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# Margie Orford's Hybrid Narratives: Crime Fiction Subgenres and the Theme of Misogyny in *Daddy's Girl* and *Like Clockwork*

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## Abstract

This thesis sets out to identify the different types of subgenres that constitute Margie Orford's crime fiction novels *Like Clockwork* and *Daddy's Girl*, and to explore their connections to the extensive and variegated descriptions of misogyny that pervades both novels. The research consists of two parts: The first part provides a general description of the different subgenres that Orford's works make use of: Classical detective fiction, hardboiled detective fiction, the police procedural/novel, the thriller, and the caper story/crime novel. In this connection my thesis accounts for the particular manifestations of each of these subgenres in *Like Clockwork* and *Daddy's Girl*. The second part of the thesis explores the manifold ways in which misogyny is portrayed in the novels, and how this representation of the abuse of women has necessitated a hybrid novel consisting of a blend of different subgenres. It is only through her bridging of different crime fiction subgenres that Orford is able to provide a wide-ranging portrayal and perception of misogyny in both individual and sociocultural terms.



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## Introduction

In an article on Margie Orford's works, Sam Naidu says: "The novels are crime thrillers in the realist mode: they draw on the American hard-boiled and police procedural genres of crime fiction... But Orford's novels offer more than a thrill... In every one of these novels violence against women is central to the plot and themes, or is graphically represented" (74). I agree with Naidu's observation that Orford's novels do contain traits from the hardboiled and police procedural subgenres, but I will also argue that her stories draw on additional subgenres within crime fiction, and that their thriller features are actually among their least prominent attributes. The most striking hallmark of Orford's novels is first and foremost their generic diversity: they represent amalgamations of different types of crime stories. The first part of my thesis therefore focuses on the subject of genre, on how Orford's *Like Clockwork* (2006) and *Daddy's Girl* (2009) makes use of both classical detective fiction, hardboiled detective fiction, the police procedural, the thriller, and the caper story/crime novel. This blend of several subgenres turns Orford's into a hybrid type of fiction, whose form transcends the boundaries and conventions made by previous works and combines the characteristics of several subgenres. This hybrid form opens up for a mixture of writing styles, plot-structures, and types of narration and characterizations that allows the author to expand the scope of her fiction. As Christin Galster claims in her discussion of the construction of hybrid genres: "By transgressing genre boundaries, hybrid genres aim at distancing themselves from the homogenous, one-voiced, and 'one-discoursed' worldview conventional narrative seem to suggest" (227).

The portrayal of violence against women is, as Naidu notes, very much present in Orford's novels. Turning from a formal to a thematic analysis, the second part of my thesis focuses on the subject of misogyny and discusses the various ways in which violent abuse of women is dramatized in Orford's portrayal of Cape Town. In the conclusion to my thesis, I

discuss how Orford's wide-ranging fascination with misogyny and its sociocultural and political repercussions seems to have necessitated a combination of several subgenres.

In addition to being an author of crime fiction, Margie Orford (1964) is also a photographer, film-director and award-winning journalist. Although she was born in London, she grew up in Namibia and South Africa, the latter she now lives. Orford had to write her final exams in maximum-security prison while in Cape Town as a result of being detained for student activism. She is the novelist of both fiction and non-fiction works, her most famous fiction probably being the Clare Hart-series. Her children's books that are written in English have been translated to French, Portuguese, Xhosa and Afrikaans. Her Clare Hart-novels are bestsellers and suggest her fiction has been well-received by readers and critics.

In my thesis I have chosen to focus on *Daddy's Girl* and *Like Clockwork* in Margie Orford's series that takes place in Cape Town, South Africa and revolves around journalist Clare Hart. Hart has a PhD in rape and serial femicide and is presented as a profiler that occasionally works with the police, and is often paired up with Inspector Reidwaan Faizal. Although *Like Clockwork* was written and published first and is chronologically followed by *Blood Rose* (2007), *Daddy's Girl* is the prequel to those two and explains exactly how Hart began her occasional collaboration with the police. Both *Like Clockwork* and *Daddy's Girl* follow the structure of the 'whodunit' where the heart of the plot is to find the person responsible for the crime by following certain clues; the culprit needs to be caught in order to prevent further crimes.

In this thesis the term *crime fiction* is the umbrella term for subgenres in which a misdeed – usually in the form of murder – is at the center of the plot, and where the detective, amateur or professional, attempts to identify the person(s) guilty of the crime. Often the word 'criminal' and 'villain' are two sides of the same coin whereas in a caper story or crime novel

the criminal would be the hero whilst the police would be portrayed as the villains. In my discussion, however, the two terms belong to the former category.

My motivation for choosing this topic arose in the course of my first reading of *Daddy's Girl*. I found it close to impossible to decide which subgenre of crime fiction the novel belongs to. Thus the writing of Orford made me want to pursue a two-fold question: What precisely are the subgenres Orford makes use of, and why are these different archetypes blended together in one novel? At the same time I was fascinated by the predominant subject of Orford's novels, namely her persistent focus on misogyny. I found Orford's ability to present it as a natural part of Cape Town, South Africa both uncanny and upsetting. The reader is practically unable to turn a page without violence against women being executed and/or commented on in some way, whether it be through the eyes of the villain or a police detective. This was when I realized that misogyny is without a doubt the main theme of both *Like Clockwork* and *Daddy's Girl*, and that the range of its portrayal is made possible because Orford is not tied down by the restrictions belonging exclusively to one subgenre of crime fiction. This narrative form as well as theme propelled me to delve more deeply into Orford's novels.

My analytical procedure consists of combining genre-theory with close reading of the novels themselves in order to identify the genre-characteristics in question. My thesis attempts to identify the various features that are typically associated with the respective types of subgenres of crime fiction, and to examine, in terms of close textual analysis, how Orford makes use of these in her two novels.

With regard to secondary literature on crime fiction genres, my main sources have been Stephen Knight's *Crime Fiction, 1800-2000: Detection, Death, Diversity* (2004) and *Crime Fiction since 1800 – Detection, Death, Diversity* (2010) and *The Cambridge Companion to Crime Fiction*. The latter is a large collection of essays authored by various

scholars that discuss the different types of subgenres that I have taken into account in my analysis. The former works by Knight discuss the history of crime fiction as a whole, but also bring up the distinctions between different subgenres. To a lesser extent I have also used Heta Pyrhönen's *Murder from an Academic Angle: An Introduction to the Study of the Detective Narrative* (1994) and Blackwell Publishing's *A Companion to Crime Fiction*. Pyrhönen is used to define the importance of the criminal's motive in detective fiction whereas Blackwell's *Companion* is another collection of scholarly essays on various aspects of crime fiction.

The secondary literature on Orford's works is relatively quite extensive. However, because of her vivid portrayal of sexual violence in her works, understandably the existing literature focuses more on the threat and portrayal of crime and (violent) misogyny in South Africa and its literature than on the issue of literary genre in Orford's works. As a result of this predominant, scholarly focus on theme, I have been unable to use much of the research done on Orford's novels. However, I have been able to adopt some works by critics such as Sam Naidu, Caitlin Martin and Sally-Ann Murray to discuss misogyny in terms of the respective 'worldview' that is implicit in the use of the subgenres in Orford's novels.

The first part of my thesis – Chapter 1 – focuses on the characteristics of classical detective fiction, hardboiled detective fiction, the police procedural, the thriller and the caper story/crime novel in respective subsections. Each subsection begins with a short introduction that explains the defining and predominant traits of the subgenre in question and then proceeds to discuss the features that are dramatized in *Like Clockwork* and *Daddy's Girl*. One of the most interesting aspects of these subgenres is connected with the different ways in which they view society. For instance, there is a striking difference between the worldview of classical detective fiction (ending with a neat solution and the restoration of order) and the worldview of hardboiled detective fiction (where the villain at the end is merely seen to be a

pawn in a larger, corrupt community). This chapter will demonstrate how Orford uses this diversity of worldview among the subgenres to her own advantage.

Chapter 2 discusses the various ways in which misogyny is presented in *Like Clockwork* and *Daddy's Girl*. The chapter begins with a short definition of the term of misogyny, and proceeds to discuss some of the ideas of Katharine M. Rogers' study of male misogyny and how they may be applied to Orford's books. The chapter as a whole attempts to demonstrate that misogyny in Orford's fiction does not come across as merely an opinion and hostile attitude towards women, but also as an actual business, namely sex trafficking. The chapter will end with a note on the importance of being seen and of seeing, which is a very vital part of detective work as a whole. It will also discuss the motif of publicity and spectacle, which seem to be required in order to get misogyny acknowledged as a general problem.

My thesis as a whole attempts to show that from the very beginning when crime fiction first began to emerge, writers have been inspired by one another and as a result new subgenres have evolved to tackle whatever crimes the author(s) decides to focus on. Thus, when undertaking to portray the issue of misogyny on the comprehensive scale that she does in *Like Clockwork* and *Daddy's Girl*, Orford seems to have needed to make use of a *combination* of well-established subgenres in her works. Because of this unrestricted play with various subgenre-characteristics, Orford has created a hybrid narrative form that seems curiously open and inclusive in its visions of the world.

## Chapter One - Subgenre Analysis

“By placing the emphasis on reconstructing the past, the detective genre always uncovers the events leading up to its own beginning” (Pyrhönen, 33)

### 1.1 Classical Detective Fiction

The formula of this subgenre is usually referred to as the “clue-puzzle”, perhaps most famously perfected by Agatha Christie. However, the influence on her work comes from a few authors writing during and before her time. Christie was inspired by Sir Arthur Conan Doyle, which may be seen in her choice of detective and narrator, and also to some degree in her use of the setting of the crime. In Conan Doyle’s *The Hound of the Baskervilles*, the plot (and subplot of the maid, her husband and escaped convict brother) eventually takes place on the estate of Henry Baskerville, which may be regarded as a precursor to the confined setting of most of Christie’s stories. Other traces and inspirations can be seen in the complications of the plot which may reflect a nod to French journalist and author Gaston Leroux, and also, as Stephen Knight puts it, Anna Katherine Green’s “domestic dramas” (*Crime Fiction, 1800-2000 – Detection, Death, Diversity*, 89). Typically, the crimes and problems that occur in Christie’s novels are rooted in the characters’ personal lives, and the villain is also rarely, if ever, a stranger. He or she is instead a person that is part of the community and/or family and a trusted one at that, such as in *The Murder of Roger Ackroyd* (1926) where the murderer turns out to be the village doctor and also the first-person narrator of the story. Not only does the murderer trick and violate the people who trust him in the village, but he also hoaxes the readers, reminding them and the villagers that “the threat is closer” and “more disturbing” (91) than a simple stranger on the train. A similar motif is seen in Orford’s *Daddy’s Girl*

where several characters believe Captain Reidwaan Faizal is indeed the one who has kidnapped his own daughter. But here it is also slightly reversed as the characters actually *hope* that he is the one who has abducted Yasmin as the alternative would in reality be much worse. If a stranger has her, it will be close to impossible to get her back alive as time passes. However, the notion of the threat being ‘close to home’ is, in true Christie-style, accurate as it is indeed a close friend of Faizal’s who has had Yasmin kidnapped.

In the Christie’s formula of the clue-puzzle, the murder usually happens in a setting confined by a house or small village. Larger social issues often become close to insignificant in the plot so as to reflect the strict confinement of the setting. There is very little humor and romance in the clue-puzzle as well, which turns the full focus of the reader on the detective, the suspects, the clues and the mystery that needs to be solved. This lack of other ‘distractions’ allows the reader to solve the case along with, and even ahead of, the detective and/or investigator. There are several possible suspects at the beginning of what turns out to be an intricate plot. Some of them function as red herrings, but as the plot unfolds, suspect after suspect is eliminated and new clues are found. The method of murder is usually elaborate as well and the intriguing clues that are presented require “exceptional ingenuity on the part of the detective” (Horsley, 31). The role of the detective, as in most detective fiction, is to offer, in Knight’s terms, a “containing and consoling presence” (*Crime Fiction since 1800 – Detection, Death, Diversity*, 148). In the classical clue-puzzle subgenre it is the detective’s role to restore order through solving the mystery; the other characters present in the story are usually unable and/or unwilling to do so.

These types of mysteries are often termed “cosy” because of their lack of violence, the politeness of their language and not to mention their neat resolutions. Their endings give the reader the assurance that once the criminal/villain has been caught, the world is safe once more; the law-breaking ended with his or her capture. This optimistic and positive (borderline

simplistic) ideology represents a stark contrast to hardboiled detective fiction where, although the villain has been caught, society is still seen as corrupt, and hence another villain/criminal will soon replace him or her.

## 1.2 The Clue-Puzzle in Orford

In *Daddy's Girl*, the traits of the classical clue-puzzle story come across in parts of the characterization and in the structure of the plot. The object of the main plot (the kidnapped girl Yasmin) is found reasonably unharmed considering the circumstances she was kept in, and a clue considered unimportant, as in not a clue at all, by a member of the amateur detective's entourage finds its place structurally in the novel. Additionally, by being proven right in her observation about the clue, the character Clare Hart acts as the token classical detective in her quest and desire for patterns, for order. As discussed previously, the 'tidy closure' as a theme as well as an element of the plot is a typical feature in classical detective fiction. However, the ending of the plot in *Daddy's Girl* is not as conclusive and thus not as thematically positive as this subgenre usually demands.

The clue-puzzle plot also involves the extensive use of red herrings. The most obvious red herring in *Daddy's Girl* is Mr Henry, the piano teacher at Yasmin's ballet school. The gangster Voëltjie Ahrend also becomes a red herring, as he does seem to be the one with the most obvious motive for kidnapping Faizal's daughter. Faizal himself believes Ahrend has Yasmin and confronts the gangster, but both Faizal and the reader are misled. The information about Mr Henry also functions as a red herring. With the statement "[Hart] thought of Mr Henry and his generosity and understanding... Mr Henry in charge of the attendance slips, with access to all the girls' slips" (288), the attention and thus the suspicion of the reader are turned to the piano teacher. Not long after, in a chapter mostly dedicated to Hart investigating Mr Henry, Hart confronts him at his flat. As the reader is allowed to witness Yasmin's



kidnapping thanks to the omniscient narrator, he or she knows that Yasmin went to the person willingly, which means that she knew her kidnapper. Naturally this makes the piano teacher a suspect because all the pupils at the ballet school know him. Trying to exonerate himself from suspicion, Mr Henry says, “I can understand your mistake (...). I can see why an *intelligent* woman like yourself would make it. But I help others now. Not all of us turn our rage onto other victims” (298; emphasis added). Mr Henry seems to almost taunt Hart *and* the reader here. He mocks Hart’s prejudice towards people who have experienced trauma as a result of violence. As an ‘intelligent’ woman with personal experience when it comes to trauma, Hart is aware of the pitfalls violated people can fall victim to, and this pitfall is actually portrayed in villains such as De Wet, Otis Tohar and Kelvin Landman. Equally, the intelligent and experienced reader of detective stories also knows that the appearance of a red herring is practically mandatory, but still falls victim to its trickery.

In *Like Clockwork*, red herrings abound in connection to the main crime of the novel, which is the abuse and murders of three girls. Along with the actual killer Otis Tohar, Kelvin Landman and Brian King are suspects in the murders and with good reason as they are both described as violent, controlling and misogynistic men. Landman, however, stands out among the trio due to his unapologetically negative view on women, which will be discussed in the next chapter. But Hart eventually decides: “He would kill only for a reason – for profit or expediency – and not simply for the pleasure of it” (261). Tohar is first identified as the killer by Cathy King, the mother of murdered India King and wife of Brian King, but she does not reveal his identity to the reader or anyone else.

*Like Clockwork* offers some of the same features of the classical genre as *Daddy’s Girl* in terms of plot and characterization. These features include the (amateur) detective(s)’ search for the truth, which is classified as the exposure and hopeful capture of the novel’s main villain(s) before he can murder more girls. Through this quest for truth and the eventual

uncovering of the culprit, order is restored as the guilty party of the main crime (the murderers of the girls) is arrested (an arrest that lacks the extremely cynical tone of *Daddy's Girl* towards the legal system). The novel also ends with a violent closure similar to that of *Daddy's Girl* when the person responsible for the crime is found by Clare Hart and dealt with. However, when the reader is presented with the final scene of *Like Clockwork*, in which Kelvin Landman, the second villain of the novel, receives his due, Clare Hart is absent. This episode takes place in the novel's epilogue and is not referred to in the later novels. This shift in plot structure from the investigating character of the detective (Hart) to other actors accentuates the detective's inability to completely fulfill her role as a creator of order. But it also shows the novel's ability to establish order on its own in spite of the deficiencies of its detective(s), and it uses Constance Hart (Clare Hart's twin sister) and Whitney (a victim of sex trafficking) as its agents in order to accomplish this. On the other hand, because the novel has to use a couple of civilians to achieve order as a result of the shortcomings of the police force and amateur detective, *Like Clockwork* reveals the flaws in the society's own political and moral system. Thus similarly to *Daddy's Girl*, *Like Clockwork* fails to adhere exclusively to the formula of classical detective fiction.

There are other features as well that evoke the genre of the classic mystery novel. Carl Malmgren claims that "one attribute of the orderly and hierarchical world of mystery fiction is that its various witnesses are usually willing to serve as Helpers" (154). What Malmgren refers to here as the 'witnesses' are characters who are directly connected to, but unable to solve, the crime that the novels are centered around. The active 'helper' figure or collaborator in *Daddy's Girl* who does not belong to Hart's entourage of musician friends, medical examiners or computer wizzes comes across in the character of Pearl De Wet, the daughter of renowned criminal Graveyard De Wet. Like an uncharacteristically active Watson (although somewhat reluctant and acting against her better judgment), Pearl is the one who searches the

streets for clues. Allowed into certain circles because of her social status and background – settings that are closed to Hart and Faizal – she is the first one who finds the place where Yasmin is being held. Although Pearl is not portrayed as an actual witness to or directly connected to any of the crimes committed throughout *Daddy's Girl*, she is described as a character who has previously experienced her share of cruelty, and wants to do something to help, spurred by highly personal motives, one of which is aptly named 'Hope'. Pearl considers Hart an 'outsider' because of her upper class status and the different 'worlds' they live in, which curiously enough comes across in Hart's "larine accent" (271). Hart's language or accent does not only separate her from Pearl in terms of class; it is also contrasted to the harsh 'rough talk' of the hardboiled detective and criminals. Nonetheless Pearl's willingness to assist Hart sets her apart from hard-boiled helpers whom the detective typically has "to bully or trick or bribe ... into discussing the case" (Malmgren, 157).

The novel's three overt main villains, Van Rensburg, Voëltjie Ahrend and De Wet, all admit to their crimes near the end of the novel and are killed. Thus they are kept from harming anyone ever again; there is no possibility for them to escape prison or be acquitted by the faults in the court system that are continuously brought up in the novel. At the end Yasmin is also safely returned to her parents without any serious harm coming to neither Faizal nor Hart, although they both physically face the trio of variously armed villains. Additionally, Hart's observation about Chanel Adams' missing shoe, which is dismissed by her peers as Hart's attempt "to give this [the murder of the little girls] some coherence, some sense of order" (200), is also cleared up as the shoe is found in a garage not too far from where Chanel's body was located. "There had been other shoes, too... None of them had a match... Clare had found her pattern, after all" (365). This evokes notion of the clue-oriented puzzle-plot that is characteristic of the classical detective story. Thus the plot of Orford's novel ends in a very neat manner that is typical for this subgenre. On the other hand, the

murderer of the girls is not caught, and Yasmin leaves for Canada with her mother as a result of Cape Town not being safe enough for her. This awareness of the danger Cape Town poses to young children, girls especially, is also shared by pathologist Ruth Lyndall as her “husband and only daughter grew olives in Karoo. She only saw them at weekends. Her way of doing marriage. Her way of keeping her daughter alive” (44). Despite this quite pessimistic view of society, the order and truth which Hart wants and demands in her role as the classical detective are to some extent fulfilled, partly by way of the clue of the missing shoe, and partly by the way of the exposure of the truth behind Yasmin’s kidnapping. A tidy resolution is also found in *Like Clockwork* and *Blood Rose* (2007), although the establishment of order is more in the nature of ‘rough justice’ in the former and partly a coincidence in the latter.

The theme of order in terms of plot is also explored and accomplished through the use of antagonists and minor characters. Throughout both *Daddy’s Girl* and *Like Clockwork* characters such as De Wet, Pearl and Voëltjie Ahrend (in the former novel) and Kelvin Landman, Constance Hart and Whitney (in the latter) are used as contributors to what Stephen Knight defines as a task in resolving “the threat of doubt” (*Crime Fiction since 1800 – Detection, Death, Diversity*, 8). Knight uses this description with reference to the actions of the character that does not function as detective, but whose aim is to clear away the doubt of the suspect’s guilt, but not necessarily to solve the actual crime. In the case Knight refers to, the suspect never confessed to the murder of her aunt and she also claimed a burglar was responsible. Thus the goal of the non-detective is that of assuring the narrator (and possibly the reader) that the suspect is indeed guilty. In Orford’s novels the omniscient narrator makes the reader witness the heinous acts of some of the villainous characters, such as torturing young girls and women. The reader is also a witness when Whitney shoots Landman in the crotch in the epilogue of *Like Clockwork*; shortly afterwards it is related that she and Constance, Hart’s sister, are going to “a house [Constance] has not returned to in the twenty

years since Kelvin Landman began his career by carving his mark on her back” (314). It is previously revealed that Whitney suffered a fate as similar to that of Constance by Landman’s hands; Whitney traces on Constance’s back “the marks like an artist tracing a pattern she knew by heart” (230) – because she has some of these scars as well. With the help of this plot construction that involves Constance and Whitney, the narrator and novel itself remove any doubt the reader might have had about Landman’s brutality. Additionally, the mystery identity of at least one of Constance’s attackers is also revealed, which adds to the satisfactory ending evoked in the classical ‘whodunit’. Almost as an added bonus for the reader, the attacker, who is also responsible for much of the suffering presented in *Like Clockwork*, is punished, especially as he is portrayed as lamenting, “that this is the other thing that she has taken from him” (314). In other words, not only has Constance helped in ruining Landman’s business, she has also removed Landman’s manhood – the symbol of his masculinity and dominance. Hence order is restored to a certain point, although somewhat violently compared to what is typical for the conventionally “cosy” mysteries.

In contrast to Landman, Otis Tohar is arrested by the police, and the movies Tohar made for his personal pleasure of the girls he murdered are deemed as viable and condemning evidence by Faizal, which ironically establishes the theme of order as well. Tohar is undoubtedly a serial killer who has a certain type of victim that he prefers: young, lanky girls who are all described as beautiful and easily physically overpowered by Tohar. In *Like Clockwork*, therefore, there is a sort of orderly pattern in the type of the victim that the serial killer prefers; and the little girls’ shoes found in *Daddy’s Girl* also hint to a certain consistency in the serial killer’s preference (the shoes found in the man’s garage all belong to children, more specifically girls, of the same age). Orford admits that one of the reasons why she began writing crime fiction was to attempt to understand crime. What inspired *Daddy’s Girl* was the disappearance of a series of little girls in Cape Town. In contrast to the plot of

the novel, however, there was no sense of order when it came to the type of girls that disappeared in real life in South Africa. Orford relates how “there was not even the cold comfort of a serial killer on the loose – the girls were just vulnerable for a moment, usually poor, and often neglected” (“The Grammar of Violence, Writing Crime as Fiction”, 227). Ironically, if there had been a serial killer responsible for the death of the girls, there would have been some purpose to his or her choices, however meager. But sadly the girls were simply picked at random, as a result of simple availability and lack of connections. In his study of crime fiction, Stephen Knight argues that authors who use serial killers as part of their plot “will narrow the gruesome danger down to one deranged individual, a threat as easily removed at the end of the narrative as it was sensationally developed at the start” (*Crime Fiction since 1800 – Detection, Death, Diversity*, 212). This is indeed what occurs in *Like Clockwork*; the second Tohar is arrested, the threat of the *serial killer* is removed which restores some peace to the community. However, the threat of violence and the politics of crime that Landman symbolizes are not removed. It is also made clear continuously throughout the novel that the criminal activity he represents is part of Cape Town’s sociopolitical makeup.

As previously mentioned the crimes of a serial killer are central to both *Daddy’s Girl* and *Like Clockwork*, but only in *Like Clockwork* is the killer caught by the police. The *how* and *when* of Tohar’s display of his victims also – quite ironically - has the theme of order to it:

Six in the morning. Charnay Swanepoel on the promenade had been the first.  
Six in the evening. The time they had found Amore’s body at Graaff’s Pool.  
Midnight had produced India King.  
Like clockwork, one after the other (279/80)

Ironically because of the serial killer’s preferences which borders on OCD, Hart is able to make a profile of him and thus help explain the symbolic meaning behind Tohar’s choice of

display. Hart and the reader can depend on Tohar to follow his recipe; as he continues with his killings, an orderly pattern emerges that eventually foils him.

Additionally, Hart's commitment and drive echo the genre expectations of the reader. Order needs to be established for the classical mystery story to end, and order can only be established if the mystery is solved. As Malmgreen put it, "we read classic detective mysteries to find out *exactly* who did it and how" (153; emphasis added). However, although the guilty parties in *Daddy's Girl* are exposed and their motives are explained, the murderer of the other girls (including Chanel Adams) is not found, and in *Like Clockwork*, organized crime will obviously continue despite Landman's punishment. Thus it is clear that neither *Daddy's Girl* nor *Like Clockwork* adheres completely to the classical detective fiction (sub)genre.

### 1.3 Hardboiled Detective Fiction

During the 1920's what we today call hardboiled detective fiction was slowly taking form with writers such as Carrol John Daly, Dashiell Hammett and Raymond Chandler. These three created the detective/private eye subgenre which has remained a permanent form of crime fiction to this day. The basic formula for the hardboiled is, in Knight's terms, the "lone moral hero cleansing the filth of the modern city" (*Crime Fiction, 1800-2000 – Detection, Death, Diversity*, 112), which means that the detective has to face and challenge on his own the corrupt society that his or her cases serve to uncover. While the universal task of the hardboiled detective seems to be to purge a "modern, corrupt, gangster-ridden" society (112), he or she is far from being a paid employee on the police force. On the contrary, the hardboiled detective is an honest, albeit cynical individual who offers his services in accordance with his own highly personal beliefs. This sets him (or her) apart from the notion of the 'team effort' that drives the genre of the police procedural.

The private detective is at the same time a product of the cynical society in which his narrative unfolds. His sarcastic language perfectly matches and sometimes supersedes the villain/criminal's, which testifies to his role as their double, or counterpart, and eventual personal victor once he solves the case. Hammett's as well as Chandler's novels suggest that although the case has been solved and the culprits, male or female, are behind bars or dead the hardboiled detective's personal 'war' is far from over. At the end of the stories in this subgenre, society at large is still 'sick'. Stephen Knight argues that this type of fiction may be said to lean towards the philosophy of nihilism where the detective is basically fighting a losing battle against a corrupt system. This is for instance emphasized by Hammett when he calls the center of one of his novels Personville, and makes it clear that it is pronounced Poisonville. If one considers the hardboiled detective a product of his or her society as well as fighting crime for a personal sense of justice, then Hammett's Person/Poisonville shows how the hero can be 'poisoned' by his environment as the two, the detective's self and his society, are entwined. Hammett makes a point out of this 'internal vice' caused by an external forces in his novel *Red Harvest* (1929) where the detective, Continental Op, slides "into the world of drinking and violence" as a result of "his own corruption" (Knight, 115) while trying to clean up Person/Poisonville. The fact that the hardboiled detective can be corrupted sets him apart from the classical detective as the latter is usually considered close to incorruptible. Even if the classical detective is able to think like the criminal villain he or she is chasing, the detective does not identify with the criminal on any level. The detective's ability in hardboiled fiction to *identify* with its counterpart is often accentuated by its use of the detective as the first-person narrator of the story, in contradiction to the use, in classical detective fiction, of an omniscient/limited narrator or a first person historian for instance in the shape of a Dr Watson character.



In terms of structure, both Hammett and Chandler often make use of short chapters for empathic effect, which is also a style used in today's detective fiction to create suspense and an impression of intense, continuous action. This packed action is also often used to demonstrate the hardboiled detective's masculinity and confirm his willingness to use violence to achieve his goals (Reddy, 198).

As mentioned, a central trait of hardboiled crime fiction is the hero detective's readiness to 'fight the system'. Knight, however, claims the threat of gangsters and the crime they represent are usually a "smoke-screen" (*Crime Fiction, 1800-2000: Detection, Death, Diversity*, 112) because it conceals the actual *personal* threat to the detective that individuals in the story may embody. This is seen in Chandler's *The Big Sleep* where it is revealed that the missing son-in-law was murdered by his own sister-in-law for not returning her affections. Captain Faizal in Orford's *Daddy's Girl* is also betrayed by his former, now handicapped partner because the latter blames Faizal for his own as well as his daughter's *personal* situation.

#### **1.4 Hardboiled Detective Fiction in Orford**

In *Daddy's Girl*, the hardboiled detective subgenre comes across in the characterization of both Hart and Faizal, particularly in their tough and cynical attitude, language, humor, and their easy resort to violence. It is also thematically reflected in the evocation of the corrupt system/society which the characters are part of. *Like Clockwork* also harbors some of these features with regard to its portrayal of the corrupted society of Cape Town, but it is not as cynical and gritty in its persistence of this theme as *Daddy's Girl*. Nonetheless both *Like Clockwork* and *Daddy's Girl* use setting and symbols to enhance the depth of the city's corruption and cynicism. These 'underworld' symbols are linked to an

underground city of tunnels, or maze. Orford's extensive use of both omniscient narration and individual focalization in *Like Clockwork* and *Daddy's Girl* strongly emphasize these features as the narrative perspective allows the reader to share both the investigators' more personal point of view and the omniscient narrator's objective account of events. This combination provides the reader with a complex and profound reality which covers both biased and impartial aspects of the events which unfold in the novels.

In terms of characterization hardboiled detectives are, as mentioned, often seen as products of a corrupt system. Although they are corruptible to a certain degree (they share some characteristics with their respective society as well as the criminals they 'hunt'), they nonetheless serve as the heroine or hero of the story. As previously mentioned, the hardboiled detective typically solves crimes not as a public service, but to satisfy him – or herself in terms of their personal sense of justice. In Orford's novels Captain Reidwaan Faizal and Sergeant Rita Mkhize were spurred by the murder of their father and mother respectively. In Clare Hart's case, her personal 'war' and wish for justice seem to stem from the fact that she feels anger about the violent gang-assault on her twin sister, Constance, when they were teenagers. The incident and circumstances surrounding the assault are explained in greater detail in *Like Clockwork* and suggest that Clare feels guilty because Constance, left seriously injured both mentally and physically, was looking for Clare when she was attacked. In a brief conversation between Hart and pathologist Dr Ruth Lyndall in *Daddy's Girl*, it becomes evident that Hart is haunted by her inner 'war' to the point where it has manifested itself in her physique:

Ruth Lyndall took the belt, looping it twice. She rested her hands on Clare's narrow waist...  
'You're running on empty, Clare.'  
'I'm just running.'  
'It won't fix things.'  
'It might fix me.' (40)

It is the slimness of Hart's waist that prompts the comment from Dr Lyndall, comparing Hart to a machine whose engine is 'running on empty'. Thus she suggests that if Hart continues in this manner, she will destroy her 'machinery', possibly burning out. Hart's reply is quick and an attempt at humor in the typical dry, hardboiled manner to defuse the situation. Dr Lyndall, however, is not discouraged, and the exchange ends with Hart admitting she needs fixing, suggesting there is indeed something 'wrong' with her, which she also admits both overtly and covertly at certain points in the novel: "this work is what her life had become. Work she was good at, maybe the only thing she was good at. She didn't seem to be good at life" (83). Constance's tragedy (caused by the gangs of Cape Town) as well as the continuous abduction of little girls is at the center of Hart's current work and becomes intensified by criminal acts of various kinds. Thus Hart is slowly becoming invaded by society. Her physical fatigue is a direct result of a corrupt and criminalized social order.

Often in contrast to his female counterpart, the male hardboiled detective is seen "repeatedly proving his heroism (and masculinity) by physically destroying others, with that destruction lovingly detailed so that readers participate vicariously in his triumph" (Reddy, 198). Although Faizal does not continuously resort to violence and actually emerges as the failure in a physical altercation with villain Ahrend and his posse in *Daddy's Girl*, the readers are invited to admire Faizal when he proves his 'heroism' and 'masculinity', even when bloody and bruised after the failed physical confrontation previously mentioned, by assisting Hart with getting rid of Giles Reid, her very insistent and aggressive producer. Faizal effortlessly restrains Reid physically from behind, but does not settle with simply doing that; he also *verbally* restrains Reid before threatening him with physical incarceration.

'Would you like me to arrest you and put you in a crowded cell for the week or would you like to just fuck off?'  
Giles gurgled again, his face purple with rage and lack of oxygen.  
'You'd like to fuck off?' said Riedwaan. 'In that case, be my guest.'  
(Orford, 180)

Faizal removes Reid's physical and verbal ability to fight back, mirroring and succeeding in doing what Reid attempted to do with Hart earlier. As a result he completely humiliates Reid in front of Hart as well. The image of the 'purple faced rage' brings to mind a cartoon character that is just moments away from having steam sprouting out of its ears, and instantly reduces Reid from the possibly violent (and masculine) aggressor to a haplessly comical and therefore harmless figure. When Faizal releases Reid, he is threatened, but instead of this verbal exchange leading to more violence or leaving Faizal inferior in anyway, he again puts Reid in his place, telling Reid where he can lodge his complaint and with whom. Faizal comes out both the physical and verbal victor in his confrontation in a manner that is reminiscent of hardboiled detective fiction.

Furthermore, Faizal mocks Reid with homosexual innuendos. [Faizal's] keys are described as being "bunched in his right hand, hard against the other man's kidneys," an action which is accompanied by his statement, "'that's not because I'm pleased to see you, *pretty boy* that you are'" (180; emphasis added). Because of Faizal's chosen words, the sensation and image of the bunched up keys become sexually charged, transformed into a male erection pressed against Reid's back. Additionally, by referring to Reid as a 'pretty boy', Faizal feminizes and emasculates him. This derogatory feminization of another male is also seen in the hardboiled detection fiction writer Mickey Spillane's work where the homosexual villain in drag is *humiliated* and then murdered. To push the point and image of masculinity a little further: if Faizal had chosen to, as he is portrayed as stronger than Reid, he could sodomize Reid, the proud, straight man, to humiliate and dominate him further. This would double Faizal, the hardboiled hero detective, with Graveyard De Wet, the villain, as De Wet

apparently made Ahrend his 'wyfie' (wife/girlfriend) "in the cells" (339). However, Faizal is not a criminal or the villain of the novel, and releases Reid. The homosexual innuendos adds to the image of Reid as the 'lesser' man because he is physically inferior to Faizal.

It is interesting to note that in order to defeat Faizal physically, the villains and criminals of *Daddy's Girl* are forced to attack him in numbers. On their own De Wet, Ahrend, and Van Rensburg prove unsuccessful. "Six at the door. And the three women inside" (143) is the number needed to restrain Faizal, and even then he "caught the biggest of Ahrend's men under the chin, the man's head jerking backwards with a satisfying snap" and "landed two more good punches before his arm was twisted behind him" (143). This need for numbers among the villains reflects the hardboiled detective as an individual icon of physical prowess and (masculine) dominance. Even on his own – without the security of backup – this type of detective is able to cause damage and come out alive in the aftermath of being face to face with his archenemy.

As mentioned before, Hart's inner "corruption" (her fervid crusade against sex crimes) is a result of the society she lives. She is driven by what was 'allowed' to happen to her sister in the past and what is 'allowed' to happen to these little girls in the present. Hart's experiences and work have influenced her life in a negative manner; she has trust issues, prefers working alone and views society with some of the cynicism of the hardboiled detective. The same hardboiled feature is reflected by the ease with which Faizal turns to violence. Just as his criminal enemies do not hesitate against using violence, neither can he when the situation presents itself; thus he, too is a product of the system. In addition, Faizal and Hart's society is corrupted by dirty cops, 'ordinary' criminals as well as corrupt politicians, the former embodied by Van Rensburg and the latter described in a statement by Faizal: "The worst gangsters are sitting in parliament, or have moved into boardrooms where they're safe. The high flyers. They know they're untouchable. They rent expensive lawyers,

buy cheap politicians” (259). This candid description by a police officer shows just how unconcealed the infiltration and takeover by ‘the worst gangsters’ and corrupt politicians are. This disillusionment with politics and law and order is a recurrent motif in hardboiled detective stories. Some of the same politicians who are entrusted with the power to make sure that Cape Town is a safe place for everyone, void of criminals and crime, are revealed to be the real gangsters. Because the politicians are corrupt, so is everything they govern, which is seen in Hart’s frustration and resignation about the legal system. Because there was “too little evidence to jail the fat Austrian” caught with two little girls of age six and nine rented out by their stepfather “to pay off a drug debt”, and because “he [the fat Austrian] had thrown money at the case”, “the frustrated judge made him commit to the New Beginnings Clinic’s sexual rehabilitation programme” (83), but after agreeing to serve out his ‘sentence’ the Austrian simply flew home unhindered. This inability to follow through on sentences and punishments is seen to be a result of deficiencies in the legal system which in turn is a result of the corruption of the politicians who are in control of it. The annoyance with the flaws in a corruptible legal system connects the hardboiled detective fiction to the police procedural, whose frustrations which will be discussed below.

In true form to hardboiled detective fiction, *Like Clockwork* uses setting as a symbol of the looming corruption, violence and crime which take place in its Cape Town. Otis Tohar, the serial killer responsible for the girls who die throughout the novel, kidnaps and brings his victims from the surface of Cape Town’s streets down to the tunnels beneath the promenade where he eventually murders them. When Hart first goes to investigate part of this underworld landscape, it is noted that one of the boathouses which opens up to the tunnels “was carved like a crypt out of the rock” and Hart herself remarks “[the tunnels] look like spidery veins” (239). A woman who is sweeping a boathouse agrees with Hart’s ominous, gothic description of the tunnel-system: “Spookey, hey.... It’s like a whole underground city” (239). Hart

compares the tunnels to that of a spider web with the predatory spider (Tohar) naturally at the center, watching patiently for his prey to come close enough for him to pounce. Tohar himself thus becomes the embodiment of the crypt-like underground city where the labyrinth-like “dank” (301) and “dark” (302) tunnels function as his veins; the channels through which the (innocent) blood he has spilled runs. The spider veins also bring to mind a cluster of small channels which chaotically spread their tendrils in every direction in the city, almost like a parasite or an unstoppable virus.

With the sweeping woman’s reflection of the tunnels one can also take a step back and consider, from a bird perspective, Cape Town *itself* as a living being, a body with an exterior (the everyday city above) and an interior (the underground city of tunnels below). With the image of the ‘spidery veins’ to which Hart refers, the corruption or contagion is indeed infecting the body of Cape Town from deep within, possibly clawing its way to the surface to take over the body as a whole. It can even be claimed the infection of Cape Town is seeping out into the streets of *Like Clockwork* and filling them with violent crime.

Furthermore the image of the veins shows how fragile the city is as a whole. Such evocations of urban corruption may be said to characterize hardboiled detective fiction in general. Regardless of how one decides to view Cape Town, the image of these tunnels do indeed portray the city as “the site of violence perpetrated from within” (Murray and Martin, 46).

*Daddy’s Girl* and *Like Clockwork* clearly evince many similarities with hardboiled detective fiction. However, because the novel does not only use the crucial lone detective to solve the crimes which take place in the novels, but also a team of police officers and their resources, they cannot be said to solely belong to the hardboiled subgenre.

## 1.5 The Police Procedural/Novel

Throughout the years of crime fiction, the focus has been on the villain/criminal and the individual detective, professional or amateur, male or female, that catches them. These detectives have for the most part been private eyes, and if there has been a police investigator involved, typically and statistically he will only act as a foil to the great detective. Conan Doyle's Lestrade and Poe's Prefect G are proof of how from early on (even if the police are present in the story and a formal investigation is taking place), the official investigators are essentially presented as useless in their role as detectives. Lestrade only acts as Holmes' handler and helper. And while Prefect G performs a house search in "The Purloined Letter" (1844), it is naturally Dupin who finds and retrieves the letter in the end. Not only are the police portrayed as close to incompetent at their jobs in these early texts and those published later (such as in the hardboiled detective fiction of the 1920's and 30's), but they usually appear as mere secondary characters as well.

Novels in the police procedural subgenre largely focus on how the crimes affect individuals and how it is the people of the city who are endangered by criminals. In order to do this, the ordeals of the individuals and the crime committed are usually portrayed in great detail, at least in recent years. This is the case for instance with author Ed McBain whose occasional language and imagery when it comes to dead women, Knight describes, as an approach to the "pornography of violence" (*Crime Fiction since 1800 – Detection, Death, Diversity*, 159), as a means of emphasizing the trauma of the crime on both citizens and readers. Although the detailed description of a desecrated dead male will awaken a reader's abhorrence and terror, it is the image of the violated woman (or girl) that truly "elicits horror, condemnation, and empathy" in the readers as well as attract them to the "spectacle" (Naidu, 70) of the dead. However, as the police procedural has evolved as a subgenre and its characteristics have become more definite, the language of violence has developed



accordingly, and thus reached a less shocking level. The language still stresses the violation of the body, but without being borderline obscene as in some previous works.

The focus on a more serious language and portrayal of crime makes the police procedural the perfect subgenre for dealing with social and political issues. In contrast to the crimes committed and the victims described in private-eye fiction, the ones taking place in the police procedurals are official violations of the law. The focus is for instance no longer merely on a father who pays someone to privately recover embarrassing and incriminating photos of his daughter's escapades, but rather on criminals who assault a society as a whole and the individuals who are a part of it.

In contrast to subgenres such as hardboiled and classical stories where it is the sole work of the detective that finally solves the case, in police procedurals it is the team work of a squad, or several investigators, within a police precinct that are responsible for the solution. Instead of the reader having only the detective to rely on, he or she has a whole team of detectives and officers. The form of detection is also usually different: Whereas in the hardboiled and classical detective fiction the identity of the villain and criminal is not revealed until the very end by the reader and/or detective, the identity of the villain in police procedurals is typically known from the start or near the very beginning of the story. This type of plot-structure is referred to as 'the inverted detective story' and also less formally 'howcatchem' in contrast to the 'whodunit' of the classical and hardboiled genre. Thus the focus of the police novel is on the reader sharing the process of detection with the investigators, and the investigators eventually sharing the reader's knowledge.

The police procedural tries to stay as true as it can in its description of actual police work, relating activities such as crime scene processing, use of search warrants and autopsies in great detail, as well as the politics within a police precinct. It also makes a point out of showing the system within a precinct in terms of how burdened and restricted the police are

because of politics within the police force, such as budget limitations. These limitations imposed by society links it to the cynicism of hardboiled detective fiction. Hillary Waugh's *Last Seen Wearing...* from 1972, which embodies what Knight calls "the detail, the dialogue, the uncertainty and the final exhausted success" (157) of the police procedural was published in 1952, and shows how the perpetrator is tracked down using actual police work. John Creasey's *Gideon's Day* (1955) is another example; it inaugurated a whole series of books from the author's hand that describes the ordeals of a team of Scotland Yard detectives and officers as they investigate several crimes simultaneously, which is also one of the characteristics of this subgenre.

## **1.6 The Police Procedural/Novel in Orford**

The traits of the police procedural in *Daddy's Girl* and *Like Clockwork* come across in the focus on and description of actual police work and the frustration concerning the politics that accompanies working at a police precinct. Additionally and interestingly, *Daddy's Girl* also shows Faizal, a police officer, becoming a victim to the bureaucracy that governs the police force when Yasmin, his daughter, is kidnapped. This emphasis on the proper procedures ricocheting back on the 'hero' detective can be said to reflect a system that is not working; both the police and the law are instead seen as governed by persons with dubitable personal agendas.

The police officers of the procedural subgenre are, as Peter Messent puts it, "in many cases, aware of individual rights and communal responsibilities that (abstract) law can compromise or overlook. They are aware too that the system they represent can be flawed, with its own forms of corruption, moral fault-lines and large-scale injustices" (180). This shows not only that the regular police officers are aware of the flaws in their law system and

the institutional rules they have to follow, it also suggests that they will overlook certain 'lesser' crimes and criminals in order to get at the main offenders, the 'high flyers', as well as break a few rules of their own. Rules such as being in possession of "an illegal master key" to a criminal' house, and working around the system by "getting to know the maids and drivers" is "better than any phone tap and never needing a warrant" (*Daddy's Girl*, 131).

This silent understanding within the police department that the officers will "work the system to ensure the justice the courts will not ensure" (Panek, 169) also comes across in *Like Clockwork*. When Faizal tells Hart that the laboratory that the police works with has matched the DNA of a rapist in Johannesburg with the semen found on one of the murdered girls, Hart is clearly surprised – not by the fact that the DNA from different towns and cases match, but by the effectiveness of the laboratory:

'God, Riedwaan, how did you get the lab galvanized? They usually don't do anything unless the case is going to court.'  
'Let's just say I had a favor or two to call in and somehow this got itself to the front of the queue.' (224)

Also in *Like Clockwork* the fact that the police force often falls victim to its own rules and regulations is evident as Hart here decides to call Faizal privately instead of involving his whole police unit when she realizes who the serial killer is: "Warrants and procedures would create nothing but a lethal delay" (276), that if allowed to run its course, would have ensured the death of Theresa Angelo.

This readiness to break or ignore certain rules serves as a link between hardboiled detective fiction and the police procedural, as the hardboiled detectives are also known to break rules, as in written laws, to get (to) what they want. However, as team work and 'team effort' constitute an important part of the police procedural it may be contrasted to the hardboiled tradition with the solitary private detective. Not only are the police officers/detectives answerable to a precinct, but they usually have a partner and/or are a part

of a task force as well. This means that if one officer/detective gets caught breaking the rules, potential consequences will taint the partner and/or task force as a whole. When Faizal is unwilling to give his gun and badge up and his partner, Rita Mkhize, helps him escape with both, the two get into (additional) trouble simultaneously in *Daddy's Girl*. Mkhize's head is wanted "on a platter" and she is "under investigation for insubordination and about ten other things besides. All words with three syllables – so I never bothered to remember what they meant" (290/91). Mkhize's blasé attitude to the ripple effect of rule breaking speaks volumes about the loyalty which often binds partners in police procedurals. This is shown when Mkhize defends Faizal against the kidnapping charges and is told by Faizal's old partner, Van Rensburg, that, "you have a blind spot for your partner. Try to see him as he is, not as you wish he was" (66). Naturally this is an attempt by Van Rensburg to discredit Faizal, which is not surprising as he is the one who has had Yasmin kidnapped. At the same time we are reminded of Faizal's loyalty to Van Rensburg, whom he thought he knew. It is Mkhize who points out at the beginning of the novel that Van Rensburg is not Faizal's partner anymore, suggesting that Faizal does indeed not know Van Rensburg either. It is evident that Faizal, who believes his old partner to be respectable cop, has had a 'blind spot' for Van Rensburg as well. However, it is not made clear whether Van Rensburg was corrupt *before* he became handicapped. Nonetheless Van Rensburg raises the important question of Mkhize's objectivity vis-à-vis her partner, with whom she has a relationship that goes beyond the duties they share. As a result of her closeness to Faizal, Mkhize's objectivity is left compromised. Although, of course, she is ultimately proven right when it comes to trusting her partner.

The routine work of the police is also evident in Orford's novels in the composed way some of them treat their (dead) victims. Their seeming unconcern is reflected in their lack of reaction and in their detached point of view. Although pathologist Piet Mouton pales at the sight of "the bloody love knot of limbs" made by the two dead girls at the beginning of

*Daddy's Girl*, he does not have much of a problem with examining them without flinching: “‘She’s not been smoking tik, this one.’ He lifted the older girl’s skirt and pulled away her panties to reveal pale, unblemished skin. ‘No tattoos. No gang cherries, these’” (30). Mouton talks without hesitation or a single reaction, even when inspecting a dead, approximately 14 year old girl’s nether regions. Although he is initially shocked, it passes rather quickly because Mouton is doing his everyday job as a pathologist. Mouton’s systematic examination and information to Faizal do not only describe what a pathologist as a member of the police force looks for and deems important in terms of an investigation, but also how accustomed Mouton has become to seeing dead (girl) children. I do not suggest that his restrained outward reaction represents indifference to the molested body before him, but rather a (healthy) professional detachment where he uses concrete details about the dead to detach himself from the fact that the deceased indeed once were living girls. This detachment allows Mouton to not let himself get tangled up in thoughts about the horror that the girls suffered prior to their death. This ‘detachment’ is reflected not only in his dialogue, but also in the fact that the reader is not given any access to his thoughts. He does not serve as a focalizer in the narrative, for instance in contrast to Hart in *Like Clockwork* where the reader is told how “the dead girl froze the blood in Clare’s veins... Clare was slipping back into her nightmare. It took an immense exercise of will to bring herself back to the present... Then her mind made the switch to trained observer, and all emotion was gone” (9). The scene is focalized through Hart, and her reaction is described both physically *and* mentally, and shows her distress at the sight of the dead and her forcing herself to turn off her emotions in order to do her job. Later on in *Daddy's Girl*, Hart’s reaction to seeing another young, dead girl is also described as stressful for her. Both Mouton’s detached point of view and Hart’s engagement show how the police procedural’s officers as well as the female hardboiled detective are affected by the society they live in.

When it comes to the politics that is a frequent topic in police procedurals, Faizal's frustration with the rules and regulations he has to follow is for instance reflected in his comment that "these days you need a judge's order to be in the same street as a gangster" (*Daddy's Girl*, 127). Faizal expresses his distaste and resignation about the rights criminals have 'these days', and hints back to a 'better' time when they had none, or few, rights. Because the police now need 'a judge's order' to approach a gangster and cannot simply show up at the gangster's house anymore, precious time goes by before the police can ask their questions and possibly get some answers. In most crime fiction where the goal is to find someone and/or solve a mystery, time is usually of the essence. The more time that goes by from the moment the crime was committed, the more difficult it becomes to find the perpetrators of the crime, as well as the possible leverage they might have. In *Daddy's Girl* the 'leverage' is naturally Yasmin, meaning the longer time it takes to find her, the less time she has left alive. A police unit may therefore decide to simply play, in Faizal's words "by its own rules" (127). Faizal does not specify what he means by this statement. But what if Faizal finds something or someone incriminating in one of the places that he has gained access to without a search warrant? An important subject in the police procedural is the issue of compromised evidence: How can Faizal possibly get the illegally obtained findings approved as evidence for a possible trial? Or use it as a good enough reason to bring a suspect in? Even though trials are rarely depicted in this subgenre, it goes without saying that evidence is an important part of an ongoing investigation because it is also crucial for the court process. Police detectives are allowed to lie to (possible) suspects in order to trick them and make them confess and betray possible fellow partners. But this is very different from obtaining evidence illegally, which is usually the result of a search of a house/building without a warrant. Faizal makes his way into suspect Voeltjie Ahrend's home with the help of the doorman and finds a girl's hair clip, but he does not plan to use this hair clip as evidence

against Ahrend. Instead, he decides it makes Ahrend guilty of the disappearance of his daughter and goes to see Ahrend, alone. In other words, Faizal is well aware of the issue of the legality of certain evidence and knows better than to use it for anything but personal objectives. Faizal's maverick and solitary approach to the law connects him as a police officer to the rebel attitude of the hardboiled detective. This complicates the formula of the police procedural somewhat and suggests that Orford slightly bends the archetypal formula somewhat to serve her own hybrid purposes.

Another frequent issue in the police procedural is that of correct procedure, the question of whether the police officers or forensic expert does something wrong while they collect evidence; even if it is something as little as simply forgetting to fill out one basic form after a long day. The result of inadequate police work shows in the legal process which follows. In *Daddy's Girl* Hart discovers this while examining a list of named convicted sexual offenders and acquittals: "Many [were acquitted] for *lack of evidence* that forced frustrated judges to acquit a man because a child had stumbled over her words. Or because a lab had lost the physical evidence so painfully scraped from under nails, or from inside body cavities" (291; emphasis added). 'Lack of evidence' and 'lost evidence' are terms which illustrate the stress under which the police force works; if they fail to fulfill their duty correctly when gathering said evidence, the case which they may have spent months investigating and preparing is dismissed. As mentioned in the hardboiled subgenre section of this chapter, the system which rules Cape Town is corrupt, a fact of which the police seem fully aware of. This puts an extreme strain on not only the force as a whole, but also on the police officers as individuals, especially when a case is dismissed because of a supposed 'flaw' that an individual detective or officer might be responsible for.

As part of the police force's rules and politics, Faizal and his fellow detectives have to undergo several tests and evaluations. They are intended to ensure that they are fit to do their

job in a satisfactory manner as well as proving they will not be a danger to themselves or the public. In *Daddy's Girl*, however, Faizal discovers that this 'insurance' for the sake of the public as well as the system turns back on him when he is suspected of kidnapping his daughter:

'I've never seen this.' Riedwaan skimmed the document, paling as he did so. 'Confidential. The Family Unit's Police Psychological Review,' said Van Rensburg. 'All officers have been assessed. You rang every warning bell they have.' (57)

Faizal thus falls victim to the rules set to protect the police force and its officers from possible critique. This shows how the system which Faizal and his colleagues are forced to work under is flawed and causes great stress, which in turn sometimes results in "cops taking out their own families" (29).

Orford makes great use of many of the police procedural's characteristics, which shows in the attention she devotes to the description of the actual police proceedings as well as the team efforts which are typical for the subgenre. However, the structure of the plot does not follow 'the inverted detective story' (the 'howcatchem' instead of 'whodunit') which is also typical for the genre, nor does Orford have her various characters investigate multiple crimes. Hence, neither *Like Clockwork* nor *Daddy's Girl* belong exclusively to the genre of the police procedural.

## **1.7 The Thriller**

Although *Daddy's Girl* and *Like Clockwork* belong to crime fiction and its subgenres, there are arguably some thriller aspects to them as well, particularly in their plot techniques. The thriller is often characterized by brief chapters, often ending with cliffhangers to cause suspense and drama. Short chapters may commonly be found in crime fiction as well, for



instance in Dashiell Hammet's hardboiled detective stories, but here mostly as part of an economical style and plot. However, in thrillers the actual description of the ongoing investigation and the methods used to solve the case "occupy only a secondary role", in contrast to detective fiction and the police procedural. Additionally, the thriller's aim is to "raise the stakes of the narrative, heightening or exaggerating the experience of events by transforming them into a rising curve of danger, violence or shock" (Glover, 137). In other words, instead of the novel's main focus being on solving the crime presented early on and the procedures used to accomplish this, the thriller seeks to cause a rollercoaster of suspense and (eminent) danger. Thus the pace of a thriller and that of detective fiction and the police procedural is different. Where the readers of a thriller will rush through an action-riddled plot embedded with mysteries which Knight says "resolve themselves largely through action rather than detection" (*Crime Fiction since 1800 – Detection, Death, Diversity*, 234), the readers of a police procedural will find themselves chained to a desk, close-reading a witness testimony for a much-needed clue.

## **1.8 The Thriller in Orford**

The use of short chapters and cliffhangers that leave the reader in suspense of what will happen next is found in Orford's novels as well. In *Daddy's Girl*, a pair of brief chapters (only four and a half pages long) end with: "'still the one-man lynch mob, I see'" (Orford, 348), and "Reidwaan had stopped listening. His attention was fixed on the open door" (353) respectively. Both cliffhangers mark the surprise arrival of an unnamed character, and coaxes the reader to immediately turn to the next page in order to find out who the newcomer is. The events that precede the cliffhangers usually add to the overall tone of suspense, especially but not exclusively if the chapter starts slowly and then almost innocently and quickly builds towards its cliffhanger climax.

A typical instance of suspense building in *Like Clockwork* is the brief, two-paged chapter focalized through Cathy King, whose suicide ends with cliffhanger: “She pressed ‘pause’, understanding quite clearly who had killed her daughter. Cathy reached for the phone, but the barbiturates tightened their lethal grip on her body. She slid bitterly towards death, the phone falling uselessly to the floor” (265). It would have been even more of a cliffhanger if the chapter had ended with Cathy King reaching for the phone and leaving the reader in suspense about whether she was able to make the phone call or not. But instead the reader must wait and see whether whoever finds Cathy King’s dead body will understand who killed her daughter – and even more pressingly tell the police of his (or her) identity.

In thrillers, the point of view is usually dominated by the main protagonist. In the two Orford novels, the central character is Clare Hart and to a somewhat lesser extent Captain Reidwaan Fiazal. In *Daddy’s Girl*, additional viewpoints are offered by and through a variety of different characters, both minor and major. Minor characters that are featured in this manner are Pearl De Wet, Latisha van Rensberg and the district surgeon Kobus Hoffman. In *Like Clockwork*, Cathy King, the student/prostitute Clinton and the victim of sex trafficking Natalie offer the same supporting role in the narrative. Passages focalized through Cathy King, Natalie and Pearl De Wet explicitly describe the violence which they have experienced at the hands of the more important men in their lives, such as husbands and fathers. Pearl De Wet relates about her family: “If they’d let me carry their secrets in my heart, they’d have become my weapons. I could’ve protected myself” (*Daddy’s Girl*, 36). If only Pearl, Cathy King and Natalie had the knowledge to begin with that they learned the hard way later on, they could have protected themselves and not suffered the violence that followed. This need for knowledge pervades both *Like Clockwork* and *Daddy’s Girl*.

Hoffman in *Daddy’s Girl* and Cathy King in *Like Clockwork* also serve as agents of suspense: Cathy identifies the murderer of the girls in *Like Clockwork* first and Hoffman

reveals to the reader, not the main protagonists, that Graveyard De Wet is not dead in *Daddy's Girl*. The revelation of De Wet's living presence adds to the lurking menace and, in Knight's words, "potential fear behind the pleasure" which thrillers are known for (*Crime Fiction since 1800 – Detection, Death, Diversity*, 234). Thus, by using these different perspectives of character focalization, Orford offers a more thrilling narrative which allows the suspense to continuously build as the novels unfold. The reader feels the narrative net tightening as the novels move towards their end of their climax, while the detectives and police officers continue their work oblivious to the increasing threat.

The suspense increases rapidly at the end of *Daddy's Girl* when Hart and Faizal finally locate the place where Yasmin is being held, and they continue on their own without backup to find her. This is also the scene in which Hart makes the connection between the docket and Van Rensburg, but naturally, before she can tell Faizal about it, the latter vanishes out of sight. Here suspense is thus created by lack of information on Faizal's part. At the same time the reader is left in uncertainty in terms of how the confrontation between the two (as well as with the other villains) will unfold.

Orford masterly takes advantage of such aspects of the thriller to create a pace, momentum and suspense in her novels. However, particularly because actual detective work is such an important part of both *Like Clockwork* and *Daddy's Girl*, the two novels are only partially linked to the thriller as a genre.

## **1.9 Caper Story/Crime Novel**

As a response to some of the earliest instances of detective fiction, some stories were written and narrated from the point of view of criminals, making them the main protagonists. As a result they violate the "basic convention of mystery and detective fiction" (Malmgren,

160). Stephen Knight further argues that in these accounts most of the “adventures, not mysteries, focused on theft, not murder” (*Crime Fiction, 1800-2000 – Detection, Death, Diversity*, 70), and the main character is seen as the “criminal version of the hero-detective” (71). In contrast to detective fiction, the crime *novel* – a subgenre of crime fiction - portrays the viewpoint of the criminal/villain and deals with their emotional and mental nature as they engage in their criminal act(s). The crime itself and the criminal who committed it become the focus of the novel, and the form implies “sympathy with the criminal” (*Crime Fiction since 1800 – Detection, Death, Diversity*, 221) instead of condemning his or her actions. Knight mentions *High Sierra* (1949) and *The Asphalt Jungle* (1950) by American writer W.R. Burnett as typical examples; they portray violence, sex and betrayal as well as a sense of ‘honor among thieves’ within the criminal circle. In the end, however, the criminals fail in their mission, which does suggest a need to end this formula with the failure of the law-breakers, thus restoring order to society, even in stories that sympathize with criminals. In James M. Cain’s *The Postman Always Rings Twice* (1934) two people become a part of a criminal environment. Instead of experiencing guilt or remorse, they consider this undertaking as “natural, part of their fate” (127), and in Jim Thompson’s *The Killer inside Me* (1952) what may resemble an “ethically deranged Marlowe” (129) appears as the cunning criminal. The criminal characters are often portrayed as ‘loveable rogues’ which makes the reader identify with these culprits instead of the police (detectives) chasing them.

### **1.10 The Capers/Crime Novel in Orford**

In *Daddy’s Girl*, some caper story/crime novel characteristics may be said to be part of the portrayal of one of the main criminals/villains in the novel, namely Graveyard De Wet. The characterization of this villain evokes an element of ‘sympathy’ as he is given a voice and

his actions are to a certain point explained. Instead of being referred to as a stereotypical villain, a mere ‘deviant’, De Wet emerges as human, albeit hate-filled character. Although he does not achieve the status of the ‘lovable rogue’ character as the caper stories are known for, he is, like the hardboiled detective character, explained as a ‘product’ of the society in which he grew up. Furthermore, De Wet’s narrative adds a sense of sinister mystery and thrill to the novel, which revolves around the question of why De Wet escaped from prison.

*Like Clockwork* offers similar backstories for its main villains, Otis Tohar and Kelvin Landman. As was the case with De Wet, some explanation is given to add depth to their motives. Tohar and Landman, however, lack the mission which drives De Wet. This renders Tohar and Kelvin more villainous than De Wet in caper story-terms. The reason for this is that De Wet is actually answering to a sort of protocol, a thwarted value system – the code of his prison gang, the 27s. His main objective is to kill other criminals who are actually guilty of wrongdoings against him and his ‘brotherhood’, Tohar, on the other hand, simply kills young, innocent women and Landman blatantly exploits them for profit.

The opening of *Daddy’s Girl* in fact is focalized through De Wet. The description of his early years and his introduction to a life of crime sets a sinister tone for the novel as a whole: “A killer at ten, the 27s had embraced him, the gang giving him *rank* and *purpose* and a sense of *family* more powerful than anything a mother outside ever presided over” (Orford, 9; emphasis added). Here it is explained how the prison gang, the 27s, gave De Wet a goal and a sense of belonging. The 27s raised him and made him feel part of their community when he was put in prison for avenging the murder of his mother, and possibly his own abuse suffered by “the pimp who’d pinned him down for an old man to sample, both of them laughing at the blood, the tears” (8). In order to belong to the 27s, De Wet had to adapt the ways of the gang and in doing so he earned rank and thus also respect from his peers as well as from his subordinates. Throughout De Wet’s narrative, the strict and respectful codes of the

27s are emphasized. So is his contempt for the people who have broken the ways of the 27s. Those who committed crimes and claimed land “with the power of the 27s” without being authorized to do so will be hunted down: “those who were sentenced to die were etched in his mind” (339).

Not only is De Wet’s background described in *Daddy’s Girl*, providing an explanation for his role and actions in the novel, but his narrative also turns out to be a subplot in the novel – his mission is to find and end the lives of the people who have disrespected his own gang. He considers hurting, and most likely killing, Yasmin and Hart as mere bonuses; they are not the main objective of his mission, which means he is not after them as part of the 27s’ revenge. In this crime subplot, De Wet may be considered as a sort of hero detective figure “closing in on his prey” (343) in accordance with his and the 27’s ideas of who the perpetrators are. His pursuit of the guilty parties even leads him on a search for his daughter, similar to Faizal’s. However, whereas Faizal is trying to save his daughter, De Wet is not. This is where the latter fails as a hero in the eyes of the reader of *Daddy’s Girl* as a caper story; whereas Ahrend and his companions have done the 27s wrong and continue to break the law in *Daddy’s Girl*, Pearl has only been trying to help their victims. Ultimately, therefore, De Wet fulfills his role as the criminal villain in terms of the main plot of *Daddy’s Girl*. Thus while De Wet’s narrative fulfills some of the characteristics of the caper story and crime novel, it does not define the main plot or the novel as a whole.

Although *Like Clockwork* offers some backstory for its main villains, Kelvin Landman and Otis Tohar, they are not presented as justified in their actions, and the novel offers no sympathy for these characters or defend their actions. Except for the subplot about De Wet in *Daddy’s Girl* and her use of some of its defining traits, the caper story/crime novel must be said to be the subgenre that Orford’s novels share the least characteristics with.

## 1.11 Conclusion

In this chapter, I have argued that Margie Orford's novels *Like Clockwork* and *Daddy's Girl* do not simply belong to only one subgenre of crime fiction, but several that have been inspired by one another and defined in relation to each other ever since the first detective-like story (and its opposites) appeared. As I have demonstrated there are distinctive traits of classical detective fiction, hardboiled detective fiction, the police procedural, the thriller and caper story/crime novel in both novels. Consequently this blend of various characteristics make *Like Clockwork* and *Daddy's Girl* into hybrid-novels, naturally within the umbrella realm of crime fiction.

Beyond illustrating that crime fiction is a very broad term that continues to evolve, this hybrid form allows Orford to simultaneously make use of multiple formal settings in her novels that one would not find if the novels belonged to only one subgenre. Because of this literary freedom, Orford can explore several themes at once in her novels, such as the loyalty between officers within a police unit, the solitary ways of the hardboiled detective and the background story of criminal villains. In both *Like Clockwork* and *Daddy's Girl* the most dominant, pervasive and continuous theme, however, is misogyny. How Orford explores this motif and how its compressive treatment is made possible because of the hybrid form of her novels will be the topic of the next chapter.

## Chapter Two – Misogyny and its Manifestations

### 2.1 Introduction

The general definition of misogyny is prejudice, dislike or hatred towards women, most typically by men. Misogyny can also be found amongst women, but this is less common. It can be expressed both explicitly and implicitly, and manifests itself in a variety of different ways, such as sexual objectification of women, denigration of women, violence against women and sexual discrimination (sexism). Naturally there are degrees in which misogyny may be exhibited, but in all misogyny there is a certain amount of hostility towards women. An example of this would be, on one hand, a man who physically and emotionally abuses his girlfriend, and on the other, a man who in all seriousness compares his marriage to slavery. The misogynist man who abuses his girlfriend overtly finds it perfectly normal to do so because he regards her as inferior or because he believes she brought it (the abuse) on herself. But the angry married man who compares himself to a slave is more covert about his status as a misogynist. The husband is not abused in any way, but insinuates that his wife is the one who makes the decisions in their household and that he feels compelled to do as she says, which makes him in his eyes ‘her slave’. This scenario entails the husband making fun of and complaining about his wife as a woman to his friends, blaming *her* for his ‘victimization’. To sum up, although the abusive boyfriend and the ‘enslaved’ husband pursue two very different scenarios, they both show misogynistic traits, but on opposite ends of the spectrum of misogyny.

Even so, they both blame the situation on the woman. But how does this definition manifest itself in a genre such as crime fiction? And much more specifically, how is misogyny dramatized in Margie Orford’s *Like Clockwork* and *Daddy’s Girl*? Misogyny as a theme undoubtedly occurs in both novels, albeit it assumes somewhat different forms. The theme is also closely connected to the nature of the crimes at the center of both novels.



As defined in the introduction to this thesis, a minimum requirement for a story to belong to crime fiction is that some felony, usually murder, must be at the center of the plot, no matter whether the protagonist's mission is to find the person responsible for said crime or not. What characterizes the 'whodunit' is ultimately to figure out exactly who was behind the crime(s) and how they executed it; this 'quest' is essentially what drives the 'whodunit' narrative. But what is needed to truly draw the readers in and make them interested in engaging with the detective, amateur or professional, to solve the mystery is the motive. The reason behind the crime is important and more often than not also the reason why the detective is ultimately able to catch the culprit. In *The Hound of the Baskervilles* Sherlock Holmes speaks of the connection between himself and the villainous Jack Stapleton; of the sometimes "deeply disturbing connection between the mind of the detective and that of the murderer" (Horsley, 30); and of how the detective may be "indistinguishable from the crooks with whom he has to deal" (33). In the previous chapter we saw Clare Hart dismiss Kelvin Landman as a suspect in the murder of the girls in *Like Clockwork* because he does not fully fit the profile which Hart made of the killer. The detective is basically forced to think like the culprits he or she is chasing in order to catch them, because it is in the understanding the motive that the answer to finding the 'crooks' lies. On a more theoretical level Heta Pyrhönen says:

The enigmatic crime also acquires a psychological hue, because crime affects not only the perpetrator but also the community, the detective, and the reader, drawing them into the realm of the forbidden. This feature is presented as something alien that propels the narrative. It is fleshed out in the characters of the detective and the criminal, interpreted as an encounter between the self and the other (3/4).

In other words, Pyrhönen recognizes not only the importance of the crime committed in the story in terms of plot-drive and pique of interest in the reader, but also in terms of the mind-set and psychological complications behind the misdeed. The crime does not solely

propel the story forward, it also draws the reader in, as Pyrhönen points out. This is also true of Orford's use of the motif of misogyny, which is closely connected to several of the crimes in both *Daddy's Girl* and *Like Clockwork* and will be discussed below. Orford makes the reader wonder about the personal motive behind the physical violation of women and girl victims. As motive and intent are important for the reader, they will naturally be addressed and explained in the story. Therefore, although the reader will most likely not condone the crime or agree with the logic behind the culprit's (misogynistic) reasoning, the reader will be made to understand the twisted logic on some level. The interest increases when the reader, as Pyrhönen notes, gets drawn to the forbidden. As the reader gains some understanding of the culprit's logic, sympathy is actually awakened and makes the reader become personally involved with the crime.

In the previous chapter, I discussed the various ways in which characteristics of classical detective fiction, hardboiled detective fiction, the police procedural, thriller and caper story/crime novel help structure *Like Clockwork* and *Daddy's Girl*, and how in turn this construction, formally speaking, creates a hybrid novel. In this chapter, I will discuss various manifestations of misogyny that are portrayed both within the police force and the system outside it in Orford's two books. As an extension of my close analysis of this motif, I will argue that it is precisely the hybrid form of these novels that enables and makes possible this comprehensive, thematic depiction of misogyny.

## 2.2 The Sins of the Fathers and Sisters/Mothers

Katharine M. Rogers claims that with the Oedipus complex Sigmund Freud and followers have “in a sense . . . . Provided material for the misogynists by giving them a new scapegoat in the form of the all-powerful and potentially destructive mother”. In other words, Freud’s psychoanalysis is here seen to basically blame the mother, the woman, for the misogyny that may show in a child. This essentially justifies the child’s later misogynic opinions and actions because it was simply (and helplessly) influenced by its mother. The boy cannot be expected to have a high opinion of women when his mother, his “first erotic object” (x), frustrates his “erotic attachment” to her not unsurprisingly “in favor for another male” (xi) (the father). In other words, the boy believes and feels as if his mother cheats on him and deceives him when she chooses a grown man’s (sexual) affections over his. This in turn makes her a traitor in the boy’s eyes, and from this point on he may harbor the belief that all women are cheaters and cannot be trusted. Thus, a misogynist is born, and of course it is the mother’s fault. According to Rogers, this is what Freud and psychoanalysts suggest in a nutshell with regard to boys who show misogynistic tendencies. Furthermore, Roger lists a few examples of how the man may turn the aggression and resentment he feels towards his mother onto other women, and this includes the projection of hostility “so that the man who callously exploits women insists that it is they who are exploitative and incapable of love” (xii). In *Like Clockwork*, the serial killer Otis Tohar turns the rage he has towards his older sister, Alice, on the young women he kidnaps, viciously abuses and eventually murders. His sister is described as “a mute witness” (Orford, 309) to the physical and emotional abuse Tohar’s suffered from his father as a child, which borders on torture as the father “would wait until hunger or fatigue or a full bladder – any weakness of the body – drove Otis from his hiding place” (308). Tohar’s and Alice’s father did not simply punish his son in a fit of momentary rage; he actually patiently waited until Tohar came out of hiding and then

violently disciplined him in front of his sister. This ‘cat and mouse’ behavior by Tohar’s father speaks of serious sadistic tendencies hidden under the calm appearance of a skilled surgeon. However, it is not only Tohar who experiences abuse; his sister is also physically, and arguably permanently, marked as “their father, the great surgeon would lift his daughter’s skirt and make a precise incision” (309) for every beating Tohar suffers. This treatment has in Tohar’s case left a serious emotional and mental damage. If Tohar’s anger had been aimed at his *father* and not his sister, then the murders he commits should have been of men to avenge the abuse he (and his sister) endured. Instead, however, he kills young women whom he often refers to in derogative ways, justifying his actions with the thought that “he was doing some poor man a favor by getting rid of her” (308).

So why does Tohar murder young women and not grown men? If one only looks at the issue of misogyny and the idea of ‘blaming the woman’, then Tohar’s motive is undoubtedly revenge triggered by the psychological mechanism of projection (cf. Rogers’ definition p. xii). Near the end of *Like Clockwork* and shortly before Tohar is arrested by the police, it is revealed that Tohar’s sister was forced to watch their father’s “entertainment, Otis’s humiliation... Their father... Would leave the girl, a mute witness now marked by what she had seen, to clean up the room and her brother the best she could” (309). Before this description, thoughts of his father evoke fear in Tohar and it is not until he thinks of his sister that he feels true anger. At no point during the descriptions of Tohar’s childhood, nor in the rest of the novel, for that matter, are Alice’s feelings or thoughts described to the extent that Tohar’s have been. In the quote above it is the external narrator who describes what happened to Tohar and his sister as children, but the only reference to Alice’s experience is the fact that she is ‘marked’ by what she has seen and that she took care of Tohar ‘the best she could’. This lack of focalization is probably explained by the fact that Alice is indeed deceased, or so Tohar claims; her voice is gone. Alice is only described *through* and *by* others, thus she is

basically left without a voice of her own which could have clarified her experience of *her* childhood trauma. On the other hand, to his last victim, Theresa Angelo, Tohar recalls his big sister as: “‘A slut, *like you. Like all of you. Liked to know, liked to watch. Pretending to be so innocent, so ‘I couldn’t help it’ – when you know very well it’s you yourself who is the cause*” (300; emphasis added). It is not until just before Tohar is arrested by the police that the *reader* is told by the omniscient narrator that Alice was actually forced to watch the abuse by their father. Up until this point in the novel the reader has only been given Tohar’s very emotional outburst when it comes to his sister’s forced participation in his childhood trauma. Tohar shows hostility and hatred for his sister, ‘the slut’, whom he clearly believes is partially to blame for his pain. Keeping Tohar’s words in mind, it must be noted here that Alice’s voice is actually heard *through* Tohar’s outburst. During his tirade against women he admits that Alice says she ‘couldn’t help it’, and this can be seen as a reference to her witnessing Tohar’s abuse and her attempt to explain her role in it as a young girl powerless to stop their father. As a result, the reader is actually assured of Alice’s innocence.

The fact that the Tohar-siblings’ father forced his daughter to watch his abusive behavior has further ramifications. It actually supports Tohar’s point about girls being the cause of his actions; he thinks of himself as a savior who helps men to get rid of (annoying) women who enjoy the men’s humiliation. Additionally, the father’s need for being seen and having a (female) audience is mirrored in Tohar’s actions as a serial killer as he repeats his father’s circle of abuse, only the victim he abuses is usually already dead. This goes to show again that it is not with his father that his anger lies, but with what he views as his useless big sister.

Despite Alice’s protestations of being a helpless witness, Tohar is clearly projecting the anger and resentment he has for his sister onto Theresa as he draws a definite comparison between Alice and Theresa and ‘all of’ the other girls he has tortured and murdered. In other

words, the murders of the young girls do not only represent Tohar's revenge for what is perceived by him as his sister's unwillingness to help him, but also *Tohar's* understanding that she enjoyed what their father did to him. Tohar views his sister as a traitor and an accomplice to his 'humiliation'. In fact, Alice's function as witness seems directly linked to Tohar's mortification and thus she is also directly connected to the attack on his self-image; his masculinity. By destroying Tohar's masculinity through physical violence, his father gains total domination and control. Granted, the villain and traitor here is not Tohar's mother, but she clearly functions as a mother surrogate as she tends to him after their father's ministrations. Alice is clearly in combination with their father's actions the catalyst for Tohar's behavior. To sum up, Tohar's misogynistic views come across not only in the way he treats women, but also in how he generalizes and views women as heartless creatures whose only purpose in life is to enjoy other people's pain. Additionally, while *he* is the one who actually abuses and murders young women to leave them, in an act of power and humiliation, half naked and "spreadeagled on the promenade in full view of anyone who cared to look" (3), he actually blames the women for what happens to them.

This misogynous, inherited cycle of abuse from father to son of girls and women brings to mind the cynicism towards the female sex that sometimes surfaces in hardboiled detective fiction, for instance in the novels of Mickey Spillane. Another male character in *Like Clockwork* who gives expression to a similar view on girls and women is J.P. Swanepoel, the little brother of one of the murdered girls. He speaks of his deceased sister in a very derogatory manner while Hart inspects some expensive clothes of Charnay's: "My mother thinks it was from modelling. But she believed anything that little *hoer* [whore] told her." Hart feels that "his hate was palpable. It was all Clare could do to stop herself from stepping back from it. It would give him pleasure, she was sure, if he sensed that he had unnerved her" (53). Although his big sister has just been murdered, J.P. is not above slandering her to a

stranger. As it is later revealed, he put a camera up in the girls' locker room at his school in order to later post the recordings on the internet. He is not depicted as repentant or apologetic for his offence and nothing is mentioned of punishment either, only charges. J.P's actions as well as his opinions point to a boy who does not have high thoughts about girls in general and wants to go to some length to humiliate them. Such portrayals suggest that although Tohar, the serial killer, is gone, there are other angry, young men who will be agents of misogyny in the Cape Town of the future.

Kelvin Landman, the other main villain and criminal in *Like Clockwork*, also expresses such a projection when it comes to women. He sees women as mere commercial products, which is a point which will be discussed later in this chapter. Not only has Landman's name "become synonymous with trafficking for the sex industry" (11), but he himself also says: "My mother was a *dronklap* [drunk] who forgot to feed me when I was a baby and who loaned my sister out to any 'uncle' who'd buy her a *dop* [drink]. Right now she can't even remember her own name, let alone that she ever had a son" (156). Prior to this statement by Landman, the narrator relates that Landman himself is rumored to have loaned out his ten-year old sister when he was fifteen, but the rumor cannot be verified. In any case, according to Landman, his mother was guilty of gross neglect of his sister and himself. However, in contrast to Tohar, the only informant which the reader can trust when it comes to Landman's information is Landman himself. In Tohar's case, the omniscient narrator steps in and clarifies what he believes happened when it comes to his sister, but here the narrator does not intrude. *If* what Landman says about his mother is true, the reader will most likely be more understanding concerning his anger and his projection of this hostility onto other women. On the other hand, if Landman was truly disgusted by his mother's treatment of his sister which he claims happened, he would not have been contributing to sex trafficking. His past afflictions notwithstanding, Landman is therefore liable to receive little sympathy from

the reader. In her critique of Freudianism, Rogers goes on to argue that if the mother is indeed “cold, sadistic, irrational, possessive...” the boy will experience her “deficiencies so deeply that he will generalize them to all women and will never be able to free himself of hostility in his relationships to them” (xi). As his mother was unable to take care of herself and her family, Landman sees all women as weak and projects this view by way of his physical and emotional domination over them. This is a point I will return to in the next section of this chapter.

In *Daddy's Girl* Graveyard De Wet shows that misogyny is a double-edged sword that is directed inwards as well as outwards. This holds true for the attitudes of Landman and Tohar as well. For De Wet the hatred is physically engraved: “*Sorry Mom*. He had that inked above his heart. *Vrou is gif*. That above the other nipple, for the whore in the yellow shorts who'd pointed at him in the courtroom. Woman is poison” (9). De Wet avenges his mother's death by killing the pimp who murdered her and physically abused him, and naturally he feels hatred towards the girl who pointed him out as the pimp's killer. The ‘woman is poison’-tattoo is written in present tense, and thus serves as a universal truth for De Wet as well as Tohar and Landman. De Wet fantasizes about hurting Clare Hart at the end of the novel, seeing in his mind “the patterns he'd make on her skin – a canvas *for the pain inside him*” (339; emphasis added). A hard man and criminal such as De Wet who has no problem with abusing his daughter and then leaving her for dead, will have no problem with admitting to his hate towards women. On the other hand, he would not admit to his vulnerability by focalizing his own anguish; the admittance of pain belongs to the omniscient narrator who reminds the reader that De Wet's malice is not merely for sport.



## 2.3 Women and Girls as Commodities and Property, Men as Double

### Agents, and Hypocrisy

In *Like Clockwork*, Kelvin Landman is a successful businessman who has ties to serial killer and fellow businessman Otis Tohar. The former financially aids and thus works with the latter. Among Landman's legal business transactions is the import of alcohol and fruits, but he is also purported to be a pimp and owns strip clubs which he singularly call the 'Isis Club'. Landman tells Clare Hart that he wants to expand his popular strip clubs into a chain and he also contributes to the production of legal adult movies. However, when he speaks to Hart about his plans for his strip club, he explains how the expansion 'Isis Safaris' will be "much less tame, much more extreme" (156) than the clubs of his competitors. This naturally suggests that the theme and execution of the clubs Landman owns will basically demolish the competition because his business ideas are and will continue to be the best. When questioned about his plans, Landman simply claims that he answers to the code of "supply and demand" (154). But what is it exactly that Landman supplies by his strip clubs and exactly who are his customers? It is important to note that the focus and background of Hart's interview are human trafficking, particularly the exploitation of young girls.

Just as Graveyard De Wet is the first person to be introduced in *Daddy's Girl*, Kelvin Landman is the first character presented in the beginning of *Like Clockwork* as a criminal and villain with a mission. In contrast to De Wet, however, Landman offers a consistent and unconcealed presence throughout the novel, both to the reader *and* the novel's main protagonists. He does not 'lurk' in the background of the narrative for only the reader to see and then only appears near the end of the story to accomplish his mission, after which he is removed from the equation in accordance with the orderly fashion of classical detective fiction. Landman's overt presence makes him the perfect example of the 'high flyer

gangsters' that *Daddy's Girl* also comments on; he does not hide his criminal activities or his presence. Moreover, Landman is able to carry on because, just like fellow 'high flyer' Vöeltjie Ahrend of *Daddy's Girl*, he knows how to make the flawed system discussed in the previous chapter work for him in order to make a profit and avoid or tiptoe the line of the law while doing so. Landman does indeed appear as a main antagonist next to Tohar because of his blatant show of misogyny, which will be discussed below. His overt presence adds to the suspense and mystery of the novel. But Landman also has a dual function in Orford's novel. He represents a male character with obvious misogynistic views, but also someone who will refrain from engaging in severely punishable activities in the name of business and profit.

Just like the case is with De Wet in *Daddy's Girl*, Landman remains nameless and unidentified at the beginning of *Like Clockwork* as he waits for "the new consignment" (1), which turns out to be a teenage girl named Whitney. With the word 'consignment' alone, the girl is addressed as, and consequently reduced to, nothing more than a product, an object whose purpose is to be used however it is seen fit by its producer or owner. This is a point Landman stresses when he burns the girl with his cigarette; he brands her as a rancher would brand his or her livestock to make clear whose property she is. Later, Whitney is 'distributed' and further marked as a product, "her skin is tattooed with the sensation of clawing hands" (2) after Landman's henchmen have been satisfied; their demands are met and her skin additionally branded. Both Landman and Whitney are of course only referred to by the use of pronouns in the prologue to keep their identities concealed and add to the mystery as the story has just begun. In addition, the reference to "the man" and "the girl" makes the theme of misogyny and abuse become generalized and generic. At the same time, Whitney's anonymity is thematically significant: A name would give Whitney an identity, a sense of belonging to someone as a family member or friend instead of a piece of property, and provide her with worth and significance as an actual human being. The use of pronoun only also makes

Whitney easy to forget and impossible to recognize. This in turn makes her at risk of being reduced to merely a ‘face in the crowd’ of the girls and young women who disappear the course of both *Daddy’s Girl* and *Like Clockwork*. However, Whitney asserts her role as a force to be reckoned with at the end of the novel when she injures Landman for life, and additionally helps Clare Hart’s traumatized sister, Constance, to leave her safe haven to assist her in her vengeance.

However, throughout the novel Landman is given room and opportunity to voice his own opinion of women and how they should be treated, which comes across not least when he continues his interview with Hart. As mentioned, Landman’s strip clubs are highly popular and his undeniable logic for this is: “I supply my clients with what they need... And I provide employment” (154). His marketplace logic is undeniable for the simple reason that his clubs are in fact very popular, frequented by the men who want women to put on various shows and performances for them. Landman executes this transaction as easily as any other business deal because, “sex is a very lucrative business... The demand is always there and the supply is limitless” (156). He further justifies, and possibly further glorifies, his business with his comment about providing employment for the girls that work at his club because, “what else would *these girls* find to do?” (154; emphasis added). Landman basically claims that the girls are better off at his club than working the streets because he keeps them away from whatever trouble or other ‘employment’ they might find there. However, he also views the women who he has working for him as inferior, which is seen in his choice of words for them. The term ‘these girls’ refers to a particular breed of women who in Landman’s eyes should serve men at his club; they deserve nothing better because of their respective background, and perhaps simply because they are women. As Landman claims: “I give men what they need and *women what they deserve*” (154; emphasis added). Women are perceived and treated as inferior beings whose function it is to please men – to serve as performative, sexual objects whom the

men can treat however they see fit. As discussed in the introduction, the objectification of women is one of the ways in which misogyny manifests itself, as illustrated by the behavior of Landman and the men who come to his clubs.

Orford's novel, however, opens up for a more complex and disturbing view of this issue. Landman does undoubtedly objectify women and claims he is in control of them as they are his products to distribute among his fellow men, or 'clients'. He is also described as treating 'these women' any way he wants, which includes burning a young woman's hand with a cigarette before he hands her over to be used by other men and grabbing a hostess' buttocks and "daring her to do anything less than smile delightedly through the pain" (154). But even if the strippers have to take their clothes off in order to work for Landman, can they nonetheless be viewed as his accomplices in this blatant show of misogyny? The girls who work the stage at the 'Isis Club' are unquestionably described as an attraction and men come there to watch them, and to spend their money on them. The girls are in actuality the only attraction by which Landman draws his clients to the club; they bring in the 'big money' for him. Without the girls he would be out of business, or at least not be as successful as he is because, as Landman himself states, sex sells.

Orford's novel reveals, however, that there are serious cracks in this business philosophy of Landman's. In theory, Landman should treat his investments with respect and care, he should cater to their needs so that the girls will want to stay on with him because they enjoy their work. Quite the opposite proves to be the case. He inflicts pain on a passing hostess and has stated that the 'supply is limitless'. This means that the second a girl cannot work anymore for some reason or other, Landman can easily replace her with someone else because 'these girls' do not have any other choice; they may be poor and uneducated, or come from another country without any means to support themselves. Or maybe "the lure of celebrity that a lens promised was irresistible" (153). Or perhaps the idea of belonging, of

becoming 'we' and 'us', represents an offer they cannot refuse. Before Hart interviews Landman, she has a very informative conversation with waitress at the 'Isis Club' named 'Melissa'. Melissa tells Hart about the various products provided by 'Isis Productions', which Landman helps orchestrate. She relates to Hart how boring her life was before she came to the city and also before she got a job at the club and 'Isis Productions'. In other words, it was the big city life and its promises that brought Melissa to Cape Town. She does not relate anything about her personal life apart from her boredom, but when she speaks about 'Isis Productions', Melissa uses personal pronouns such as 'we' and 'us' and possessive pronouns such as 'ours'. This suggests she feels a connection with her work and loyalty towards her employer. Not to mention pride when it comes to her work as an actress in adult movies made by Isis Productions:

'Cape Town has such a great film industry. Really skilled technical people, you know. And that will make things much more professional for *us*... I've been in two [movies] already. I got to choose my own costumes too... Some of *our* customers like to star in their own blue movies. So *we've* been doing some of that too... It's cool for them. Quite expensive, but cool' (151; emphasis added).

Nineteen year old Melissa feels a sense of pride and freedom because she was allowed to choose her own costumes in the two adult movies she played in. By the tone of her speech and choice of words she will be in more of these, willingly. As a member of Isis Productions she sees herself as serving the clients. She promotes this 'service' as if it is a great and promising community to which she belongs. It is promising because it does indeed make a great deal of profit, and if Landman is correct in his plans for expansion, the profit will only grow along with the business. Melissa is clearly more than aware of the role she plays in the adult movies and the purpose of the movies in terms of entertainment. She justifies the movies with how skilled the filmmakers are and how 'professional' the final result looks. Melissa comes across as attempting to 'sell' her job as exclusive and lucrative. Furthermore,

she brags about how she can still do “the barely-legal stuff” because “you know how many guys just freak for the schoolgirl look” (152). Barely-legal, but legal nonetheless. In *Daddy’s Girl*, Vöeltjie Ahrend is found in possession of these type of movies by detective Riedwaan Faizal during an illegal search of his house. This link between the two novels shows how the market for these type of movies extends over both time and space, and emphasizes Landman’s business theory about supply and demand.

Again, parallels are drawn between Ahrend and Landman as ‘high flyer gangster’ and their borderline, uncanny ability to dodge the law. Additionally, the two prefer women who are “pig-tailed” and “so skinny they looked like boys” (*Daddy’s Girl*, 131); young-looking girls, “thin, fragile even” (*Like Clockwork*, 152), practically helpless in a physical altercation with either of the two ‘high flyers’. Clearly Ahrend and Landman find great pleasure and enjoyment in their superior in strength vis-a-vis women, Landman especially. This assertion of physical supremacy and power may represent an attempt at rationalizing their contempt for women, which Rogers mentions as one of the ways misogyny can manifest itself. According to Rogers, rationalization occurs when a “man insists that keeping women in subjection is necessary protection for their weakness” (xii). Male misogyny is thus rationalized through the ancient belief that women are the weaker sex; they are physically feeble and weak-minded as well, prone to hysterics. Thus they need male protection for their own good, of course. This denigration of women is thus rationalized as coming from a place of benevolence.

Landman is not above using ‘his’ girls for his adult films, which are both soft core and hard core, not to mention ‘barely-legal’. Melissa and the other girls seem to condone the type of adult movies that contain girls who look “fourteen. Or less” (Orford, 152) because the girls in the films are not teenagers; they are grown women who only *appear* barely legal. Landman and his companions make a huge profit from the fantasies of having sex with an underage ‘Lolita’. Landman cannot be arrested or prosecuted for seeing women as inferior beings who

do not deserve the same rights as men, unless he badgers a woman systematically and continually with his views, which could be perceived as mental and emotional abuse. However, Landman can be arrested if his attitudes assume the form of physical violence against women, which as previously mentioned he is not above doing. In fact, he even seems to enjoy the power violence gives him when the girl at the beginning of the novel “looks at him, terrified. He finds this provocative”, and very shortly after that he physically punishes her for the insolence of making eye contact. As the girl, Whitney, is described as extremely frightened, it would probably be enough for Landman to simply yell at her to put her in her place, but instead he chooses to make “her heart line, curving round the plump mound of her thumb, burn away” (1). In her article on Orford’s crime fiction, Sam Naidu believes Landman chooses the palm because of its “softness and pinkness suggestive of female genitalia” (74), which only further emphasizes the hostility Landman feels towards women as he actually can be viewed as searing (away) a woman’s sex. Landman uses violence against women to prove a point; that he is in control and can make his will happen. It is at this point that he crosses the line and swings from the ‘softer’ side of the misogyny-pendulum to the other, far more aggressive one where women actually get injured, and not simply secretly insulted and ridiculed. Either way, Landman is invariably unapologetic about his view of women.

But to return to one of the other questions posed above, how should we read the attitude of the girls who work at the club and for the movie company, and not to mention the reactions of Hart herself? Do they also express and/or support misogynistic views and attitudes? And if they do, how exactly are they expressed? Numerous other girls make money by working for Landman and in turn they make money for him, but as Melissa is the only one whose thoughts we are introduced to, I will again use her as well as Clare Hart herself to answer these questions. Melissa and the other girls at the club do indeed work for Landman willingly. However, they do not come across as actually enjoying their roles as hostesses or

strippers and even less so as actresses in Landman's movies. Melissa does seem to find pride in the actress-*title*, but not in the work itself as an innocent, yet alluring teenage Lolita in an adult movie. In fact, she appears to attempt to convince not only Hart, but also herself, of the quality of her work at Isis Productions, as if someday she will become a 'proper' award-winning actress instead of staying on as an easily disposable hostess at a strip club. When Kelvin Landman appears while Hart and Melissa converse, "Melissa's effervescence" vanishes and "the colour drained from her face, leaving her blusher starkly scarlet on her white cheeks" (152). She leaves Hart shortly after and does not return to speak to her. Melissa's reaction is undoubtedly one of fear. Additionally, if Landman had felt Melissa's presence as worthy and appreciated, he would have made her stay. Melissa's behavior is not that of a woman who condones the misogynistic manners of a man such as Landman, but rather that of a suppressed young woman bullied into submission who tries to find a way to survive it. Her predicament speaks of a city which does not seem to offer jobs for girls other than "a *creeping* strip of hostess bars, peepshows and poolrooms" (29; emphasis added). This growing strip of this type of businesses emphasizes Landman's point about supply and demand, and shows how profit runs the society depicted in *Like Clockwork*.

The problem of sex trafficking in *Like Clockwork*'s Cape Town is actually posed in the beginning of the novel by Shazneem, whom Hart interviews in regard to her documentary on human trafficking. Shazneem, the Center Director of the Vroue Helpmekeer Center for Abused Women and Children, says:

'We see the women, we see the girls, who make it and find their way to the shelter. They are just the tip of the iceberg. But we can't prove it, can we? ... How do we prove it when so many of these women are so desperate to start with? Fleeing wars, fleeing property, believing that they are being offered a better life – and there is no law to protect them. For the gangsters who run the trade, it is risk free and the profits are enormous. Guns make money and, sure, drugs are profitable – but both are high risk investments requiring complicated arrangements and a trail that is often difficult to trace back to the mastermind. With women, or children, there is almost no risk... The return on an investment that requires the smallest capital outlay – a plane



ticket or a taxi ride and a bribe. It is limited only by the number of clients a body can service.’ (36)

As suggested in an article about violence against young women, they are lured with the promise of “secured jobs as nannies, waitresses, or dancers, only to discover that they have been trafficked into bonded or forced prostitution and other slave-like situations... Most have vital documents, such as their passports and visas, confiscated” (Zimmerman and Watts, 1236). Even if they do want help to remove themselves from this life, they are unable to do so. As Shazneem points out in *Like Clockwork*, the masterminds are close to impossible to catch, and if the women do step forward without any papers, they are, in a worst case scenario, sent back to where they came from. This leaves them in an extremely vulnerable, nearly impossible position. This is what Hart tries to point out in her documentary about the crime of sex trafficking.

Orford’s novel even raises the question of whether Clare Hart herself condones Landman’s misogyny. As she finds herself enjoying a show on ‘Fetish Night’ at Landman’s club, Hart feels she is “complicit in Landman’s misogyny and ambition. And defiled by her own fascination with what she had watched, by the pulse she had banished from between her legs only after it had left wetness behind” (157). Hart is sexually aroused by a bound girl on stage who is being whipped by dominatrixes and then by men taking turns “at a hundred rand at a time”; all the while “the strobe turned slowly, tattooing the girl with flickering pornographic inanities”. Hart watches as “the girl writhed, either in faked agony, or orgasm” before the girl ends up “limp against the pole” (155). Hart feels she supports Landman in his business and misogyny because she was aroused by the humiliating treatment of the girl on stage, and thus by extension approves of it. Landman’s ambition is to expand his brand of more extreme strip clubs because the demand for them is there, and because Hart enjoyed ‘the show’ she testifies to Landman’s justification of the demand. However, Hart is clearly

ashamed by her own reaction and feels betrayed by her own body because it reacted the way it did. Although Hart did physically enjoy the sight of the girl's degradation, her shame shows that she does not mentally and emotionally condone the demonstration of sexual violence upon the girl.

There is no doubt about the fact that Landman is a misogynist. However, there seems to be some lines he will not cross when it comes to girls and women. Not surprisingly this line has to do with the protection of his business. This is revealed when Hart confronts Landman about the girls who are murdered throughout *Like Clockwork*. Landman claims that *because* of his profit-oriented exploration of women, he would not be responsible for the girls' deaths in any way. "From a business perspective it would be stupid to waste stock like that, even if it had been mine in the first place... Why would I risk my investment by killing girls who will then attract a big investigation? Dead girls make no money" (215/16). In other words, Landman is removed as a suspect of the violent killings of the girls because of his attitude towards women as commercial objects.

On the other hand, Landman is not the only person who treats women as commodity for personal gain and riches. It may be argued that Clare Hart uses the vulnerable women and girls she encounters or seeks out in order to sell her own message and TV programs. However, Hart and Landman's attitudes towards women and the ends for which they use them are wholly different. While Landman wants to make money off the girls and women, Hart wants to shed light on the political situation which takes place in Cape Town, South Africa. Both *Like Clockwork* and *Daddy's Girl* give strong accounts of the violence against and exploitation of girls and women because of their gender. In order to create sympathy for her cause and the ballet *Persephone* in *Daddy's Girl* which fronts it, Hart makes use of the camera and the editing this entails: "A series of faces appeared on screen behind her, some culled from Christmas and holiday snaps... Each one with her name, her date of birth, the

date she disappeared and, if she'd been found, that date too. Only two did not have crosses next to their names" (62). Hart takes advantage of media to make it perfectly clear to the audience that the girls were actual people who belonged to a family as well. To really highlight this, Hart uses old photos which the families themselves have collected in order to authenticate their lives. However, Hart does not use photos which portray the girls as dead, as she will not dabble in grotesque sensationalism to justify her cause. In contrast to Landman, in Hart's case the ends do not justify the means.

In the case of the children in *Daddy's Girl* Hart does not seem to overtly try and manipulate the audience with their photos and names. However, in *Like Clockwork* she seems very aware of the presentation of her 'commodities', which comes across when she is about to interview a victim of human trafficking: "Natalie *would look good* on television, her *beauty* would *sell* her story" (38; emphasis added). Here Hart's attitude to Natalie may be argued to be calculating and cynical. Like Landman, Hart uses a word which is typically associated with a business transaction, namely 'sell'. She actually subscribes to the idea that Natalie's good looks is a factor that will make her story even more valuable. Hart's evaluation of Natalie's physique alone shows her similarity to Landman as she knows a good deal when she sees one, which could be said to reflect Hart's own exploitation of girls and women – although for an entirely different purpose.

The theme of exploitation of girls is present in *Daddy's Girl* as well, although its rationale differs somewhat. Here the murder of two girls, one ten, the other fourteen, is viewed as "just another franchise establishing its brand" or as Faizal puts it, "more like dogs marking their territory. Dogs with new masters, hoping that a bit of piss and a lot of terror would hand this territory to them" (27). The murder of the two girls are in other words related to gangs sealing their new territory by spilling the girls' blood; thus they show their power and domination over the people in the neighborhood. This is evident in the fact that none of

people living nearby supposedly saw anything. According to Mrs Adams, the mother of one of the girls who go missing and is eventually found dead, “Harry Oppenheimer has gold mines. Voëltjie Ahrend and his gangers have this.’ She waved a hand at the warren of matchbox houses and backyard shacks. ‘A gold mine too. They own the police. If I go to the police then my baby is dead, for sure. They’re not going to watch so much power get sold out from under them” (19). In other words, the people who live in this area are held hostage and the leverage the criminals use are the children, more specifically the girls. Mrs Adams further muses: “What does one more little girl mean, in a war?” as it is “the women, our little girls, who pay the men’s price” (20).

This knowledge is something that Mrs Adams and the other residents in her neighborhood share with the police. Faizal is himself clearly aware of the reason why the young girls were murdered. But for reasons argued for in the previous chapter, he and his fellow officers experience difficulty in their mission to eliminate the gangs and their leaders. As I have argued, despite the fact that he is a member of the police force, Faizal has a tendency to take matters into his own hands, especially in *Daddy’s Girl*. He fits Maureen T. Reddy’s characterization of the typical hardboiled detectives as “solitary and alienated from his surroundings” (196). His solitary ways is admired by his boss, Edgar Phiri; “[he] thinks for himself, acts alone, doesn’t take to authority, doesn’t take to being told what to do... A bit like I was” (Orford, 53). Phiri refers to Faizal as one of his best officers despite his personal problems, and Phiri is also one of the people who believes Faizal is innocent in the kidnapping of his daughter. However, when he speaks of Clare Hart as a (hardboiled) detective, his attitude is markedly different:

‘She pisses off everybody she works with,’ Phiri argued.  
‘Maybe because she’s a woman and she’s good.’  
‘Bullshit, Faizal. It’s because she’s a loner and she does what she wants.’ Phiri looked at Reidwaan, then he laughed. ‘That’s why you like her, I suppose.’  
... If Reidwaan needed Clare Hart’s assistance, then good luck to him. (*Like*

*Clockwork*, 22, 23)

Although Phiri claims his aggravation with Hart as an associate of the police force has nothing to do with her gender, it is clear that he holds her and Faizal to different standards. Whereas Faizal's hardboiled tendencies within the police unit are appreciated, Hart's identical inclinations are viewed as a nuisance for the reason that she is unable to work with a team of officers. In other words, although Phiri's stance cannot be labelled as misogynistic, it testifies to a double standard within the police force. The negative attitudes to women depicted in Orford's novel span the entire spectrum from outright hatred to commonplace prejudice.

## **2.4 Perception, Seeing and Camera Perspective**

In both *Daddy's Girl* and *Like Clockwork* the camera and the act of seeing and being seen are important motifs of the novels. The eye of the camera is significant because Hart works as a journalist and makes documentaries about sexual violence – disappearing girls and sex trafficking respectively. Hart's mission is to make not only South Africa, but also the rest of the world aware of how serious and widespread these crimes are, and how deeply rooted they are in society. She wants to use the camera to make the public *see* how sex crimes such as these is a problem on a global scale. However, her mission is not without its difficulties. Additionally, in what could almost be seen as a macabre imitation of Hart's work, the fetish of serial killer Otis Tohar in *Like Clockwork* takes the form of filming the torture and murder of his victims, a trait inherited from his sadistic father who also favored the framework of the 'witness', embodied by his daughter. Similarly to Hart, Tohar wants his 'work' to be seen, making sure to display it once he is finished with it.

In *Like Clockwork* Hart expresses her frustration with the visual media she works with: “I don’t think people can tell the difference between a documentary and reality television any more... What makes me ashamed is how intense the pleasure to be had from power is. And when you have a camera you have power, pure and simple” (7). The power of the camera becomes what it (or more specifically the people wielding it) decides to show and edit out. As discussed before, Hart is also aware what she needs to do in order to ‘sell’ her story, whether it be missing girls or women used for prostitution. This ironic and cynical attitude towards the media is also found in the police force: “Those sharks are going to be on a feeding frenzy. Why haven’t you got this killer? What’s wrong with the police? When I know and you know that the longer he’s on the loose the more papers they sell. Bastards” (252). Such publicity is often referred to in both novels as predatory and a pest, which echoes Hart’s own critical sentiment not only when it comes to the media, but also its viewers and spectators. The journalists are referred to as faceless, and close to soulless: “stringy hair, not much chin, zoom lens a third arm... Similar looking, with even less chin” (*Daddy’s Girl*, 31). Also emphasized is Hart’s point that the principle of supply and demand also includes the news: “Theresa Angelo. A dead angel. Tabloid heaven” (*Like Clockwork*, 259). Hart is critical of the sensationalism that seems to rule the media and the indifference that follows as a result of this love of spectacle; the public will only take notice of a news story if it is sensationalized. But when a news story is embellished in this manner it does not take long before the media and the public forget about it *because* it has been sensationalized; the story comes across as exaggerated and overly dramatic, just like a reality show. When the drama has died down, the story is reduced to “not even a blip on the scandal radar” (6). The result of this type of journalism is loss of long-lasting attention to serious problems. Orford’s novels effectively portray the backlash which this type of journalism evokes.

When Hart interviews Kelvin Landman in the Isis Club, she feels that her work with the camera defines her – not only to herself, but also to possible spectators: “She was surprised at how self-conscious she felt going to a strip club alone, and was glad for the weight of the camera bag. It grounded her, announced her occupation to anyone who might stare at her” (149). Hart is fully aware of the power of perception; she knows that if she had been without her camera bag, people who saw her would probably believe she worked at the club. It is Hart’s mission in both novels to raise people’s awareness of sex abuse and make the public realize that girls and young women are disappearing and/or taken by criminals who hurt and exploit them. The matter of the missing girls is a known fact to the people who are left behind, such as Mrs Adams in *Daddy’s Girl*. She laments to Hart that ““if you make your film then they will look for her. Otherwise [the police] just say, wait twenty-four hours and then report her missing”” (20). Mrs Adams is adamant that only if the disappearance of her daughter is shown on TV, addressed by the media and *seen* by the mass public, then the police will make an actual effort to find her. This reflects the power of the camera that Hart refers to, but it also speaks of the sensationalism and attention that are needed for the public, and possibly the police as well, to actually react and become aware of what is occurring in their own society. At the same time it addresses the importance of being seen.

Hart herself is very conscious of the importance of being seen in both *Daddy’s Girl* and *Like Clockwork*. In the latter novel she actively searches for interviewees for her documentary about sex trafficking; both victims and aggressors, such as Natalie and Kelvin Landman respectively. In the former, Hart finds families who are victims of the disappearance of their young girls. In both instances Hart knows that unless there are actual witnesses who can testify to the issue she is pursuing, there is no case in the eyes of the police, society or the world as a whole.

Also Otis Tohar's desire in *Like Clockwork* to have his work seen by the public is revealed not only by the fact that he purposely displays his victims in public places, but also in the meticulous and grotesquely artful way he arranges their corpses: "One slender arm was lifted straight above her head; the fingers of the left hand were extended, like a supplicant's. The right hand – its fingers clenched – had been bound with blue rope, and rested on her hip" (3). Tohar is as scrupulous in his media artwork as Hart is because he knows that the person who controls the editing also controls perspective. Both Hart and Tohar in a way force their respective perspectives on their audience. However, where Hart's wish is to raise awareness of a serious issue, Tohar's objective is to provoke fear and terror in the public, just as he provokes it in the girls in his movies. Thus Tohar's desire for control and dominance and to create terror extend from women to the entire community. At the same time, the perpetrator's desire to be recognized and seen serves to propel misogyny into the limelight and makes it impossible to ignore. Both the criminal's and the detective's need for the camera eye thus serves to make misogyny into the social problem that it actually is.

## 2.5 Conclusion

The manifestations of misogyny that appear in both *Like Clockwork* and *Daddy's Girl* are extremely evident and insistent in certain individuals and villains such as *Daddy's Girl's* Graveyard De Wet, and *Like Clockwork's* Otis Tohar and Kelvin Landman. However, a certain prejudice or double standard when it comes to men and women is also found in characters such as Police Chief Edgar Phiri. The misogyny of the villains is often the main motive that drives them to crime, or at least closely linked to it. The motive is fully explained at some point during the plot; through this perception of the actual logic behind the (misogynistic) crimes, an understanding of the villain is created in the reader. Although the reader does not condone the villains' motive, he or she understands it to a certain point. This



relation between the criminal and reader suggests that the latter – like the hardboiled detective – is not above the problems and afflictions of society.

The theme of misogyny does not only explain the reasoning behind the villains' crimes, it is also seen to pervade society at large, although somewhat differently in the two novels. In *Daddy's Girl* young girls are used as pawns in gang wars to seal new territory and also to destroy police families. In *Like Clockwork* it represents the drive behind one of the main antagonists' business schemes. As he claims, and my analysis serve to illustrate, the business of sexual exploitation is permanent. The fact that human trafficking is an enterprise that will continue to rule Cape Town in both novels points to the disillusionment with society that also characterizes hardboiled detective fiction. Orford's crime stories show that misogyny does not simply manifest itself as an attitude in a few individuals, but how it is actually an infestation that affects the culture as a whole.

My discussion of this theme has also revealed that it is not only the criminals and villains that take advantage of young girls and women for power and profit. The main protagonist, Clare Hart, is also shown to benefit from the fate of these individuals as a part of 'selling' her work as a documentary maker and journalist. However, as mentioned, her ambition and motive behind this differ greatly from those of the criminals'.

This manifold and miscellaneous ways that misogyny manifests itself in *Like Clockwork* and *Daddy's Girl* are reflected in the different types of narrative that Orford makes use of. It is precisely in combination of thematic and formal diversity that produces her particular brand of hybrid fiction.

## Conclusion

At the beginning of the first chapter of this thesis, I sought to explore the various characteristics of the subgenres found in Margie Orford's crime fiction novels *Like Clockwork* and *Daddy's Girl*. By way of a close reading of the novels, I discovered many diverse and distinct literary devices that belong to various kinds of crime fiction. Orford's novels were difficult to categorize as adhering to only one single subgenre. Thus I proposed that Orford's novels instead represent a blend of different subgenres – that they constitute a hybrid form of crime fiction. In other words, *Daddy's Girl* and *Like Clockwork* are novels that merge several of the archetypal characteristics of distinctive and easily recognizable literary styles. In order to effectuate her formal and thematic concerns, Orford seems to have felt a need to transcend the limitations inherent in the pursuit of only one single, conventional formula.

My formal examination of the two novels revealed traits of both classical detective fiction, hardboiled detective fiction, the police procedural, the thriller and the caper story/crime novel. I have pointed to several typical characteristics of the subgenres respectively, and demonstrated how Orford makes use of them for formal and thematic purposes. Orford's style of writing, her carefully fleshed-out characters, and her many-faceted plots serve to create a peculiarly composite and medley form of crime fiction. One reason for Orford's combination of several subgenres may have been her desire to portray misogyny as both an individual and social disease. Contempt of women is seen to pervade modern South African society in both novels, and both women and young girls are described as deeply affected by the misogyny they experience – physically, emotionally and mentally. The scope of the misogyny shows no limits as it is not only male strangers who are presented as capable of abusing girls and women. Also fathers, sons and brothers show extensive hostility towards their daughters, mothers and sisters. The men are not shown apologetic or repentant when it comes to their contempt for the female sex, and rather blame their often violent manner on the

women in their lives. However, misogyny is not only shown to reflect certain men's attitude towards women; not surprisingly, it also permeates sexual exploitation and sex trafficking in general, which is depicted as a very lucrative business in the novels, *Like Clockwork* especially. As argued by businessman Kelvin Landman, this is a growing industry which will not disappear in the nearest future. As a direct result of the well-oiled machinery of the sex trade, the police are described as powerless to stop it. Additionally, the opinions of Captain Edgar Phiri reveal there is a double standard within the police force itself when it comes to the attitude to male versus female detectives. Although the captain is not as blatantly misogynistic as other characters in the novel, his manner shows a prejudicial and possibly dangerous attitude towards the police women within a team (comprised mostly by men) assigned to protect women. This means that the theme and problem of misogyny in the novels extends from a very personal and private affair to a political, social and even global issue which goes beyond Cape Town and South Africa.

It is precisely Orford's blending of several subgenres of crime fiction that makes her portrayal of the all-encompassing character of misogyny possible. The clue-puzzle of classical detective fiction alone is unable to provide an extensive discussion of misogyny as a serious problem within the larger society because of its limitation in terms of both setting and social perspective. The clue-puzzle is most typically recognized for its neat, resolved endings that (re)establish order, which means that the threat of crime and wrongdoing is over once the villain(s) has been caught. However, as is stressed in both *Daddy's Girl* and *Like Clockwork*, the threat of gangsters and businessmen who seek to mark their territory or make a profit on the exploitation of girls and women is nowhere near removed by the end. In other words, misogyny is a social problem that extends beyond the personal and local domain and thus beyond the setting and social limits of the clue-puzzle as well. On the other hand, some elements of the clue-puzzle appear in Orford's portrayal of Clare Hart playing, to some

degree, the role of the classical detective. Needless to say, the sleuth is a natural presence in all detective fiction, but in *Daddy's Girl* and *Like Clockwork* all the detectives, except for Hart are police officers. Where Faizal is hindered by certain rules and regulations (even if he does sidestep them from time to time), Hart can roam as she pleases. She is a free agent who does not have to answer to anyone, whether it be a partner or a whole unit of police officers. Additionally, when Hart is unable to investigate a certain clue or scene, she has a set of willing helpers who do not seem too much concerned with the law, either. One trait that serves to align Hart with the classical rather than the hardboiled detective is her hopefulness in her battle against misogyny; her belief that "if enough people know what's happening to our little girls, it will stop" (*Daddy's Girl*, 39).

In contrast to the strict limitations of the clue-puzzle's often isolated setting and limited focus on social issues, Orford's use of hardboiled detective fiction allows for the portrayal of a corrupt and nihilistic system that suggests – Hart's struggle notwithstanding – that misogyny will remain a problem in Cape Town. As a direct result of the hardboiled characteristics that are used in *Like Clockwork* and *Daddy's Girl*, Orford is able to explore and make a point out of the quite disquieting defects of the law system that rules Cape Town, especially in regard to the young girls and women who are portrayed as being abused and/or severely exploited in her novels. Orford consistently ties the hostility and violence aimed at women to the legal system's inability to handle it on a government level. However, at the same time the author stresses the fact that it is not only the system which is at fault for this incompetence, but also the people who are a part of it; society is in itself responsible for the harm that comes to these girls and women because of the largely unsympathetic and misogynous attitude that rules Cape Town. The more law-abiding citizens of Cape Town are certainly disheartened by the sex crimes that occur in their city as a result of the police's presumed inability to remove it, but their reaction is largely bitter and cynical. This negative

attitude in turn affects their view of law and order. In other words the city is, as Sean McCann puts it in his essay on the hardboiled novel, “a place of violence and illegitimate power” (53) that threatens to infect its (frailer) citizens with its amorality. Orford’s ability to portray this cynical circle of pessimism is made possible by the hardboiled features of her crime fiction. On the other hand, the author’s use of Faizal and Hart as gritty, solitary detectives show that, although one or two ‘good’ people can defeat one ‘evil’ villain, they are ineffective against the collective impact of the corrupted system that characterizes the worlds of both *Like Clockwork* and *Daddy’s Girl*. Ultimately, therefore, the strongly individualistic focus of the hardboiled genre imposes a severe limitation upon the portrayal of the embattlement of crime.

The police procedural, however, allows the author – in this case Orford – to highlight more realistically the struggle which the police force faces in its attempt to uphold the law. Thus it differs from hardboiled detective fiction where the police is usually portrayed as ineffective for the reason that they are incompetent and/or corrupt. Naturally, in hardboiled detective fiction as well as classical detective fiction the police has to be depicted as ‘lesser’ to emphasize the (amateur or professional) detective’s brilliant superiority over others, both the criminals themselves and the official upholders of the law. But, as I have attempted to demonstrate, in the police procedural it is the teamwork of the officers that ultimately solves the crime(s). This reflects the quite realistic notion that when faced with a horde of organized criminals, a single detective is simply not sufficient. In her use of the procedural, Orford does not simply illustrate how the police works in real life, but she most noticeably makes a point out of the resentment the police is met with by the public. In addition she portrays difficulties and frustrations that the policemen feel vis-à-vis in the politics of their own institution. Instead of being portrayed as arrogant and/or ineffectual at their job, Faizal and his colleagues are described as unappreciated workers who are as frustrated as the public, if not more, faced with a society in which “you could get anything you wanted there, women, children – even

infants – if you could pay. The police force was not going to do anything about it; anyone who tried ended up dead, or shafted” (*Like Clockwork*, 30). Orford’s descriptions shed a different and much more positive light on the police compared to classical and hardboiled detective fiction. But she also makes sure to emphasize the fact that the police do have their limits because of the politics that they are forced to abide by, and the dire consequences that follow if they do not.

The thriller, caper story and crime novel aspects of Orford’s novels allows the author to explore the backgrounds of the criminals as well as the victims. The thorough and plausible explanation of the histories of the culprits in turn helps illuminate and support their motives. Thus Orford stresses the fact that their crimes of misogyny are rooted in serious personal as well as cultural ills. This (occasional) shift from the search and puzzle-solving of the novels’ detectives to “the experience of crime and its psychology to the criminal” (Malmgren, 160) draws the reader in and makes him or her partially understand the culprit. This in turn “forces the reader into the shoes of the criminal, who is both repulsed and attracted to his victim” (Naidu, 73). Although the readers are repulsed by this look into the criminal’s mind, they are also intrigued and prove Heta Pyrhönen right in her argument that a textbook crime story must include society, the reader and detective in some manner (3/4). However, the caper story and crime novel are not the correct subgenres to explore misogyny fully as the main misogynists in both novels are not only criminals, but also the main villains, which contradicts the main tenets of these subgenres.

The thriller characteristics in Orford’s novels creates suspense and a sense of looming menace that moves the story forward with great pace and urgency, which makes it different from regular crime stories. However, similarly to the crime novel and caper story the thriller is not fully equipped as a subgenre to show the extent of misogyny as a problem that involves several levels in a society.

Misogyny is the theme that Orford continuously returns to in both *Like Clockwork* and *Daddy's Girl*; she makes it the main motive of her villain in the former and a large part of the investigation in the latter. In addition, misogyny also comes across in general in both novels in terms of personal opinions and business transactions. In her novels *Daddy's Girl* and *Like Clockwork*, Orford transcends the form and structure of several crime fiction subgenres and links them together in a hybrid form that allows her to portray and discuss the theme of misogyny from several angles and perspectives. On the one hand, she employs the nihilistic tone of hardboiled detective fiction in *Daddy's Girl* and *Like Clockwork* in order to suggest that misogyny is a major social problem, that due to gangster 'high flyers' like Kevin Landman, will not disappear. And on the other hand she takes advantage of the police procedural to stress the fact that the police does its very best to stop the likes of Landman from taking over the community. The thriller, caper story and crime novel – although less prominent in Orford's fiction – allows her to explore the criminals' background and show the reader how they are formed.

Orford's crossing of boundaries does not stop at her blend of subgenres; it also includes the pairing of a female and male detective. Although this is far from a new phenomenon within crime fiction, Orford does take it a step further by presenting the couple in terms of an amateur sleuth and a professional police detective. This bridging of two types of investigators and two ways of investigating allows the reader more freedom; he or she is allowed to walk in two pair of shoes, so to speak. Orford points out Hart's freedom as an amateur detective in contradistinction to the politically bound Faizal, but reversely Orford gives Faizal the professional police advantage of access to valuable professionals and (their) equipment. This coupling strengthens the hybridity of Orford's novel and echoes Hart's sentiment to Faizal: "We lose, Reidwaan, if we fight" (*Like Clockwork*, 253). The same could

have been said about Orford's choice of narrative form for the portrayal of misogyny: A single formula is not enough: the aesthetic struggle can only be won by a hybrid approach.



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