

**EXAMINING A COMPARATIVE DEPICTION OF CRIME IN SMITH AND NESBO'S
SELECTED NOVELS: AN AFRO-WESTERN PERSPECTIVE**

by

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DECLARATION

I declare herewith, the mini-dissertation titled **EXAMINING A COMPARATIVE DEPICTION OF CRIME IN SMITH AND NESBO'S SELECTED NOVELS: AN AFRO-WESTERN PERSPECTIVE**, submitted to the University of Limpopo, for the degree of **MASTER OF ARTS IN ENGLISH STUDIES**, has not been previously given to any other higher institution of learning for a particular degree. I further declare that all sources cited or quoted are indicated and acknowledged by means of a comprehensive list of references.

X



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Date: 29/08/19

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- I am thankful for the gift of life from God, through my mother. It is a great privilege that I was able to complete this study without a broken spirit.
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- Mrs D Watt: I would like to thank you for introducing me to Popular Literature. I will always remember you, no matter where you are.

DEDICATION

This mini-dissertation is dedicated to the following:

- God, I would never imagine life without You. Thank You for sparing me at all times.
- My mother, you are a father too – a phenomenal woman against all odds. I thank you for the sacrifices you have made since the day you conceived me.
- My dearest friend, Kholofelo Mabitsela (*Bits*), I would like to congratulate you because your name appeared in my previous Honours study and now it is on my Masters degree. Thank you for believing in me.
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ABSTRACT

This study explores a literary comparative examination of crime between Africa and Scandinavia, with special attention to Botswana and Norway. Smith's and Nesbo's selected novels are used as primary texts for analysis. The novels are, therefore, set in two different areas. These writers depict crime from the African and European perspectives.

Chapter One deals with a brief introduction, and the aim and objectives of the study. It also expands on the theoretical background and provides definitions of terms that are used in this paper.

Chapter Two presents views from various scholars on crime. This study is based on an Afro-Western approach of literary analysis. In other words, there are thoughts by both African and Western writers which assist in determining possible and noticeable similarities and differences, on the issue of crime.

Chapter Three analyses crime from an African perspective while Chapter Four discusses crime from a Western point of view. Each of these chapters reflects on crime through character portrayal and depiction within its context.

Chapter Five is a comparative analysis of both novels. The chapter identifies possible similarities and differences, mainly of the depiction of crime in different settings – Africa and Scandinavia, committed by blacks and whites. However, the structural and linguistic approaches of both the novels are also reviewed, assisting in discovering the life, in comparison, of the authors.

The last chapter (Chapter Six), is a conclusion of the study and future suggestions. Basically, the study argues that blacks only should not be portrayed as perpetrators, but that whites too can be culprits. Again, there should be an equal of measurement on the weight and honour of the two races. Lastly, the moral is that without considering skin colour, financial and social backgrounds, justice must be served equally. Hence, whoever is caught in any form of wrongdoing, they must be given the appropriate punishment – regardless of race, colour, religious creed, gender, financial and social background.

Key Words: Crime, Afro-Western, Marxism, suspense, detective, identity, puzzle, fix, accumulation, class, characterisation and setting.

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CHAPTER ONE

OVERVIEW OF THE STUDY

1.1 CONTEXTUALISATION

One of the fascinating realities about literature is that it responds to the actual world as writers express their views on different situations. This study is a comparative analysis of crime in Nesbo's and Smith's selected novels. *Blood on Snow* is a Western crime fiction by Nesbo, which portrays criminal events in the Scandinavian region. He also investigates crime from the socio-economic and racial perspective through the eyes of the protagonist, Olav.

Smith discloses the richness of black Botswana culture, the people and customs through his novel *The No. 1 Ladies' Detective Agency*. He uses black characters to manifest the types of crime that the society is exposed to, and some who are helped by Mma Ramotswe to overcome, mainly, domestic challenges.

Smith's novel portrays crime from the African perspective and the measures that are taken in accordance with their societal and state laws. Thus, this study seeks to establish whether or not there are any significant distinctions between how and what crime impacts on in diverse societies, and to also find out if location, race, educational background, socioeconomic status and degree of responsibility could contribute to any kind of wrongdoing.

Detective fiction as a literary genre emerged in the 19th century, in the United States of America and England. The central idea that reigns within the genre is always crime – generally a murder scene, in which a police official illustrates an inability to identify a cause, so as to arrive at a solution, on his or her own. Hence, help from a detective comes into play (McCarthy and Lamkin 2009: 257).

According to Eck and Weisburd (2014: 22), crime depends on the degree of accountability that the perpetrators feel to the place. Crime appears to be a global phenomenon – it cannot be specified to a location, race, culture, or any other distinct feature amongst all humans. However, people have different normative and legislative

behaviours that govern their lives within a common habitat. In that case, there may not be a direct description of what crime really is.

The study attempts to reveal the distinct reasons which Nesbo and Smith attribute to or assess as crime based on the worlds they exist in. That is because an offensive act in one society might be tolerated and promoted in the other, due to the way the world is viewed differently because of varied cultures and norms amongst human beings. For instance, interracial love affairs or mixed marriages between blacks and whites, as they were seen to be from two different societies, were previously considered to be illegal, that is, a felony, in both African and Western regions during colonialism, but that is no longer so in the contemporary world.

Consequently, citizens had found the restrictions of inter-racial affairs to be a norm and they did not get involved in any romantic relationship with another race. However, interracial marriages are acceptable today. But there are some behaviours such as murder and stealing that remain a serious misconduct – contrary to inter-racial marriages that are now allowed. It must also be acknowledged that during World War I, and II killing was inevitably part of war. There was the deliberate killing of numerous people, particularly those who were rival soldiers, during World War II (United Nations Office on Drugs and Crime, 2010: ii).

The researcher also aims to ascertain the validity of the degree of tolerance and intolerance of actions, between blacks in Africa and whites in Scandinavia.

1.2 DEFINITION OF CONCEPTS

1.2.1 Crime

Angew (1992: 28) argues that crime is any act that violates agreed societal and state laws. It is further pointed out that depending on financial, cultural and social backgrounds, the concept of crime may vary in description. It is difficult to give a definition of crime as some contexts conflict with what may be regarded as an offence. For the purpose of this study, crime is the intervention of any mechanism that attempts to identify what the problem is, how it affects the society, what appropriate measures are taken and which punishment is given and is appropriate to the crime.

1.2.2 Detective

According to London and Delhi (2017: 202), a detective is a law official who, in a process, collects any form of evidence in a quest for a criminal solution. Such a professional usually works undercover, where he or she is discrete and unnoticed.

1.2.3 Detective novel

Doody (2014: 148) states that a detective novel or story is a unique genre of literary writing, that involves solving a mystery of crime, often with a law official that exhumes evidence just so to be led to a possible suspect. The genre is also characterised by its authenticity where the story that is told is believable.

1.2.4 Identity

Bekker, Dodds and Khosa (2001: 2) refer to identity as, 'people's source of meaning and experience' and as, 'the process of constructions of meaning that may signify unity, relevance and humanity amongst people.'

1.2.5 A comparative study

A comparative study or research is a research methodology that is common in social sciences, which aims to compare two or more different countries or cultures. What is interesting about this form of study is the discovery of how countries define and categorise concepts differently (Lim and Moran 2007: 18).

1.3 RESEARCH PROBLEM

Particularly in South Africa, but elsewhere too, black people are regarded as the major crime committers. This could be reflected in crime fiction too. For example, Lee in *To kill a Mocking Bird* (1960) shows a black disabled man who is accused of rape because a white man catches him in a sexual relationship with a white woman – initiated by the woman. White authors may previously have adopted this and perpetuated this false stereotype of the whites being innocent and the blacks always being the intruders.

This study argues that there is a common behaviour that the two races possess in terms of indulging in criminal activities. It does so to bridge the gap between white people often being portrayed as the victims whilst blacks being portrayed as the

perpetrators of crime. Hence, the study investigates the depiction of crime in Alexander McCall Smith's *The No. 1 Ladies' Detective Agency* and Jo Nesbo's *Blood on Snow* from an Afro-Western perspective.

1.4 ROLE OF THEORY IN THE STUDY

Ryan and Zyl (1982:12) argue that literature is a scientific study. They further elaborate that it is a theory-based field. The two novels: *The No. 1 Ladies' Detective Agency* and *Blood on Snow* are, therefore, guided by the Marxist Literary Theory.

Harasim (2017: 4) describes theory as a lens that provides an explanation for the reasons why situations occur. Moreover, a theory intervenes in the questions drawn from various circumstances or curiosity, and often offers reasonable and rational responses before critics, philosophers and a society at large.

Theory forms the catalytic locomotive of the study, as it narrows the analysis of the comparative depiction of crime in Smith's and Nesbo's selected novels to a theoretical grounding. As the writers existed in two different locations, it is imperative to study their respective socio-economic status, classes and the historical materialism of their location. That assists in determining the possible varying causes of crime, appropriate measures taken and to reveal how race remains the cornerstone of human behaviour.

1.4.1 The Marxist theory

Karl Marx, the father of Marxist Literary Theory, had time to study how the society operates and has come with some of the following findings:

1.4.2 Class Struggle

As this crisis will inevitably coincide with great clashes on the continent, it will bear fruit of a very different type from all preceding crises. Whereas hitherto every crisis has been the signal for further progress, for new victories by the industrial bourgeoisie over the landowners and financial bourgeoisie, this crisis will mark the beginning of the modern English revolution (Marx 1848: 274-275).

The above quote suggests that Karl Marx has always been concerned with the division that lies amongst 'the haves and the have nots'. Capitalists can be the first to offend the law and shield their tracks with plenty of money, or an alteration in the judicial systems such as altering the written constitution (Cleaver and Cleaver 1979: 13-14). As crime remains a perturbing issue amongst divided societies, the study is also concerned with how the two races, black and white, depending on their financial background and class, use what they own to either commit or avoid crime.

Anon (1962: 255) points out, as Karl Max argued, the unfairness that the proletariats experience in their lifetime quest for money. Capitalists influence the 'lower class' persons into committing crimes as they reward them meagrely while exporting a large amount of money to the 'capitalists' castles', that is, their homes. As much as there is dissatisfaction and exploitation coming from the bourgeoisies, fraud and killing over money and resources might probably be there forever. The two locations, Botswana and Scandinavia, have industries, which are mostly owned by whites. In Botswana the minority (whites) own the industries, leaving the majority of blacks as their employees and earning very low salaries (McCarthy and Lamkin 2009: 25).

The study seeks to discover whether or not is it the dissatisfaction on money, on the job or on any other disturbing factor that subjects blacks to criminal activities. Smith and Nesbo use characters who either belong to the ruling class or the ruled class to portray criminal events. In that way, there may appear some reasons on why the crime depicted occurs.

1.4.2.1 Marx's theory of accumulation

Marx's theory of accumulation is a theory of how capitalist society is reproduced on an expanded scale. Capitalist society is understood as a class society or a society based on the antagonistic relations between the capitalist class and the working class. The theory of accumulation is a theory of the capitalist class which attempts to expand its dominance over the working class, and thus over society. Accumulation, in other words, is most basically accumulation of the classes in their antagonistic relation of struggle (Cleaver and Cleaver 1979: 204-205).

The above statement reveals the selfishness of the ruling class who possess material. The lower class has the least economic ownership in the state. As a result, they are

courageously and continuously engaging in negative activities that might offend the law – blaming poverty. For instance, if the lower class are tempted to make a living from looting, it will be so forever if the ruling class continue to rob the lower class of the resources of the land, as they build empires. The negative and parasitic relationship in the setting serves as one of the catalysts of crime. The writers in this study acknowledge the possibilities of how rich men exploit their employees. For instance, Nesbo depicts Olav as an employee of a powerful businessman and because of money, Olav agrees and is hired to kill.

Noteworthy is that blacks suffer from feelings of inferiority because of their lack of education and being exposed to poverty (Cleaver and Cleaver 1979: 209). It, therefore, becomes very easy for whites to accuse them of any kind of a disgusting deed – knowing that blacks will not retaliate due to lack of money and power. Again, black people are denied access to some places because of their skin colour and meagre income – leaving white people free to go wherever they want. When blacks invade or go to the restricted places, it is regarded as a criminal offence. In that case, race and class remain important to the study as some of the crime scenes are due to the complexities that blacks and whites encounter.

1.4.2.2 Historical materialism

Historically, whites used to move from their places of origin to discover mineral surplus in other places, and claim it as their own. The manner in which this surplus is 'appropriated' – taken from the direct producers and redistributed – determines the class structure of the society in question. If society is divided between direct producers and those who benefit from the former's 'unpaid surplus labour' (something that is true of all societies where a surplus exists, prior to the advent of socialism) the relationship between classes is antagonistic (Rosen 2000: 14).

The above suggests that there is an unfairness by which the proletariats are robbed their skills through 'unpaid surplus labour'. Again, dissatisfaction is one of the elements that contribute largely to crime (Jasso and Rossi 1977: 254). For instance, workers tend to be tempted into plundering from their employers, claiming that they are not getting enough for what is worth.

Significantly, employers want only what is best for their market – neglecting the law and humans' worth (Cain, Finke, Johnson, McGowan and Williams 2001: 81). Though the theory seems to attack only employers, it is important to acknowledge that crime can exist in both the employee and the employer situations. For instance, Smith uses Mma Ramotswe's ex-husband, who is hired by a law firm – but he wants to rob Mma Ramotswe of her inherited cattle. Jameson (2001: 1936) validates:

..., the fascination with modernisms and 'revolutions' in form and language is another, as well as the coming whole of new political and economic 'world system,' to which the older Marxist cultural paradigms only imperfectly apply.

However, the world is constantly evolving. The political structures are also altered in the contemporary era and believed to be a democratic habitat. As much as that occurs, there are new offensive ways which may be discovered daily to promote illegal money making through fraud, murder, and embezzlement of money.

Considering the above outlined thoughts, it can, therefore, be suggested that Marxist's Literary Theory involves the knowledge of social relations and principles with which every society struggles. Hence, the study compares crime in two different locations, which have different economic backgrounds. In that way, the researcher is able identify the different principles that govern the writers' worlds – which form part of the inspirations that they both had before writing the books.

Jameson (2001: 1936) states the following:

..., the fascination with modernisms and 'revolutions' in form and language is another, as well as the coming whole of new political and economic 'world system,' to which the older Marxist cultural paradigms only imperfectly apply.

The world is constantly evolving. Political structures are also altered to suit the contemporary environments. As much as that occurs, there are other offensive ways such as fraud, murder and embezzlement of money, which may be discovered daily to promote illegal money making. Consequently, the Marxist's Literary Theory is essential to the study as it gives pointers to how capitalists whites accumulated wealth, leaving blacks exposed to hunger and exploitation. All that could assist in justifying the notion that blacks are criminals and whites are innocent (with money and power in the middle) – whilst discovering how the world has come to what it is currently. Thus, crime

could be aggravated, as well as its causes and effects in the two locations and the different races portrayed distinctively in Smith and Nesbo's books.

1.5 AIM AND OBJECTIVES

1.5.1 Aim

The aim of the study is to examine the depiction of crime in Alexander McCall Smith's *The No. 1 Ladies' Detective Agency* and Jo Nesbo's *Blood on Snow*, from an Afro-Western perspective.

1.5.2 Objectives

1.5.2.1 To analyse the crime setting described in the novels. There could be an understanding of the crime viewpoint that the writers have in an African and Western depiction.

1.5.2.2 To investigate the criminal characters that the writers use to reveal the type of crime that occurs in the stories, and how these characters develop, depending on the reader's perspectives.

1.5.2.3 To assess the details that the writers provided, which may give clues on the causes and effects of crime in the books. It could be more possible to identify the nature of the cause and effect of the crime events described.

1.6 RESEARCH METHODOLOGY

1.6.1 Research design

This study employs a qualitative research paradigm guided by content analysis of Nesbo's *Blood on Snow* and Smith's *The No. 1 Ladies' Detective Agency* as primary sources. From the texts, there is much information to be extracted, assessed, and scrutinised.

1.6.2 Data collection

The primary novels selected for the study are: Alexander McCall Smith's *The No. 1 Ladies' Detective* and Jo Nesbo's *Blood on Snow*. Smith depicts crime events from an African perspective, set in Botswana whereas Nesbo unfolds the Scandinavian view of felonious mysteries. From the novels, the literary devices discussed below were examined in order to evaluate the manner in which crime is depicted. Secondary sources, namely, critical texts, journal articles, and any other possible scholarly information that could assist in the provision of ideas, facts and theoretical perspectives to support and strengthen the study were consulted.

1.6.2.1 Characterisation

Lim and Moran (2007:35) state, 'Character study in the modern sense is the presentation of characters as a medium through which an author dramatizes the theses of his composition.' Characters in any literary text are essential to readers. Crime fiction writers use characters to portray specific influences, thoughts and actions that may lead to any crime scene.

1.6.2.2 Setting

According to Lim and Moran (2007: 21), setting responds to the time and place in which a story occurs. In addition, the language, dress code and the description of events – both historical and contemporary incidences, form a significant part of the setting.

The novels, *Blood on Snow* and *The no. 1 Ladies' detective Agency* narrate stories in different geographic locations, which express the distinctions and similarities that are inherent to human beings, and guided by their habitat. Therefore, a setting is essential to the literary analysis of the study.

1.7 Data analysis

This study will synthesise ideas from its primary texts and secondary texts. This means that after identifying the similarities and the differences in the selected texts, a comparison would be drawn, with grounding ideas extracted from secondary and recommended readings. The goal is to synchronise the researcher's view with some

of the scholars' thoughts in order to express relevant and reliable ideas about the depiction of crime from both the African and Western perspectives.

1.8 Quality criteria

The study reflects on the thoughts of two groups of societies, based in two different locations, which are Africa and Scandinavia. Again, it exposes the global trends of crime. Although, there may be several literary texts, which are written about criminal phenomena that could either be illegal or legal depending on the perspectives, mores, beliefs or customs of certain groups of people, the study remains credible for the purpose of a literary analysis.

Moreover, this is a systematic, scientific study which conforms to acceptable theoretical approaches of literary study. It follows the most relevant research approach, which offers perspectives from a literary point of view, and a few from a criminological perspective. The quality of information provided will be gathered from the selected texts, critically analysed in order to reflect on how the writers perceive the world they exist in.

1.9 SIGNIFICANCE OF THE STUDY

Human beings share common qualities such as being good or bad, and seeking to satisfy natural needs such as for food and shelter. There may be stereotypes based on skin colour due to the historic period of colonialism across the world. For instance, as a result of colonial attitudes and apartheid in South Africa, white people in South Africa perceive blacks as criminals and dangerous. The 'Black lives matter too' movement in the USA shows that this attitude is not limited to Africa. Therefore, it is time people considered the behaviour which is common to all humans and that crime is not a black issue.

For that reason, the study reveals that there is no specific place, people or time for any illegal act, which violates either normative or legal laws that can be laid before the door of one race only. Depending on how the government and society view crime, whoever commits it must be caught and be given an appropriate punishment. In that way, justice will be served to gratify the victims and to ensure safety in a society. The

moral is that the good should always triumph over the bad – for humanity and peace's sake.

1.10 ETHICAL CONSIDERATIONS

The study does not involve animals or human beings – only the selected texts are analysed. Therefore, it does not need any ethical authorisation through the Turfloop Research Ethics Committee (TREC). However, a permission letter is provided.

1.11 CONCLUSION

This chapter has introduced the plan of the study conducted on the investigation of crime in the selected novelists' views. It presents a comparative analysis of African and Western peoples' perspectives and the globalisation of crime, so as to modify the current stereotypes that lie between the two different races, black and white.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter explores ideas expressed by different scholars in various locations, which offer dissimilar perspectives on crime as a disturbing global phenomenon. According to Boote and Beile (2005: 3), a literature review is a compilation of evaluative reports of studies of texts that share a similar thought concerning the theme of the designated study. Therefore, a variety of related thoughts are guaranteed.

2.2 EMERGENCE OF A DETECTIVE NOVEL

Every literary genre narrates a story which is located within a particular context. Detective writers respond to events that occur in certain settings. According to McCarthy and Lamkin (2009: 257), detective fiction emerged in the 19th century, in the United States of America and England. They further elaborate that the central idea that reigns within the genre is always crime – generally a murder scene, in which a police official illustrates an inability to identify a cause, so as to arrive at a solution, on his or her own. Hence, help from a detective comes into the play.

Rzepka (2005: 107) emphasises that a detective's role must be to disclose facts and find a possible solution, which are inexplicable to any other character in the novel. It is also argued that the main focus should be on the detective solving the crime committed. In addition, Berek (2015: 63) stresses that the unpredictable truths of a mystery are very much essential to the interest of a reader and to illustrate the major difference amongst all the characters used in a novel.

Palmer (2001: 88) declares that detective fiction entails the following two profound subgenres:

2.2.1 Whodunit genre

Doody (2014: 218) attests that the whodunit genre was revealed earlier – with a detective that shows genius traits of solving a mystery. In this genre, the opening of

the scene's setting, included in the exposition of the story, needs to be carefully analysed (Rzepka 2005: 110).

Furthermore, McManis (1978: 221) opines that within the genre, the setting plays a major role, and it is often in a "locked room". What matters most is that the investigation of the scene has to show no intrusion from the surrounding areas or the outside world. There should be a specifically prescribed area or a literally locked room that is limited to possible clues, suspects and the investigation of a mystery. Thus, every little detail about the location of the novel counts.

2.2.2 Hardboiled genre

Jamieson (1975: 105) mentions that the hardboiled genre was exhibited after the whodunit genre. In the genre, a detective illustrates an "unshakable morality". Writers such as Nesbo explore the outside conflicts rather than in a 'locked room'. In other words, the mystery concerns a larger number of communal members.

In addition, Chandler (1985: 67) stresses that the murder and violence brought into the genre is meant to be linked to the 'real-world' setting. It is also contested that its scenes are supposed to be believable and familiar to the readers. In this case, the mystery must satisfy the reader's thinking authenticity, and it must convince him or her that such phenomena discussed can happen to any living human being, wherever. Thus, it cannot be biased against a particular location – a globalisation of crime may, therefore, be discovered.

2.3 CHARACTERISTICS OF A DETECTIVE NOVEL

Detective fiction has always displayed common traits such as the description of a crime scene, the creation or portrayal of a perpetrator and a detective trying to solve the mystery; these are unique to the genre. These features assist writers and readers to contextualise their writing and reading skills. The following are some of the shared characteristics that can be largely noticeable in the genre – according to Babb (1970: 30-48).

2.3.1 A significant crime

Crime is a crucial element of every detective novel. However, it appears that writers tend to depict serious crime scenes of murder and theft, wherein a thorough investigation proceeds, which attracts readers' curiosity on whether or not the culprit will be caught. Readers anticipate unravelling a mystery presented in a text. Doyle, in *A Study in SKarlet*, reveals the ability to detect every little detail that appears as a complex and an unidentified phenomenon to other ordinary detectives through the protagonist, Sherlock Holmes. The unique ability to spot little pointers in a crime scene makes a reader eager to read until the end of an investigation in the text.

2.3.2 The hero

Babb (1970) further adds that a detective, a unique and clever character, is enough to attract the readers' attention. For instance, Sherlock Holmes in *A Study in SKarlet* seems devoid of ordinary facts such as basic geography, knowledge and a foundation of calculation skills, and is always locked in his lab. Nonetheless, he starts in the quest to find out the suspects, just so to give them a deserving punishment. The uniqueness, or rather a peculiar character in him is important to the reader's consideration, as it reinforces curiosity.

2.3.3 The suspect

The writer's ability to baffle readers with multiple suspects is crucial. In a detective novel, readers are given more than one suspect, so as to let them be involved in the puzzle of the suspense. There should be various opaque clues that would lead to the possible suspect. In that way, readers get involved and interested in reading for further information, whilst using the provided details to unearth the truth.

2.3.4 The criminal

The criminal has to be known to the reader. Criminals must show a type of intelligence that could help them to get away with the crime committed. This would create counter-interests between the criminal and the detective, which both are the engine of a crime text. Without a crime, there would probably be no detective, hence, the two complement each other in a fascinating ritual.

2.3.5 A realistic story

An authentic story, which gets readers involved, is primarily one of the key elements. Writers have to be practical and authentic – by describing a truthful crime scene, devoid of miracles, just to get a reader not to become bored due to disbelief because of the occurrence of impossible events. At this point, entertainment and important details are the bedrock of the text as they get the reader's devotion and connection to the text (Babb 1970: 30-48).

2.4 TYPES OF CRIME

Whilst investigating crime as one of the thematic concerns of the study, it is important to identify some of the common types of crime that exist within a society. This major difference can be found between property crimes and personal crimes (Laub 1978: 105).

2.4.1 Property crimes

According to Ferraro and La Grange (1987: 80), property crimes refer to all the types of crime that result in a loss of or total vandalism of property. Such incidences pertain to car theft, burglary or larceny. In most cases, people get emotionally hurt after losing expensive and luxurious property, nonetheless, there are some cases in which individuals are found to be physically hurt or even murdered while trying to protect their possessions.

2.4.2 Personal Crimes

Miethe, Stafford and Long (1987: 203) explain personal crimes as all the kinds of crimes that entail completed or attempted acts of murder, assault, mugging and rape. However, Ferraro and La Grange (1987: 80) propose that not all such criminal offences are life threatening to individuals. Yet, crimes such as assault, rape and robbery generally tend to be the most feared, as they may also cause psychological conditions such as hysteria and depression.

Both crimes (property and personal) can occur in one area simultaneously – involving either murder or theft or both. Attention needs to be paid to the fact that crime attacks victims in a spontaneous manner, thus, resulting in unexpected consequences.

2.5 FACTORS THAT CONTRIBUTE TO CRIME

2.5.1 Vulnerability

Human vulnerability can be assessed on two different levels, namely: physical vulnerability and social vulnerability. According to Baumer *et al.* (1985: 30), physical vulnerability results from the inability of an individual to shield himself or herself physically and emotionally from victimisation and its possible aftermath. Moreover, Toseland (1982: 14) attests that most victims get hurt because of the fear of their personal problems being exposed to the community, and also, they are reluctant to be pitied.

Smith and Glanz (1989: 71) argue that social vulnerability can be shown in persons that belong to underprivileged family backgrounds or an ethnic group that has no economic and political power. Hence, that makes it difficult for such individuals to avoid or prevent being victimised.

Vulnerability could suggest a sense of helplessness for persons to defend themselves and recover from the damage caused by the experience of being victims. Crime, therefore, becomes a major threat to those who are vulnerable and may easily be victimised. However, Box *et al.* (1988: 35), Baumer (1978: 14), Baumer (1985: 15), and Kleiman (1977: 40) have mentioned four common human groups, which are susceptible to vulnerability, such as, the elderly, the poor, women, and ethnic minority groups. These people suffer from being the lowest ranked against those in power.

2.5.2 Age

Research conducted by Clemente and Kleiman (1977: 20) and Garofalo (1979: 15) indicate that in all generations, the influence of age on crime remains consistent. Thus, there is a different coexisting relationship between age and fear. Toseland (1982: 205) equates the elderly and the young ones on the same level of victimisation. However, Baumer (1985: 15) mentions that although children and the elderly may be exposed to victimisation, the elderly try to minimise their social lives as their stamina is declining – leaving the young unconsciously exposed as they are still adventurous and going out by themselves, which might expose them, for instance, to the danger of getting abducted and used as slaves.

Children are often unaware of the danger imbedded in their social life, which makes them vulnerable to attacks by anonymous criminals. The elderly, being aware that they no longer have sufficient strength and because they have sufficient life experience, try to prevent themselves from being hurt by taking precautions such as spending more time around people or indoors. This is why children remain major targets.

2.5.3 Gender

Gender has proven to be at the top of the suggested criminal predictors. More men are the perpetrators than women. Conklin (1975: 101) believes that because women lack physical strength, they are most vulnerable as targets of serious offences such as rape and assault. They are thus considered to be more fearful of crime than men. In addition, Garofalo (1979: 87) mentions that tradition has always empowered men and made women think of themselves as helpless and powerless beings. Thus, the damage that cultural behaviour has caused seems to influence men's contribution to crime in a society.

Box *et al.* (1988: 352) opines that because women often think that men have to protect them from attacks, they avoid walking in the night alone and they prefer group walks. This could mean that even if women go to crime-exposed places such as taverns and clubs, they are never alone. The suggestion could be that, in many cases, men trap themselves into being both the victim and the offenders. Firstly, they may attempt to attack – taking advantage of the other, and secondly, they may be attacked – whilst acting to be brave enough to handle the pressure, just so to impress women.

2.5.4 Socio-economic status

The socio-economic factor amongst humans includes education, occupation and financial stability. These could either have a relationship that might influence or not influence criminal activities. Clemente and Kleinman (1977: 523) stress that in most cases, the socio-economic variable could give a biased report because most people, in high ranking positions, offend the law and blame it on those who are not even major supporters of crime and without a corrupt mindset at all. As much as that has been noted, it could be suggested that the offenders cannot hide forever, as information leaks to the law and the public.

Scholars such as Baumer (1978), Clemente and Kleiman (1977) and Garofalo (1979) contest that socio-economic values may contribute to criminal acts around a common communal area. People who share similar background traits such as education, level of money and religious belief tend to group themselves around a homogenous habitat – leaving the remaining and less privileged also in one of the poorest areas, for instance. Chances are that people in lower areas might be surrounded by crime or be encouraged to invade suburban areas – where there seems to be money.

Moreover, Schurunk and Prinstoo (1978: 8) state that although rich people move to urban residences to attain a safer living standard, some poor criminals from the lower class invade and break into the houses of those who have money in suburban areas. This leaves urban residences a targeted place for perpetrators. For as long as people have unequal benefits in life, it may seem quite impossible to escape crime.

2.5.5 Race

There seems to be a global tendency of associating crime with black poor people with a low educational level. Parker and Ray (1990: 37) claim that their study revealed that there is a higher rate of black male perpetrators, with most white people as victims. These researchers suggest that blacks cannot afford the fancy lifestyle and as a result, they attack whites to maintain their living standards.

History proves that wealthy whites first stole resources from black populated lands, depriving them of education and enslaving them. Conklin (1975: 15) proffers that one of the reasons that contributes to blacks to be found in criminal acts is the major division that has been brought about between blacks and whites since colonialisation. Again, there seems to be a strong hatred between the two races – of which blacks might want to retaliate for their previous prejudicial isolation.

Although popular opinion may dominate, it is advisable to recall the common characteristics that human beings share. Crime is a global phenomenon and it does not depend on skin colour, race or wealth.

2.5.6 Environmental factors

Lewis and Salem (1986: 5) propose that crime can be a serious issue, which needs the attention of the whole community. They further stress that the best approach is to

assess people's demographic factors and the environment in which they are from, that is: the size of the area. Hence, there may be influences coming from environmental traits that may or may not lead to crime.

2.5.7 Size of the community

The size of the community plays a major role in either contributing or controlling crime. Clemente and Kleiman (1977: 524) reveal that when people move from smaller towns to the suburban locations and to the central cities, the rate of crime increases. For instance, Baumer (1985: 245) corroborates that in the cities, residents of over 10,000, in number, fear crime more than those who lived in smaller towns or rural areas.

Big cities are at the top of the list of crime rates. Conklin (1975: 139) emphasises that people living in the city anticipate crime more than those in the rural areas. Toseland (1982: 207) reasons that cities are exposed to a variety of individuals, seeking to maintain living standards and with different aims.

2.5.8 Incivility and housing conditions

When a habitat is life-threatening, residents become exposed to and victimised by criminal activities. Box *et al.* (1988: 541) observes that neighbourhoods that are dominant in abandoned buildings, noisy and uncontrolled persons, and uncollected garbage – which classify rural and small-town areas, may be viewed to be unpredictable in crime and are in a declining state.

Although uncivilised areas may promote fear of crime, most of the people living there do not engage in criminal offences and can be monitored and disciplined by either normative or legal law. Kelling and Wilson (1982: 29-38) indicate that the police may intervene in such places to reduce public drinking, gang formation and activities, drug use and vandalism because there is not a large population. Maxfield (1980: 221) adds that if order can be maintained, the places could become safer, and community wellbeing and cooperation will be developed.

2.5.9 Neighbourhood division

Societies can eliminate crime through unity. There are various precautions and beneficial information that could be spread amongst the people on how to prevent

crime. Lewis and Salem (1986: 84) advocate that communities need a high degree of social interaction because residents can groom friendship networks and feel that they are an important part of their neighbourhood.

Moreover, Kennedy and Silverman (1985: 280) indicate that where there is no support, friendship and cooperation, people feel isolated and cannot know each other, which could be one of the factors that may contribute to crime. Hence, residents that are not involved in their community, are shut out and ignored may also be fearful of crime and victims (Conklin 1975: 141).

2.5.10 Efficiency of the criminal justice structure

Law enforcement officers should develop a reflexive relationship with members of the public. The people should get the expected help from the police and *vice versa*. Van Heerden (1976: 140) suggests that if both parties receive and promote positive feedback, order in the community will be under greater supervision – resulting in a remarkable decline in crime.

The success of any police force is scaled from preventing crime. In South Africa, Neser, Geldenhuys, Stevens, Grobbelaar and Ladikos (1993: 41) found that for crime rate to escalate, it is most likely due to people having less or no confidence at all in the police. It might also be that police officials are not paying satisfactory attention to the safety of the public. That can lead to helpless victims, with a high rate of crime in a place as a whole, and criminals taking advantage.

2.5.11 Appropriate versus inappropriate precautionary measures

After every criminal offence, measures should be taken for further investigation and to figure out on how to prevent a similar incident from happening repeatedly. Doyle, in *A Study in SKarlet*, uses a character named, Sherlock Holmes who serves as a catalyst to the detectives in extracting details of perpetrators. This leads the way to catching and punishing the possible suspect for the offence committed.

Therefore, as criminals are caught and harshly punished, they may serve as an example to other, as yet, invisible criminals.

2.6 THEORETICAL PERSPECTIVE AND APPROACH

Marx's theory of accumulation is a theory of how capitalist society is reproduced on an expanded scale. Capitalist society is understood as a class society or a society based on the antagonistic relations between the capitalist class and the working class. The theory of accumulation is a theory about how the capitalist class attempts to expand its dominance over the working class, and thus over society (Cleaver and Cleaver 1979: 204-205).

The above statement reveals the ruling class' selfishness in possession over material. The lower class remains with the least in the economic ownership of the state, and thus, are courageously and continuously engaging in negative activities that might offend the law, apportioning blame on poverty. For instance, if the lower class is tempted to make a living from looting, forever it shall be so, and if the ruling class rob the lower class of the resources on the land, as they build an empire, their legacy will be forever be dominant. The negative and parasitic relationship in the setting serves as one of the catalysts of crime. Writers acknowledge those possibilities too. For instance, Nesbo depicts Olav as an employee of a powerful businessman. Because of money, Olav agrees and is hired to kill.

The issue of wealth and power can also have a racial dimension: the racial wealth gap (Klein 2018: 20). Poor black people are usually looked down upon. It is easy for whites to accuse them of any kind of a disgusting or criminal deed – knowing that blacks will not retaliate due to lack of money and power. As a result of this, black people are denied access to certain places – leaving the wealthy (often white people, particularly in Africa and the USA) free to go wherever they want. When blacks invade or go to the restricted places, it is regarded as a criminal offence. In that case, race and class remain important to the study as some of the crime scenes are due to the complexities that blacks and whites encounter, in *The No. 1 Ladies' Detective Agency*, for instance (Klein 2018: 58).

2.6.1.1 Historical materialism

The term 'historical materialism' was coined by Karl Marx.

“Materialism for many people means two things: firstly, an obsession with material things (possessions, conspicuous wealth and consumption), and secondly, a rejection of theism (a belief in God and spirit) and acceptance of the view that the natural world of which we are part is all there is” (Hoveman 2018: 8).

The focus of this study is on the struggle between those who have or possess material things and those who do not (but provide their labour or skills) – thus the first meaning. According to Marx's theory, surplus value is equal to the new value created by workers in excess of their own labour-cost, which is appropriated by the capitalist as profit when products are sold (Klein 2018: 31).

If society is divided between direct producers and those who benefit from the former's 'unpaid surplus labour' (something that is true of all societies where a surplus exists, prior to the advent of socialism) the relationship between classes is antagonistic (Rosen 2000: 14).

The statement above, suggests that there is an unfairness by which the proletariats (workers) are robbed of their skills through 'unpaid surplus labour'. Again, dissatisfaction is one of the elements that contribute largely to crime (Jasso and Rossi 1977: 254). For instance, workers tend to be tempted into plundering from their employers, claiming that they are not getting enough for what their skill is worth.

Significantly, employers or capitalists only want what is best for their market – neglecting the law and humans' *mehrwert* (worth more) (Cain, Finke, Johnson, McGowan and Williams 2001: 81). Though the theory jabs at only employers, it is important to acknowledge that crime can exist in both the employee and the employer situations. For instance, Smith's character Mma Ramotswe's ex-husband, who is hired by a law firm – but wants to rob Mma Ramotswe of her inherited cattle.

According to Jameson (2001: 1936), there is a difference between the old and the new capitalists and, therefore, some of the skills that were used in the old days to accumulate wealth cannot be applied today. That is, the world is constantly evolving. The political structures have also altered in the contemporary era which is believed to

be a democratic habitat. As much as that occurs, there are new offensive ways which may be discovered daily to promote illegal money making through fraud, murder, and embezzlement of money, land and minerals.

Considering the above outlined thoughts, it can, therefore, be suggested that the Marxist's Literary Theory critically involves the knowledge of social relations and principles with which every society is associated. Hence, the study compares crime in two different locations, which have different economic and social backgrounds. In that way, the researcher is able identify the different principles that govern the writers' worlds – which form part of part of the ideas for a story plot that they both had before penning the books.

The Marxist's Literary Theory is essential to the study as it gives clues and pointers to how whites accumulated wealth, leaving blacks endangered by hunger and exploitation. All those factors could assist towards justifying the notion that blacks are criminals and whites are innocent (with money and power in the middle) – whilst establishing how the world came to what it is currently. Thus, crime as a phenomenon can be examined, as well as its causes and effects, such as poverty, power or race, in the two very different locations.

2.7 THE ROLE OF SETTING IN A DETECTIVE NOVEL

Mysteries and place are a required partnership. Examine for a moment the premise of a mystery. There is an ordered society in which a crime is committed that creates disorder. Enter the crime solver – policeman, detective or ordinary hero returning order to the society so rudely disarranged (Demko 2015: 1).

From the above statement, the geographical location – that should be believable - along with its society form a crucial part in the description of crime. Firstly, the society is governed by law – normative and legal. After identifying the violation of the law, a solver enters who is going to catch the criminal, and according to the law, sentence him or her to reorganise the status quo.

The study is an analysis of two novels set in different locations. Each novel unfolds events, which respond to its actual location. The following are to be considered in response to the selected novels.

2.7.1 A Description of Botswana

The following is according to Ranall (2005):

Botswana, a British colony, is a country that is located at the Southern part of Africa, with its neighbouring countries Namibia, Zimbabwe and South Africa. It is known for its rich cultural background. The country's capital, Gaborone, which means 'it suits all or a home for all', is best known for its discovery of diamonds in the 1970s, which has created job opportunities for most people.

The economy of the country is anchored by tourism, mining and cattle. The dominant language spoken there is Setswana, which is also one of the eleven official languages of South Africa. However, there are other languages spoken by different tribes, such as Basarwa, spoken by the Khoisan and the Baherero, which originate from Namibia. The people have been historically adhering to their culture, identity and customs – which had groomed their ancestors. Botswana receives bright sunshine and heat from the sun due to its location on the equator.

Alexander McCall Smith spent most of his time in the area, studying the cultural norms of the people prior to publishing *The No. 1 Ladies' Detective*.

2.7.2 A Description of Scandinavia

The following is according to Brantmark (2017):

Scandinavia is in Northern Europe and is commonly known for its North Germanic heritage. The region covers the three kingdoms of: Sweden, Norway, and Denmark, and includes Finland and Iceland. It is the area around the North pole, characterised by cold temperatures and mostly twilight conditions.

The region has attracted tourists' interests, which supports and protects visitors through the Scandinavian Tourist Board. Tourism strengthens the economy of the regions mentioned in the above paragraph. It has always had a stable economy through its powerful investment skills from external continents such as Africa.

Scandinavia is mostly cold and does not receive much sunlight due to its location far from the equator. This makes the people live mostly indoors and they are pale-

skinned. It snows in most places and so few pedestrians, cattle and green valleys can be located (Brantmark 2017).

Jo Nesbo is a *bonafide* citizen of the area and his books, which include *Blood on Snow*, reflect on the culture and the peoples of Scandinavia. Again, it is imperative to consider the weather condition of the area where the crimes occur so as to understand the importance of location in such situations.

2.8 LITERATURE AND CULTURE

2.8.1 Gender and language

It is important to unpack some of the stereotypes that lie within gender traits. Traditionally, men are seen as leaders and are frequently associated with the use of strong language and vulgarism.

Berger (1992: 81) testifies that authors lead their audience into believing that in most exciting and mysterious events, male detectives and villains are the main protagonists and antagonists. Women are depicted as somewhat weak, helpless, emotional and always protected, or even worse, as the victims. That gives their male counterparts the characteristics of having ownership and being role-players.

In 1976 Agatha Christie wrote, *Sleeping Murder Marple's Last Case*, in which she illustrates how the female detective, Miss Marple, outsmarts the work that was anticipated to be best done by a man. The novel revolves around a young woman named, Gwenda Reed – who is fresh in her marriage, and gets Miss Marple to help her to exhume a secret of the death of another woman who existed in her early life.

Traugott and Pratt (1980: 29) state that form or expression results from stylistic choice in literature. It is also mentioned that authors select characters from a theoretical system of understanding a communicative style. As writings respond to their actual setting, readers or the audience expect to see and hear authentic facts that they can relate to what is happening within their society. Historically, women could not be viewed as heroines as men dominated the platform of smartness, strong physique and leadership. However, this is changing.

Coates (1988: 94-121) argues that every society constructs men and women differently. Whilst doing that, there are terms that are specifically readied for men, and women might not be eligible to use them. This is similar to most of South African cultures, for instance, in the BaPedi culture, it is a humiliation to find a woman insulting or even hitting a man, but when the same actions are done by a man, some may assume that he is addressing what the women has done to him.

Tannen (1996: 19) claims that for as long as women do not possess the same linguistic dominance as men, solidarity amongst the two genders might occur differently. Men would support a fellow man in abusing a woman – be it verbally or physically. On the other hand, women, instead of fighting against this, might guide a fellow into persevering, no matter how the situation is. Thus, that becomes a societal norm of imbalance.

2.8.2 Taboo and swearing

Lakoff (1975: 10) suggests that women do not use insults in their everyday language as men do. Society limits the use of language on women – leaving men free to say whatever comes to their minds. In addition, men can abuse women verbally and still get away with it. But, if women do, they are accused of disrespect and immorality.

Tannen (1996: 33) attests that women are the caregivers, groomers and supporters of children and are, therefore, not expected to use unacceptable language. The suggestion could be that if women behave as men do, children would grow up using inappropriate language to everyone, having no respect to anyone.

Due to the idea that women raise children and teach them how to be kind to one another, the society remains contained and manageable. Only stubborn men and their arrogance destroy the society – leaving it divided into sexes and immoral because of hunger for power.

2.8.3 The female detectives versus the male detectives

Danielson (2002: 48) opines that to most people, female detectives are viewed to be amateurs and are often accused of mediocrity during the course of their work. In addition, it is male figures that administer the highest ranks in almost all the positions that employers offer worldwide. Accordingly, the society gets used to being controlled by men more than women. Hence, it becomes more difficult for some men to accept female detectives and honour their job without condoning them. And also, some women undermine their ability and never try the profession.

Berger (1999: 49) avers that most authors use men as villains and, therefore, readers expect a male detective to go against the criminal – thus, balancing the actions between the two parties. If truth be told, writers could choose to place a male detective solely in solving a mystery. On the other hand, a woman detective would be given a male auxiliary to assist in solving cases. For example, in *A Study in SKarlet*, Sherlock Holmes is an independent detective, who gets hired to assist the police into unearthing facts about a murder case. However, in *The No. 1 Ladies' Detective Agency* (1998), Mma Ramotswe, as a female detective, gets assisted by a mechanic named Mr Lekota into disclosing facts about various domestic cases she solves. That might suggest the lack of experience, planning and skills for female detectives – which tends to sabotage their profession.

2.9 CONCLUSION

In this chapter, the researcher has observed views by different scholars such as Berger (1992) and Demko (2015) on the issue of crime. The ideas assist in validating the study through quality criteria and its relevance in the field. The theoretical background of the study was also highlighted, so as to illustrate the root and focus, pertaining to the belief that the researcher possesses in terms of social reconstruction and literariness of the texts.

CHAPTER THREE

ANALYSIS OF SMITH'S *THE NO. 1 LADIES' DETECTIVE AGENCY*

3.1 INTRODUCTION

This chapter analyses the novel: *The No. 1 Ladies' Detective*, by Alexander McCall Smith with the aim of investigating how the writer describes crime from an African perspective. The novel is set in Botswana.

3.2 BIOGRAPHY OF ALEXANDER MCCALL SMITH

Alexander McCall Smith, also known as R. Alexander 'Sandy' McCall Smith was born in August 24, 1948 – in Bulawayo, Southern Rhodesia, now known as Zimbabwe. He acquired his education in the same country, at Christian Brothers College before relocating to Scotland to pursue law at the University of Edinburgh where he also got credited for doctoral studies (PhD) in law.

Smith became internationally recognised as a British fiction writer and as an Emeritus Professor at the University of Edinburgh, Medical Law. He returned to Southern Africa as a co-founder of law school and a lecturer at the University of Botswana, where he spent most of his life.

His novel, *The No. 1 Ladies' Detective Agency*, set in Botswana, gained popularity from its first publication in 1998. His stay in Botswana made him to adapt to African life and customs. He published several books in the 1980s and 1990s before he gained popularity through *The No. 1 Ladies' Detective Agency*. His books, amongst others, include the following:

- 1998: *The No. 1 Ladies' Detective Agency*
- 2000: *Tears of the Giraffe*
- 2001: *Morality for Beautiful Girls*
- 2002: *The Kalahari Typing School for Men*
- 2003: *The Full Cupboard of Life*
- 2004: *In the Company of Cheerful Ladies* (also known as: *The Night-Time Dancer*)
- 2006: *Blue Shoes and Happiness*

- 2007: *The Good Husband of Zebra Drive*
- 2008: *The Miracle at Speedy Motors*

3.3 SUMMARY OF THE NO. 1 LADIES' DETECTIVE AGENCY

Domestic issues seem to be a major problem in Botswana. However, Mma Ramotswe, who is portrayed as a female detective, is a form of solution to whatever kind of a family matter that her clients present.

Mma Ramotswe inherits her father's cattle, which she sells in order to help the people in her city, Gaborone. Her detective firm: The No. 1 Ladies' Detective Agency, starts a little office which was deemed funny by some residents until she solicits the assistance of Mr J.L.B. Matekoni. Matekoni owns Tlokweng Road Speedy Motors, the most well-known hospital for people's cars, and acts as Mma Ramotswe's catalyst in unearthing facts about the nature of the crimes portrayed in the novel.

Mr Matekoni falls in love with Mma Ramotswe after spending most of their time together. Their romantic relationship made it easier for any assignment to be done to the clients' satisfaction with Mr Matekoni's intervention.

Mma Ramotswe employs eccentric approaches of snaring suspected culprits. Her uniqueness makes the novel captivating as Smith unfolds the mysteries of a cheating husband, killing for African *muti* and embezzlement of money.

3.4 THE ROLE OF SETTING IN THE NOVEL

Botswana is portrayed as an underdeveloped country, without the use of modern gadgets and accessories such as smart cell phones, computers and internet. Firstly, the mood created within the book is of an unstable economic background for Mma Ramotswe, who cannot afford fancy furniture for her office. Additionally, the novel is centred around black people – which is one of the important aspects of the study. Namely, this could include the damage that colonialism has done to blacks, to the extent that they are unable to afford and have little knowledge of modern technology. As a result, this brings about contempt and a patronising attitude towards her by some of the people in the area.

The novel opens as follows:

Mma Ramotswe had a detective agency in Africa, at the foot of Kgale Hill. These were its assets: a tiny white van, two desks, two chairs, a telephone, and an old type writer. Then there was a teapot, ... (1998: 1)

The description of the place given in the above statement, through the use of words such as 'tiny, ...old type writer', diminishes the good service that might come from the detective. It also seems to judge the ability of the detective in charge (Mma Ramotswe).

The custom of male dominance in Botswana becomes threatening for Mma Ramotswe to indulge herself as the only 'female' detective. She is perceived as '...the only lady private detective in Botswana' (1998: 1). This reminds the reader of the patriarchal nature of Botswana. Men around Gaborone are pessimistic about the operation and expertise of the detective.

Smith uses a lawyer who asks Mma Ramotswe, '...can women be detectives? Do you think they can?' (1998: 52) to reveal the disapproval and male supremacy that is the tradition of Botswana. Small wonder, that women are discriminated against from assuming leadership roles. That is also supported by Mtshiselwa and Masenya (2016: 1) as they emphasise, 'In our patriarchal African cultures, women cannot lead.' They further mention that the Sepedi proverb, '*Tša etwa ke ye tshadi pele, di wela ka leope*', classifies women as weak and cannot do anything that has to do with vision and mission. This concurs with Berger's (1992: 81) comment about how women are often depicted.

Chapter two of the novel reveals Botswana's rich culture and custom. Obed Ramotswe passes on knowledge to his daughter (Mma Ramotswe), educating her about all the necessities: on how things are traditionally done, humanity and the preservation of their identity – which all complement the essence of their being. However, it is also indicated on how whites exploited blacks. Obed worked as a miner for a long time, but he died without health care facilities and so he could not afford daily medical bills. That is as Barzilai (2007: 3) argues that identity gives equality, respect and sense of humanity coming from ancestral routine.

Botswana depends mostly on subsistence farming to maintain living. Smith describes how children are given credit for looking after goats, cattle, vegetables such as pumpkins and the traditional houses (1998: 39). All these form the setting of the place, which Lim and Moran (2007: 21) refer to as the 'local color'.

3.5 THE DEPICTION OF CRIME AND CRIMINAL CHARACTERS IN THE NOVEL

3.5.1 Characterisation

Lim and Moran (2007: 35) describe characterisation as, '...the way a writer presents a person to the reader.' They also highlight that the reader gets to know the character through his or her actions and words as well as how other characters in the story perceive them. Smith has the following characters that are used to portray crime in the novel:

3.5.1.1 The Daddy

'The Daddy', is the first chapter of the novel. It leads readers to a man who is desperate and longs to be taken care of. He goes to Happy Bapetsi after she just got a job promotion at the bank. It could be argued that poverty, loneliness and unhappiness may lead individuals to unacceptable behaviours, which might be seen as criminal offences depending on communal and the state laws as 'The Daddy' invades Happy's house to embezzle money (1998: 9).

The Daddy feels that there is a need to plot a counterfeit anecdote to Happy Bapetsi, whose father left her when she was a 'little baby' (1998: 6). He wishes to enjoy the luxury of the woman's house and financial support. The man appears very old, has nothing and is poverty stricken. Because his early life occurred during colonialism, there may have been factors such as deprivation of education, exploitation and unfair discrimination amongst blacks and whites which had left 'The Daddy' in poverty. On that, Garba (2012: 53) suggests that young black boys were never given a chance to explore what they were interested in during colonialism. He further explains that fathers were obliged to train and recruit sons on the jobs they worked – that is, working in the mines for the whites as they had no other choice, without education.

The first offence that the man commits is lying. As it is stated in the Bible, 'Do not lie do, not steal, do not deceive one another' (Leviticus: 19:11). Happy receives information from the man, stating that he has come back for her daughter (1998: 5) – which is untrue. Again, the behaviour of the man around the house, in the absence of Happy, is peculiar. For example, at first, he tells Happy that he is sick and cannot walk properly, but when Happy is at work, he gives up his walking stick, shows unusual excitement and is suddenly disease free. The deeds of the man are very deceptive, which is a criminal offence before the law and the society.

Secondly, he steals from Happy Bapetsi. According to Longman's Dictionary of Contemporary English (2016: 816), the word, 'steal', can be used when one takes another's property or belongings without the owner's or the law's permission. Some of the food, money and benefits are taken without Happy's permission. For example, the man eats food that Happy has reserved for when she is at work (1998: 9).

3.5.1.2 The boyfriend

Although polygamy is common in most African cultures such as the Zulu and Xhosa cultures, it is offensive for men to cheat on their women. Women do not like to share a man and as a result, they get emotionally hurt when a man acquires another woman in addition to themselves. Symptoms of an emotionally hurt woman could be depression, suicide, schizophrenia and loneliness (Smullens 1976: 5). These can also lead to two or more women to physically fight for a man, which could result in someone being charged with an assault crime.

Smith (1998: 93) portrays a man who is promiscuous. He lusts after every woman he meets in taverns, leaving his woman emotionally shattered. Although most African cultures promote polygamy, it is still stressful and difficult for some women to allow and accept it. Usually, the women fight and kill each other or even, the man, and therefore, commit crime.

As most characters such as Happy Bapetsi in the novel appear to be worshipping God, according to the Bible, it is totally unacceptable for a man to have more than one spouse. This means that the boyfriend has already broken the Christian law (Genesis 1:27). The boyfriend invades matrimonyes by distracting married women – which is also against the Bible (Matthew 19:9). Therefore, he breaks ancient laws, formulated

by Moses in order to attain a controlled and moral society. Hence, it is a criminal offence against the Christian society to cheat.

3.6 FRAUD AND EMBEZZLEMENT OF MONEY

3.6.1 The workers

Smith portrays black workers who are employed in the big factories and deliberately cut their fingers on the factory's premises just to be compensated. He uses a character referred to as Mr Solomon Moretsi, who cut off his finger at work so that he could charge a firm to pay him 4000 Pula (1998: 153). In that incident, it could be argued that laziness and lack of knowledge leads persons to corruption and fraud. The workers lack optimism on the lifetime loss of a body organ for a monthly income at the expense of an unguaranteed lump sum.

In Smith's view, the workers find it better to charge big firms of either unfair dismissal or casualty cases as it appears that they earn meagre wages per month. This causes dissatisfaction at work and could be one of the factors that lead to crime in some states. People who work hard for a meagre salary might be tempted to plunder from their employers.

3.6.2 The lawyers and law firms

Although lawyers are seen to be helping people, Smith asserts that where there is money, people lose their minds. A law firm – which is expected to solve legal issues 'legally', is shown to exhibit dishonesty in a conflict for money. A lawyer assists Mr Solomon Moretsi to sue a company he worked for to recompense him for a mendacious and counterfeit injury (1998: 155).

Lawyers may assist clients at a huge interest for their own benefit. Although that is part of their job, it is entirely improper for them to 'rob' money by means of falsified information. Their practice is often allowed to get away with dishonest practices and are believed to be honest if they defend their patrons or themselves accurately; if they provide enough defensive evidence – which could be why they continue to embezzle money either from the state or their clients.

3.6.3 Kidnapping

Amongst other types of crime, Toseland (1982: 205) equates the elderly and the young on the same level of victimisation. However, Baumer (1985: 15) is of the view that though children and the elderly may be 'toys' of crime, the elderly try to minimise their social lives as their strength declines. Smith depicts a boy who seems to be approximately eleven years of age and likes to go out alone in the veld (or bush) (1998: 71). The boy is described as curious about nature and formation of objects (1998: 74). Unfortunately, as Conklin (1975: 101) attests, children are unaware of the danger of their social life, which as many attacks witnessed by the media and society – the boy gets kidnapped by unknown men and the story spreads all over the village through television and radio.

The novel shows that there are traditional healers who kill humans for *muti* (traditional medicine) in Botswana. Smith mentions that:

Mr J. L. Matekoni shook his head. 'No', he said. 'That boy would have been taken for witchcraft. He's dead now.' (1998: 76)

The above statement reveals that in most rural areas, there seems to be a suspicious traditional healer, who is feared and thought to be killing for *muti*. All that happens because of money – for instance, in South Africa, it is believed that black supermarket owners and taxi owners make use of dead people's body parts to attract customers. With that being mentioned, there appears to be a distinction between earning or making profit between blacks and whites. For example, it could be argued that there are people who are hired to kidnap and are paid by traditional healers – which illustrates that in some crimes people may lose their humanity and resort to killing just to get money. In contrast, whites are dominant as large firms and big market owners. They mostly own industries such as mines and retail companies – hiring blacks to work for them. That seems to make white businesses legitimate as they do not harm anyone.

3.6.4 Car theft

Car theft is one of the types of crimes that Ferraro and La Grange (1987: 80) refer to as 'property crimes', which lead to a loss or total vandalism of property. In most cases, people get emotionally hurt after losing expensive and luxurious property.

Nonetheless, there are some cases in which individuals are found physically hurt or even murdered while trying to protect their possessions.

Smith indicates, in a conversation between Mma Ramotswe and Mma Pekwane, 'Car theft was rife, almost unremarkable, and there must be many women driving around the town in their husbands' stolen cars.' (1998: 125). The type of crime is common amongst blacks and whites and is against the state's law. If the culprits are found, they are sentenced to gaol for a number of years.

It is mostly egotism and the unnecessary impression that men want to express to either the society or their spouses. Some men steal to satisfy the needs of their women and they lie about it. The novel depicts the falsification of a story that Mma Pekwa's husband delivers – which is a joke between her and Mma Ramotswe (1998: 124). Mma Pekwa's words are, 'He said a man gave it to him. He said that this man had two Mercedes Benzes and only needed one.' (1998: 125). Within the phrase, there appears the offence of dishonesty and stealing simultaneously. These are also considered to be criminal offences before the law and society too.

3.7 REFLECTION OF CRIME IN THE LANGUAGE AND STRUCTURE OF THE NOVEL

3.7.1 Linguistic technique

According to Bloor and Bloor (2007: 16), there is a significant relationship between meaning and context, brought about by the language used such as the choice of words and sentence construction. The following are observed in Smith's novel:

3.7.1.1 Choice of words and syntax

The first line of the novel is written as, 'Mma Ramotswe had a detective agency in Africa, at the foot of Kgale Hill.' – which expresses the culture of Batswana (1998: 1).

From the title of the book, *The no. 1 Ladies' Detective Agency*, there is a connotative meaning for a person who deals with hidden facts about specific criminal offenses. The choice of the word 'detective' shows the solution that is incorporated within the discovery of crime scenes.

In Toseland's (1982: 205) view, the writer's diction may give a hint to readers about the kind of focus the book is about – be it romance, action or crime. Smith uses words such as 'steal, kill, police and detective' to convey such a message. This can guide readers to the crime events that happen in the book.

3.7.2 Context of utterance

As Bloor and Bloor (2007: 17) elucidate, the context of utterance, which means a 'full discursal meaning', assists readers to connect the sense of the story of the events told in the story of either a novel or a short story to the authentic world of the author. This is evident in the first line (1998: 1), the names: 'Africa' and 'Kgale Hill', appear – taking the reader's attention to the image of the kind of contextual background in which the author perceives the situations.

3.7.3 Vocabulary and ideology

This study gives a comparison of crime as depicted in Botswana and Norway. It is, therefore, important to distinguish the kinds of crime that happen in *The no. 1 Ladies' Detective Agency* from the manner in which Smith contextualises the events to their original setting through his vocabulary.

Goatly (2000: 235) explains that the naming of characters and the type of adjectives used to describe them are important to detect their categorisation and opposition. Importantly, Smith uses the word 'Mma', to portray the feminine image of the character Mma Ramotswe. In addition, it could also suggest the respect that he has for women.

The second line of the novel (1998: 1), 'These were its assets: a tiny white van, two desks..., and an old white typewriter', seems to create an image of financial instability. The word, 'tiny' is used as a diminutive, to suggest contempt of how Mma Ramotswe's company would operate – which may judge the degree of help her clients would get. Additionally, the word, 'old', expresses a lack of access to recent material, which could, therefore, propose a financial strain.

3.7.4 Figurative and literal language

Lim and Moran (2007: 75) explain that writers trigger the reader's imagination by using figurative language. They further indicate that the purpose of that would be to create interesting and vivid images as a message is being conveyed.

3.7.4.1 Simile

Fadaee (2011: 22) defines simile in the following manner:

The word simile is derived from the Latin word 'Simile', meaning 'resemblance and likenesses', technically it means the comparison of two objects with some similarities.

Again, words such as 'like' and 'as' are often used in the expression.

In chapter two of the novel, Smith wrote: 'Our heads may be small, but they are as full as the sky may sometimes be full of swarming bees, thousands and thousands of memories...' (1998: 13), to represent the copious amount of information that can be stored in the human brain. He compares the brain to the sky – which cannot be really measured how big or how far it ends, suggesting the large memory that humans have.

3.7.4.2 Personification

According to Online Panicked Teacher (2011), personification mainly refers to giving inanimate objects human characteristics.

As events unfold, Smith writes, 'The mines sucked our men...', Giving the place human qualities to illustrate how a number of people entered the mines as if 'sucked in'. In addition, there seems to be a representation of an unsafe area for people, which is dark and life threatening. For instance, anything that enters a human's mouth is chewed and swallowed – meaning that its life is taken away.

3.8 STRUCTURAL TECHNIQUE

Bloor and Bloor (2007: 58) attest as follows:

It has been suggested that every text carries resonances of all the texts that have preceded it, and that all discourse is the sum of past discourse. A text is also said to stand in contrast to all other texts since it reflects the specific context of its creation.

The novel has subheadings, categorising its chapters. For instance, there is, '*Chapter one The Daddy*'. The subheadings seem to act as a promise of what to expect in the respective chapters. Moreover, they may suggest the cases that Mma Ramotswe receives and analyses as she has to have somewhere to archive the nature of the matter she is investigating.

The novel is written in the third person, meaning that Smith is the one who narrates the story to readers. Therefore, there may not be any direct connection between the reader and the characters as they are being explained by someone else. For instance, readers may get the idea that the writer adds more of his own thinking than letting the reader judge what is happening.

3.9 CONCLUSION

In summation, the chapter has presented the African perspective of crime with reference to Smith's *The No. 1 Ladies' Detective Agency*. The unique forms of linguistic and structural techniques give an idea of what type of people are involved in the crime depiction that occurs in Africa as opposed to Scandinavia. This includes the naming of characters, which gives the reader the cultural background of the author. A comprehensive biography of the author has also been provided, so to locate the deliberations behind the portrayal of events in respect of their setting.

CHAPTER FOUR

ANALYSIS OF NESBO'S *BLOOD ON SNOW*

4.1 INTRODUCTION

This chapter presents Nesbos' *Blood on Snow* as a 'hardboiled' genre. This means that it covers the depiction of crime at a location on a wider scale than a specific area; it is set in Norway, a Scandinavian country. As one of the objectives of the study, Nesbo serves as an epitome of the Western portrayal of crime, and therefore, is scrutinised to fulfil the curiosity that lies between the comparison of the African and Western crime perspectives.

4.2 BIOGRAPHY OF JO NESBO

Jo Nesbo was born in 1960, March 29, in Norway. He is a writer, a news reporter and a musician. His early life was based in Western Norway, where he also attended school. He graduated with a degree in Economics and Business Administration, from the Norwegian School of Economics.

He joined a band named Di Derre in 1992, with whom he also performed and toured in Australia. His career was narrowed to a novelist as one of his associates suggested that he writes about his experience with the band.

Nesbo is a crime fiction novelist who usually releases his novels serially. His works are written in the Norwegian language and translated into other languages, including English. Nesbo wrote his first series, *Harry Hole* (1997), in which he characterises an unbreakable detective working for a crime squad.

He spent most of his time writing, while recovering from being an alcoholic – in Norway. His novels feature, amongst others, *Blood on Snow* (2015) and *Midnight Sun* (2015).

4.3 SUMMARY OF *BLOOD ON SNOW*

Olav, a hitman, who is described as having been brought up by an abusive father – witnesses his father hitting his mother. His first murder is when he furtively kills his father at the young age of nineteen and destroys all evidence immediately – suggesting that he is saving his mother from domestic abuse. However, he does not

mention what actually happened to the father as he promises his mother that the man (his father) is gone for good and will never bother them again.

Olav is an isolated man who has no social life, job or any other means of income – until he receives a call from Daniel Hoffmann. As events unfold, Hoffmann hires Olav as his personal hitman. Hence, Olav gets paid for completing his missions, killing whoever he is told to.

Nesbo crates suspense as Hoffmann commands Olav to kill his wife (Hoffman's), Corina Hoffmann. But Olav does not know this at first, as he is only given a note, an address and how the death should appear as a break in. Surprisingly, Olav kills Hoffmann's son, mistaking him for an intruder and he takes Corina away with him. Moreover, it is illustrated that Olav falls in love with Corina and discloses that he was hired to kill her but because he loves her, he could not.

Consequently, Hoffmann gets angry and wants both Olav and Corina dead. As a means of surviving, Olav submits to Hoffmann's rival, Fisherman. He tells Fisherman and his crew that he would assist them to finish off Hoffmann and they trust him on that.

The suspense heats up as Hoffmann gathers his crew and so does Fisherman, with Olav as one of the leaders. They shoot each other until Hoffmann gets killed and Olav gets seriously injured. Subsequently, Fisherman and crew, together with Corina go up against Olav after he has assisted them, because they do not trust him for killing his former boss. Again, it is discovered that Corina has been working with Fisherman all along and has been spying for him.

In the end, Olav gets picked up by his secret admirer, Maria – whom he then vows to marry and live an honest life with after he recovers. Unfortunately, Olav dies in front of the police bleeding out in the snow.

4.4 THE ROLE OF SETTING IN THE NOVEL

The novel is set in Norway, Scandinavia, a very cold place. The novel opens with: 'The snow was dancing like cotton wool on the light of street lamps' (2015: i). The first line briefly introduces a windy, dark and cold season – which could symbolise the unsympathetic events that occur in the book. However, Norway is located near the

North Pole where the sun cannot be seen for about six months of the year – leaving the place mostly dark. Hence, the weather condition may also favour criminal activities as darkness seems to be the culprit's shield.

Nesbo instantly gives the impression of a developed setting with 'street lamps' and 'pavement' (2015: 34). Usually, street lamps are found in well maintained suburban areas, where residents pay monthly bills such as for water and electricity. Those are possible to people who either have businesses or are employed – which could be the reason why Olav, the main character, chooses to be hired as a hitman just to manage to pay off everything.

The novel centres its events around two rich people, Hoffmann and Fisherman, who occupy the same location. Firstly, it could be suggested that there seems to be a conflict between the two – as the Sepedi proverb guides, '*Ga go poopedi šakeng*' which can be translated as 'There can never be two bulls in a kraal', meaning that only one person can rule or there can only be one person in charge. Lastly, as Babb (1970: 30-48) stresses, the place in which crime events transpire, along with a believable story and people, has to be worth a vivid imagination. Nesbo gives all the necessary information such as class division, hunger for power and a quest for money and its challenges, to answer questions arising from the authenticity of the sense of the novel.

The arrangement of the location and the residents in the novel reveal Karl Marx's Class Struggle Theory. Anon (1998: 255) illustrates that the upper class have their own weird issues to deal with, and so neglect the lower class and that is shown from the first time they relocate to the places that define who they are. In addition, without knowledge, the lower class envy the lifestyle, accompanied by the respect, all brought by money, not knowing the inhuman activities such as greediness and killing that some people with money are surrounded by. This is exhibited by Hoffmann and Fisherman, who are in a suburban area, conducting illegal businesses to maintain power. They hire people from poor backgrounds to assist them to carry out their crimes (2015: 87).

4.5 THE DEPICTION OF CRIME AND CRIMINAL CHARACTERS IN THE NOVEL

4.5.1 Characterisation

Lim and Moran (2007: 35) state: 'Character study in the modern sense is the presentation of characters as a medium through which an author dramatizes the theses of his composition.' Characters in any literary text are essential because readers get to know the kind of people they are reading about. Crime fiction writers use characters differently to portray influences, thoughts and actions that lead to any crime scene. The following are characters used in the novel to reveal the nature of crime in its respective contexts.

4.5.2 Olav

Olav, the main character of the novel, is painted as a culprit from the onset. The call he receives from Hoffmann makes him a killer as he agrees to destroy for payment whoever is identified by his boss. (2015: 7). He makes a living from killing – which is inhuman. Moreover, Olav's character traits make him a heartless person as he seems to care very much about money at the expense of human lives.

In addition, he owns illegal guns, which he uses on the targeted victims. He also plots how to deceive the police by covering the tracks of his deeds. All these examples illustrate how smart and dishonest Olav is, which qualifies him as a real perpetrator in the events described by Nesbo.

4.5.3 Hoffmann

Hoffmann is portrayed as a man who uses people to do evil work on his behalf. Firstly, he hires Olav to kill and even worse, to eliminate his wife. He is shown as a rich man, who uses money to clear his name. As Nesbo expatiates, Hoffmann is found reading a newspaper article titled, '*Class Struggle*' in the Communist newspaper (2015: 5). That could signify his hunger for power, which makes him greedy and immoral as his mind is focused on money only.

Although Hoffmann justifies it by mentioning that he could not let people get away without paying off their debts (2015: 7), the criminality is that he takes the law into his

own hands and, to exacerbate the situation, he kills. Killing is considered inhuman on most continents as he who is found committing murder, is caught and punished by the law.

4.5.4 Fisherman

Fisherman owns an illegal drug dealership. He also has a crew of people working for him – whom he instructs to do anything he wishes. His rivalry with Hoffmann makes things worse as he competes with Hoffmann to be the ruler of the area. The novelist wrote:

The Fisherman looked like he was trying to pull his moustache off, 'You can have Klein and the Dane' (2015: 63)

In the above statement, there seems to be a trade between Olav and Fisherman, as they are in agreement to kill Hoffmann. As Miethe, Stafford and Long (1987: 203) explain personal crime as all the kinds of crime that entail completed and attempted acts of murder, assault, mugging and rape, it can, therefore, be argued that Fisherman immerses himself in criminal activities but uses other people to clear his name.

4.6 CRIME SCENES

4.6.1 Murder

According to Purver (1984: 8), murder is 'the unlawful killing of a human being with malice aforethought.' Any act that ends another person's life, be it a car accident or a deliberate killing, is considered as murder.

Murder is one of the issues that is portrayed in the novel. It is a crime the minute Hoffmann commands Olav, 'I want you to make it like a break in, Olav.' (2015: 11). It could be suggested that there is an actual plot that takes place just to falsify circumstances but still get the targeted victims killed. No matter the location or difference in offence, Hoffmann still sends Olav out to murder whoever he, Hoffmann, declares a victim. Therefore, the criminality in that is mainly the plotting and killing of others – which is an offense before the law and the society at large.

Moreover, Olav is exposed as a murderer of his own father at nineteen years of age. Nesbo wrote:

My father was lying on his back, snoring. I stood with a foot on each side of the narrow bed-frame, put the point of the ski pole against his stomach (2015: 78)

In the above quote, Olav is shown as a criminal from a young age. Taking into account the setting of the novel, as Lim and Moran (2007: 21) emphasise that a setting responds to the time and place in which a story occurs. Nesbo (2015) reveals Norway as a place where Olav learns so much about killing and strategies at a young age – which may endanger people's (victims') lives.

Conflict appears when the two crews, Hoffmann's and Fisherman's, conspire to kill each other, both without their knowledge. They put themselves in a dangerous shooting situation, with each member of the crew targeting a rival. As a result, Olav convicts himself by mentioning, 'I shot Pine in the back, ...' (2015: 125) and so disclosing the aim to kill deliberately. Additionally, the shooting results in Hoffmann's death as Nesbo shares, 'The shot blew Hoffman's face back into his head.'

4.6.2 Domestic Violence and Child Abuse

Edleson (1999: 839) describes domestic violence as all other forms of abuse such as shouting, hitting and oppression that are experienced in homes other than in public. It may not be easy to see such abuses as they are in 'closed room' locations, yet their effects remain public.

Domestic abuse is a solemn issue, seeking attention for either societal intervention or the law. Most families experience loneliness, suicidal cases, murder or broken families due to the calamity. Nesbo covers the regular conflict between Olav's parents. The husband is described as physically damaging his wife badly. He writes, 'My mother would blame black eyes and thick lips on stairs, doors and slippery bathroom floors.' (2015: 75). As much as accidents happen, the image of the nature of the damage caused by the husband on the woman's body seems to be of a loveless man who abuses drugs or alcohol, and with various kinds of mental challenges – who has no mercy at all.

Nesbo unwraps the abuse that Olav faced from his father as a child. As it is written, 'He beat me black and blue. Said he was raising a kid, and that was enough work for one day.' (2015: 76). The implication could be that the father had nothing to do such

as a daily job or any other productive means, but to torment his own son beyond a normal discipline that a parent would give is unpardonable.

As events unfold, Olav (2015: 76) explains, ‘...Slapped me jovially on the back.’ – The word, ‘jovially’ relates to planet Jupiter, which is the largest planet in the solar system (Keenan 1980: 4). In that case, the image given is of a huge hand hitting heavily on the back of a child, which could cause severe damage such as nasal bleeding and concussion. Thus, that shows the degree of heartlessness of Olav’s father.

4.6.3 Rape

Post, Mezey, Maxwell and Wilbert (2002: 774) define rape as a sexual assault where one forces sexual intercourse on the other. They further mention that rape is not necessarily gender specific; however, it is dominant amongst men as they have all the strength to defeat their prey.

Olav witnesses Hoffmann’s son hitting Corina. He elucidates:

...slapped her hard across the face with the flat of his hand. I could see from her mouth that she was screaming. (2015: 26)

The above statement shows the helplessness of a woman who is being tortured without mercy. Again, Nesbo delineates this helplessness in the following statement:

He took her on the chaise longue. Stood there at the foot of it with his trousers round his ankles while she lay on the pale, embroidered images of virginal, idealised European woodland landscapes. He was skinny. I could see his muscles moving under his ribcage... She lay there, legs open, passive, like a corpse. (2015: 26)

The above gives an image of a throbbing, forceful sexual intercourse, which has left the woman exhausted, abandoned and seeming dead due to loss of strength. In addition, the woman seems to be in pain and powerless– which could be judged as rape, referring to the definition given above.

4.7 REFLECTION OF CRIME IN THE LANGUAGE AND STRUCTURE OF THE NOVEL

4.7.1 Linguistic technique

In this study, the researcher believes that the language that authors use to express their ideas contributes to the uniqueness and format of their work – which exposes their culture and perspective. In the same manner, crime types follow specific locations and people that are of the same culture.

4.7.2 Choice of words and syntax

The first line of the novel, ‘The snow was dancing like cotton wool in the light of the street lamps’, may rather be both literal and figurative. The blend of words chosen give a rich background of the English language. In that case, readers, with knowledge of the language, could get the sense conveyed either from a literal or a figurative meaning. Hence, revising on the nature of Norway, it could be obvious to guess the weather condition explained in the line. However, recalling the events occurring in the novel, there could be a sense of inhumanness, judging from the cold hearts of characters such as Olav, as expressed.

4.7.3 Context of utterance

As Bloor and Bloor (2007: 17) elucidate, the context of utterance, which means ‘full discursual meaning’, assists readers to relate the sense of the story of the events told to the authentic world of the author. The story of the novel embodies the kind of a place Norway is, together with its people. For instance, there is the image of snow, which focuses the reader’s view on the climate in which the novel is set – that is crucial to the contribution of the types of crimes that are portrayed and the manner in which they occur.

Thus, the period of occurrence, social influence and economic background of the novel play a large in role in producing criminals armed with guns and willing to use diverse strategies to plot crimes.

4.7.4 Vocabulary and ideology

Goatly (2000: 235) explains that the naming of characters and the type of adjectives used to describe them are important to detect their categorisation and attitude. For example, Fisherman in *Blood on Snow* (2015: 86-87) is described as a businessman – who has a place that is well-known as a supplier of fish to local customers and vendors. However, writers may also use that to conceal some of the characters' portrayals. With that being said, Fisherman is also a criminal as he kills people for power, but his business clears his name and protects his reputation.

4.7.5 Figurative and literal language

Lim and Moran (2007: 75) state that writers trigger the reader's imagination by using figurative language. They further outline that the purpose of that would be to create interesting and vivid images to enhance the message is being conveyed.

4.7.5.1 Personification

The first line of the novel, 'The snow was dancing...' (2015: 1) expresses an inanimate object with human qualities. Something to be considered, is when people dance, they express joy and excitement, motivated by their state of being at the present time. For that motive, it may make sense to argue that the power of the wind which is blowing in the novel spreads out the coldness to a wider area, which it somewhat, enjoys its being without disturbance (tormenting victims). Hence, that also resonates to Olav's enjoyment without disturbance of killing people for money.

4.7.5.2 Simile

Nesbo uses the word 'like' in the first line of the novel, '...dancing like cotton wool...' (2015: 1) to conjure up an image of the degree of coldness. In that instance, readers could also guess the kind of events that will occur, judging from the weather conditions. Again, one could guess what kind of cold characters appear in the novel. For instance, the book revolves around crime, meaning that there is no humanity in any of the deeds that the victims face.

4.8 STRUCTURAL TECHNIQUE

Bloor and Bloor (2007: 58) attest as follows:

It has been suggested that every text carries resonances of all the texts that have preceded it, and that all discourse is the sum of past discourse. A text is also said to stand in contrast to all other texts since it reflects the specific context of its creation.

The novel is divided into chapters; Chapter 1 to Chapter 21. There are no subheadings in the respective chapters. Again, each chapter begins with a magnified and bolded letter, which initiates the first line – giving the book its unique format.

To be noted is that the main character of the book is the one narrating the story as it unfolds – meaning that the novel is written in the first person. That is probably essential for the connection between the reader and the character. In some instances, the reader may be forced to empathise with the narrator as most occurrences are explained from the narrator's perception, who is also the main character.

4.9 CONCLUSION

The chapter has unpacked the background of the author, linking it to the types of crimes found in Nesbo's *Blood on Snow*. Further, a theoretical background has been provided, followed by a critical analysis of the depiction of crime in the Western context. Lastly, it has also been discovered that the novel has its distinct linguistic approach, which is accessible to its rightful readers.

CHAPTER FIVE

A COMPARATIVE ANALYSIS OF SMITH'S *THE NO. 1 LADIES' DETECTIVE AGENCY* AND NESBO'S *BLOOD ON SNOW*

5.1 INTRODUCTION

This chapter aims to incorporate the two previous chapters, so as to show the similarities and reasonable differences. Firstly, it gives the depiction of crime from an African point of view and later from the Scandinavian perspective, which will assist readers to understand how these two settings contribute to the types of crime that are portrayed in the novels.

5.2 A REVIEW ON THE CHARACTERS

5.2.1 *The No. 1 Ladies' Detective Agency*

Smith uses black characters to reveal the types of crime that the people in Botswana come across, which serves as an image of Africa. The characters used are given African names such as Mma Ramotswe, Mr Matekoni and Mr Moretsi. Although they may have English first names such as Happy Bapetsi, they still possess African last names – which somewhat shows the hybridisation of cultures (or a blend of cultures) that is recently (and historically) present in Africa.

Moreover, Fuh and Berek (2015: 25) in Bekker, Dodds and Khosa (2001:2) refer to identity as 'people's source of meaning and experience' and as 'the process of constructions of meaning'. Hence, the inclusion of African last names gives an African identity, uniqueness and exclusiveness to the novel – which all breed black pride. Readers from all other parts of the world are able to get a gist of what and how the place is, as it is depicted in the novel.

5.2.2 *Blood on Snow*

Nesbo chooses to centre the criminal events around white characters. He uses names such as Olav, Corina, Daniel Hoffmann and Fisherman. It, therefore, becomes less complicated to judge the origin of the events that occur in the novel, that are amongst

whites. Noteworthy is that the novel has been selected to signify the Western depiction of crime – which, again, reveals the identity of Norway, the setting of the story.

Unlike in *The No. 1 Ladies' Detective Agency*, the characters in *Blood on Snow* make use of modern technology and weapons to perform their heinous crimes. That also discloses why that area or setting for the crime was favoured.

5.3 AFRICAN VERSUS WESTERN CRIME PORTRAYAL

As Smith (2001: 805) attests, child kidnappings and ritual killings cause violence and polarisation that are represented by structural inequality in most parts of Africa, which includes, for instance, Nigeria. Smith (1998) localises the criminal activities to the people of Botswana. For example, the commonness of the allegations of ritual killing in African cultures has always been life threatening to most citizens. In vein, Smith reveals (1998: 76), 'That boy would have been taken for witchcraft.' This is still part of the African culture.

There are some crimes which are common amongst both African and Western cultures. For example, Africans may kill for money in a form of *muti* (traditional medicine), as illustrated in *The No. 1 Ladies' Detective Agency*: 'Mr J. L. Matekoni shook his head. 'No', he said. 'That boy would have been taken for witchcraft. He's dead now.'" (1998: 76). However, Nesbo also describes killing for money – but using a different approach or setting. Nesbo's character Olav is described as being without, 'financial stability' (2015:2-3); which encourages him to accept a job as a killer in order to make money. This proves the love that human nature has for money, at the cost of lives – which can, somewhat, be seen as cannibalism.

5.3.1 Technology and civilisation

The use of modern technology such as computers and smart cell phones appears not to be central to Botswana. This becomes clear when Smith writes, '... a tiny white van, two desks, two chairs, a telephone, and an old typewriter.' (1998: 1). However, the desire for modernity and its gadgets may breed crime as most people become interested in gadgets such as tablets and laptops – which they cannot afford. Hence, stealing becomes a way of obtaining such modern gadgets. Nevertheless, police officers and forensic departments could still make use of computers to unearth more

information on suspected culprits. Therefore, as much as harm could be done with it, modernity also plays a positive role in people's lives.

In contrast, Nesbo reveals a civilised area, under white dominance, which seems to be dangerous. The opening line of the novel, '... the light of the street lamps.' (2015: 1), illustrates a suburban area, where maintenance is paid in the form of monthly bills such as water and electricity. Usually, such places are occupied by people who are well-employed or have their own businesses. It is most common that people from poor backgrounds attack individuals from the well-to-do areas (suburban areas). For instance, Olav grew up in a less privileged area, and hired as a killer in a suburban area – for that, Nesbo (1998) writes, as Olav says, 'I put the pistol against his forehead and fired' (2015: 58). Thus, it shows how merciless the subject is because he has been alienated from the people in the area from his early life.

Nesbo demonstrates, through Hoffman – who hired Olav as a killer, that there is crime committed by *bonafide* residents as well. Furthermore, the people seem to be armed themselves dangerously, as most of the times they shoot and threaten each other with guns. Again, Olav's job as an armed killer, whom they refer to as a 'fixer', exposes that they have orchestrated their ways in a form of a syndicate to kill.

5.4 THE INFLUENCE OF SETTING IN THE NOVELS

The setting of a story answers a variety of other questions brought by either social background or economic background.

5.4.1 Social background

In *The No. 1 Ladies' Detective Agency*, Smith shows a rich cultural background of Batswana, which shapes who they are. Some of the criminal activities such as ritual killing, are mostly common in the African cultures – and to some extent, were never a taboo before modernity emerged. In a similar manner, Soyinka, in *Death and the Kings Horseman* (1975), depicts the celebration observed by an agreed ritual suicide through Elesin, that white people, through disrespect. Although that may be the case, the constitutional laws still perceive killing as an illegal act and a crime.

Smith also exemplifies more of the domestic issues in Botswana, which are not fatal or rather life threatening to the people. For instance, Alice Busang reports about her

cheating husband, whom she wants to be assisted with (1998: 138-139). As much as that hurts, Smith indicates a concern about social reconstruction, that which most Africans may need to reconsider.

The social background revealed in *Blood on Snow* gives the impression that whites may be brutal. With that being said, the types of crimes shown in the book are amongst others, rape, shooting and killing. There is no any other means of social reconstruction other than the intervention of law enforcement after criminal incidences.

In the first chapter of the novel, Nesbo writes, 'He wanted me to fix his wife.' (2015: 10) as a last concluding line – which is pivotal to the rest of the criminal activities that unfold in the book. However, it is not mentioned what the 'wife' did, but the assumption could be made that some people resort to killing to solve their problems. This disproves the perception that only black people murder or are criminals. Murder and crime are committed by all people no matter their race or religion.

5.4.2 Economic background

Financial instability could be viewed as one of the causes of crime and class division amongst humans. Most people, who are poverty stricken, tend to think of inhuman ways such as killing and stealing to get money. For example, in *The No. 1 Ladies' Detective Agency*, Happy Bapetsi reports an old man who shows up because she got promoted at work – the man wants nothing but to steal Happy's money (1998: 6-7). The historical colonisation that happened in Botswana has seemingly had a huge impact on the lives of blacks. Hence, they do not have a good educational background, no knowledge of investment, no land to either grow crops or invest in and no skills for any reputable job.

It is quite evident that not only financial instability could be the root of crime. Sometimes greediness contributes to a wide variety of wrongdoings. In *Blood on Snow*, Nesbo illustrates the power conflict between two rich men, who are fighting for power. Daniel Hoffmann is described as a businessman, who often reads newspaper articles on '*Class Struggle*' (2015: 5). However, his threat, Fisherman, is also labelled as a businessman, whom he (Hoffmann) sees as a competitor. Fisherman becomes troublesome as he plans to kill Hoffmann. In fact, the two are competing for power, resulting from greed.

In a nutshell, the above paragraph demonstrates that not only poor people commit crime and crime is not race, gender and location specific. This becomes clear from Nesbo using only white characters whereas Smith uses only black characters – all in different areas.

5.4.3 The authenticity of the setting

A believable story can be guided by the actual description of the place where the story takes place. Different places may breed different crimes. Although people may build a place into what they want it to be, they cannot take control of nature. Climate change and weather conditions are some of the fixed factors that could lead to crime. For instance, darker areas may attract criminals more than lighter areas.

5.4.3.1 A description of Botswana

Africa is located not very far from the equator and so has much sunlight during all the seasons. Darkness only reigns during the night, and the sun shines even on a cloudy day. Smith set *The No. Ladies' Detective Agency* in such a sunny place, namely, Botswana, which influenced his choice of criminal events to portray. For instance, the types of crime revealed such as cheating, kidnapping and car theft are not entirely dependent on whether it is dark or light. Thus, children can be abducted on their way home back from school, cars can be stolen in a mall during the day and husbands or boyfriends can betray their women anytime of the day – or vice versa. Hence, there is no specific weather condition chosen for the selected crimes.

5.4.3.2 A description of Scandinavia, Norway

Norway is a very cold and dark region, located way above the equator, closer to the pole – which also influences the types of crimes selected by Nesbo to reveal Dark areas usually seem to breed hopeless and dangerous people, who eventually fall into drug abuse and to some extent, may become victims of suicide.

Remarkably, Nesbo centres much of his novel around murder cases. That may resonate the coldness and darkness of the place chosen as the setting for the novel. Again, the use of guns is mostly during the night – when it is really dark. Hence, too much shooting takes place in the novel.

5.5 THE USE OF LANGUAGE

As Ngugi (1986: 384) points out, 'language is a carrier of culture'. Novelists also reveal their cultural background through their choice of words and various phrases to express their feelings. In the study, the following should be considered as discovered.

5.5.1 Taboo and swearing

In *Blood on Snow*, Nesbo chooses to use the word, 'Fuck' repeatedly, to express annoyance (2015: 110). It is important to note that the use of such a word is given to a male and not a female character. Traditionally, men are perceived to be reckless in their choice of words to use or to communicate with, resulting in lack of respect and social disorganisation. The novel confirms that in Norway, swearing is tolerated as most people express their feeling of anger through it.

No swearing has been discovered in Smith's *The No. 1 Ladies' Detective Agency*. The novel only sets out to portray criminal events and how they are solved – without any swearing or taboo.

Therefore, it may be a rather difficult to describe what crime really is as some in some situations something may be acceptable while in other societies it may be regarded as unacceptable or a crime.

5.6 CONCLUSION

The above discussion has weighed up some of the differences and similarities in the novels. It could be argued that the authors studied present ideas governed by their origin as some of the issues scrutinised seem to be culturally and geographically bound. Race offers a huge contribution to perceptions and accusations, as well as to an understanding of how people behave in accordance with their beliefs and customs.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

The study presented arguments on a comparative depiction of crime from an Afro-Western perspective, aimed to disprove the stereotype that blacks are more likely to be perpetrators of crimes than whites. It also proved that crime has no specific habitat or location and cannot be connected to skin colour, financial background or social background. Although most people may think that poverty could be the lead cause of crime, the report contradicts that notion as it has ascertained that even the rich commit crime.

Human beings share common behaviour, regardless of their race and class. For instance, in both the novels, the love for money appears to be pursued at the expense of people's lives – it does not matter whether it is done by the poor or the rich. For that money motive, Hoffmann in *Blood on Snow* gets killed because Fisherman sees him as a competitor for his business and in turn, for the money and the power that goes with it. Again, in *The No. 1 Ladies' Detective Agency*, young children get abducted and killed by traditional healers, for money.

There is a depiction of crime, as described by both the authors, set in different locations, and between two races – black and white. It is reasonable to declare that crime is a global and shared phenomenon.

Every crime scene investigated in the books has its own repercussions. Without doubt, whoever commits an illegal act gets caught and is given a punishment by either the law or society. The moral is that bad deeds are always hunted and need to be solved, so as to let good deeds dominate. Hence, that shapes a society and strengthens its social reconstruction.

There are certain things in life that whites have had access to, and these have contributed to their achievements; while blacks cannot reach these due to geographical restrictions and class differences. For example, some whites reside in big cities, which many blacks cannot afford. For that reason, an outstanding quality of education and information flow and accessibility is received by most whites, leaving many black people behind, without any means of earning a reasonable income and, therefore, making them feel and view themselves as inferior.

Both novels reveal that human beings feel empty and cold when there is no love. In *Blood on Snow*, Nesbo depicts the heartless character of Olav, however, he eventually falls in love with Corina and regains human traits such as protecting her and being intimate with her. In a similar way, in *The No. 1 Ladies' Detective Agency*, Smith portrays Mr J.L.B Matekoni, who also is a lonely man, but wishes to love Mma Ramotswe – and so they both assist each other to bring down bad criminals, out of love.

The study offers the opportunity to scrutinise the stereotypes attached to crime as depicted in two well-known novels. A comparison was done on two races, black and white. Future research may be done on two other different races of choice.

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