



Ophir in a Postcolony? Metaphor, Coloniality and Decoloniality in Paul Freeman's *Rumours of Ophir*

Anias Mutekwa

To cite this article: Anias Mutekwa (2025) Ophir in a Postcolony? Metaphor, Coloniality and Decoloniality in Paul Freeman's *Rumours of Ophir*, *Current Writing: Text and Reception in Southern Africa*, 37:1, 98-105, DOI: [10.1080/1013929X.2025.2464345](https://doi.org/10.1080/1013929X.2025.2464345)

To link to this article: <https://doi.org/10.1080/1013929X.2025.2464345>



Published online: 12 May 2025.



Submit your article to this journal [↗](#)



Article views: 16



View related articles [↗](#)



View Crossmark data [↗](#)

Ophir in a Postcolony? Metaphor, Coloniality and Decoloniality in Paul Freeman's *Rumours of Ophir*

Anias Mutekwa 

This article offers an exegesis of Paul Freeman's crime/detective novel, *Rumours of Ophir*, set in Zimbabwe in the 1990s. The argument contends that Freeman's deployment of the Western crime genre, the imperial and colonial Ophir metaphor, and the Sherlock Holmes-like detective entangles the plot and sub-plots in coloniality even though the implication is decolonial, its reliance on metropolitan literary tropes making it an ambivalent medium for a project of decoloniality.

Keywords: Freeman; *Rumours of Ophir*; detective novel; coloniality/decoloniality; Zimbabwe

Introduction

This article critically analyses Paul Freeman's crime fiction novel, *Rumours of Ophir*, in the context of Zimbabwe in the 1990s. Freeman was born in London, but his novel was written during a sojourn in Zimbabwe. It has Zimbabwe as its setting and was published in that country in 1998 by College Press Publishers. From the point of view of authorship, therefore, it can largely be viewed as a metropolitan transnational text focusing on an African context, placing it along a continuum of such erstwhile texts such as Joseph Conrad's (1899) *Heart of Darkness* and Henry Rider Haggard's (1885) *King Solomon's Mines*. On the other hand, from the viewpoint of the setting and place of authorship, it can be appended to the fiction that is often categorised as 'white writing' in Zimbabwe, differentiating it from 'black writing'. It is a reality that mirrors the race-based discourses of a not fully resolved colonial legacy. Race relations in the colony were marked by the super-ordination of whites and the subordination of blacks, and exploitative relations in favour of the former defined life. This, at least at a political level, ended in 1980 with the coming of independence and black majority rule.

Most studies of white writing in post-independence Zimbabwe, for example by Cuthbert Tagwirei (2014), have focused on texts authored by white Zimbabwean writers, that is, those in the country or in the diaspora. The preoccupation has also largely been with conventional novels and/or autobiographies rather than popular fiction. *Rumours of Ophir*, therefore, has largely been marginalised. Because most of the writers were former white settlers, Tagwirei's study established that most white writers' texts are ambivalent when it comes to discourses of belonging to post-independence Zimbabwe. *Rumours of Ophir* is a text by a metropolitan transnational writer, and so the narrator is, arguably, unencumbered by the baggage of the colonial past within the country. The same though cannot easily be said of the imperial past, considering the author's metropolitan roots and the fact that his country of origin was Zimbabwe's erstwhile colonial master. Of the very few literary critical studies of Freeman's text known to the author, one focuses on gender, while the other by Primorac (2006: 30) only makes a very cursory reference to *Rumours of Ophir*. This article, through the metaphors of coloniality and decoloniality, adds a new dimension to the interpretation and appreciation of Freeman's text. It also contributes to the

literature on, and an appreciation of, the national dynamics of the post-colonial Zimbabwe of the 1990s from a literary-critical perspective.

In the Western metropolis, crime/detective fiction has a long history, dating back to the 1980s in Edgar Allan Poe's short stories. In the UK specifically, detective fiction was largely entangled in the imperial exercise, particularly with the canonical works of Arthur Conan Doyle and his iconic detective, Sherlock Holmes. *Rumours of Ophir* is located on a similar plane of imperial literary narratives. Primorac (2006: 21) deciphered elements of the genre in many a white Rhodesian colonial novel. Notably, while most are permeated by what Chennells (qtd in Primorac: 20) refers to as a 'validating mythology used by white settlers to justify their presence and behaviour in the region', Tagwirei's (2014) study of post-independence novels by white Zimbabwean writers shows that the discourse of belonging is of central interest. This has the consequence of linking coloniality and decoloniality according to which 'Coloniality [...] refers to long-standing patterns of power that emerged as a result of colonialism, but that define culture, labour, inter-subjective relations, and knowledge production well beyond the strict limits of colonial administrations' (Maldonado-Torres 2007: 243). Decoloniality, on the other hand, implies a disengagement, or disentanglement, from the debilitating tentacles of coloniality. It 'refers to efforts at re-humanizing the world. To re-humanize the world means to, firstly, see all people as humans; and secondly to discard forms of hierarchy that impose superiority between one human being and another' (Davids 2019: 111). *Rumours of Ophir's* orientation predispose it towards decoloniality. The novel can best be read in a context in which the dominant nationalist narrative of the ruling elite had shifted from a policy of reconciliation between former antagonists in the recently-ended anti-colonial war of liberation in 1980, to one of engagement with the not fully resolved colonial legacy.

Hybrid, 'Glocal', Genre?

Rumours of Ophir as crime fiction belong to the category of 'popular fiction' which traditionally was lowly ranked *visa-a-vis* 'serious' fiction. However, the boundaries between the two are largely blurred and so Freeman's text can be viewed as belonging to the borderland between the crime story and the novel. It has the generic elements of crime/detective fiction which 'includes any story that has a crime and its solution as a central feature of the plot' (Danyte 2011: 5). In Freeman's text, the principal crimes are the murders in Zimbabwe of the visiting Portuguese businessman, Rodrigues Combai, and a Zimbabwean mine-surveyor, Martin Chisunga. Likewise, as will become apparent, *Rumours of Ophir* also has the ingredients of thrillers which are 'stories of how conspiracies of all kinds are averted by individualistic, clue-reading heroes' (Palaer, qtd in Primorac 2013: 71). The conspiracy here is the attempt by Rodrigues Combai to move gold illegally from Zimbabwe back to his home country, Portugal. The heroes in the text are Detective James Carter and his assistant, Constable Julia Machaya. Furthermore, Freeman's text resonates with the mystery story whose essence is the conflict between good and evil. Carter, in Freeman's text, is the embodiment of good (in the form of decoloniality), while Combai and his nefarious designs symbolise evil (in the form of coloniality). All these genres had metropolitan roots and played a role in the imperial enterprise. It is a reality that arguably entangles them in coloniality when their generic patterns are construed as 'global' and are deployed to mediate postcolonial realities, culminating in what is construed as their 'glocalisation'.

While *Rumours of Ophir* can be viewed as a Zimbabwean text in terms of thematic concerns, narrative setting and place of authorship, Freeman's metropolitan origins mean that his text's generic roots are more traceable to the Western crime fiction genre than to the white Rhodesian colonial novel. As will become apparent later, the text's main plot exudes the elements of the

whodunit detective fiction genre: 'There will be a violent death, a limited circle of suspects all with motive means and opportunity, false clues, and a tenable ending with a solution to the mystery which both author and reader hope will be a satisfying consummation of suspense and excitement' (James, qtd in Anderson and Cloete 2006: 124). *Rumours of Ophir*, to accommodate the largely subversive dynamics at play in the text, departs slightly from this narrative convention in that there are two mysterious, but related, deaths. This subversion of a key convention of an imperial genre is a metonym of the novel's decolonial thrust.

Sherlock Holmes in a Postcolony?

The hero of *Rumours of Ophir*, Detective James Carter has an eccentric personality and modest economic status that resonate with that of Edgar Allen Poe's prototypical detective, Auguste Dupin; however, Carter largely resembles the fictional iconic British 'imperial detective', Sherlock Holmes. Field (2011: 8) defines the imperial detective as 'a heroic figure who, in his detective work, prescribes, imbues and endorses the values of the British Empire, even when that empire is no longer politically viable or active'. Holmes quintessentially espoused and epitomised the Occidental attributes and values that were supposed to define British imperial subjects, particularly in relation to colonised ones. These attributes were supposed to be 'civilised', in contradistinction to the supposed 'uncivilised' ontology of the colonised. In a postcolonial dispensation such that of *Rumours of Ophir*, therefore, the deployment of a Holmes-like detective to mediate local realities could be read as symptomatic of Carter's 'hegemonic mind, [...] the chauvinist mind that constitutes and is constituted by coloniality' (Ndlovu-Gatsheni 2013: 485).

The resemblance of Carter to Holmes is accentuated by the fact that his chief adversary and the man at the head of the group of criminals, Professor Randolph Armitage, reminds one of Professor James Moriarty, the erudite and formidable criminal figurehead that Holmes has to oppose. In fact, the final episode of *Rumours of Ophir*, in which Carter comes face-to-face with Professor Armitage on a mountain, is reminiscent of Sherlock Holmes facing Professor Moriarty. Both plunge down a cliff and perish. However, in Carter's case, only Professor Armitage dies in their confrontation. The resemblance of Carter to Holmes resonates with Gikandi's claim that in the empire's aftermath, its legacies 'have come to haunt English and postcolonial identities' (qtd in Field 2011:194).

Whereas Sherlock Holmes was a private 'consulting detective' (Doyle [1892] 2009: 21), Carter is a former member of the Zimbabwean police force who is recalled to deal with an urgent, complex criminal case that had confused and hamstrung the entire force. However, while Holmes's partner Watson was a white man, Carter's partner in his investigation was a black woman, Constable Julia Machaya. This highlights the patriarchal and masculinist orientation of the empire and its discourses, including the literary, while Freeman's subversion of expectation points to the novel's decolonial thrust.

Ophir: The Conjuring of an Imperially-Entangled Metaphor

The novel employs Ophir, a myth and symbol that has its roots in the Old Testament involving the Jewish King Solomon and the mysterious, rich land of Ophir, the reputed source of the King's gold. As highlighted by Alborn (2015), the biblical myth of Ophir and the search for it intruded upon European imperial and colonial consciousness for centuries, and so 'had propelled Columbus and his Portuguese contemporaries and their transoceanic voyages' (492) as they sought to locate and benefit from Ophir's fabled riches, just as Solomon had. It is this that brought the Portuguese to what is now Zimbabwe in the 16th century, a history that has a direct bearing on the plot of *Rumours of Ophir*. One thinks of Haggard's (1885) *King Solomon's Mines*. According to

Reinz, 'In the nineteenth century, the figure of the [imperial] detective and the imperial explorer were conflated' (qtd in Field 2011: 111).

In Freeman's text, Ophir is symbolically conjured up via the image of Mashumba, a traditionally rich gold-mining area in post-independence Zimbabwe. It has the vestiges of many older gold workings, both pre-colonial and colonial, as well as current ones that belong to a transnational mining company. These symbolise the location of Ophir in different eras. The 16th-century Portuguese imperialism in Zimbabwe, which forms the historical background to the plot of Freeman's novel, and the late 19th-century British colonialism that is at the centre of the national dynamics in this novel, were largely a consequence of apparently hallucinatory 'Rumours of mountains of gold. Rumours of Ophir, the legendary King Solomon's mines' (Freeman 1998: 109). Such imaginings validate Howe's assertion that 'the echoes of empire recurred on the level of the imagination and metaphor' (qtd in Rakesh and Sharma 2022: 122), a manifestation of coloniality.

With reference to the British during the age of empire, Alborn (2015: 507) argues that 'Victorians struggled with Solomon [and Ophir] in different ways as they moved from a trading empire, in which contact with non-Christian people in Asia and Africa was mediated by commercial exchange, to a more interventionist empire peopled with missionaries and colonial officials'. This suggests that the understandings and imaginings of Ophir and King Solomon were not fixed, but shifted with the exigencies of European commercialism and imperialism. In short, the biblical King Solomon's relationship with Ophir was conceived as a commercial one during the former period, and then as colonial or imperial in the latter, so as to resonate with and justify each period's preoccupation. In *Rumours of Ophir*, a similar dynamic can be delineated in the 16th- and 17th-century Portuguese relationship with the Monomatapa kingdom in what is present-day Zimbabwe. The gold at the centre of the novel's plot originated at a time of the Portuguese's relationship with Monomatapa, a trading relationship. They had only a handful of trading officials (including Antonio Caiado, an ancestor of the Caiado family who, together with the Combai family, was closely connected to the history of the gold in question). By the time Pedro Combai (Rodrigues Combai's ancestor) came to the Monomatapa kingdom about a hundred years later, the Portuguese had entrenched themselves and assumed the status of colonialists, reducing the Monomatapa King to a vassal. It was as a result of this that some of the African people in a part of that kingdom rebelled against the Portuguese and, against all the odds, succeeded in expelling them towards the end of the 17th century. This resulted in the above-mentioned gold being unceremoniously and precipitously abandoned in the Monomatapa Kingdom in present-day Zimbabwe by Pedro Combai, who had unscrupulously acquired it after Silveira's death. The gold remained concealed for centuries until Rodrigues Combai, Pedro's descendant, came to try to locate and steal the treasure after Zimbabwe's independence: the event at the centre of *Rumours of Ophir*.

In a Coloniality Quagmire?

The unresolved racially-based colonial inequalities in post-colonial Zimbabwe are embodied in Freeman's novel, in the wealth of the transnational mining company of the Mashumba area and the surrounding commercial farms. These are juxtaposed against the abject poverty of former colonised subjects, a contrast highlighted in accidental yet gruesome deaths in a disused mine shaft as the locals scrounge for gold in order to feed their families on mining-company land. Such an action sets the tone for the rest of *Rumours of Ophir*.

At the beginning of the text, we are introduced to Detective Carter as an educator who had been compelled to resign from the Zimbabwean police force in which he had worked since the colonial days. In a flashback, his premature departure from the force is shown to have been a

consequence of his having broken the police code of conduct. This happened when in a fit of blind, albeit justifiable rage, he had violently attacked his black African wife's murderer, Smuts, for showing absolutely no remorse for killing Carter's wife in a hit-and-run car accident. Smuts, a coloured or mixed-race individual, embodies and exhibits an obnoxious coloniality when he brazenly tells Carter to his face that 'He [Smuts] had only killed a black [Carter's wife], so what was the fuss?' (Freeman 1998: 18). As a consequence of his violent response to this provocation, Carter was forced to leave the police force for violating its code of conduct, he is informed that, in spite of the circumstances, he had acted both 'irrationally' and 'disorderly' [unlike his prototype Holmes] by taking the law into his own hands.

The above description is best understood in the context of the novel's setting. The year 1998, when this novel was published, saw a policy of indigeneity given increased prominence with the emergence of the Zimbabwean ruling elite's promoting a 'Third Chimurenga' (Mugabe 2001), meaning a third war of liberation. The ruling class began to mobilise veterans of the 1970s anti-colonial war to shore up their waning political fortunes and commence the groundwork of bringing to 'completion' that struggle, by ostensibly 'solving' colonially inherited economic inequalities, once and for all. This was later to culminate in the seizure of white-owned farms without compensation for distribution to preferred blacks after the year 2000. Land ownership in particular, and addressing colonially inherited economic inequalities in general, became motifs in a Zimbabwean political and 'nativist' language. All this was accompanied by an increasing anti-imperial and anti-colonial rhetoric that was largely embodied in the person of the Zimbabwean president, Robert Mugabe. Naicker (2017) argues that the crime genre is uniquely suited to pitting order against chaos, chaos being the consequence of what might be thought of as a 'Mugabe land grab' in which the economy accentuated its downward spiral.

In yet another thread in the novel, Carter is requested and tasked by his black African friend in the police force, Detective Chief Inspector Tatenda Machaya, to help rescue his daughter, Julia Machaya, who had fallen into debauchery and commercial sex work. Through this, *Rumours of Ophir* brings into focus the trope of the home, 'as a symbolic representation of English values, the homes of detectives stand out in conspicuous relief. Theirs is the template against which other homes are measured' (Field 2011: 154).

Detective Chief Inspector Machaya's broken home, his wife had abandoned him and his daughter Julia having left home for the streets, suggests a postcolonial national body politic that needs both healing and restoration. While the marriage could not be retrieved, the daughter, who represents the future, could be rehabilitated. This delicate task is handed to former detective, James Carter, who like the imperial detective of yore, is associated with the restoration of 'order'. Carter's own home and family, while also characterised by the void left by his murdered wife, have managed to hold its own and is an embodiment of the 'order' that he has to maintain and restore. This is also a generic requirement because 'the detective, even if flawed as a person, is supposed to be morally superior to the lawbreakers' (Bradford, qtd in Krawczyk-Zywko 2021: 17).

Julia Machaya's descent had seen her becoming a victim of sexual exploitation by a diverse range of men, in particular foreign ones. This is epitomised by the making of a pornographic video depicting a slave-era sexploitation scene between a white slave master and his black female slave, into which Julia is hoodwinked into acting the role of the slave by a foreign white expatriate, one William Kirkpatrick, an American (who performs the role of the slave master). The video has the potential to bring the Machaya family into disrepute while getting Julia (and Kirkpatrick) into trouble with the law. However, Carter succeeds in setting things right by bringing Kirkpatrick to order and getting the copy of the video destroyed. He also helps Julia turn over a new leaf by talking her into returning home and enrolling in the police force, as required by her father. Symbolically, the process of the rehabilitation of Julia

commences in Carter's modest home, making it a symbol of 'order'. Here Carter displays some of those Holmes-like characteristics through his ability to overcome the temptation posed by Julia's blatant sexuality. The modesty of Carter's home is also meant to debunk the myth that all former white coloniser subjects had benefitted equally from colonialism and were obscenely affluent compared to the majority of the blacks. The rehabilitation of Julia is not only a subversion of the objectification and eroticisation of the body of the black woman in colonial discourses, but also a metonym of the restoration of 'order' and a censor of 'disorder'. The latter furthers an ambiguous textual intervention in the Zimbabwean national discourse of the colonial and the decolonial. In this way, Freeman's text projects its decoloniality by serving the interests of former colonial subaltern subjects.

The above 'subplots' about the artisanal miners and Carter's rescue of Julia resonate in the background while setting the stage for the main plot: that revolving around the mysterious murder of a visiting Portuguese businessman, Rodrigues Combai. This is followed in quick succession by the identical murder of a local black Zimbabwean mine surveyor, Martin Chisunga. As referred to previously, Rodrigues Combai had come to the Mashumba area in Zimbabwe on a secret adventure to try and locate the gold abandoned in Zimbabwe by his ancestor Pedro Combai during the era of Portuguese imperialism, centuries previously. The current Combai enlists the assistance of the unsuspecting Martin Chisunga, a mine surveyor employed by the said transnational mining company. Combai's movements are on the radar of members of the Caiado family, also a Portuguese family with historically competing claims to the same hidden gold. This had engendered a centuries-old feud between the two clans which had turned bloody with the murder of Rodrigues Combai and Chisunga by, as would become apparent later, members of the Caiado clan who are also after the same gold. The popular detective mode favours twists and turns of the plot.

The murder of Rodrigues Comba, with its entanglement in the mists of pre-colonial Zimbabwe history, proves difficult to crack for the Zimbabwean police force. With the murder making international headlines, it threatened the country's image as a safe tourist destination, prompting the state to act expeditiously to resolve it. This sees James Carter, the Holmes-like detective, being temporarily recalled from the education ministry to the police force with the special assignment to solve the murders of Combai and Chisunga. However, the tentacles of the coloniality of power are visible in the prominence given to Combai's death over that of Chisunga in both the local and international media.

Assisted by Julia Machaya, the former commercial sex worker now rehabilitated and turned police constable, Carter's investigation takes him on a historical journey to details of 16th-/17th-century Portuguese imperialism in Zimbabwe, in addition to a journey to the Mashumba area. To reiterate my earlier points, the investigation reveals the involvement of members of the Caiado clan, the head of whom is Professor Randolph Armitage, a university academic. In the process, Carter's Holmes-like characteristics of bravery and analysis are brought to the fore. These culminate in his success in solving the crime by outwitting and overcoming Professor Armitage and his foot soldiers, particularly the mixed-race Mozambican brothers, the progeny of the Caiado family, who are responsible for the string of murders in the novel, including those of Chisunga and Combai.

The actions of members of the Combai and Caiado clans regarding the gold are criminalised from the outset in *Rumours of Ophir*. To begin back in the late 17th century, Pedro Combai's 'acquisition and concealment of the gold was a crime against the crown of Portugal' (Freeman 1998:154). But what are downplayed are the racial/colonial implications of the crime: namely, that Pedro's actions of stealing the gold from the shrine built by the Monomatapa King in memory of Father da Silveira were also in violation of the laws and cultural norms of the Monomatapa Kingdom. In addition, Pedro's 20th-century descendant, Rodrigues, was 'a

foreigner [who] was illegally attempting to remove a treasure trove from the country [Zimbabwe]' (Freeman 1998: 143). The gold, by default, now legally belonged to the Zimbabwean state to which it was restored by Carter and Julia at the successful conclusion of the investigation.

A Postcolonial *Ophir*? Towards 'Decolonial Justice'

Matzke and Muhleien (qtd in Naidu and Le Roux 2014: 287) have observed an 'inextricable link between crime fiction and the imperial enterprise'. This resonates with the genre's orientation towards righting wrongs and restoring equilibrium to society. Such is the slant of *Rumours of Ophir*, a slant underscored in the subplots: the indifference of the white mine manager to the deaths of the artisanal black miners; Smuts's racist attitude after he accidentally kills Carter's wife; and the prominence given to the white Combai's death over that of the black Chisunga in the international mainstream media as well as, ironically, by the postcolonial ('colonially-conditioned') African-led government. At the same time, Freeman attempts to subvert the ideological predispositions of the colonial thrust. His villains, for example, are Occidental subjects. Nonetheless, it is an Occidental subject, Detective Carter who, in the role of hero, ultimately rights wrongs in the former colony. The text does not merely reverse colonial binaries; rather, villainy and heroism transcend both race and gender to open up new perspectives.

Implicitly, the novel seeks to promote decolonial justice in the postcolony. It is an implication based on a template involving collaboration between Carter and Julia, the collaboration between a former coloniser and a former colonised. Carter and Julia's love and eventual marriage, as alluded to in the text, can also be read as a metaphor for 'decolonial love', or love which 'connects individuals in a human way' (Davids 2019: 117). Are such perspectives simply naïve in the ongoing intolerances of post-Mugabe Zimbabwe or does *Rumours of Ophir* manage to harness popular crime-fiction conventions to serious purpose? This article suggests the latter.

Disclosure Statement

No potential conflict of interest was reported by the author.

Notes on Contributor

Anias Mutekwa is a senior lecturer in the Department of Languages, Literature and Cultural Studies at Midlands State University, Zvishavane Campus, Gweru, Zimbabwe. His main interests are in African literature, postcolonial identities, and literature and gender.

ORCID

Anias Mutekwa  <http://orcid.org/0000-0001-5250-0830>

References

- Alborn, Timothy. 2015. 'King Solomon's Gold: Ophir in an Age of Empire.' *Journal of Victorian Culture* 20(4): 491–508.
- Anderson, Muff and Elsie Cloete. 2006. 'Fixing the Guilt: Detective Fiction and the No.! Ladies Detective Agency Series.' *Tydskrif vir Letterkunde* 43 (3): 123–40.
- Conrad, Joseph. 1999 [1899]. *Heart of Darkness*. New York: Penguin Random House.
- Danyte, Milda. 2011. *Introduction to the Analysis of Crime Fiction*. Kaunas: Magnus University.
- Davids, Nuraan. 2019. 'Love in the Time of Decoloniality.' *Alternation, Special Edition* 24: 104–21.
- Doyle, Arthur C. 2009 [1892]. *The Adventures of Sherlock Holmes*. New York: Dover Publications.

- Field, Lynette G. 2011. 'The Imperial Detective: Empire and Englishness in the Detective Fiction of Dorothy L Sayers and P D James.' PhD Thesis. Perth: The University of Western Australia. Available at: <https://research-repository.uwa.edu.au> [Accessed 3 March 2024].
- Freeman, Paul. 1998. *Rumours of Ophir*. Harare: College Press.
- Haggard, Henry Rider. 1999 [1885]. *King Solomon's Mines*. London: Cassell and Company.
- Krawczyk-Zywko, L. 2021. 'The Comfort of Crime: The Appeal of Formulaic Fiction During the Pandemic.' *Litteraria Copernicana* 3 (39): 13–22.
- Maldonado-Torres, Nelson. 2007. 'On the Coloniality of Being.' *Cultural Studies* 21 (2): 240–70.
- Mugabe, R. 2001. *Inside the Third Chimurenga*. Harare: Department of Information.
- Naicker, Kamil. 2017. 'Return to the Scene of the Crime: The Returnee Detective and Postcolonial Crime Fiction.' Masters Thesis. University of Cape Town. Available <https://open.uct.ac.za> [Accessed 9 February 2024].
- Naidu, Samantha and Elizabeth le Roux. 2014. 'South African Crime Fiction: Sleuthing the State Post 1994.' *African Identities* 12 (3/4): 283–94.
- Ndlovu-Gatsheni, Sabelo J. 2013. 'Decoloniality as the Future of Africa.' *History Compass* 13 (10): 485–96.
- Primorac, Ranka. 2006. *The Place of Tears: The Novel and Politics in Modern Zimbabwe*. London: Tauris.
- Primorac, Ranka. 2013. 'Introduction: Visibility of African Thrillers.' *Journal of Postcolonial Writing* 49 (01): 71–81.
- Rakesh, Jain and Akshita Sharma. 2022. 'Colonial and Postcolonial Reflections in Crime Fiction.' *International Journal of Multidisciplinary and Current Educational Research* 5 (1): 122–25.
- Tagwirei, Cuthbert. 2014. '“Should I Stay or Should I Go?” Zimbabwe's White Writing, 1980–2011.' PhD Thesis. University of Stellenbosch. Available <https://scholar.sun.ac.za> [Accessed 10 February 2024].