(I can assure you, Motsamai, you will
not go far with your investigations.)

Motsamai is surprised by this statement, and rightly so. He replies:

Na o be o tseba ka bonokwane bjo? (1983:26).
 (Did you know about this infamous plot?)

We hear Suzi replying:

*Ga ke tsebe selo, eupša ke na le
 temogo ya gore Seipati o be a
 tshwenyega kudu ka nna
 a nagana gore ke mo kotsing* (1983:26).
 (I know nothing, but I am aware
 that Seipati used to be worried very
 much about me, thinking that I was in danger.)

In the short dialogue between Motsamai and Suzi, in her bedroom, we are convinced that Motsamai's suspicion is confirmed. Why does Suzi say that Motsamai will not make any reasonable progress in his investigations? Why did Suzi say to Motsamai that he should not tell anybody that she is around at that house? Why was it only Dr Mahlangu and his nurses who know where Suzi was? Who was brought by the chauffeur who had parked in front of the door at "SMALL HEAVEN"? Even if Motsamai did not have ready answers to these questions as he left the "SMALL HEAVEN", they were flashing through his mind and sharpened his wits and made him more determined than ever to unravel the mystery surrounding Seipati's death. Readers feel Motsamai's suspicion of the Khosa family is well grounded. Suzi's reaction and her state of mind; the type of life she leads and the tight security measures used, are all contributory factors in confirming our suspicion of her involvement either directly or indirectly, in the mysterious deaths of Mr Khosa and his daughter, Seipati. The question is: Will the suspicion come true?

Suzi is ruthless. We see her taking Desmond Motsamai captive at gunpoint. She confesses to Desmond that she was involved in Seipati's death. She even offers Desmond R10 000,00 so that he should abandon his search for Seipati's murderers. We hear her pleading:

*Thuša nna hle, a o lemogile gore
ge o ka iša pele ka dinyakišišo
tše o tla wetša nna kotsing? (1983:55).*

(Help me please, are you aware that
should you continue with investigations
you will endanger my life?)

On page 58 Suzi confesses straightforwardly that she is the one who shot Seipati Khosa dead. She says:

*Ka ge yo Seipati a be a tseba gore
go motho yo a ntefišago go gata tša
tate, a go ngwalela gore o nthuše.
Gape go ile gwa tsoga ntwaga magareng
a ka le ngwanešo. Chabalala ge a lamola,
ka leka go mo thunya, eupša Seipati a
tla tseleng ya kolo (1983:58).*

(As Seipati knew that there was somebody who was causing me to pay him in order not to reveal the news about my father, she wrote to you to help me. There ensued a quarrel between me and my sister. When Chabalala tried to separate us, I tried to shoot him, but Seipati ran in the way of the bullet.)

Even though Motsamai heard this confession, at the time he was helpless. He could not dare attack her. She was fully armed and he was disarmed. He was Suzi's prisoner at her farm, Modimolle. That short and stout woman eating dates appeared before Motsamai again, and assured him that she was the same woman whom he knew very well.

When Motsamai called her a "criminal", she told him that would not help him.

*O bolaišwa ke bohlae bja gago.
Batho ba tla hlabja ke moya ge o le mo (1983:64).*

(You suffer because of too much knowledge.

People will relax in your absence when you are here.)

Bryan rescued Motsamai from the "hell" in which he was. The lady who was also kept at that house under "arrest" was also rescued. The short, stout lady escaped by car after realising that Bryan had succeeded in "freeing" Desmond. Bryan, Desmond and the rescued lady, gave chase. The short, stout lady ultimately committed suicide. Bryan remarked:

O lefetše dibe tš'a gagwe (1983:72).

(She has paid for her sins.)

We note with interest the catalytic role played by Suzi's mother in the development of this novel. Her influence on her daughter and her timely appearances in Desmond's trying moments of investigations depict her as a real plotter, a conspirator with an insatiable love for money and food. Suzi had taken after her mother. She had a very superficial spirituality, that is why the crimes she committed always haunted her and she even had to fake illness and remain in her palace at Izintaba under heavy guard. She was at times an energetic, emotional opportunist as we have seen in the case of the bribery of Chabalala, the killing of Seipati and their arrest of Desmond. She is ultimately arrested and sentenced to life-imprisonment and we feel she is the culprit, the criminal that deserves such punishment; after all justice must be seen to be done.

4.2.3 Meokgo (Etshwang mare)

We find more than one suspect in this novel. In our opinion, Meokgo is suspect number one among them. Other suspects are Phehli, Letlametlo, Kgošigadi Mankwe's sister-in-law and Kgoši SehloDIMARE. The least suspected man is the businessman, Mogwaša Mogoga.

In criminal cases involving death and theft, members of the family of

the deceased or of the family to whom the stolen property belongs, are the first suspects. From there all interested parties, from the closest friends to enemies become suspects. Evidence must be found to prove the suspicion either wrong or right. Malehu had very few children - only two, and there was no evidence that she might have had a hand in Tšhite's death.

It was also alleged that Tšhite could have been killed by a wild animal, but it was not so convincing. We hear Meokgo saying:

*Meno e bile a sebata. Mare e bile a sebata
mmogo le marofa eupša ... eupša ... go bile
bolotšana bja motho goba ba mmalwa...* (1986:6).

(The teeth that tore her were of a wild beast.

The saliva and the footprints were of a wild beast,
but ... but... there has been some human element, one
or more involved, ...)

In the process of investigation, Letšwa was told how Kgoši Sehlodimare was involved. Kgošigadi Mankwe referred the detection of the human culprit to Kgoši Sehlodimare, who promised to show all the villagers what would happen to the suspected culprit, through the use of herbs. The medicineman who would avenge Tšhite's death was Letlametlo, Kgoši Sehlodimare's chief witchdoctor.

Letšwa doubted whether the Kgoši's medicineman would ever expose Tšhite's murderer. On the other hand we have the official police detective, captain Matengwa, who was investigating the murder case. He collected evidence from different persons, starting with the bereaved mother and her close relatives to anyone from whom he could glean clues about the case he is investigating. Among others Matengwa was told of the young man who was in love with Tšhite namely, Meokgo. He was told that after the corpse had been discovered, it was first taken to Homolang's mortuary. During the course of his investigations at the mortuary, he was told about a

piece of a letter that was found in one of Tšhite's pockets. The owner of the mortuary gave evidence as follows:

*Ka potleng e tee ya seoparo sa mohu
go humanwe nkgelana ya lengwalo.
Ke ile ka kgopela moamogedi wa ka,
Mohlatlo go e boloka. Yona e be
e bolela ka tsielego ... se sengwe sa
pelaetšo ke gore mohu o be a ka no
ba sesading ka pelaetšo yeo e bilego
gona ka ngwakwana wa lapa la gagwe...* (1986:22-23).

(In one of the pockets of the deceased's dress was found a piece of a letter. I requested my receptionist, Mohlatlo, to keep it safely.

It was expressing the writer's anxiety...

Another suspicious matter is the possibility that the deceased was expectant by then because of the suspicious condition of her womb...)

This information influenced captain Matengwa to suspect Tšhite's fiancé, Meokgo. Hence his decision to collect evidence from that young man. The narrator says:

*Mafelelong Matengwa a lemoga gore
go ka ba bohlokwa go ikopanya
le Meokgo* (1986:24).

(At last Matengwa realised it was imperative for him to meet Meokgo personally.)

That same evening Matengwa went to Meokgo's home with the aim of collecting evidence that might incriminate or free Meokgo as a suspect. When colonel Sesela interviewed Meokgo to collect evidence concerning this murder case, we hear Meokgo confirming the suspicion of pregnancy that was voiced by Mogwaša of the mortuary on the day he

was cross-examined by Matengwa. This short dialogue between Col Sesela and Meokgo gives the necessary clue to Tšhite's pregnancy:

Ge o be o mo imišitše!

Go be go le pelaelo ye bjalo.

*Pejana o rile mohu o be a se na le bolwetš*ī**

bjoo a bego a go boditše ka ga bjona!

Seo se emerego goba se duša, ga go

thwe se a lwala.

Ke tlhago (1986:33).

(If you had impregnated her!)

(There was such a suspicion.)

(Earlier you said the deceased had no illness which she had told you of.)

(That which is expectant or pregnant is not ill.

It is natural.)

The two police officers, Captain Matengwa and Colonel Sesela, are happy with the clues they get from Meokgo. They are convinced he is suspect number one. His dogs have possibly caused the death of the deceased. Hence they instruct Meokgo's parents to tell him to report at the Pietersburg Police Station the following day or the day thereafter. The narrator puts it as follows:

Go Bantlholetše ba laela gore

Meokgo a tle seteišeneng sa

Polokwane ka leo le latelago

goba go hlwa gosasa. Le ge

o ka e buela leopeng magokobu

a tlo go bona (1986:51).

(They told Bantlholetše that Meokgo should report at the Pietersburg police station the following day or the day thereafter. Whatever one does secretly, there is someone somewhere who sees you.)

That is how Meokgo was eventually arrested, together with his two dogs, for Tšhite's murder. It is interesting to note how this suspect was even sentenced to death twice and how he ultimately escaped execution when the true culprits were discovered through Letšwa's investigations. The man who was least suspected, Mogwaša Mogoga, the owner of the mortuary, used his servants Chedodo and Magog for the nefarious action of digging out corpses in the cemetery. Although Chedodo died in the cemetery on the night they were digging out Ramatsha's corpse, readers are satisfied that he paid for the wrongs he did. Magog did not just hand himself over to the police. The narrator describes the way he resisted arrest as follows:

*Mokgotheng go ditopo di se kae
mola bangwe ba gobadišwe ke
mokopa wo moso Magog ka raborolo (1986:105).*
(In the street in front of the house,
there lay a few corpses, while some
people were injured by the black
mamba Magog with a revolver.)

It is significant to note that Magog only yielded to the police at dawn on the following day. His arrest led to Meokgo's release. The man who was suspect number one turned out to be an innocent man and the men who were not even well known in that village turned out to be the murderers of Tšhite, thanks to the detective acumen of the amateur detective, Letšwa.

Meokgo's reaction to his arrest for the murder of Tšhite shows that he was brave and very sincere. He did not fear the arrest because he knows he was completely innocent. His Christian conviction also confirmed his innocence. We are told that when he was in jail he never stopped praying. The narrator tells that

A bea thapelo bjalo ka mehleng (1986:62).
(He prayed as usual.)

In court we hear Meokgo taking an oath and at the same time praying for the carnal men:

*Morena nthuše ke bolele therešo. O gaugele
ba nama (1986:75).*

(Lord help me speak the truth. Forgive those of the flesh.)

He swore, not before men but before the living God. It is only born again Christians who can appreciate the significance of Meokgo's words before the court of law. That is why the prosecutor reacted the way he did by saying that Meokgo answered irrelevantly. He says:

*Ga a fiwe seo a se kgopetšego
ka polao (1986:77).*

(Let him be given what he has
asked for, namely a death sentence.)

And indeed the magistrate sentenced him twice to death for a double murder! On a false charge! Yes, the die was cast. That is the reason why, when at last Meokgo is discharged after the arrest of the actual criminals and murderers, the readers feel satisfied that the innocent person is actually freed. The mistakes Meokgo made, e.g. that of not accompanying all other villagers in the search for Tšhite, but doing it alone, is pardonable. Perhaps the unpleasant remarks that some villagers could utter during the search, would make him more miserable. Such remarks would torture his feelings even more. He felt he should satisfy himself that he had looked for the remains of his fiancé in every possible spot. This action or move in itself still emphasises the depth of his love for Tšhite. It also indicates Meokgo's strong will-power and determination to sacrifice himself and stand only for the truth. We saw how he misinterpreted Letšwa's actions and even concluded that Letšwa was conspiring with the police against him. This is human folly and it is acceptable. This makes readers accept Meokgo as a human being who could be found among living beings.

In conclusion we would like to look at the three suspects discussed above very briefly. We have had Mamogašwa, the leader of the Setsokotsane gang; Suzi Khosa, the lass who went all out for riches and we have seen Meokgo, a gentleman who loves his mistress sincerely and remained steadfast to the end. In our view, Mamogašwa and Meokgo have been well portrayed. Suzi Khosa is almost a caricature who is used to bring about the death of Seipati, i.e. only for the sake of the plot.

4.3 THE DETECTIVE(S)

4.3.1 Introduction

In our opinion, this is the main hub round which the detective novel revolves. We are going to examine how the three authors under review have created or depicted their detectives. This we will do by following the detective's actions and words in the novel itself, and what other characters say of him. The detective is not included in a detective story because he has to be there, but because he has some part, and a very important part to play in the development of the novel. The author has a use for him. Therefore, we are interested in seeing the individuality of this main character, the detective. We want to see how he interacts with other characters; how he reacts to situations and even the motives for his actions.

4.3.2 Makhina (Tšhipu e rile : ke lebelo.. (1962)

The main or chief detective in this novel is Makhina. The author in his Foreword says of him:

*... ke monna wa banna ...
Makhina ke senatla sa go ema ka maoto,
sa go kgonwa ke tlala fela; ge e le marumong,
o a ikemela (1962 : Foreword: not numbered).*

(... he is a man of men ...

Makhina is huge and strong or well-built, who is defeated by hunger, but who can fight fearlessly and independently.)

In this very Foreword, the author gives us a very important clue about the character and actions of this detective. He says:

Ge Makhina a šetše a hlakahlakane le mahodu a, o ile a thoma go bona gore lehono gona, o itahletše ka gare ga molete, pele a ela boteng bja wona (not numbered).
(When Makhina was having confrontations with these thieves, he started to realise that, this time, he had acted too untimely without carefully weighing the seriousness of his adventures.)

The author has summed up the detectives' character with these words and we shall attempt to justify the author's words by citing from the novel.

Makhina is an ex-soldier. He was a soldier during the Second World War. During the War, he learned some tactics of spying; he was trained in bravery and became hardened and fearless. This prepared him well for the detective work that he did after the end of the War. He was as strong as a lion. He was trustworthy to his employers but a great enemy of thieves and murderers. Many criminals were sentenced to death as a result of his detective work. The narrator tells us of these attributes as follows:

*Matsogong gona e be e dio ba tšhitšhiboya
O be a tshepega kudu molaong, eupša mahodung
le babolaing e be e le lenaba la go fšegiša...
Basenyi ba mehuta ka moka ba Gauteng
le tikologo, ba phetše makgwakgwa diatleng
tša monna yono, gomme bontši bo jelwe
ke thapo* (1962:2).

(His arms were hairy...

Before the law, he was trustworthy, but to thieves and murderers he was a fearful enemy. Different criminals in Johannesburg and its precincts, lived very rough and unpleasant lives at the hands of this man, and many were executed.)

To illustrate how criminals had it tough with Makhina, the narrator says:

Dithipa, ditšhaene, le tše dingwe, di be di gašagana fase ge ba ikadima mafasetere le menyako ya ka nthago. Go tšwela ka ntle e napile ke go kgopela thušo maotong, ka phegelelo ye e tletšego. Mongwe le mongwe o iponela phahla ya gagwe. Ba tla bonana gape matšatšing a a latelago, ya ba gona go botšišanwa go re, Na, mokgotse, o tšhabetše kae tsatsi lela? (1962:3).

(Knives, chains and other weapons, fell scattered as the criminals flew through the back windows and doors; and ran away to safety in all earnest. Each one going his own way. They will meet again after a few days and then ask one another: Friend, where did you run to, that day?)

They feared Makhina and knew what would happen to them if they pretended not to fear him and waited until he arrived where they were. None could risk facing him. Makhina was eager to right wrongs that were going on in Johannesburg and its environs. We hear him say to his mother:

Mma, ga se taba ye kgolo ye ke e biletšwago. Le ge go ka ba bjalo, nka se katakatele morago. Bošula bjo bo dirwago motseng wo, le tikologong

*ya wona, bo swanetše go lwantšhwa ka kgang
le maatla. Botsotsinyana ba ba swanetše go
elelwa gore ga go na le boitirelaboithatelo. Go
swanetše go be le phedišano. Molao o swanetše
go agelwa lešaka.*

(Mother, it is not a big and serious matter that I am being called for. Even if it may be so, I shall not retreat. The unpleasant things that are done in this city and its suburbs, must be counter-acted by all means.

These gangsters must realise that they cannot do whatever they like. There must be harmonious co-existence.

People must abide by the law).

He was determined to uproot the evil that was going on. His words make us more interested to see how he is going to go about his work. At the same time, these words by Makhina, show us how this detective reacts to situations that try to discourage him from correcting the social evils of his time. Without people who can stand and be counted some wrongs in a society may never be corrected. In Makhina we, therefore, see a man who will not refuse a challenge. What spurs us further on, is to see whether this detective is after honour for its sake or is only after justice to humanity.

From the Chief Detective Inspector's words, when talking to Makhina, we conclude that Makhina could be cautious when the need arose. He could protect himself in times of danger, unlike most other detectives. Hudson says:

*Bašemane ba ga ba kgone go itlhokomela
ka tshwanelo dikotsing. Ke a ba tšhogela.
... Ga go sa nyakega gore ke go botše gore
ke go tshepa bjang ... Sepela, o ba tliše
mošemane wa ka. O ba tliše ba sa phela,
ge go kgonega (1962:9-10).*

(These boys cannot look after themselves adequately in times of danger... It is no more necessary for me to tell you how much I trust you... Go, bring them my boy. If possible, bring them alive.)

These words still emphasise Makhina's trustworthiness at work and the confidence his seniors had in him. This confidence and trust is not grounded on favouritism or misplaced honour. This is in agreement with what the author says of Makhina in the Foreword of this novel, that Makhina could fight like a tiger if the need arises. It is said that many criminals have been executed as a result of his detection. It is, therefore, understandable why the Chief Detective Inspector is so confident of him. It is also interesting to note the significance of the words: "bašemane" and "mošemane" in the quoted passage above. Bašemane (boys) used in a derogatory sense to show the immaturity of other detectives whilst mošemane (boy) is used to show appreciation and love for a male subordinate.

Makhina's quick-wittedness is seen when he was at the thieves' hide-out, pretending to be Ithlwane - the one-eyed man. His motive was to catch the thieves redhanded. He very nearly succeeded, were it not because of Cookie. We saw how Makhina outwitted the other policemen at the hide-out as they inquired who Petla was. Mphulo asked Makhina:

Na monna yo ke mang? (1962:26).

(Who is this man?).

Makhina answered:

Ke mogwera wa ka yo ke šomišanago naye.

... Ke monna, o tla loka gonabjale. Nka thaba kudu ge le ka se mmolediše (1962:26).

(He is my friend with whom I work

... He is a man, he will soon be alright.

I would be happy if you do not talk to him.)

Immediately after saying this to his fellow policemen, Makhina then addresses the delirious Petla as follows:

*Chum, o se ke wa leka go bolela.
Fodiša hlogo pele, monkane. Re tla sepela
gona bjale, nna le wena (1962:26).*
(Chum, do not try to speak. Be calm and
collected. You and I will soon go away.)

He had cleverly prevented the policemen from asking Petla any questions and thus discovering that Petla was one of the thieves who disappeared a few minutes ago. Makhina immediately changed his mind about waiting for the man who was supposed to come with a truck to load all the stolen materials. His new strategy was to extract information from Petla, before he locked him up in jail. This he did. It is also interesting to see how Makhina acted very fast and in an unpredictable manner, in publishing a misleading article in a morning paper as follows:

*Botsotsi ba pšhatlile lebenkele la mna.
Van Dyk kwa Sydenham, gomme ba tšea
phahlo ye ntši. Bontši bja yona bo
hweditšwe ke maphodisa kua
Alexandra, mokgotheng wa masometshela;
bošegong bja maabane. Ba phonyokgile.
Yo mongwe wa bona o swerwe, eupša o
hwile pele a bololla magagabo (1962:30).*
(Criminals have broken into and looted the shop
of Mr Van Dyk in Sydenham. Most of
the loot was recovered by
police in 60th Avenue, Alexandra last night.
The criminals escaped. One of them was
arrested but he died before he could reveal
his colleagues.)

This last sentence in the quotation, is the key one. It would mislead the criminals into thinking that Petla is dead and that their identity would be impossible for the detectives to find. This was Makhina's intention. Makhina's determination to trace and find the criminals is expressed by the author as follows:

*O be a ntše a ikana gape le gape,
gore banna bao ba swanetše go
hwetšwa ka moka, le gore mošomo
woo wa go ba hwetša bohle, o
swanetše go phethwa ke yena ka
sebele (1962:31).*

(He was taking vows now and then that all those men should be found, and that the task of finding them all should be carried out by him personally.)

In his determination to trace and find the criminals, Makhina discovered Sodom and Gomora and reached Vendaland where he met kgoši Nyatsane. We saw him successfully posing as a traditional medicine-man, risking his life in the cave where he fought against the criminals and the greyheaded man. The author gives us a picture of the fierce fighting between Makhina and Mamogašwa as follows:

*Makhina o be a šetše a etšwa madi
molomong le nkong, gomme difeisi
tša Mamogašwa e dio ba sefako. O
be a ekwa eke Mamogašwa o mo itia
ka matsogo a seswai. Ga se gore o be
a itshopere fela. O be a elwa, a ekwa
eke o lwa le hlogo ya setimela.
Bjale banna ba babedi bao ke bobete fela.
Bobedi bja bona ba tsebana bora bja
bona. Ba šetše ba tšhaba go batamelana.
Ya maatla e ba paletše, go šetše ya maano (1962:73).*

(Makhina was already bleeding through the mouth and the nose, and Mamogašwa's fists were like hail stones. He felt as though Mamogašwa was hitting him with eight hands. This did not imply that he was not fighting back. He was fighting but felt as though he was fighting with a locomotive.

Those two men were both covered with blood. Each one was aware of the other's dangerousness. They feared to come near each other. Their strength had failed them; they had to resort to other tactics.)

Ultimately Makhina succeeded in knocking Mamogašwa unconscious and loading him into his car and taking him to the chief's kraal. Ultimately we see how kgoši Nyatsane is found dead, having committed suicide. Ultimately we see Makhina and Natshenda triumphantly driving the criminals back to Johannesburg. The narrator says:

*Ka go ya gagwe o be a rwele Mamogašwa le Mokopa.
Natshenda a rwele Moswinini (1962:76).
(In his car, Makhina, carried Mamogašwa
and Mokopa, while Natshenda carried
Moswinini in the criminals' car.)*

We have seen Makhina using his intelligence, energy and bravery in a dynamic, consistent and professional way. We have seen him change his approaches and tactics when circumstances dictated but always showing increasing maturity and ratiocinative powers until he ultimately brought the criminals alive to justice.

We appreciate the author's use of subordinate or intermediate characters such as Mamohapi. She was always willing to assist Makhina. Her intelligence greatly assisted Makhina in carrying out his detective work.

4.3.3 Desmond Motsamai (Letlapa la Bophelo (1983))

The main detective in this novel is Desmond Motsamai. In the "Foreword" the author gives the readers the cause of Motsamai's activities or the reason why the author had to take his pen and write this book. The author says:

*Lengwalo la morwedi wa mohumi la emaemiša
Motsamai. Madi a tšhologa ka baka la dimilione...
Monna yo a ikhwetša a wetše lerageng ... A
tlamega go ikgethela magareng a go ba lekgoba
le go tlogela mošomo wa gagwe...*

*O tlo ba mo bophelo bja gago ka moka ... ga go
yo a tlogo go hlakodiša... (1983 : Forward unnumbered).*
(The letter from the rich man's daughter could not let
Motsamai rest. Blood was spilt because of a million rands...
This man found himself in the mire... He had to
choose between being a slave and leaving his work...
You will be here for the rest of your life...
no one will save you...)

After reading these words, we feel compelled to read the novel in order to find out how the "letter" robbed Motsamai of his peace of mind. We become curious to know the kind of mire in which Motsamai found himself and to see how he will react to the situations.

Desmond, like Makhina, was quick-witted. He had a task to perform as requested by his bosom friend, the late Seipati Khosa. In her letter to Desmond, Seipati said:

*"... Leka ka maatla go hwetša motho yo a phedišago
kgaetšedi ya ka gabohloko ka go mo lefiša
tšhelete ye ntši.
Diranta tše dikete tše tlhano ke tše go go
šireletša mošomong wo" (1983:15-16).*

(Try by all means to identify the person who is pestering my sister by causing her to pay large sums of money.
Receive the sum of five thousand Rand to assist you in your task of finding the culprit.)

After carefully considering the way the millionaire died, coupled with the way in which Seipati herself died and the fact that Mr Khosa, was a bigamist, Motsamai concluded that there must have been something wrong in the Khosa family. With this clue in his mind we see Motsamai starting his manoeuvre of manipulating human beings towards solving the problem of murder.

It is again noteworthy that Motsamai is a professional detective like Makhina, in *Tšhipu e rile: ke lebelo*. He differs from Makhina in that Motsamai seems to be a private but professional detective; hence the payment offers that he gets as incentives to encourage him to go on with his work of investigating the cases in point. He is assisted by Brayn, who acts as his driver. This is unlike the detective Makhina of D.N. Moloto. He drove the Buick 8 personally. Motsamai was driven in a colt. Motsamai and Makhina were both armed for self-protection and to use in times of need during their investigations of the criminals involved in the cases in point.

Motsamai was short-tempered and impatient at times. After Masemenya's report about the old man Setati, who wanted to see Motsamai, he quickly told Masemenya to tell the old man to come the next day. He said:

Mmotše gore a tle ka moswana (1983:13).
(Tell him to come tomorrow.)

But when Masemenya wondered why Motsamai did not give the old man just a few seconds to explain his difficulty, Motsamai was quick to reverse his decision and he allowed Setati an interview by saying:

Mmotšhe a tsene (1983:13).

(Tell him to come in.)

Motsamai was not impressed by going to nightclubs or to movies and theatres. He was not argumentative either. He was quick to end an argument by agreeing to a suggestion as we have seen in the incident of the old man Setati, quoted above. The following dialogue between Masemenya, Motsamai and the comment by Brayn Sekgopo, illustrates Motsamai's indifference to such entertainments:

(Masemenya) : *Ke kgolwa gore bjalo gona o ikemišeditšhe
go nkiša paesekopong*

(Motsamai) : *Wa be o thomile ka dilo tša gago tše wena
Masemenya*

(Masemenya) : *Na wena ga o nyake go hlabja ke moya
tšatši le lengwe?*

(Motsamai) : *Go lokile*

(Brayn) : *... o nagana gore motho wa go swana
le Motsamai a ka ya dilong? Ba sa bona
ke go hlwa ba pompetšhe motho wa gona
eke ke motswetši* (1983:12).

(I hope now you are prepared to take me out
to a bioscope.)

(You have started again with these things of
yours,)

(Masemenya. Don't you ever feel you must relax
for a day? It's alright.)

(... do you think a person such as Motsamai can
go to places of amusement? People of this type
delight in always lying on a bed as if they were
suckling babies.)

To illustrate further that Desmond was short-tempered, the narrator tells us of this when he says:

*Le yena Motsamai o be a na le pelwana ye nnyane.
A ipona a nyakile go kgadimola Brayn, eupša,
a itshwara (1983:21).*

(Motsamai too, was short-tempered. He nearly shouted at Brayn, but he successfully controlled his temper.)

When Brayn was excited about the mounts of yellow ground/soil dumped from the mines he exclaimed:

*Hee! Ke tšona dithaba tša meepong ya gauta tšela?
(Hey! Are those the mountains of the gold mines?)*

Motsamai replied laconically saying:

*Tšwela pele monna, Brayn, tša meepo re tla di
bona ka morago (1983:22).*

(Drive on, Brayn, we'll consider about mines later.)

This reply, at the same time shows the depth of his determination and dedication to his work. He was a man who could not be swayed by things that were far-fetched, to leave the work he was busy with. Even people who proved to be obstacles to him in executing his work, found they were dealing with a man of a different calibre. The way he pushed the guard at Suzi Khosa's palace, and went into the house, is evidence of his impatience and determination that nothing would stop him from doing his work. The narrator says:

*Motsamai a lemoga gore o tlo senyetšwa nako,
a mo phaela thoko a potlakela ka gare (1983:24).*

(Motsamai realised that his time was being wasted, he pushed him aside and rushed into the house.)

In the house Motsamai met the nurse and the author uses a bit of humour to show how Motsamai defied all barriers. Instead of waiting for the nurse to go and call Suzi for him, he followed her into Suzi's bedroom. But before reaching the room wherein Suzi was resting, her bedroom, a misfortune happened:

*... (Motsamai) a se ke a lemoga mooki yoo
ge a ema. A mo thula ba be ba kgokološana fase...
Thušang! ... Eupša ge a lemoga gore ke Motsamai, a re:
Ke go boditše gore o eme mola!
Ntle le karabo Motsamai a mo phaela thoko a
itahlela ka phapošing yeo ba bego ba lebana le yona.
A hwetša Suzi a dutše mo setulong sa hleng ga bolao (1983:25).*

(...Motsamai) was not aware that that nurse was stopping. He collided with her and they both rolled on the floor... The nurse exclaimed: Help! ... When she realised it was Motsamai, she said to him: I told you to wait there! Without reply, Motsamai pushed her aside and he threw himself into the room opposite them. He found Suzi on a chair next to the bed.)

Yes, nothing could stop him from meeting Suzi, in order to carry out his investigations. He was devoted to his work. The motives for his actions were not just based on his loyalty and trustworthiness to his supervisors at work, but he was serving his conscience. He says it himself in answer to Suzi's question:

*Bjale mpotše, o leka go humana eng go nna
ka gore ke kgale mola Seipati a bolokwang?
(Now tell me, what are you trying to get from me
because it is a long time since Seipati has been buried?)*

He replied:

*Ke bona gore go ka se be bonolo go šomiša
tšhelete ya motho eupša ke se ka phetha ditshwanelo
tša gona*

(I feel it will not be easy to use someone's money, not having done what I should have done or what I was supposed/paid to do.)

Motsamai was paid five thousand rand by Seipati and even if she is now dead and buried, he feels duty-bound to investigate the cause of her death and satisfy his over-mastering curiosity and guilty conscience.

Even if Seipati had not paid that heavy sum for this particular investigation, Motsamai's conscience, and that of the readers, would feel freer if the murderer of Seipati and her millionaire father could be exposed. His determination to confirm his suspicion of the Khosa family is thus understandable and appreciable.

Motsamai's powers of analytical reasoning made him observe with reservations why Dr Mahlangu requested the blind doctor Seanego to testify on the cause of the death of Seipati Khosa even after the corpse was buried.

Motsamai's life was sometimes in danger. We remember the incident at his office one night when he was attacked by two thugs. He was knocked unconscious by one of the thugs. He was relieved when one of the thugs said:

Masihambe .. akukho lutho (1983:36)

(Lets go ... there is nothing.)

The readers feel relieved too. Feelings were pent-up when readers saw a tomahawk raised high, ready to chop Motsamai down, in case he made an attempt to fight back. We see him again in danger when he was confronted with a man at night in his yard. That night Motsamai was saved by the fact that the thug did not see him as he lay flat on the ground in the shrubs in the yard. The narrator says:

*Monna yoo ka go kwa šwahla, a itahlela fase, thoboro
ya gotla e hlatša mello yeo e ilego ya tsentšha
Motsamai mathateng, a se tsebe gore o tlo
ntšha ya gagwe bjang. Mohlašana woo o be o
mo šitiša le go ingwaya, a tseba gore ge a ka
šišinyega fela lenaba leo le tla mo kwa la mmolaya (1983:49).*
(That man heard shrubs crackle, threw himself down,
started firing shots while endangered Motsamai,
he did not know how he could take out his revolver.
That shrub prevented Motsamai even from scratching
himself, knowing that the slightest move would
enable the enemy to shoot him dead.)

We see Motsamai's life again in danger at the time when he was taken captive by Suzi Khosa, where he found himself lying on a bedstead in Suzi's "cells". We are thankful when we see him escape with the help of Brayn Sekgopo.

In all these places, amid those unpleasant experiences and dangerous circumstances, Motsamai is depicted as an intelligent and a self-reliant character. He changed with changing circumstances in the development of the plot of this novel. He remained consistent in his reactions to situations and we feel satisfied that he is a typical detective.

In all Motsamai's detective work we have noted with appreciation the supportive role played by Brayn Sekgopo. Through the use of Brayn, the author has succeeded in depicting a brilliant detective, Desmond. Desmond needed Brayn's help. This was demonstrated when Desmond was captured by Suzi Khosa and we saw how Brayn rescued him out of that "hell". We appreciate the author's attempt at making use of subordinate or intermediate characters in developing the plot of the novel. They were also indispensable.

4.3.5 Letšwa (Etshwang mare (1986))

Letšwa is the main/principal amateur detective in this novel. There are police officers such as captain Matengwa and assistant Colonel Sesela whose role in this novel is contrasted to that of Letšwa. Of the detectives we have met in the texts mentioned above, viz. Tšhipu... and Letlapa..., respectively, Makhina and Motsami, Letšwa is the youngest. All the three detectives were not married, but still single. Letšwa was still a young man comparatively speaking. Makhina and Motsamai were police officers, therefore, professional detectives whilst Letšwa was an amateur as mentioned in the opening sentence of this paragraph. There is a belief that detective work can only be successfully undertaken by men and not by boys, girls or even women. This belief is being gradually eroded and challenged by boys, girls and women; not only in detective work but in all types of occupations needed by communities of our times. In our black communities, women are taken to be children and children are taken to be immature and it is believed that no constructive thoughts can ever come from the youth. The 1970's and 1980's have proved this belief to be wrong. In this novel, we are first struck by the fact that Letšwa is still a youth, and he probes detective work involving the kgoši and his medicineman, and we are immediately challenged to read on, to see what this youth can do to unravel the problem which affect his superiors. The age-group of this amateur detective also kindles the reader's curiosity. His own over-mastering curiosity surprises us when Letšwa says:

Seo se bolailego Tšhite re tlo se epa mmogo... (1986:7).

The readers' curiosity is kindled even further. We become interested in seeing how far he will go in investigating the cause of Tšhite's death and in seeing him use his resourcefulness and sagacity to the extent of making Meokgo depend on him. He has made a vow that Meokgo and himself will unearth the cause of Tšhite's death. It is interesting to note how he reacts to various situations since taking this vow.

Evidence of his intelligence is shown when he thinks about the dry cow-dung (dišū) which Tšhite had gone to fetch. The question that came to his mind was, whether it had ever been found and taken home by anyone who was on her track. It is interesting to see how he succeeded in discovering the remains of the bag or sack that Tšhite had when she went to fetch the remainder of the dry cow-dung. He further deviated to Tšhite's home without notifying Meokgo of his intention. This is diplomacy and a sign of intelligence on his part. As a detective, he had to prove his detective acumen and self-reliance. He had to carry out his deductions and investigations, sometimes unassisted, and without company.

It is again interesting to note how Letšwa used his intellect in analysing the facts of the appearance of Tšhite's corpse after discovery. He deductively came to the conclusion that the murderers tried to cover up their trails in different ways. Letšwa reason given facts as follows:

*Sa maoto a mane ga se ke se eba le
tlhaologanyo ya go tseba ge se phošetša yo
mongwe. Sebata seo se be se ka se be le tlhaologanyo
ya go fihla mokotla ka ngolwaneng. Sa tseba go
bipa ngolo ka leswika. Tlhaologanyo yeo e be e
feleletse gape go le maikemišetšo. Ntlha e bile
ya pele; ke motho wa maoto a mabedi. ...*

*O ipotšiša gore sebakwa e be e ka ba eng ge
e se bobotsana bja mohu! Lenaba la šomiša
eng polaong? ...*

*Ke ka baka la eng ke ena le kgoselo
ka lehu la Tšhite? E be e se selo le yena, gape
o be a se gona ge tšeo di direga! Le ge go le
bjalo Letšwa ka kgopolong o ikwa go se na
botšhabelo bja seo a se kwelego le ka seo a
šetšego a se bone ... Mogononelwa go ba lenaba
e ka ba mang? (1983:31).*

(A four-footed animal never has the knowledge that it is wronging someone. That wild animal would never have the idea of hiding the sack/bag in a hole; and even of knowing how to close the hole with a stone. Such an idea was completed and was carried out according to plan.

An acceptable point is the first one; it is a human being who did this...

He asks himself what the cause of the misunderstanding could have been, were it not for the beauty of the deceased...

What kind of instrument did the enemy use for murdering?...

Why am I restless about Tšhite's death? He is not related to Tšhite and he was not at home when

this misfortune occurred: Be that as it may, Letšwa feels he cannot dodge what he has already heard

and what he has already seen... Who is the suspected enemy?)

From these words, Letšwa's determination to go ahead with his investigations is clearly spelled out. He felt there was no way of retreating, and he didn't. It was his intelligence that made him suspect the mortuary owner, and he thought the best way of getting first-hand information was by seeking employment at the mortuary. It was only after the conversation with his father in the field, that Letšwa and the readers could understand the affinity between Letšwa and Tšhite. We can now understand why Letšwa felt the way he did and took the risk of investigating the circumstances of Tšhite's death until he unearthed them. His detective acumen, made him see and appreciate the connection between Mogwaša Mogoga and kgoši SehloDIMARE and the medicineman, Letlametlo. His daring bravery won him Ramatsha's friendship and from this friendship he got the confirmation that Tšhite was murdered by human beings. He got to know the people who had given Ramatsha poison by pouring it into the liquor which he drank. Were he not made of sterner stuff, he could not have dared to get to the kgoši's kraal at night, where he overheard the

witches delight over the success they had in killing Ramatsha. He heard them plotting to kill or poison, Sejelo, better known as Lepolitiki and Letšwa, himself! The witches themselves confess Letswa's bravery when one says:

*Mošemane yola ga ke na bohlatse ka yena,
ke sa gopola bogajana bja gagwe... Ga ke tsebe
gore re rarwa ke eng ka yena.*

*Letšwa ka ntle o gogela kgopolo go kwa gore ba
bolela ka yena (1986:64).*

(I am not sure about that boy, I am still contemplating his bravery... I do not know what prevents us from acting regarding him. Outside, Letšwa's attention was attracted when he realised that they were plotting his own life.)

One of the witches asks:

Ke newa yena ... Lepolitiki (1986:65)

(Am I entrusted with the task of poisoning him ... Lepolitiki!!)

That was daring on Letšwa's part, to undertake such a task, only to satisfy his overmastering curiosity and to stand firm by his promise to unearth the cause of Tšhite's death. His life was in danger when he very nearly had an encounter with one of the witches that night. The narrator says:

*Ge a swatela mmoto gore a tšwe ka mafuri
motho a rotoga mojako. Mothaka a kgomarela pitša
ye ntsho kgauswi ga gagwe. Ngwetšhi ya lahla mahlo
gohle, ka leswiswi ya bonala e sa bone selo.
Go bula motšega ya thoma go tšhela meetse ka
lešapelong. A lahlela sesepe le lešela, a thoma go
hlobola. Pelo ya Letšwa ya re a re gorogoro,
a tšhabe, eupša sebetse sa re a itshware,
a gatele mohemo (1986:65).*

(As he was nearing the half wall of the 'lapa' somebody appeared in front at the entrance. Letšwa then clung to the black pot next to him. Mankwe's daughter-in-law looked around, but because of darkness she saw nothing. She then started pouring water into a traditional bath, from the earthenware pot. She threw in a washing rag and soap, and started to undress. Letšwa contemplated running away but his bravery forbade it; he had to breathe very softly.)

This further confirms that Letšwa could react appropriately to situations. This incident reminds us of the incident at the cemetery, where Letšwa had to become glued to a tree stem as the suspects were passing into the cemetery.

Letšwa was a cool and calm young man, who could control his emotions very well. Although scholars such as S.S. van Dine (1928) cited by Haycraft (1942) have decreed that *there must be no love interest* in the detective story, we find Letšwa using the love interest to advantage. In this aspect we see him not infatuated but able to make Nontsike infatuated with the love she received from him. Nontsike's infatuation with Letšwa made it possible for Letšwa to extract all the information and evidence which were so vital to the release of Meokgo, and to saving his life from the gallows. In the novel, we see the author having succeeded in adopting and adapting a pattern familiar to the romance, viz the pains of love which Nontsike suffered from and how she gave herself to Letšwa. This part of the plot makes this novel quite different from *Tšhipu...* and *Letlapa...* This reminds us of the novel *The Moonstone*, in which the hero, Franklin Blake, gives up his investigations into the loss of the diamond because of a romantic snub. This has not been the case with Letšwa. In the novel: *Trent's Last Case*, the hero, Trent, gives up his investigations into Manderson's death because of his romantic attachment to Mabel Manderson. In these two novels, where we have seen how the love interest has negatively affected detection, we tend

to agree with Van Dine's statement. If Letšwa had been fatuous he could have yielded to the warmth of the love which he received from Nontsike and could have carried out her suggestions. The narrator reveals this:

*Ka mantš^vu ao Nontsike a akanya gore
go be go ka ba bjang ge ba tsebiša ba
molao bjale ka tšohle ba di tsebago gore
ba ngwege Mogoga a sa le kgolegong.
Letšwa a gana ka gore ba se potlake (1986:103).*

(With those words Nontsike was suggesting that they (Nontsike and Letšwa) should now inform the police about all they knew in connection with the murder case so that the police could arrest Mógoga and then (Nontsike and Letšwa) they could elope whilst Mogoga was in jail/custody. Letšwa refused to accept that suggestion, saying they must not rush over the matter.)

Had he yielded to her suggestion, he could not have saved Meokgo's life. The motive for his elopement with Nontsike would have remained obscure and this could have made the book fail as a detective novel. His sympathy with his friend, Meokgo, could have come to naught, had he yielded to the suggestion. From the way in which he behaved throughout the novel, it is clear that he never lost sight of the fact that he had vowed to unearth the cause of Tšhite's death and had pledged to prove that Meokgo was innocent. All his energies, physical and psychological were always geared towards his goals. We feel the author has depicted him as a plausible young detective whose lack of professionalism contributed to his success in discovering hidden facts which would otherwise have been untapped by a professional whose moral sense could have prevented him from engaging in some of the activities in which Letšwa was engaged during the course of his investigations.

It is interesting to note how the author used subordinate characters such as Sejelo and Nontsikelelo in the development of his plot. He used Sejelo, a drunkard whose talks were never taken seriously, to advantage. From his drunken soliloquy we get to know of the evil plots of the kgoši and the witches. Providence would not have allowed Sejelo to be poisoned by the queen and her friends.

It is impossible to imagine how Letšwa could have succeeded without Nontsike's assistance! She used her intelligence to manipulate Mogwaša in order to enable her to meet with her secret lover, Letšwa. The author succeeded in preventing Nontsike from outwitting Letšwa; otherwise Letšwa could have been taken up by emotions and have eloped with Nontsike. If he had done that, Letšwa would never have rescued Meokgo's life from the gallows. We compare her with Agatha Christie's Tuppence from *The Secret Adversary* (1922), who was a young lady full of energy and imagination, looking for adventure. Nontsike differs from Tuppence in that she does not like to be involved with crime and detection, the things which Tuppence loved so much. Nontsike also borders on Christie's other stock female character, the confused woman in love. The evidence led by Nontsike, which Letšwa had tape-recorded without her knowledge, was both crucial and indispensable in saving Meokgo's life and incriminating Magog for Tšhite's murder.

4.4 COMPARATIVE CONCLUSION

The victims in the three selected novels compare as follows: In "*Letlapa...*" and in "*Etshwang mare*" the victims are young women or ladies, whereas in "*Tšhipu...*" the night watchman is an indirect victim. The main case that is reported and the one that causes the detective to start with investigations is burglary and larceny. The conditions surrounding the victims or the motives for the criminal acts are principally similar in *Tšhipu...* and in *Letlapa...* The criminals wanted to enrich themselves. The goods stolen from the shop would be sold and the thieves would be financially strong and

they could enjoy life to the full. In **Letlapa...** the killing of Seipati would leave Suzi a millionaire as she would be the only heiress. In **Etshwang mare**, the motive was self-protection from identification, and not for any material gain.

Our examination of the suspects reveals that in **Tšhipu...** and in **Letlapa...** the suspects turn out to be the murderers. These suspects are not arrested quickly because the detectives have to establish that they actually committed the crimes. In **Etshwang mare**, however, the suspect is erroneously sentenced to death because the court of law finds him guilty of Tšhite's murder as suspected. Fortunately Meokgo's life is saved by the exposure of the actual murderers before he can be executed. The actual murderer is Magog.

It is interesting to note that all detectives in the selected texts are males. In **Tšhipu...** and in **Letlapa...** the main detectives are police officers and, therefore, professionals; whereas in **Etshwang mare** the principal detective is an amateur detective. In this last novel, the author has clearly depicted professional detectives as failures who even lead to the court sentencing the wrong person to death. He clearly depicts an intelligent amateur detective who goes out of his way, for no personal gain, to establish the true murderers, and save the life of his bosom friend, Meokgo.

The role of women in these texts is another point of interest. In **Tšhipu...** we find Mamohapi, Makhina's secret informer who further makes use of Rachel Sehlogo to betray and expose the Setsokotsane gang. In **Letlapa...** we find Masemenya, the typist, who loves the principal detective, although Motsamai never really reacts in any way that corroborates infatuation. In this novel, the key subordinate detective is Brayn Sekgopo. He really stands by Motsamai's side till the culprits are arrested. In **Etshwang mare** the supporting pillars are Sejelo, Sefu and Nontsikelelo. It is again interesting to note how Nontsike unknowingly assists Letšwa to unravel the problem of

Tshite's murderers. Had it not been for the dog that stumbled over the calabash containing poisoned beer Sejelo could have drunk it and died. Sefu helped in detecting the name of that detective who was paid eight herd of cattle and discontinued with the charge of murder against King Sehlodimare. He succeeded in torturing kgoši Sehlodimare to death.

It is really rewarding to read and understand and to experience the people we meet in these texts.

--- o0o ---

CHAPTER 5

MILIEU / SETTING

- 5. Introduction
- 5.1 Society
- 5.2 Influence on Characters and plot
- 5.3 Comparative Conclusion

5. INTRODUCTION

Let us first briefly examine the function of milieu in prose fiction in general. The setting in a work of art entails many things. Setting embraces the totality of an environment. When a writer chooses a particular place or background and a particular time at which events take place, the writer should be careful to match the place and the events, and the fictional characters whose life experiences he is going to depict. The element of time too is an integral part of the milieu in prose fiction in general. These elements, together go to influence the atmosphere and mood created by the verbal descriptions of a novel. The basic setting of a story may have aesthetic and spiritual implications; it may project social, moral, moral and even political values of the community depicted in the novel. All this depends on the description of the setting/milieu and the actions and reactions of the fictional characters. Shorter novels are expected to describe events taking place at a specific place and time and, therefore, a more or less consistent atmosphere can be expected throughout the novel. This enhances unity of the story itself. On the other hand, readers can expect different settings described in a novel where events take place over a long time and take place at various places. As the situations and settings alter, the atmosphere in the novel should shift accordingly to suit the events. In this way the setting changes to be in line with the plot structure of the novel and thus enhances the actions of the fictional characters. The change in setting may be employed to establish clearly the conflict among and within the fictional

characters, especially the main character. These changes may be psychological or emotional, and the impact of the setting on the main character should help readers to appreciate the main character better. Sometimes the characters become universal because they are used symbolically; where concrete elements suggest abstract concepts or meanings in an environment. Environment in prose fiction includes all natural phenomena and the artificial phenomena in as far as they affect the development of the plot of the novel.

We are of the opinion that milieu/setting is but one of the elements that integrate with others to make a novel a unified whole, and all elements help to make the message of a novel universal or world-wide. Stephens as cited by Serudu (1979:12) emphasises the importance of milieu in prose fiction as follows:

... the creation of a fictional background or environment is not just a matter of writing into the novel pretty word pictures for the languid reader to skim over. Essentially, it is the creation of a credible world for the novelist's characters to inhabit, a world, that like our own, gives its people life and meaning.

This is in line with what we have explained above. What has been said of the importance of milieu/setting to the novel in general is also true of detective fiction. Dennis Porter (1981:189) has this to say about the significance of setting in a detective novel:

A crime always occurs and is solved in a place that, depending on the tradition in which an author is working, will be evoked with more or less precision. A detective setting about his task finds

*himself situated in a physical environment
whose latent moral significance may be
explicit or implicit, apparent from the
beginning or uncovered only at a later date.*

We concur. There must always be a relationship between the setting and the events and the characters. The place must suit the events and the times at which they are happening, if readers are to be convinced of the plausibility of the narration. Whether the moral significance of a setting was explicit or implicit, that depends on the writer's craftsmanship. What is important is that the significance should be there. D.N. Moloto's Johannesburg and its environs, V.M. Moloto's PWV-area and M.T. Mothapo's Pietersburg and its environs, are fictional locations by means of which the threat and fascination of crime are made tangible for readers. They are the credible worlds for the novelists' characters to inhabit and we expect these fictional characters to live lives full of meaning in those fictional worlds found in these selected texts. We are presently about to embark on judging these fictional worlds in relation to the evil events narrated, to ascertain how successful the authors have been in depicting or expressing a socially evaluating vision. We would like to examine the life and "*meaning*" that is found in these fictional settings of the selected texts.

5.1 SOCIETY

5.1.1 Tšhipu e rile : ke lebelo...(1962)

The society depicted by the author in this novel is urban and suburban. It is cosmopolitan. The author introduces us to the society we are going to deal with or read about as follows:

*Batho ba mehlobo le mehuta
ka moka ba gona mo motseng wo.
Go na le baruti, dingaka, mathitšhere le*

*ba bangwe. Le ba go se nyakege ba gona.
 Bao ke babolai le mahodu, bao ba
 itshepilego go phela ka go hlakola bangwe.
 Mošomo ga ba o kgome; ba šoma gola go
 robetšwe. Go tsebega gabotse gore go na
 le bao ba sa kgonego go hwetša mošomo,
 ka mabaka a mantši, eupša le bao ba
 tšhabago mošomo, bomahlalela ba gona (1962:1).*

(People of all different culture-groups and types are found in this urban area (Alexandra Township). There are ministers of religion, medical doctors, teachers and others. Even the unwanted ones are there. Those are murderers and thieves, those whose lives depend on stealing from others. They shun employment; they work at night whilst people are asleep. It is well-known that there are people who for many reasons, cannot get employment, but even those who deliberately do not want work, the loafers, are there.)

In this society, which is not homogeneous; which consists of people from all walks of life; people from different national groups with varying cultural background, a society in which loafers are also found amid shops of different types, we immediately anticipate social evils to take place.

This is a picture of a laissez-faire society, where we can expect chaos. The author has further given us the indication of the congestion in this township by saying:

*...Motse wa Alexandra, wo e lego
 wo mongwe wa magae a Gauteng,
 ke motse wo mogolo kudu, wa go
 patana, ... (1962:1).*

(Alexandra Township, one of the suburban

townships of Johannesburg, is very big
but congested,...)

...*Batho ba gona ba atile kudu* (1962:1).

(...Alexandra is overpopulated or it is densely
populated.)

Such a society is an open society and not a closed one. In an open society, criminals are easily identified as they are expected to be there; but in a closed society, where everybody seems to know all the residents and where family lives are more or less on the same level of development, life seems to be quieter or more tranquil. Any criminal act in a closed society would be more shocking than in an open society such as the one depicted in this novel. Auden in Panek (1979:64) when discussing the setting in a detective story, says :

*Nature should reflect its human
inhabitants, i.e. it should be the
Great Good Place; for the more
Eden-like it is, the greater the
contradiction of the murder...
the corpse must shock not
only because it is a corpse but
also because, even for a corpse,
it is shockingly out of place,
as when a dog makes a mess
on a drawing room carpet.*

In this township, the corpse of the night watchman was not found on the shop premises. If he died at all, he died in hospital. The corpse of Polomeetse found in the busy street was not a shocking sight. The corpse was not out of place. It is an everyday occurrence in the black towns. That is why many people were already standing around the corpse by the time Makhina arrived at the spot. The narrator says:

*O rile ge a fihla, a hwetša seboka
sa batho se bokanetše mohu yoo (1962:43).*

(When he (Makhina) arrived, he found
a group of people already thronging around the corpse.)

I have underlined the word "bokanetše" because it is rich in imagery. It compares the spectators who are looking at the corpse with flies sitting and sucking on a decomposing carcass. It further depicts a society that is far from being scared by such sights. It emphasises the fact that this society is not an innocent society. It is over curious and is sensational. That is why the spectators are not quiet but are commenting on the happening, as though they really see it happen. The narrator says:

*Se (seboka) be se ntše se tliša gore
koloji yeo e mo gatile gasehlogo (1962:43).*

(The group was repeatedly emphasising
that that car overran the man mercilessly.)

From this physical milieu created we are also given the non-physical milieu suggestively. That is why we are able to infer what was going on in the minds of the onlookers and the society as indicated above.

It is interesting to look closer into the township setting in Alexandra, particularly the social setting. The narrator depicts to us an overcrowded township, with desirable and undesirable inhabitants, there are educated and trained people, there are thugs and thieves. The narrator says:

*Batho ba mehlobo le mehuta ka moka ba gona motseng
wo. Go na le baruti, dingaka, mathitšhere le ba bangwe.
Le ba go se nyakege ba gona. Bao ke babolai le mahodu,
bao ba itshepilego go phela ka go hlakola bangwe.
Mošomo ga ba o kgome; ba šoma gola go robetšwe.
Go tsebega gabotse gore go na le bao ba sa kgonego*

*go hwetša mošomo, ka mabaka a mantši, eupša le
 bao ba tšhabago mošomo, bomahlalela, ba gona* (1962:1).
 (There are different people from different ethnic groups
 in this township. There are ministers of religion,
 medical practitioners, teachers etc. The unwanted ones
 are also found. Those are murderers and thieves, those
 who live by stealing from other people. They are not
 employed; they work by night when most people are
 asleep. It is well known that there are those who for
 numerous reasons, fail to secure employment; but even
 those who are workshy, the loafers/won't work, are
 there.)

Even before we look closely at this society, we should point out that the township was crowded. When we try to account for this overpopulation of the township we find that it was caused by socio-economic and political conditions of the time. The Africans were leaving the impoverished reserves to live and seek work for cash wages in the towns. This gave rise to migrant labour to the gold, coal, platinum and other mines. These "*work seekers*" led to overcrowding as some of them could not be absorbed in the industrial areas. Alexandra township was a place where African plot owners had built their own houses, and their outbuildings they hired out to tenants. This, coupled with the then pass-laws, governing the stay of the Black man in the towns, and the whole system of political and economic repression, developed an urban community. This community had to learn to survive on terms prescribed by the white government. There were new social and economic demands on the people to which they had to adapt. The Peri-urban natures of Alexandra township made it an easy prey to stranded "*work seekers*".

Hence the ghetto living that characterised this township from as long ago as the late fifties and early sixties. With such an overcrowded setting, the writer adequately prepares ground for establishing conflict in the society. We can appreciate it when we look closely at

characters such as Rachel Sehlogo and Mamohapi as we did in chapter 4 on characterization.

When we hear Rachel saying:

Ke kgwedi ya bone ke dutše ka matsogo.

Gona bjale ke phela ka ncanca, ruri (1962:15).

(It is now the fourth month that I am without employment.

I am really living from hand to mouth. I struggle to keep the home fires burning.)

We appreciate her plight, because the author has depicted a milieu that is conducive to such struggles for existence. Rachel's struggle is pathetic and Mamohapi expresses our feeling when she remarks to her:

Ka nnete o swanetše go ba o phela boima!

Ge o sa dire maano o tla tlaišega! (1962:15).

(Surely you must be finding life difficult!

If you fail to devise some means you will suffer!)

Rachel's reply to this remark gives us further insight into the lifestyle of this lass. She replies:

Ke leka ka kudu go ba kgatong e tee le bangwe.

Gona bjale ke šetše ke kgona go dira mabjalwa

ka mehuta ya ona. Le a Sekgowa ke nawo. Eupša

ga se thato ya ka! (1962:15).

(I try by all means to be on par with other people.

I am now in a position to brew different kinds of brews.

I stock even European liquor. But I do this against my wish!)

This reply makes it clear that there is competition in the life led in this township. Everybody strives to keep up with the times; even if this means going out of one's way, in order to make a living.

Rachel is forced by circumstances to venture the different kinds of brew. She is running a shebeen contrary to the laws of the land and of the times. She runs the risk of being arrested and jailed. She is conscious of the evil of this practice but her economic needs force her to act against her conscience. She says:

*Ke bophelo bja Gauteng. Re phela ka moo
re kgonago; e seng ka moo re swanetšego* (1962:15).
(It is the life that is led in Johannesburg. We live
the way we can; not the way we should.)

This still emphasizes the fact that she is a victim of circumstances. She goes on further to show her helplessness when she tells how she tried in vain to free herself from Mamogašwa's forced love. She also expresses her loss of confidence in the police in that they cannot offer protection even to the person who needs it most. She says:

*Ešita le ona maphodisa, ba fo go feta o bolawa ke
motho, gomme ka morago ba tle go leta setotpo sa gago!* (1962:16)
(Even the police just pass you, having been
murdered by a thug, only to come later
to guard your corpse!)

She is, therefore, living in a way that ensures her relative safety by pleasing Mamogašwa at the expense of her life. That is why she goes to the extent of shedding tears as she is explaining to Mamohapi her plight with Mamogašwa. Rachel says:

*Pelong le moyeng wa ka, ga go sa le bodulo
bja Mamogašwa. Ruri, nka lokologa moyeng
ge a ka ya, goba a išwa moo re ka se bonanego
gape matšatšing ka moka a go phela ga rena* (1962:16).
(There is no place for Mamogašwa in my heart
and spirit. Truly, I can feel spiritually relieved

if he can go or he be taken to a place where we may never ever meet again during our lifetime.)

The narrator says that Rachel shed tears as she spoke these painful words to show that they came from the bottom of her heart. It is clear testimony of the fact that she led a life of which she was ashamed, but from which unable to free herself. When we look at "Sodom" and "Gomora" we appreciate the social instability depicted and the moral corruption of the township inhabitants. We feel the events described in this novel could not have taken place more aptly at a different place. This social set-up is fertile soil for the evils described in this novel.

5.1.2 Letlapa la bophelo (1983)

The place where this novel is unfolding is in the vicinity of Johannesburg. It includes black townships like Thokosa, Wadeville, Vereeniging. The last place is Suzi's farm where she has built a palace "SMALL HEAVEN" - Izintaba. This farm is in the Northern Transvaal, south west of Pietersburg; far from the maddening crowd of the Witwatersrand.

The society found in this novel is almost the same as the heterogeneous society found in *Tšhipu e rile : ke lebelo...* This is particularly true of the people we find in Johannesburg, especially in the morning as they are getting to work. The author says:

*Ke lebaka go be go nyeuma batho
mebileng eke dikgomo di eya phulong* (1983:9).

(At such times (in the morning) streets were full of people who were like cattle driven to grazing camps.)

This emphasizes the multitudes that fill the streets in the morning as people are going to their places of employment. The author further gives the readers a picture of the traffic by saying:

*Difatanaga le tšona e le semphethekegofete,
go kwala medumo ya tšona fela. Ka ge e be
e sa le mesong, go be go le boima go
pharologanya makgatheng a modumo wa kgauswi le wa
kgole (1983:9).*

(Cars are also racing in the streets, only their sounds filling every ear. As it was still early morning, it was difficult to distinguish between the sound from a car that is near or far.)

After giving us this picture, this background or environment, we immediately understand why this is so when he says that every adult should strive to work for his livelihood as follows:

*Ka ge mpa le yona e swana le ngwana,
mang le mang, ka ntle le bana, o be a
swanelwa ke go bona gore e a selelwa.
Desmond Motsamai le yena ya ba yo mongwe
wa bona.*

(As the stomach is like a child, everybody, except children, has to ensure that it is looked after. Desmond Motsamai also became one of those who had to struggle to obtain food by toiling.)

This scene is not exotic and, therefore, serves better the essential interest of verisimilitude. The author succinctly suggests that only "children" in a society are not expected to toil for their living, by using the words:

...ka ntle ga bana...
(...except children.)

As the plot develops, and the detective goes about his employer's

work, the author depicts a narrower, more homogeneous society. He narrows down the society through his investigations; to the Khosa family and friends and employees. Thus from the open society we move on to a closed society where life seems to be Eden-like. The beautiful houses, with beautiful surroundings, life appearing to be serene and peaceful, whereas the occupants are not at peace within themselves, depicts the contrast, the disharmony which is so necessary for us to appreciate the inner conflict in the fictional human beings of the novel. The author has meticulously changed scenes or places in order to depict the psychological changes that go on in the detective and in the suspects and the criminals. The pride of Mrs Mahlangu who is in fact the second wife of the murdered millionaire, Khosa is fast coming to an end, whereas she is unaware of it. We hear her boasting to Desmond Motsamai under the illusion that Desmond would never be free again. She says:

*...Mehlala yohle e phumutšwe
ka ge wena o le mo. Ga go motho
yo a tlogo tseba mo o lego gona.
Bohle ba tseba ge o loretše koloing
ye e swelego tseleng ya go ya Modimolle...
Wena tseba gore o lekgoba la bolao bophelo
bja gago ka moka... Motsamai o hwile, go
šetše Don e lego moriti wa gago (1983:65).*

(All trails are wiped out as you are here.
Nobody will know where you are. All know
that you died and were burnt to ashes in the car
that burnt out on the way to Modimolle...
You should know that you are enslaved to the
bed the rest of your life... Motsamai is dead,
only Don, your shadow, remains.)

When shortly after these words, the scene changes and we see her being chased by Brayn and Desmond in their car, her car crashes against a maintain, and she flings herself down a cliff/precipice. Then we

appreciate that all the self-made ominous serenity of her life has come to an end. That the seeming peaceful life of Suzi Khosa and her mother, has ended. We see Suzi Khosa chained behind bars at John Vorster Square and we agree with Stephens that the author has created a credible world for his characters to inhabit, a world that gives its people life and meaning. We then clearly understand the "life" it gave them, and what "meaning" meant for Suzi and her mother. At this point, readers can appreciate the author's opening paragraphs which are symbolical, where Desmond and his detective acumen is compared with the rising sun and Suzi Khosa and her mother and their wealth are compared with the mist.

As the sun becomes hotter, the mist disappears. In the same way, as Motsamai's detection, with the help of Brayn, heated up, the wealth of Suzi and her mother, and the luxurious life they led, were diminishing until they ended with Suzi's arrest and her mother's suicide. The author's symbolic opening paragraph is as follows:

*Letšatši la rotoga dithabeng boka
lekhura magaleng a mahubedu.
Mogodi le wona wa thoma go
katoga dithaba bjalo ka ditholo di
be di enwa meetse kua nokeng,
tša re go bona sebata se eme mola
mmotong tša katoga.*

*Mogodi woo wa theoga o lebile moeding
gore o se tlo kwešwa bohloko ke mahlasedi
ao a bogale. Le ge mahlasedi ao a ile a
iphepa ka wona mašaledinyana a kgona
go tšea ka a mabedi a lokelela go ya
ntlha ya leboa. Ge le nyologela godimo letšatši,
mogodi wola wa hloka botšhabelo.
Ya ba gona sera seo se o latswalatswa
go fihlela o fela (1983:9).*

(The sun rose behind mountains like fat on red hot firewood or coal. The mist also started moving away from the mountains like antelopes which were drinking water at the river, and when seeing a lion standing on a hill, they retreat.

That mist retreated to the valley to avoid punishment by those bright sunrays. Even if those sunrays devoured the mist, its remains managed to flee northwards. As the sun rose higher, that mist had no place to hide in. That is how that enemy consumed it to the last particle.)

It is also interesting to note that the northward movement of the mist symbolised Suzi's and her mother's movement to the north, from their Johannesburg surroundings, from Potchefstroom, to be exact, to their farm and palace west of Pietersburg; where they were "devoured" by the law.

5.1.3 Etshwang mare (1986)

We enter a typical rural society as the novel starts. The opening paragraph depicts the well-known rural "lapa" with a dog arriving from the veld, wagging his tail as it approaches Letšwa, with stains of blood on its lips and paws. The narrator says:

*Mošemane Letšwa o dutše seemaneng
sa mebotō; o lwa ntwā ya mogopolo.
Le phirimile. Mpšā ya gabo e tšwela e mo
lebantše e šupa mathokong ka moka ka
moselana wa yona wa nkonopana. Ya
gogoba pele ga gagwe ka go boifa go mo
kgoma. Ge go le go gobe mpšā e a bontšhwa (1986:1).*
(The boy Letšwa is sitting in the warm place

between the walls of the 'lapa'; he is in a pensive mood. It is twilight. Their (his family's) dog appears moving towards him, wagging his short tail. It cringes before him but fears to come into contact with him. When all is not well, a dog can smell out.)

The author depicts the thick forests bordering on the village very economically. He says:

*Meriri ya gagwe ya ema ka dinantlhana;
poifo ya fifatša pelo ya gagwe. Gohle o
dikaneditšwe ke sekgwa sa go kgokagana.
Mo ke gona Sekheseng mo go thwego setopo
sa Tšhite se humanwe gona. O gedigetša
morago le pele a be a ipotšiše gore ke
boifa eng (1986:2).*

(His hair stands on end; his heart is darkened by fear. He is encircled by a thick forest. This place is known as Sekheseng, where it is alleged that Tšhite's corpse was found. He uneasily looks backward and forward and wonders what he is afraid of.)

The description of the field, where Letšwa and his father had to go and dig out the underground nest of white ants, also adds to the rural atmosphere created in this novel without giving unnecessary details. The author says:

*Gop fihleng ga gagwe gae a kwana le tatagwe,
ka ge ka leo le latelago a sa šome, gore ba
tlo tsogetla tšhemong go ya go epa seolo se
mohlwa wa sona o ripelago mabele e se a manyane (1986:39).*

(On his arrival at home he arranged with his father, as he was not going to work the following day, that they would go to their field very early,

to dig out the underground nest, where the white-ants cut down their young crop.)

The rural setting is further emphasised by the fact that the village depicted is under the headmanship of kgošigadi (queen) Mankwe who is under king Sehlodimare. The relationship between the king and his traditional doctor, Letlametlo, is so intimate that all tribal suspicions based on traditional ritual suspicions, are referred to him. That is why even Tšhite's mysterious disappearance is reported to him, and the community is only lulled about the whole issue. There is close friendship between kgoši Sehlodimare and Mogwaša Mogoga. This friendship even leads to the kgoši allotting a business site to Mogoga where he builds a mortuary. The author depicts this relationship as follows:

*Go feta moo ke mogwera wa Sehlodimare
le ge go sa tsebege gore go tlile bghjang. Kwano
yeo ke yona yeo e dirilego gore Mogwaša a
humane moo a ka agago mmošare mo mobung
wa Sehlodimare (1986:95).*

(Apart from that he is Sehlodimare's friend, although it is not known how the friendship came about. That friendship is the one that made it possible for Mogwaša to procure a site for a mortuary on Sehlodimare's land.)

The little groups, which we choose to distinguish as follows, form interest groups which live together "peacefully":

- (i) Kgoši Sehlodimare's group, including Mankwe and her female friends, whom we styled witches in chapter 4;
- (ii) Mogoga's group, which consists of Magog, Chedodo, Phiri, Nontsikelelo and Letšwa (to a certain extent because he now works at the mortuary);

- (iii) Malehu's group, consisting of her close relatives, her child and Matengwa and his friends.

It is interesting to note how Letšwa infiltrated into all these groups until he dismantled them and the truth was exposed. The author's success in using the retardatory technique and expositional suspense makes readers infer that the insane woman who surprised the detectives at Letlametlo's home should have been Nontsikelelo. It is interesting to compare the words of the insane woman at Letlametlo's home and those uttered by Nontsikelelo later to Letšwa:

*Ntlogeleng ... nglogeleng batho tenang.
Le tlwaetše go bolaya batho. Le swaretše
mang.. le swaretše mang dithunya tšeo
le fi fihlago? (1986:42).*

*Nna ga ke ke le tšhabe le ge le le ba bararo...
eupša le se re go fetša ka nna la mpolaya (1986:43).*

(Leave me... Leave me, you people. You are used to murdering people. For whom are you holding... for whom are you carrying those revolvers you are hiding?)

(...I am not afraid of you even if you are three... but after satisfying your lusts you should not murder me.)

Compare the above quotations with the following:

*Ba mmolai! Ka phošo ka mmona...
Ga ke na therešo eupša nka re ba be ba mo
thuntše kgetlaneng gobane ba ile ba lwa
ntwa ye kgolo le go ntšha se sengwe ka
magetleng a gagwe... ge Mogwaša a fihlile (1986:98-99).*

(They killed her. Accidentally I saw her...
I am not sure but I can say they had shot
her through the scapula because they struggled
a lot to remove something from her shoulders...
after Mogwasa had arrived.)

The truth of the correlation is confirmed by the narrator when he tells readers the reason why Nontsike left work at the mortuary before Letswa was employed there. He says:

*Seo se mo tlošitšego mmošareng ke gobane
a ile a bona setopo sa lekgarebe leo
letsatsi leo se bego se tlišwa ka lona... (1986:95).*

*Nontsike o tlogetše modiro wo pele gobane
kgwebo e be e mo senya kgopolo... (1986:95).*
(What caused her to leave the mortuary was because
she saw the corpse of that young lady that day
when it was brought...)
(Nontsike left this work before because that
business was affecting her mentally...)

With this expertise of presenting profound meaning by manipulating the physical environment the author is able to mystify and delight his readers.

5.2 THE INFLUENCE OF MILIEU ON CHARACTER AND PLOT

We must repeat here, the fact that the events that are taking place in any novel are executed by fictional human beings, following the law of cause and effect. The writer's thoughts must be put into action by his fictional human beings. The synthesis of these three elements: thought, character and action may sometimes be called plot. We would like to see how the authors of the selected texts blend the atmosphere created with the actions and reactions of the fictional characters.

5.2.1 Tšhipu e rile : ke lebelo...

The social background of Makhina as an ex-soldier in the Second World War, which equipped him for his detective work, prepared him well as far as bravery is concerned. The war prepared him to be trustworthy - it trained him never to give up; he must stick to his assignment like a bulldog. That is why Makhina is so determined to defeat the enemy - the murderers and the thieves that were in Alexandra Township. He never gives up as we have seen, until he brings the culprits before the court of law. It is interesting to see how Makhina changes with changing situations in order to react appropriately. The receipt of the letter from the Chief Detective Inspector, D.P Hudson, brings about a change in Makhina's emotions. The author sums up Makhina's emotions by letting him say:

*... Go swanetše go be le phedišano. Molao
o swanetše go agelwa lešaka (1962:6).
(... There must be marmonious living. The law
must be respected.)*

We see Makhina again changing his mood when the need arises. When he approaches Mamohapi for the first time, to brief her of the happenings, he is a gentleman, who could even afford a gentlemanly appreciation for a lady. We hear him saying:

*Dumela, Mamohapi! Na wena o dio ba naledi
le ge o sa tšo tsoga borokong!
Ka nnete tlhago e dirile mošomo
wa go bogega ka wena!
(Hallo, Mamohapi! Are you such a
beauty even when you are just waking up!
Surely nature has done admirable work in you!)*

That is why Mamohapi accepts the compliment by using a contrast:

*Tlogela go nthumola wena! Di reng?
(Stop teasing me! What is the latest?)*

We see him disguising himself as Itlhwana and arresting Petla; we have already seen him playing rich at Sodoma and getting clues about the hide-out, Gomora. At Gomora we saw how he rescued Rachel Sehlogo.

We appreciate the change of situations found in this novel, for, with each change of situation there is appropriate change of emotion and action on the part of the fictional characters, which in turn enhances the quality and effect of the novel on the readers.

5.2.2 Letlapa la Bophelo (1983)

We have seen Desmond's reaction to the letter from Seipati who was already dead by that time. He was determined to trace the killers of Seipati and to find out the person who persecuted Seipati's sister by causing her to pay him large sums of money monthly/regularly. The atmosphere changed from the busy one we say as the story/novel opened, with people and traffic criss-crossing in the streets of Johannesburg. The change of mood was brought about by the entrance of the old man Setati into Motsamai's office. Note how the author uses one sentence to change to a different mood. He says:

Ke nyaka thušo. Mokgalabje a rothiša dikededi (1983:14).
(I want help. The old man shed tears.)

Traditionally, a man is like a sheep, he never cries; he never sheds a tear. If it were a woman, the effect of this sentence would not be the same as this one. The sympathy that was evoked by this scene, remained at the back of Motsamai's mind as he was going up and down trying to detect Seipati's murderers. That is why we at last hear him talking to Judy in this short dialogue:

*Kgaetšedi, tsoga...ke tllilo go thuša.
O nkiša kae? Nna ga ke sa ne legae.
Tsogare re sepele ke tla go iša go tatago.
Ga ka apara (1983:71).*

(Sister, wake up .. I have come to help you.)
 (Where to? I no longer have a home.)
 (Stand up let's go and I will take you to your father.)
 (I am naked.)

This is the result of that unforgettable moment of a man shedding tears in front of youngsters, to show the depth of the pain or loss and fatigue and fear in the heart of the old man.

When Motsamai is happy and the mood at his office and with colleagues is cheerful, the author makes nature shed light. Look at the opening paragraph of chapter one in this book:

*Letšatši la rotoga dithabeng boka lekhura
 magaleng a mahubedu. Mogodi le wona wa
 thoma go katoga dithaba bjalo ka ditholo
 di be di enwa meetse kua nokeng, tša
 re go bona sebata se eme mola mmotong tša katoga (1983:9).*
 (The sun rose behind mountains like
 fat on red hot firewood or coal. The mist
 also started moving away from the mountains
 like antelopes which were drinking water
 at the river, and when seeing a lion standing
 on a hill, they retreat.)

When Motsamai's mood is heavy, the author depicts nature to symbolise his gloom by making it night and not day. In chapter six the author opens with the following words:

*Letšatši la yo iphihla morago ga dithaba.
 Meriti ya retologa le tšona ya tlo gahlana
 meeding. Melodi yela ye mebosana ya
 dinonyana ya re tse! Gwa kwala ya
 digwagwa le dikhunkhwane ge di
 roriša ngwedi (1983:41).*

(The sun went to hide behind the mountains. Shadows revolved round the mountains and met in the valleys. Those sweet melodies of birds disappeared! Sounds of frogs and insects praising the moon were heard.)

In the same strain we appreciate how the author creates tension and suspense, heightens them with every paragraph. This is further demonstrated clearly in chapter sdiz of this novel. Motsamai is powerless when he thinks of the letter from Seipati Khosa; the death of Dr Seanego; the corpse that was thrown into his office and the fact that the perpetrator of these evil deeds is trying to remove all possible witnesses. He knows that he will probably be the next target of the murderers. As he enters the house where he finds the back door open, he is greeted by scattered utensils on the kitchen floor.

His experiences in the room where a shot rang out and at the same time lights went off, arouse the readers' feelings of sympathy and pity for Motsamai. The silence that follows that grim moment heightens the tension, not only in Motsamai but also in us, the readers. Thanks to the deafening sound of a passing car, which acts as a respite for recovery, Motsamai ends up a victor in that dark room. When Motsamai finds the corpse of a murdered woman in one of the rooms, he becomes so powerless that he has to support himself against the bed, and he stands there stupefied. The author says:

*...ya be e sa le a ahlama ka letšhogo.
Matolo a felelwa ke maatla, a se hlwe
a kgona go kuka mmele (1983:47-48).
(...he remained dazed, out of fright.
His knees gave in, and could no longer
carry the body.)*

This picture of Motsamai is the opposite of the Motsamai we know. His strength, demonstrated in the dark room above by killing the man

with whom he fought in the dark, suddenly saps out of him, when he sees that unbelievable sight of manslaughter. This contrast clearly depicts the cruelty that confronts Motsamai and magnifies the innocence of the victim.

This type of atmospheric creation by the author allows him to succeed in developing the novel to its logical conclusion, without making his readers feel that he fails to make his characters react to the dictates of the setting.

5.2.3. Etshwang mare (1986)

The author has not indulged in vivid descriptions of scenes. He has attempted a short description of some individual characters in order to give us a deeper insight into the character's nature. Let us take the description of captain Matengwa as given by the author as an illustration:

*Mokapotene Matengwa ke monna wa hlogwana
ya nkgagarapana, ... wa sefahlego seo se
edilego moo o kago go mo tlwaela le letšatši
la mathomo ge a go swarišitše magang.
Dimpa go tšwele tšeo di ipontšhago go ba
e le mabotlelo a bjala. Ke therešo ba ka
ba ba mo šitletša ka ditampi, gore mohla
ba sentše, ba tsebe gore Matengwa o gona
seteišeneng. Therešo ke gore ga go bonolo go
ka mo tshepha ge e ba ke letseka la Mmušo (1986:12).*

(Captain Matengwa is a man with a flat head, ...
with an ever smiling face which makes him a friend
to everybody at first sight. His belly is bulgy and
hard, signifying a large intake of beer. It is true,
some people may be bribing him with bottles of beer,
so that should they be arrested one day, they would
be assured of his protection at the police station.

The truth of the matter is that if he is an official detective, it is hard to trust him.)

The impression created here is that of untrustworthiness of this police officer. His friendliness, instead of being used to proper advantage against suspects, is misused to satisfy his own lusts, especially on the women he is supposed to help. His belly signifies laziness as a result of the bribes that he receives in the form of beer bought for him by his future suspects. Because of their unsatisfactory impression of this detective, readers cannot be expected to take seriously any of the notes he takes as evidence from various witnesses.

The author only gives a very short indication of the setting where the characters are. The narrator says simply:

*Ba dutše kgorong e le ge Teku a di
fološa a sa metše mare (1986:13).*
(They are seated at the kgoro and Teku
eloquently recounts the happenings.)

To a person who has no background of the "kgoro" this sentence will not give the correct picture of the scene being depicted here. In this traditional setting, we understand that there was no disturbance by either women or children passing there as they were seated. Matengwa was writing down the evidence given by Teku. This "kgoro" image symbolises the seriousness of what was being said at that moment in time, by men and not by women or children. This is being economic and suggestive in the use of the milieu to influence characters.

In chapter VII the author starts by describing the weather that morning. He says:

*Letšatši le fiša le sa hlaba. Matengwa a tsošwa
ke sekutu sa dikobo tša ga Malehu*

tšeo a di laelago. Naga e sehlefetše e bontšha moo go fetilego naka (1986:51).

(The sun is already hot by sunrise. Matengwa is awakened by the stuffiness of the blankets of Malehu, which he is using for the last time that day. Crops and natural vegetation are dry as a sign that it is after the 25th May - the first frost has set in.)

This depiction of nature on this morning is not a bright one at all. It depicts a slow movement, a heavy mood. This is confirmed by the news that follows this depiction. It signifies the arrest of Meokgo and his two dogs: it introduces the explanation of how Bjankgana, Sefu's elder brother was arrested because he had stolen pension funds. It was an evil omen to the medicine man, Ramatsha, who was poisoned and ultimately died. That quietness of the opening paragraph directly influences all the characters and the happenings of this chapter and the author ends the chapter with a short sentence, indicative of the poison which silences its victim. He says:

Se!o se e ka ba homola! (1986:59).
(This thing may be a poisonous silencer!)

We can, therefore, observe that the author's characters here are in harmony with the milieu created.

It is interesting to note how Meokgo reacts in court after being found guilty. We see his objection to taking an oath, when he reminds the court that:

*Lentšu le re 'O se ikane ka Yogodimo'.
Eupša eng e be eng; aowa le yona e be bjalo.
Eupša ka ge nka nyamišwa ke a ikana* (1986:75).
(The Word says 'never take an oath under God's name' but your yes should be yes, and your no be a

no; but because I may be punished, I take an oath.)

This is rebellion against his surroundings. It still brings out clearly his reliance on God when he adds his words to the words he is instructed by the prosecutor to utter: He says:

*Morena nthuše ke bolele therešo. Ogaugela
ba nama (1986:75).*

(Lord, help me to tell the truth. Be merciful
to the worldly.)

When Meokgo finally says:

*Lokollang mpša ye gobane le ge e be e le
molato ga e tsebe. Ge e le ka nna:
Kgokollo goba lehu (1986:77).*

(Free this dog because even if it were guilty it does
not know. As for me: Discharge or death.)

We immediately appreciate his flash of spirited anger, his readiness and even eagerness for death if he is not discharged. Unfortunately he is sentenced to death twice, for the murder of two people. His personal integrity is maintained under different circumstances, culminating in these emotional outbursts of justification of his innocence as indicated by his elevated and heroic tone that shows self-confidence and not scepticism.

5.3 COMPARATIVE CONCLUSION

We have seen how the three authors depict their milieu or setting and use the setting to indicate the type of society in which the detective story is taking place.

Tšhipu e rile : ke lebelo and Letlapa la bophelo have nearly the same type of society, a cosmopolitan one. Life in the setting depicted is

fast and depends solely on the availability of finances. Even the motives for the murders in both books are almost identical, viz. the love for money and wealth, in order to lead affluent lives. On the contrary, the society that is depicted in *Etshwang mare*, is basically rural, with ritual murders still taking place, unchecked by the law. In the only case where the law attempts to follow up such a ritual murder, the culprit succeeds in bribing or corrupting the detective concerned with the case, with eight herd of cattle. The case aborts as a result. In this closed society, more than one group of persons is suspect, and not without cause. The author successfully avoids using the supernatural agencies despite the setting which could have been so tempting. He successfully creates the scene of the "witches" under the leadership of the chieftainess personally, those who with the help of Homolang, the mortuary owner, manage to poison Ramatsha for having magically succeeded in finding Tshite's corpse in the thick forest. Had the author yielded to the temptation to use supernatural agencies, this could have weakened the credibility of his story. In that way he could have failed to develop his plot convincingly.

In our view these authors have not engaged in unnecessary descriptions of milieu or setting or even of surroundings. In all three novels, the authors have used plenty of conversation and only a minimum of description of the surroundings. It is only a small paragraph in *Letlapa la bophelo*, which is to us, not convincingly depicted. As a result, it does not round off the chase of Suzi's mother quite well. The author depicts her car having crashed against a mountain; and yet thereafter depicts her moving on rocks, climbing up the rocks. This is incredible after such a crash. She had been driving very fast, and if her car crashed against a mountain, at that high speed, she could not have survived the crash and still be in a position to climb up the rocks on the mountain. The surroundings were well/accurately and suggestively depicted but the author did not fit the lady's suicide well into the plot. He says:

Re swanetše go mo swara. Sefatanaga sa

*gagwe ke letlapa. ... mosadi yoo o be a
tsenetšhe mmileng wa manyokenyoke wo o
tsenelago gare ga dithaba, Bryan a gatelela
gore se se ba timelele go ya kgole.
Motsamai a goeletša.*

*Bona. Sefatanaga sela se thutše thaba.
A se emiša kgauswi le moo, ba tšwa ba
kitima. Ba sa lebile go sona, Motsamai a
bona selo matlapeng. Ka ge letšatši le šetše
le hlabile mahlasedi a lona magageng,
Motsamai a kgona go bona mosadi yo o ka
rego lesaka la mabele mokgahlo ga magaga
a namelela godimo. E tla ka mono Bryan.
... Ge a goelela bjalo, o be a eme thokong
ya legaga a lebeletše kua fase.*

*Bryan ge a fihla le yena a iša mahlo
gona kua Motsamai a lebeletšego gona.
O lefetše dibe tša gagwe (1986:71-72).*

(We must arrest her. Her car is very sound...
that woman was travelling on a road winding
between mountains. Bryan accelerated so
that the car would not disappear out of their sight
for a long time. Motsamai shouted:
Look! That car crashed against a mountain.
He stopped theirs next to where the accident took place,
and they got out of the car, and started running. Before
they could reach that car, Motsamai saw something on the rocks.
As the sunrays were already shining on the cliffs, Motsamai
was able to see the woman shaped like a mielibag in the
precipice climbing upward. "Come this side Bryan."
...As he was calling him like that, he was
standing next to a cliff gazing
down the cliff. Bryan arrived and also
looked in that same direction and remarked:
She has paid for her sins.)

Otherwise we are of the opinion that on the whole, the milieu in the texts is true to the worlds of these novels, and has been well integrated with character and plot.

--- o0o ---

CHAPTER 6

GENERAL CONCLUSION

6. Introduction

- 6.1 Source materials and milieu/setting of the texts
- 6.2 Detection of criminals in the texts
- 6.3 Plot and characterization in the texts
- 6.4 The future of the detective novel in Northern Sotho

6. INTRODUCTION

In the previous chapters we have attempted a critical comparative analysis of the selected texts. In this chapter we would like to round off this study by giving a comparative assessment of the texts based on the contents of the previous chapters. We should like to conclude by speculating on the future of the detective novel in Northern Sotho.

6.1 SOURCE MATERIAL AND MILIEU/SETTING OF THE TEXTS

In *Tšhipu e rile : ke lebelo...* the writer has selected Johannesburg and Alexandra Township as the scene of the crime which is the centre of this story. He has made use of the chaotic socio-economic and socio-political conditions of the Africans during the fifties. During those years, young African men and women were migrating from their rural settings to the developing industrial areas in and around Johannesburg in search of employment for cash wages. The author used that milieu to depict the social evils that accompany economic growth. During those years, in Alexandra Township, there were two notorious rival gangs known as the Msomi gang and the Spoilers gang respectively. From the writer's description of the physical appearance of Alexandra Township of the times, it is clear that he knows the place very well. All the places described or mentioned in the novel and the

logical way in which they are brought into the story show clearly that the writer has a thorough knowledge of the geography of the places used as the setting for the events that are theoretically taking place there. We refer here not only to Johannesburg and Alexandra Township, but to Potgietersrus, Pietersburg, Louis Trichardt and Vendaland. This includes the Great North Road, which the criminals and the main detective have used. The writer's use of mystery, suspense and the description of the milieu in Vendaland leaves the reader convinced that apart from knowing the physical features of Vendaland, the writer understands the culture of the Venda people very well. He has subtly exploited this knowledge in depicting the actions and reactions of the criminals and the main detective while in Vendaland. The reader cannot forget the scene where the twenty bags of dagga were hidden; where fierce fighting broke out between Makhina and his rivals, the criminals, backed by Hlogotshweu. This scene where Hlogotshweu and the criminals had trapped to destroy the detective but were shocked to have an encounter with the "*detective's ghost*," is so fitting and serves better, the essential interest of verisimilitude which is so vital in detective fiction. It is pleasing to note how economically the writer has created a fitting atmosphere without undue descriptions which would lead to uncalled for digression, which would in turn affect the development of the plot negatively.

The peculiar potency of Alexandra Township and Johannesburg as places of evil is reinforced by the existence of a top-security prison, known as No. 4. In the Roaring forties and fifties, the socio-economic and socio-political life of Blacks in and around Johannesburg had an obsession with threats to law and order and traditional values. The writer has successfully used this material and reshaped it into his own imaginative creation.

In **Letlapa la Bophelo** the writer also uses Johannesburg as the main area or scene of the crimes committed in this novel. In addition we find Potchefstroom and her township forming part of the milieu of this

novel. For the same reason, that these places have an obsession with threats to law and order and traditional values, we find the writer having chosen his milieu well, to suit the events discussed in the novel. We note the difference in the time of this novel and the previous one, *Tshipu e rile : ke lebelo*. The time of the latter is the early sixties, using the period of the fifties. The time of *Letlapa la Bophelo* is the eighties. In the eighties we note that what used to be a threat in the fifties and sixties has become a reality. Disorder, corruption and crime have become the order of the day. We have seen the author depict the sunrise in the towns and the townships, sketching the movement of the multitudes from the township to town, to their different places of employment. A misty or foggy morning with the sun looking like a moon, with no warm sunrays! What a picture! After such a gloomy atmosphere, it is not surprising to see the writer picking on a family unit that could be taken to have been at the peak of their life, and plunging it into the gloom with which he opens the story. That is Mr Khosa's family, Khosa, the millionaire, Khosa, the bigamist. It is the death of this millionaire's daughter of the first marriage, Seipati, that forms the centre of crime detection in this novel. We enjoyed reading about the different ways in which the criminals tried to conceal their identities; we enjoyed following the detective placed in his way to discourage him from continuing his detective work. The writer played fair to the reader and the detective and that is why we could appreciate the detective's change of tactics to suit the new situations in which he found himself. The writer has succeeded in changing from the city setting to the rural setting in one and the same novel; short as it is. It is his craftsmanship that makes him succeed in depicting these scenes in order to keep pace with the need for a change in the speed of detection. It is worth noting how the writer used the semirural setting to expose all the evil tortures of humanity in a place that seems to be very peaceful. Its beauty and natural serenity create a very restful, peaceful atmosphere, where one could rest from the daily humdrum life of the industrial towns. Nobody could associate Modimolle, Suzi's sanatorium, with crime. Its beauty is

reminiscent of God's peace within the human heart. The writer's craftsmanship has convincingly changed that scene of beauty into a haunted place. He has turned that silence into an evil omen, that arouses fear in the reader as darkness does in a child left sleeping alone in a fourteen-roomed mansion. What a contrast! Hence the evil hearts of Suzi Khosa and her mother become crystal clear to the readers. We can feel the venom in their hearts and even when we hear them talk we appreciate no good word from their mouths. Immediately, there springs to our mind the sayings:

Se bone thola boreledi, teng ga yona go a baba.

(Do not be deceived by the smoothness of the bitter apple, its contents are bitter.)

Metse e botse re le kgole, ra batamela ke matlotla.

(Houses that appear to be beautiful from far, on closer look they are ruins.)

Lego lehwibidu ga le hloke seboko.

(Every overripe fig has a worm inside.)

Yes, the atmosphere created leaves indelible impressions of the torture going on in the minds of those who appear to be living affluently. We appreciate the changing turmoil within the detective as he sees what is going on and what he undergoes as he is on that farm - Modimolle. The writer has really revived and even extended our knowledge of familiar scenes and places. We begin to look around us and see the surroundings with better insight. We appreciate the condition, the feelings and reactions of Pholo, Madie, Judy and Motsamai as depicted in that "sanatorium", in a better light.

The setting in Etshwang mare is essentially rural or semirural, in contrast to the setting in Tshipu e rile : ke lebelo... and Letlapa la Bophelo. The writer uses the banal family unit, of Malehu, to make a

fitting nucleus around which a death mystery has been written. This family of Malehu contrasts with that of the millionaire, Khosa, whom we met in *Letlapa la Bophelo*. It is the writer's ability to capture the reader's attention that makes him succeed in elevating this low, simple family to be the centre of attraction that is described in this novel. Traditionally, only families of a higher social order or of a higher income group, or who have large herds of cattle and/or sheep/goats i.e. wealthy families, could be expected to be centres of attraction. The writer has deviated from such a convention but we feel we shall not be justified in viewing this deviation as a flaw in the writing of this detective novel. We look at it allegorically. Its satirical implications are woven around the central theme of injustice. In a typical African or traditional society or community, such humble families are usually the ones which are misused and indirectly oppressed and exploited as victims of ritual murders. The significance of this setting is that it triggers off the reader's interest in and attention to the seriousness of the injustice that humble families undergo at the hands of the wealthy and the magosi. Readers begin to see the meaning of the word "*justice*" in a clearer sense: justice does not respect personal status but it is just justice and should always be taken to mean justice, without discrimination. A mouthful! The writer continues to satirise the "*justice*" as practised in our society, by depicting the court proceedings with Meokgo standing trial on a charge of the murder of Tshite. We read Meokgo's protests and the prosecutor's prosecution for the State and ultimately the verdict. The scene is pathetic but Meokgo is helpless. The writer's art carries the reader along with the amateur detective Letšwa, as he collects evidence to counter the evidence given by the State, to prove Meokgo innocent. The reader is satisfied when ultimately the amateur detective succeeds in unmasking the true criminals responsible for Tshite's murder and Meokgo's life is saved. Without verbal bomb attacks on the legal system of our times, the writer subtly exposes legal anomalies of the eighties and informs and alerts the public of the fallacies of their notion of justice and its application in their communities. All this the writer accomplishes

through his manipulation of setting, to touch and manipulate reader-response. The reader becomes aware of his ignorance of the importance and significance of familiar scenes. It is enlivening to see how the writer has successfully reconstructed and interpreted the ordinary facts to suit the circumstances of his plot of murder and restitution.

6.2 DETECTION OF CRIMINALS IN THE TEXTS

We mentioned in chapter two that for the most part in a detective novel, the writer is busy with the solution to the problem of identifying the criminals. In most cases, the crime committed is usually reported to the detective. Unless the type of crime is such that it must be established where and when it occurred, the detective's work usually starts at the scene of the crime. This aspect of the story or novel is the mainspring of the novel, as it is full of conflict and tension, both external and internal. It is the part of the novel which is full of action, full of movement and it is the one that forces the artist to portray different scenes to suit the different circumstances. It is the part of the novel that must tap the feelings and emotions of the reader, as he accompanies the detective in his arduous task of tracking down the suspects, using all possible clues, exploiting all techniques and skills at his disposal.

Immediately after being told of the burglary and larceny, in *Tšhipu e rile : ke lebelo...*, Makhina's quick wit leads him to connect Mamogašwa and Rachel and he decides to connect Rachel through his helper, Mamohapi, without delay. His suspicion is confirmed by the clues that Mamohapi collects from Rachel. The tension is seen in how the writer makes his detectives collect evidence and how they use the evidence to identify their suspects. We enjoy accompanying the detective in his disguising tactics, feel the pain as he is kicked around and triumph with him when he, (Itlhwana) succeeds in flooring Petla at the gang's hide-out. The writer's ability to use tension keeps the reader's curiosity alive throughout the book. Some scholars are of the opinion that physical disguises should be taboo in a

detective story. We find nothing wrong in Makhina's disguises in this novel because the writer has never overlooked the fact that for every change in the behaviour of the fictional characters, there must be a cause. It is because of his ability to prepare for every change that we are satisfied with the disguising tactics used by Makhina. If the light in the hut in Vendaland had not been as dim as it was, the disguised Makhina, as Natshenda the witchdoctor, would not have convinced us, because they do not sound possible and acceptable. That is why these disguises are not to be counted as flaws in the writing of this detective novel. The writer is commended for the efficient way in which he creates/depicts the lighting at the shebeens. Poor lighting. It still reveals the fact that the writer knows the preferences of his characters and fortunately they are in line with known habits and preferences of those who frequent the shebeens and even bar lounges and taverns these days. The users speak of "*sophisticated lighting*" when they refer to the dim lights used to suit the patrons' half-open eyes. This is still proof that the writer knows his subject well. The clues that the reader and the detective collect heighten the detective acumen of Makhina. We have seen how Mamohapi, Rachel, the petrol attendant in Potgietersrus, the herdboys north of Pietersburg along the Great North Road and Natshenda at gaNyatsane, all had a hand in the identification of the criminals and their ultimate arrest. The only flaw we could mention here is the fact that the detective could have confronted and arrested these criminals on the evening they had come to him for help in Vendaland. It would seem the writer wanted the novel to be bigger and, therefore, deliberately left them in peace that evening. Perhaps he still wanted to prove the bravery of Makhina the detective, but the fact is, after that encounter, the detective was no longer trying to identify these criminals for what they did in Johannesburg/Sydenham. He wanted to catch them redhanded with the bags of dagga so that he could charge them even for use and possession of and/or sale of unlawful drugs. He was acting in this way in order to establish reasonable proof that the gangsters were guilty of various charges as suspected. On these grounds, then, the extension is pardonable and acceptable.

In *Letlapa la Bophelo*, the problem facing Desmond as a detective was to identify the criminals who murdered Seipati Khosa and even her millionaire father. In this novel the detective had first to detect the crime of murder because the suspects had disguised these murders as natural or even accidents and were not to be viewed as murders as such. Desmond uses his police force tactics of cross-questioning suspects and witnesses and he used this method successfully. The writer cleverly provided witnesses who knew Desmond as a policeman and those who were his old acquaintances such as Shima. This tactic is acceptable because ground has been prepared for it. This acumen as a detective makes it easy for him to feel at home in any odd place where he lands on his detective mission. He can play the gentleman when circumstances call for it and he can play "big" at suitable moments, especially when in the company of the underworld. His dedication to duty like that of Makhina in *Tšhipu e rile : ke lebelo...* nearly brought confusion among the police. This is confirmed by the words of constable Tšhukudu when he clearly instructed Desmond to leave Suzi in peace; to forget about her. He told him that if the situation becomes worse, the captain would personally intervene. We are aware that Tšhukudu and his friends wanted the detective to discontinue with his investigations in saving Suzi's life. We enjoy seeing Desmond remain adamant and his stubbornness landed him in prison, at the sanatorium at Modimolle farm. We feel the writer does not quite succeed in depicting this scene, for he has not given all the necessary clues to the reader in order to be in a position to appreciate the event. Another flaw is found in the pretence of Desmond on the night of his escape. The writer seems to have hurried to make Desmond pretend to be asleep in order to avoid an injection for that night. We would be satisfied if the writer had prepared the readers in one way or another, instead of under-estimating their intelligence. Then they would have been convinced that the man who was to apply the injection to Desmond did not work according to a prescribed schedule, but depended on the whims of the prisoners. This, to the readers sounds like a conjurer's technique, which has resulted in misdirection instead of directing the readers. Perhaps the writer read Agatha Christie, and he was attempting to use her

technique, though unfortunately not successfully. The incident smacks of coincidence or the effect of the supernatural, which should not be allowed to take the place of logical progression of all events in a detective novel. The writer should have introduced Brayn at the "Sanatorium" in a convincing manner; not just to hear his hard knock at the window of the "cell" in which Desmond was! Even if Desmond had succeeded in gaining freedom from his captivity at Modimolle, it would have satisfied readers more, if when giving chase after Suzi's mother, they had succeeded in arresting her and sending her to jail as was done with her daughter, Suzi. Despite these flaws, we feel the writer has made a good attempt at writing a detective story.

In Etshwang mare we have two camps of detectives, viz Matengwa's camp and Letšwa's camp. We enjoyed the way Letšwa reasons out the problems facing him and how he acts and reacts in different situations. We appreciate the decision to go and look for work at the mortuary. This was born out of his logical reasoning and fast conclusions to see the connection between the mortuary man and the corpse. We appreciate the way the writer made his amateur detective triumph over the professional detective without making fun of Matengwa, the professional detective. In the hands of a less able writer, the police officer could have been gratuitously insulted and this would make a mockery of the law enforcement agents. It is also interesting to see how Letšwa in his detection tactics used the love sentiment to achieve his goal. What is appreciable in the love affair between Letšwa and Nontsikelelo is the fact that Letšwa was never infatuated. Infatuation could have made him report the case to the police untimely and flee/elope with Nontsikelelo as she was suggesting. Had he eloped with Nontsikelelo then his detective work would have come to an end without his managing to rescue Meokgo's life.

When we look at the tactics of detectives using liquor, we find that the writer has also made use of this tactic to a certain extent. Both the official professional detective Matengwa and the unofficial

amateur detective Letšwa did use liquor. We note how Matengwa seemed to have enjoyed spending days on end with old men round a pot of brew, but obtaining no useful evidence that led to the apprehension of the correct criminal. His use of liquor was misdirecting him. He was giving liquor to people who could not supply him with relevant information connected with the actual criminals. Letšwa's reasoning powers put him on the right track. We enjoy the way he used liquor to save Sejelo's life. He had heard of the plan to give Sejelo poisoned beer on a specific day and he tried to intervene by taking Sejelo to the veld to hunt and thereafter giving him liquor so that he should not go to the enemy's camp. Even if Sejelo did reach Mamorutlo's home that evening, we saw how that poisoned beer was spilled by a dog. Thanks to Letšwa's tactics. Letšwa was personally never drunk even after drinking with Sejelo. The narrator tells us:

*Ge ba tsena gae e be e le se sesehla,
eupša ge e le yena Letšwa o ipontšha
bo mo tsarošitše phoka fela (1986:79).*

(When they reached Sejelo's home, Sejelo was dead drunk, but Letšwa looked only more enthusiastic.)

We have seen that the detectives Makhina and Motsamai in the other texts in this study, often relaxed by using liquor and even kept liquor in their offices. But they used it to advantage and we saw how they succeeded in tracing the suspected criminals. It is also interesting to note the patience with which Letšwa went about his detective work. This made him time his actions with precision. In the hands of a veteran like Nontsikelelo, who had ready solutions for every move that was to be taken, and was ready to give suggestions to Letšwa even before he asks for them, Letšwa could have easily blundered, if he had not been of the calibre that we witnessed him to be. After giving due consideration to all suggestions, he reasoned out proper solutions that even baffled Nontsikelelo at the end. We feel satisfied with the arrest of Magog at the end of his fight with

the villagers. The writer did not blunder and make him commit suicide with the revolver he was using. He had to face legal charges and we do not doubt that he was sentenced to death for the murders he committed. Letšwa triumphed and Meokgo was freed, saved from the guillotine. Justice was done although not fully, because Mogwasa Mogoga ended a free man, although all the evil and the injustice, that is narrated in this novel was caused by him. Those he exploited have died but he is still alive!

6.3 PLOT STRUCTURE AND CHARACTERIZATION IN THE TEXTS

On chapters three and four of this study, we have given details of how the authors used their skills in plotting their works and in depicting the characters that cause things to happen in the texts in this study. We have shown how the writers used concentrated intrigue, conflict, tension and suspense in moving their plots forward.

The author of *Tšhipu e rile : ke lebelo...* has used the retardatory technique as fully explained in chapter three of this study. We note with pleasure how the writer managed to give the cause for each action of the characters. Each event described in the novel led directly or indirectly toward the solution of the problem. It is interesting to note how the author introduced the main character, Makhina, in this novel. The whole of chapter one is used to introduce the readers to this man, whose actions are to be followed every minute. The place where the main activity will be concentrated, is also introduced in the first chapter. The author has given the reader enough suitable background information that blends well with the main character, detective Makhina. In following the detective in his search for clues that may lead to the arrest of the criminals, we are impressed by the way the detective sacrifices his life by disguising himself as Itlhwana, when he could have been stabbed to death. The use of conflict and tension makes the readers sympathize with the detective and when he is kicked and given liquor, and he snores because he pretends to be asleep, we feel a bit relieved. We appreciate his

tactics better when we see him knocking down Petla and ultimately taking him to No. 4 prison. Such moments of tension and conflict are woven throughout the book and they account for the tight plotting of this novel. Although a detective novel is not a thriller, action is very important. The detective moves from one scene to another in search of clues and evidence. Suspects are not brought to him for him to force confessions out of them. This is what contributes to the success of the detective. We also note with appreciation how the author attempted to give attention to detail. He has given details of the places visited by the detective and the characters who helped in the ultimate apprehension of the criminal. This contributes to the plausibility of the events because the author manipulates the readers into feeling that it is theoretically possible that the events have taken place. And that is all that is needed by the author, to convince his readers through the use of fiction characters who behave like reasonable human beings like Makhina. Readers do not want to be given characters with supernatural powers and that can only be achieved by writers with ability. The writer has created female characters that are in line with detective work. We think of Mamohapi, Makhina's private spy, and Rachel Sehlogo. These were young ladies, especially Mamohapi, in her connections with Makhina, who was still a bachelor, who should have behaved like all ladies. We do not imply that they did not react positively to males, but we appreciate the fact that they exhibited no disturbing mannerisms that could have been found in fiction of another type, and not detective fiction. In thrillers, they should have acted in such a way that gentlemen, but not just men, could have exchanged blows and a few shots if necessary. We appreciate the cool way in which these ladies conducted themselves and we see how their cool actions continually contributed positively to the solution to the detective's problems. This implies further that the author succeeded in handling the love affairs in this novel. Too much love and too much sentiment is unacceptable in a detective story. We do not imply that detectives should not have sexual emotions, otherwise they would not be real human beings. We appreciate the way they control such emotions; the way they use such emotions

positively in apprehending criminals. Real life situations also teach us that a man who is a friend of many women, is usually well informed about the social gossip of the community in which those women are. This we say with due apology to all women. Therefore, a clever man would exploit such natural behaviour and frailty in women to reach his well-meaning goals of justice. In the case of fiction, the writer who avoids using pawns or puppets, is such a wise man.

The writer has used one detective, Makhina, as the man collecting all the evidence or the man handling this murder, burglary and larceny case. This technique of plot and characterization makes it easy for readers to identify with such a detective. It becomes easy to follow his way of thinking, reasoning and acting more closely than when there are many detectives, especially if they are either all professionals or amateurs, and not working together or co-operatively. Another factor that is closely connected with the detective is the question of the villain or criminal. It is generally accepted that a detective novel should have one criminal only. In this novel we find more than one criminal: we find a gang, the Setsokotsane gang. The author's art has made the gangsters move together, to be always at the same place at the same time. This reduces the problem of many criminals to one. After the arrest of Petla, we see the "*Big Three*" always together even when they approach "*Natshenda, the witchdoctor*" in Vendaland. The fact that the author has used more than one criminal cannot be said to be a flaw, in view of the way in which he plots their actions and movements.

In this novel, we see Makhina identifying the Setsokotsane gang as the ones responsible for the reported case at the hide-out, where large stacks of stolen materials were piled. From that encounter with the criminals, and from the concrete proof that he had, to prove that the gang was the one that had committed burglary and larceny in Sydenham, Makhina was no longer battling to identify the criminals. He was battling to arrest the criminals he had already identified. Another factor is the meeting with the "*Big Three*", members of the

Setsokeotsane gang on the evening when they had come to consult him as a witchdoctor who could save them from being arrested as they were being sought by the police. Why did he not arrest them that very evening? We have seen how the detective struggled thereafter to arrest them, even after killing or causing the death of kgoši Nyatsane. We feel this flaw is evidence of lack of thorough pre-planning of the plot and it reduces the novel's hall-mark of quality.

The plot of a detective story is achieved through the use of plausible characters. It is essential that the characters should act and react to situations in a way that will ease the reader's sense of guilt in the circumstances of the case in point. We know that society feels guilty if the criminal is not arrested. The setting and the movement of the people, including the chief detective, in the opening paragraphs of *Letlapa la Bophelo* is satisfactory. It creates the correct and appropriate atmosphere in which the events are to take place. We note that the writer delays in introducing the main mystery but because he introduces the main character, the detective, right at the beginning, on the first page of the first chapter, we feel we can pardon him for this deviation from the conventional form. He has in a way introduced or added to the genre by proving that it is plausible and acceptable, to introduce first the main character and not the main mystery or the problem in a detective novel. After all, we believe that any good novel in a genre should transcend all the previous novels in that genre and introduce a new dimension. This is what this author has done as far as the convention of introducing the problem right at the beginning of the novel is concerned. The beginning of this novel gives a clear direction to the above average mind, towards the climax and the end. This has been explained in some detail in previous chapters. The end of this novel reveals that the writer has not given a long-winded explanation of the events that led to the denouement. The culprits are unmasked and apprehended right at the end of the book. We are however not satisfied to see Suzi's mother committing suicide at the end. She has dodged appearing before a

court of law. Readers would prefer to see her arrested as Suzi was, and be charged and punished accordingly. Even if the writer has not described or presented the court procedures to us, where Suzi was appearing, we are satisfied that she ultimately had to account for her evil actions.

The writer has clearly shown the relationship between fiction and democracy because free people, the world over, stubbornly defend the right of fair trial - the credo that no man shall be convicted of crime in the absence of reasonable proof. The detective, Desmond, strived for this and he achieved it, although Letšwa, in the next novel to be discussed, was more classical than Desmond.

Etshwang mare opens with the portrayal of Letšwa, the main amateur detective, sitting in a secluded spot in deep meditation. This creates curiosity in the readers and they want to know the reason for his pensive mood. The writer gives the answer to the readers' curiosity on the same first page of his novel. This opening starts the novel well by presenting the plot of events following the technique of cause and effect. Readers see the cause for Letšwa's deep meditation. The writer has followed this logical progression of events throughout the novel. All actions of the fictional characters are accounted for in a convincing and satisfactory manner.

At the same time when we see the amateur detective concerned in tracing and identifying criminals responsible for Tšhite's death, the writer introduces Tšhite's background, her mother and relatives and the circumstances surrounding her murder. Readers feel concerned that the murderers had tried to conceal the corpse. This concealment of the corpse heightened the tension and helped the plot to develop to a climax. It makes readers to feel guilty if they cannot help identify the criminal, thus marshall their sympathies with the detectives.

It is further interesting to note that there were more than one detective in this case of murder. We find Letšwa, an amateur, and

Matengwa, a professional detective. In some English detective stories we find a police detective working hand in hand with an amateur detective co-operatively. In some detective stories we even find two professionals working on the same case. Had the professional detective worked hand in hand with the amateur detective, it would have caused the writer to make his plot more intricate and complex. This would perhaps affect the writer's skill in making the evidence of the official detective to lead to Meokgo's condemnation and only a few days before the execution of Meokgo, succeed in unmasking the true culprits.

The writer succeeds in exposing the fact that it is not everybody who is sentenced to death by our courts of law, who is actually guilty as charged or suspected. The reasonableness of the proof given by the State, proves to be unreasonable only after Letšwa's revelations. Allegorically, the amateur detective Letšwa, stands for the right things in life. He represents those human beings who are satisfied with nothing but the truth; those who do not take everything at face value. The conflict within Letšwa, throughout the novel, helps him to take the right decisions when faced with a crisis. This has been proved in chapters 4 and 5, of this study.

When we look at the way the writer ends his novel we find that he does not allow the unmasked criminal to commit suicide. He makes him concentrate on the fight with the villagers to the extent that at the end he is without ammunition and the police have arrived. He has no option but to hand himself over to the police. There is no long explanation of the factors that led to the denouement. We feel the writer has the craft for the genre and we believe a second attempt should still bring about some valuable contribution to the genre.

6.4 THE FUTURE OF THE DETECTIVE NOVEL IN NORTHERN SOTHO

Having speculated on the comparative critical analysis of three detective novels, having shown the successes and flaws of the novels

as detective novels within the parameters of this study, we would like to conclude with a sort of prediction, in the form of a challenge to present as well as to future authors.

We tend to agree with Dorothy Leigh Sayers in the Introduction to *The Moonstone* (Collins 1959:V) where she says that when a thing has been done once, everybody can do it and when we have grown familiar with its successors and imitators, the original classic no longer appears to us to have anything original about it. The few pioneers in Northern Sotho detective fiction will, with the passage of time, when their successors and imitators have written prolifically in this genre, be taken not to have contributed anything original or even worthwhile. The fact of the matter is, they remain the pioneers in the field, and will have influenced any writer who will have written after reading novels by the pioneers.

We are of the opinion that the detective novel per se is not truly and indigenous to our traditional African way of life. It is fairly recent. It is found nowhere in our traditional oral literature. It is the result of acculturation, which results from our changing socio-economic and political conditions. We venture to briefly account for this absence of detective oral fiction in our communities. Historically our rulers were basically dictators and their communities had to show absolute reverence to them. The "kgoš^oi's" authority has always been unquestionable. Any sign of opposition or even difference of opinion to the "kgoš^oi" was tantamount to expulsion from the community or worse still, to a mysterious disappearance. Nobody would dare inquire about the whereabouts of such a person.

Motho yo bjalo o be a dio lewa ke bjelele. (an idiomatic expression)

(Such a person would disappear mysteriously.)

This does not imply that relatives of such a person were not worried and that they had no suspects. They had their suspects, and in most cases they were right. Who could dare say it:

Ba tsebile gore go tladitšwe naka la mošate. (idiomatic expression)

(They knew or were aware that the victim's parts were used ritually to strengthen the kgoši and his medicineman.)

These facts, coupled with the fact that in England, France and America, detective stories developed first and fast, we tend to associate detective stories with democracy. Haycraft (1942:312) says the Italian government once banned the works of Agatha Christie and Edgar Wallace; that in 1941 the German government ordered the withdrawal of all imported detective fiction from the German bookshops as they were nothing but "*pure liberalism*" designed to stuff the German readers' minds with foreign ideas. We strongly believe that unless the society or public is democratic in outlook, and its rulers accept democratic principles, the authors will always be faced with censors and endless banning of books that sound "*liberal*" and are likely to impose on the reading public unwanted principles.

Amidst the shouts of a return to "*our traditions*" that is heard every other day at public gatherings, by charismatic speakers who are capable of electrifying large gatherings, we do not doubt the fact that there is no turning back. The Northern Sotho writer of our times and of the future, cannot return to a tradition that cannot be easily traced. With the advent of the present "*civilization*" with its accompanying "*sophistications*", we expect the Northern Sotho writers to keep up with the times and express the experiences and sentiments of the society in which they live.

It does not matter whether in future (others are already doing it) Northern Sotho authors may decide to write in English or Afrikaans or French, you name it all, the truth is that they will improve on the works of the avant-garde. Their culture, their daily experiences in their communities, will find expression. To those who would advocate a growth and development of their Mother-tongue, to those who will feel jealous of sacrificing their Mother-tongue, even though other

races and nationalities find it unnecessary to know such a language, we say: continue steadfastly to write detective fiction and any other type of fiction in Northern Sotho, using the approved spelling of the times. We hope the television programmes will not slowly but surely erode the pleasure of reading entertainment fiction and Northern Sotho fiction in particular. The form to be taken, the plot, the characters, the setting and events in the future detective stories will depend on the sensitivity of the intelligent reading public. We believe that literary critics of any generation should play their part in sorting out the dross so that only a great cultural bank, a publicly available collection of non-monetary treasure, will remain. By this we do not imply that the poorly written books will be burned, but that they will rot on the shelves and will not be reprinted if they are not improved to satisfy the requirements of the genre of those times. We wish to make it clear that we do not believe that for a book to carry meaning even across the centuries and ethnicity, that book should be written in English. No. Not at all. A universal truth is no respecter of language. It remains a truth in whichever language it is put. Literary critics are after all, only detectives of thought. The problem-solving of the detective in fiction, is the enterprise which all academic disciplines have in common with each other and with the work of detection. We encourage present and prospective Northern Sotho writers and critics to read very widely in the field in which they wish to specialise as this is the only way to a successful preservation of our non-monetary treasure.

--- oOo ---

BIBLIOGRAPHY

1. TEXTS

MOLOTO, D.N. 1962. *Tšhipu e rile: ke lebelo...* Goodwood: Via Afrika Ltd.

MOLOTO, V.M. 1983. *Letlapa la Bophelo*. Pretoria: Rostrum publishers.

MOTHAPO, M.T. 1986. *Etshwang mare*. Pretoria: J.L. van Schaik (Pty) Ltd.

2. QUOTED/CITED WORKS

COHEN, B.B. 1973. *Writing about Literature*. Revised Edition. Glenview, Illinois: Scott, Foresman and Company.

FORSTER, E.M. 1975. *Aspects of the Novel*. Harmondsworth, Middlesex, England: Penguin Books Ltd.

HAYCRAFT, H. 1942. *Murder for pleasure*. London: Peter Davies Ltd.

HOFFMAN, L.H. 1970. *The South African Law of Evidence*. Durban: Butterworths (S.A.) (Pty) Ltd.

MURCH, A.E. 1968. *The Development of the Detective Novel*. New York: Greenwood Press Inc.

SENNA, J.J., & SIEGEL L.G. 1984. *Introduction to Criminal Justice*. St. Paul: West Publishing Co.

SHAW, H. 1972. *Dictionary of Literary terms*. New York: McGraw-Hill Book Company.

3. CONSULTED/MENTIONED SOURCES

- ALLEN, D., & CHACKO, D. 1974. *Detective Fiction: crime and compromise*. New York: Harcourt Brace, Javanovich, Inc.
- ARTHER, R.O. 1970. *Scientific Investigator*. Springfield: Thomas.
- BOAS, G. 1950. *A Primer for Critics*. Baltimore: Wingless Pegasus.
- BOOTH, W.C. 1973. *The Rhetoric of Fiction*. Chicago and London: University of Chicago Press.
- BOPAPE, H.D.N. 1982. *Lenong la Gauta*. Pretoria: J.L. van Schaik (Pty) Ltd.
- BOULTON, M. 1972. *The anatomy of Prose*. London: Rontledge and Kegan Paul Ltd.
- BOULTON, M. 1975. *The anatomy of the Novel*. London: Routledge and Kegan Paul Ltd.
- BROOKS, C., & WARREN, R. 1959. *Understanding Fiction*. Engelwood Cliffs. New Jersey: Prentice-Hall Inc.
- CHATMAN, S. 1978. *Story and Discourse*. Ithaca, New York: Cornell University Press.
- CHRISTIE, A. 1921. *The mysterious affair at Styles*. London: Lane.
- CHRISTIE, A. 1922. *The Secret Adversary*. New York: Bantam Books.
- CHRISTIE, A. 1926. *The Murder of Roger Ackroyd*. New York: Bantam Books.
- CHRISTIE, A. 1934. *Murder on the Orient Express*. New York: Dodd, Mead.

- COLLINS, W. 1959. *The Moonstone*: with Introduction by Dorothy Sayers. London: J.M. Dent & Sons Ltd.
- CUNLIFFE, F., & PIAZZA, P.B. 1980. *Criminalistics and Scientific Investigation*. New Jersey: Engelwood Cliffs. Prentice-Hall Inc.
- DIETRICH, R.F., & SUNDELL, R.H. 1967. *The art of Fiction*: a handbook and anthology. New York: Holt, Rinehart and Winston Inc.
- DOYLE, A.C. 1892. *The adventures of Sherlock Holmes*. London: John Murray Ltd.
- DU TOIT, P.J., & KLOPPERS, A. 1980. *Tema en Tegniek*. Pretoria, Kaapstad, Johannesburg: H & R Academica (Edms) Bpk.
- FOKKEMA, D.W. ET AL. (eds.) 1976. *Comparative Poetics*. Amsterdam: Ro dopi.
- GENETTE, G. 1980. *Narrative Discourse*. Oxford: Basil Blackwell.
- GERARD, A.S. 1983. *Comparative Literature and African Literatures*. Pretoria: Via Afrika Ltd.
- GIFFORD, H. 1969. *Comparative Literature*. London: Routledge & Kegan Paul Ltd.
- GOLDBERG, M.A. 1963. *Chronology, Character and the human condition*: A re-appraisal of the modern novel. Reprinted from Criticism, vol. V no. 1 (winter 1963) pp.1-12. Ramat-Gan: Bar Ilan University.
- GRACE, W.G. 1965. *Response to Literature*. New York: McGraw-Hill Book Company.
- GROENEWALD, P.S. 1977. *Die Speurverhaal*. In *Studies in Bantoetale* Jaargang 4.1 Publikasie van die Departement Bantoetale van die Universiteit van Pretoria.

- GROENEWALD, P.S. 1984. *Bopape, Lenong la Gauta*. In the Alasa Review Supplement.
- GROSSVOGEL, D.I. 1979. *Mystery and its Fictions*. From Oedipus to Agatha Christie. London: The Johns Hopkins University Press.
- GROSSVOGEL, D.I. 1968. *Limits of the Novel: Evolutions of a form from Chaucer to Robbe-Grillet*. Ithaca, New York: Cornell University Press.
- HAYCRAFT, M. (ed.) 1946. *The art of the mystery story*. A collection of critical essays. New York: Grosset & Dunlap.
- HEESE, M., & LAWTON, R. 1979. *The owl Critic*. Goodwood: Nasou Ltd.
- HEWITT, D. 1972. *The approach to fiction*. London: Longman Group Ltd.
- HOFFMAN, L.H. 1970. *The South African Law of Evidence*. Durban: Butterworths (S.A.) (Pty) Ltd.
- JAMES, H. 1884. *Selected Literary Criticism*. London: Heinemann.
- KARMEN, A. 1984. *Crime Victims: an introduction to victimology*. Monterey, Calif: Brooks/Coles Publishing Company.
- KIRK, P.L. *Crime Investigation*. 2nd Edition. New York, London: John Wiley and Sons.
- KUMAR, S.K., & MCKEAN, K. 1968. *Critical approaches to fiction*. New York: McGraw-Hill Book Company.
- LUBBOCK, P. 1921. *The Craft of fiction*. New York: Viking Press.
- MALAN, C. (Ed.) 1987. *Race and Literature. Ras en Literatuur*. CENSAL Publications No. 15 Pinetown: Owen Burgess Publishers.

- MAMPURU, D.M. 1986. *A critical assessment of Lenong la Gauta as a detective Novel (story)*. Unpublished Honours B.A. article. Pretoria: UNISA.
- MAPHOTO, A.N. 1983. *Leabela le a fetiša*. Braamfontein: Sasavona Publishers.
- MPHAHLELE, L.L. 1984. *Bopape, H.D.N. Lenong la Gauta*. In the Alasa Review Supplement. UNISA.
- MPHAHLELE, M.C.J. 1984. *Letsogo la molao*. Pretoria: De Jager Haum Publishers.
- MURCH, A.E. 1968. *The Development of the Detective Novel*. New York: Greenwood Press Inc.
- PALMER, J. 1978. *Thrillers*. London: Edward Arnold Ltd.
- PANEK, L.L. 1979. *Watteau's Shepherds: The detective novel in Britain 1914-1940*. Bowling Green, Ohio: Bowling Green Univ. Press.
- PARRINDER, P. 1980. *Science Fiction: Its criticism and teaching*. London and New York: Methuen.
- PECK, J., & COYLE, M. 1984. *Literary Terms and Criticism*. New York: MacGraw-Hill.
- PORTER, D. 1981. *The Pursuit of Crime: Art and ideology in Detective Fiction*. New Haven and London: Yale Univ. Press.
- PORTER, D. 1988. *Of Poets, Politicians, Policemen, and the Power of analysis*. In *New Literary History* vol. 10 no. 3 (Spring 1988). Baltimore, Maryland: The Johns Hopkins University Press.

- PRINCE, G. 1982. *Narratology: The form and functioning of narrative*. Berlin, New York and Amsterdam: Mouton Publishers.
- PROPP, V. 1968. *Morphology of the folk-tale*. Austin, Texas: University of Texas Press.
- RAMAILA, E.M. 1951. *Molomatsebe*. Pretoria: J.L. van Schaik (Pty) Ltd.
- RAMAILA, E.M. 1953. *Taukobong*. Pretoria: J.L. van Schaik (Pty) Ltd.
- RAMAILA, E.M. 1953. *Tsakata*. Johannesburg, Cape Town: Juta & Co.
- RIMMON-KENAN, S. 1983. *Narrative Fiction: Contemporary poetics*. London and New York: Methuen.
- RODELL, M. 1954. *Mystery Fiction: Theory and Technique*. Hammond, New York: Hermitage House.
- RODWAY, A. 1982. *The Craft of Criticism*. London: Cambridge Univ. Press.
- SAYERS, D.L. 1927. *Unnatural Death*. London: Benn.
- SAYERS, D.L. 1934. *The Nine Tailors*. New York: Harcourt.
- SCHOLES, R. 1968. *Elements of Fiction*. New York: Oxford Univ. Press.
- SCOTT, S. 1953. *Blood in their ink. The march of the modern mystery novel*. London, New York: Stanley Paul and Co. Ltd.
- SEGERS, R.T. 1978. *Studies in Semiotics V.22: The evaluation of literary texts*. Lisse: The Peter de Ridder Press.

- SEGRE, C. 1973. *Semiotics and Literary Criticism*. The Hague and Paris: Mouton.
- SERUDU, S.M. 1979. *Character delineation in some novels of O.K. Matsepe*. Unpublished M.A. dissertation. Pretoria: UNISA.
- SERUDU, S.M. 1984. *Bopape, H.D.N. Lenong la Gauta* in the Alasa Review Supplement. UNISA.
- SEYMOUR, C. 1978. *Story and Discourse: Narrative structure in Fiction and Film*. New York: Cornell University Press.
- SHIPLEY, J.T. 1968. *Dictionary of literature terms*. New York: MacGraw-Hill.
- SHIPLEY, J.T. (ed.) 1972. *Dictionary of World Literature: Criticism, Forms, Techniques*. Totowa, New Jersey: Littlefield, Adams and Co.
- STENBERG, MEIR. 1978. *Expositional modes and temporal ordering in fiction*. Baltimore and London: Johns Hopkins University Press.
- STEVICK, P. (ed.) 1968. *The Theory of the Novel*. New York: the free Press.
- STEWART, R.F. 1980. *...And always a detective*. Northern Pomfret. U.S.A.: David and Charles Inc.
- STRELKA, J. (ed.) 1969. *Problems of literary Evaluation*. Yearbook of comparative criticism vol. 23. London: Pennsylvania University Press.
- SVENSSON, A.K., & WENDEL, O. 1965. *Techniques of Crime Scene Investigation* (2nd American edition). New York: American Elsevier.

- SYMONS, J. 1972. *Bloody Murder*. From the Detective Story to the Crime novel. A history. London: Faber and Faber.
- TEKATEKA, J.M.M. 1967. *A Critical Literary survey of Thomas Mofolo's Writings*. Pretoria: Unpublished M.A. dissertation. UNISA.
- THOMPSON, E.M. 1971. *Russian Formalism and Anglo-American New Criticism: A comparative study*. The Hague and Paris: Mouton.
- THOMPSON, H.D. 1932. *Masters of Mystery: A study of the detective story*. London: Pall Mall W. Collins Sons and Co. Ltd.
- TODOROV, T. 1977. *The Poetics of Prose*. New York: Cornell University Press.
- TODOROV, T. 1977. *The Typology of Detective Fiction*. Ithaca, New York: Cornell University Press.
- WELTY, E. 1956. *Place in Fiction: from The South Atlantic Quarterly* vol. V no. 1 (January 1956), pp.57-72. Durham: Duke University Press.
- WINKS, R. (ed.) 1980. *Detective Fiction: A collection of critical essays*. New Jersey, Engelwood Cliffs: Prentice-Hall Inc.
- WRIGHT, G.T. 1974. *The poet in the poem*. New York: Cordian Press.