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1. INTRODUCTION

The contemporary South African novel has been analyzed in respect to many different themes, for instance, trauma (Mengel and Borzaga 2012), truth and reconciliation (Mengel 2009), gender (Kauer 2003) and identity (Jacobs 2016). While some authors also thematize journalism in their fictional works, scholars in that field of research have not, yet, focused on the representation of this subject matter in contemporary South African novels. Therefore, it is of interest to explore the perception of journalism in South African novels. After the fall of apartheid, investigative journalism became important because it tried to uncover the truth. This is the reason the character of the journalist also appears in novels in which the Truth and Reconciliation Commission is depicted. Investigative journalism could bring true answers to crimes former authorities tried to cover up (Cole 206-207). Consequently, the goal of this diploma thesis is to analyze how journalism, specifically investigative journalism, is portrayed in three selected contemporary South African novels. Since investigative journalism is known to reveal cover-ups to society, it appears to be a beneficial theme for an exciting plotline of novels (Redelfs 15-18). Michiel Heyns' (2011) *Lost Ground*, Jann Turner's (2002) *Southern Cross* and Karen Jayes' *For the Mercy of Water* (2012) all incorporate investigative journalism to some extent. The analyses of these novels are to discover how the authors represent investigative journalism in their work. These portrayals also have implications for the reader to be interpreted. In addition, focusing on journalism in these novels gives the authors the opportunity to consider what separates this type of writing and the underlying profession of the investigative journalist from novel writing.

The overall structure of this thesis takes the form of four main chapters, excluding the introduction (1.) and the conclusion (6.). The first chapter (2.) focuses on the theoretical background, on which the analyses of the novels are based. The characteristics of investigative journalism, its history as well as the professional field in an African context are discussed in detail. In addition, focus also lies on the relation of journalism towards novels and authors. Different and similar features of journalism and novel writing are portrayed, too.

The second chapter (3.), then, analyzes Michiel Heyns' (2011) *Lost Ground* with a primary focus on journalism. The expat novel features the freelance writer Peter Jacobs as the protagonist of the story. He is a journalist, who had to flee the

country with his family during the apartheid regime and who has lived in England ever since. After twenty-two years, he decides to return to post-apartheid South Africa. A prejudice is in the center of his journalistic endeavor. Peter Jacobs believes that the murder on his cousin Desirée in Alfredville has similarities with Shakespeare's play *Othello*, suggesting that her husband's jealousy is the motive for him killing his wife. Soon, the journalist realizes that the story he wishes to write on the murder is not that simple. Peter gets entangled in his own investigation. His personal engagement in the story causes chaos for everyone involved (Heyns 2011). The interpretation of this novel emphasizes an investigative journalist's skills and the importance of surrounding factors in an investigation. Peter's similarities to a detective as well as his personal connection to the story are also thematized in the analysis. Additionally, the author's depiction of journalism and novel writing is reflected upon.

The third chapter (4.) examines the role of journalism in Jann Turner's (2002) *Southern Cross*. Anna Kriel, as the investigator, is the central character in uncovering the truth of her love Paul's mysterious death during apartheid. A decade after the murder, the protagonist is still seeking the truth. She is confronted with a cover up by former apartheid police officers, which Anna is determined to reveal. She fights to expose the truth while these officers attempt to cover their tracks. This phenomenon appears to be a common reaction to the Truth and Reconciliation Commission, also known as TRC, since an investigation into the truth is not in the center of the TRC (Turner 2002). Therefore, the analysis stresses the investigation's search for truth and concentrates not just on the character of the journalist James in the novel but also on the protagonist Anna and her investigation. She uses similar methods of investigation as an investigative journalist. The effects of the truth are also indicated. The concluding passages, again, focus on the author's presentation of journalism and novel writing and its significance.

The final chapter (5.) interprets the meaning of investigative journalism in Karen Jayes' (2012) *For the Mercy of Water*. The novel is a dystopia, which illustrates what could have become of South Africa if state capture had been successful. Jayes uses actual discussions on the privatization of water, whose free access is supposed to be a human right, as well as its immanent effects as a basis for her novel. Hence, she delivers a message of warning towards a quite possible future (Mengel, *State capture* 106-111). The character of the writer in Jayes' novel is following a story on an incident in a village, in which water company guards rape and kill girls while their

actual assignment is to secure the water. A grandmother is telling this story, which serves as an example of what can occur during a war over water that has been privatized by the government. The water company's control over this resource also threatens the field of journalism (Jayes 2012). As a result, emphasis lies on the protagonist's investigation in this chapter as well as the obstacles faced with. The character of the journalist and his dealing with the professional field of journalism is examined, as well. Ultimately, the author reflects on the notion of journalism and novel writing.

2. JOURNALISM IN NOVELS

The following chapter gives an insight into the role of journalism in novels. Since the focus lies on investigative journalism, a type of reporting rather typical in an American or British context, most literature available on this subject mainly aims at American or British investigative journalism in general and in novels. As a result, the depiction of investigative journalism specifically in South African novels is rather limited in these passages and is being analyzed more thoroughly in chapters 3 to 5 based on the information gathered in these upcoming sections.

2.1. INVESTIGATIVE JOURNALISM

Investigative journalism, also known as investigative reporting, plays a central role in the upcoming analyses of selected contemporary South African novels. This type of journalism is depicted in the essential plot lines of these novels and is, as a consequence, being described in more detail in the following passages.

The heyday of investigative reporting was in the 1970s. The *Sunday Times*, for example, spent a great part of their financial resources on investigative journalists and their stories. Until today, these stories are one of the essential reasons readers are drawn to the newspaper (Lonsdale 231). One of the first investigative reporters in the 19th century in Britain was William Cobbett, who was shaped by the ideas of the Enlightenment. Amongst other things, he was imprisoned for fighting against oppression and exploitation (De Burgh 30-31).

Investigative journalism is a term, which has originally been coined in the USA. It is usually associated with political topics such as the famous Watergate scandal. The main characteristic of investigative reporting is its critical and in-depth inquiry

into specific (political) topics, which often lead to exposure of certain unjustified (political) acts. Especially politicians have criticized this type of independent journalism due to its power to incriminate them. Investigative journalism has a high value in the United States, as it demands a considerable amount of professional knowledge from the journalists. It also serves the society as a whole by uncovering the truth and revealing it to the public (Redelfs 15-18). The investigative reporters address our morals with their stories. They can, therefore, surprise us by describing immoral acts, which were masked usually by the authorities or various other people in power. Investigative reporters do not take information provided from authorities at face value but rather question it (De Burgh 15).

In countries such as China, the leading political party used to advocate for investigative reporting. The investigative journalists were aided to some extent to expose corruption and the like in order to ensure that the leaders of the country are not considered illegitimate. Nowadays, though, there is a trend towards heavy restrictions on investigative reporting. It has become increasingly expensive and often causes conflicts between owners of newspapers and various social players. Furthermore, the media's close connection to political parties and businesses contradicts a focus on investigative reporting, which might jeopardize this connection. The leading party has also censored the media. Social issues are not to be mentioned as this would cause social uproar. Nonetheless, investigative journalists in China as well as other countries still reveal social and political wrongdoings without considering their punishments. Investigative reporting has been institutionalized and scandals such as experiments of "live human organ transplant[s]" have been uncovered and articles published (Tong and Sparks 337-339).

The following sub-section thematizes the differing views on how to define investigative journalism and, finally, presents a definition of this term, on which to base further analysis in the succeeding chapters.

2.1.1. Investigative journalism: a working definition

A clear definition of what sets investigative reporting apart from reporting in general has, yet, to be found. While some argue that the investigative journalists differ from everyday journalists by their assertive force in pursuing the truth, others believe that investigative reporting is no different to everyday reporting as the skills are identical. Among most journalists, there seems to be a consensus on three main characteris-

tics of investigative reporters. First, the journalist has a determined and dynamic role as a reporter. He or she usually needs to be on site to collect information on a potential story and show initiative. Second, the journalist's inquiry into a matter only occurs under heavy resistance. Third, the matter under investigation is of significance to society or the world. Usually some information is kept secret by an organization, or even a person, which the investigative reporter wants to unveil to the outside. As a result, these organizations and persons try to prevent this from happening. A majority of investigative reports to be published focus on corruption such as in the political sphere (Redelfs 26-30).

Nonetheless, there always arise some issues concerning the main characteristics of investigative journalism. Some professional journalists question whether a story needs to be kept secret by those who do not wish for it to be known to the public in order to be an investigative report. In connection with this matter, the importance of the role of evasiveness is also challenged. In addition, it seems to be of great importance that the story is uncovered through the investigative journalist's initiative. To illustrate this point, information on the Watergate scandal (further described in section 2.2) has been gathered through the journalist's eagerness to uncover the truth while, for instance, the Pentagon Papers were not a product of the journalist's initiative. These were a product of a different investigative force not connected to the media (Blevens 257-258). Some journalists also claim that every type of journalism is investigative journalism (Blevens 259). However, the essential component, which separates basic journalism from investigative journalism, might be the technique used to obtain the information for an investigative story by the journalist. The journalist needs to be both the detective and the journalist. He or she does not just take notes at a press conference, for instance, but needs to find much more creative methods to obtain the truth. These types of methods and specific notions of conduct have to be acquired by the journalist prior to his or her investigation into a certain matter of importance (Blevens 258-259).

The *IRE*, also known as the *Investigative Reporters and Editors Group*, was founded to ensure that investigative reporters pursue their profession under the principle of integrity. Watergate, the Vietnam War, as well as the Arizona project, to name but a few, are incidences which led investigative reporting to become mainstream. It can be said that investigative reporting is intended to accomplish change (Dicken-Garcia 110-112).

The British investigative reporter of *The Sunday Times*, Phillip Knightley, for instance, states that he never pursued a story by doing semi-legal or illegal tasks such as pretending to be someone other than a journalist, stealing an incriminating photograph or tapping into a telephone conversation (Knightley 8). In reality, he carefully examined various documents or files in order to elicit the truth. Through this method, Knightley, for example, exposed a tax evasion scheme of several decades by an esteemed British family called the Vesteyes. Hence, Knightley also believes that a story should only be investigated if it uncovers an unjust act by one or several individuals, who are in a powerful position. This should result in certain consequences such as political reforms to ensure that these injustices will not be repeated. Ultimately, the article produced by way of investigative journalism should cause both outrage in the reader and still be an exciting story (Knightley 8). Finally, a potential working definition states that investigative journalism is:

Eine Form des [...] Journalismus, bei der durch intensive Recherche bisher unbekannte Sachverhalte von politischer Relevanz öffentlich gemacht werden, die einzelne, Gruppen oder Organisationen verbergen möchten. Ziel von IR [Investigative Reporting] ist es, Mißstände [sic] aus den Bereichen Politik, Wirtschaft und Gesellschaft aufzudecken. (Redelfs 32)

Some of the most famous investigative reports that caused exposure and change in politics or society are mentioned in the following sub-section.

2.1.2. *Investigative journalism in history*

Investigative journalism plays a central role in history and current times. Hence, the Watergate Scandal, the My Lai Massacre and the uncovering of Kim Philby as a Russian spy are illustrated as examples below.

Former president of the United States, Richard Nixon, was inaugurated in 1969 and left the office of president in 1974. His presidency led to a shift in the exchange between the presidential office and the media, which ultimately resulted in the so-called *Watergate Scandal* (Liebovich ix-xii). Ronald Ziegler, who became Nixon's press secretary, did not foster a harmonious relationship with the press in Washington D.C. He received his orders from H.R. Haldeman, the former chief of staff, who was ordered by Nixon himself to manipulate the media into advocating a positive representation of the president in the press (Liebovich 1-4).

Hence, Nixon and his chief of staff "influence[d] the electorate directly by using television[,] largely ignore[d] the White House press corps [...] and sp[ie]d on certain reporters [...] and [...] verbally attack[ed] news institutions and reporters to keep them on the defensive" (Liebovich 5).

Former police detective Jack Caulfield and investigator Tony Ulasewicz also worked for Nixon in spying on certain individuals. One of the victims of illegal wiretapping by the Nixon administration with help from the FBI was the journalist Joseph Kraft. He was targeted due to his unfavorable remarks on some of Nixon's policies. Until 1971, numerous journalists as well as members of the White House, the Defense and the State Department were illegally surveilled both at home and at work (Liebovich 6). Their attitudes towards Nixon and his presidency were carefully recorded, especially those of the journalistic community (Liebovich 10). Later in his presidency, Nixon and Haldeman decided to have conversations in the Oval Office taped as well as in the Cabinet Room, rooms at Camp David and numerous telephones in the White House. These (950) tapes were meant to ensure that the administration and its actions would be accurately depicted in the future (Liebovich 34-35).

As a result, the *Watergate Scandal* defines a cover-up of a burglary at the Watergate Complex Building, in which the Democratic National Committee headquarters were located, in order to spy on the Democrats. Investigative journalists of the *Washington Post* predominantly uncovered connections directly to Nixon and his administration. As a side effect, other journalists investigated possible illegal acts during Nixon's reelection phase (Liebovich 50-51, 66). Key investigative reporters at the *Washington Post* to cover the *Watergate Scandal* were Bob Woodward and Carl Bernstein. Their anonymous source was nicknamed Deep Throat. For months, Nixon's administration tried to cover up the Watergate burglary during the time of the reelection. Finally, Nixon made an attempt to hide his illegal actions by removing Haldeman and others from his close circle who were accused of being connected to the burglary (Liebovich 62-65, 77). Woodward and Bernstein kept pursuing the story. Their information was based on the knowledge of a minimum of two sources and their accuracy proved several times. Only in 1973/74, though, did the *Watergate Scandal* have any effect on Nixon since Congress initiated an investigation (Liebovich 70-71). During their investigation, the existence of the tapes, which incriminated Nixon, was revealed. He resigned before an impeachment and was pardoned by the following president Ford (Liebovich 85, 109-110).

Another example of investigative journalism is the uncovering of the My Lai massacre. During the Vietnam War, American soldiers massacred 500 Vietnamese women and children as well as some elderly people in the small village of My Lai.

The soldiers were searching for rebels but did not find any. They used brutal force, torture and rape before killing the civilians while none of the soldiers were harmed (Rowling, Sheets, and Jones 310).

This massacre happened in early 1968. However, only after two years in late 1969 did the general public in America become aware of this atrocious event. Seymour Hersh, a freelancer, had her article on this matter printed in the *Dispatch News Service*. This story was to, again, negatively impact Nixon's image and his war policies. The Nixon administration attempted to detract from the story's truth by, for instance, questioning the credibility of witnesses and sources and the reasons for Hersh to even publish the information. As a consequence, the investigative reporter was faced with many obstacles by those who did not intend for this scandal to unravel and leave behind negative political implications (Rowling, Sheets, and Jones 310-311).

Finally, the investigative reporter Phillip Knightley, who was born in Australia, specialized to some degree in the uncovering of espionage. He published various articles and books on this topic. He, for example, interviewed Kim Philby in 1988 (Leapman 79). In 1933, Kim Philby became a spy for the Russians and, at the same time, handled the correspondence from Spain to the *British Times*. During his time in Spain, he started reaching out to the Intelligence Agency of Great Britain and became a double spy for the Soviet Union (Lonsdale 104-105).

Since 1945 onwards, Philby caused several British intelligence operations to be abandoned. He was also responsible for endangering agents who were sent undercover to fight against Communism. As a result, some were killed or arrested and others coerced into delivering false information to the British. Kim Philby was arrogant, cruel and a murderer (Page, Leitsch, and Knightley 21-23). The fact that Philby was a spy for the Russians had an effect on British intelligence agencies and the country itself. It led to an extensive reform of its agencies and, hence, caused massive change (Page, Leitsch, and Knightley 291).

The above mentioned stories, which revealed great injustices and were meant to accomplish change either in politics or society, have been exposed by investigative journalists. These only illustrate a few cases of investigative reporting to give an impression of its characteristics and importance to society. The upcoming subsection deals with the unique situation of practicing journalism in African countries and its implications for both the journalists and society.

2.1.3. Journalism in African countries

In several African countries, journalists have to struggle in their profession due to the fact that their government and regime violate human rights. Kenya is one of those countries. Although, freedom of the press is proclaimed through the constitution, certain policies as well as government issued reports limit individuals to actually live that freedom. One Act by the government, for instance, allows the ruler of the country censorship and power over what information is being published or not in case it threatens national security. Furthermore, journalists are often being threatened with committing the crime of defamation. Media laws as well as non-existent regulations towards the type of information that is freely available to journalists cause the media legislation to be highly oppressive (Lohner, Banjac and Neverla 53-54).

The government, for example, also owns the KBC, which is the Kenya Broadcasting Corporation, and controls the information broadcasted to a large extent even though impartiality and autonomy are supposed to be its characteristics (Lohner, Banjac and Neverla 58). Journalists in Kenya are often threatened if not attacked, especially if they cover stories of controversy in their country such as the prosecution of President Kenyatta or corruption within the government. Journalists are being harassed and intimidated and their lives threatened even if actual murders of journalists are hardly evident. Sometimes these journalists are also threatened of being detained by the ruling forces or physically harmed. Most of these actions are committed by law enforcement officers or representatives of the government itself (Lohner, Banjac and Neverla 59-60). To illustrate this, two investigative journalists inquiring into an attack at a mall in Nairobi in 2013 were targeted by then head of the Nigerian Police Force David Kimaiyo. As these journalists investigated the security actions at the mall, they were implicated in spreading propaganda and threatened to be charged with that crime (Lohner, Banjac and Neverla 60).

In Nigeria, the connection between journalism and the government as well as politics, in general, is most evident in the 21st century. Many privatized media channels belong to politicians or publish information in respect to a certain political view. As a result, biased reporting is highly common. The information to be published is often controlled if not dictated by powerful individuals such as government staff concerned with public relations. Often the information is entirely concocted. A great amount of information is not made available to journalists or access to it even hin-

dered. Journalists are also bribed with contracts given to them by public representatives or the Nigerian Union of Journalists to guarantee the portrayal of a positive image in the public eye through the media. Many journalists also get paid by government officials. There seem to be no opportunities for critical voices in the media. Ethnicity, religion and politics play a much larger role than addressing issues such as corruption (Nkechi and Onwuka 35-38).

In Egypt, freedom of the press was limited after the death of the ruler Sadat and the proclamation of a State of Emergency. Hence, until the beginning of the 21st century censorship became everyday practice and newspapers could be closed by the regime. Even though the leader Mubarak allowed for opposition media channels, this opposition was frequently threatened by the regime to ensure that it would stay in control (Lohner, Banjac and Neverla 29-30). After numerous uprisings, freedom of the media is almost non-existent. The government controls the press through the constitution, certain laws and penalties as well as their Intelligence. Journalists are being arrested and intimidated. If journalists threaten politicians in power and the regime publicly in their work, they are frequently targeted and charged with some criminal action. The journalistic practice itself is being made a crime. Furthermore, the government taps into electronic conversations by journalists. There is also no law in existence that gives anyone the right to access any type of information (Lohner, Banjac and Neverla 30-35).

Considering journalism in South Africa, the end of the apartheid regime in 1994 introduced freedom of the press into the constitution of a new democratic South Africa. Nonetheless, various obligations for the media were inherited in this newly gained freedom of the press. This resulted in extensive self-regulatory actions and the introduction of certain moral conventions. Politicians often wish the media to strengthen them in order to succeed in their endeavors. Many political agents and the government itself often hinder the editors and weaken the media's control of publication, especially concerning the public broadcaster. In fact, SABC is still owned by the government, which frequently intervened in matters of the press (Wasserman 240-242).

As a consequence, conflict between the political sphere and the press has been evident since the beginning of the new democratic South Africa in the late 1990s. The freedom of the press has since been in danger. Some journalists were pressured by certain political officeholders through, for instance, bullying. Threats

also included the possible introduction of censoring information before publishing it. The SABC, as mentioned above, is one exemplary broadcaster highly influenced by the government and shown to have displayed biased reports; hence, it jeopardizes the press freedom (Wasserman 242-244).

Pressure from the economic sphere, too, led to limited and insufficient practice of investigative journalism, which has the predominant objective of monitoring the state and its actions. Especially at the beginning of a democracy, certain democratic organizations should be supported and corruption should be uncovered by journalists. Even though the *Mail & Guardian* as well as the *Sunday Times* published professional investigative reports, the freedom of the press has not been made use of to its full extent and potential. Commercialization also caused a decline in community media. Due to the fact that most media outlets need to be profitable in order to maintain their business, they turned to censoring themselves and oblige in publishing mostly for a small exclusive part of politics and society. Therefore, commercial profits seem to be of more importance than publishing issues, which are of significance to society (Wasserman 243-245).

Often, the journalists in South Africa are also seen as being politically motivated as the majority rule does not have a strong political opponent (Wasserman 248). Certain restrictions journalists themselves agree on such as not publishing racial remarks were seen as necessary. However, journalists still believe in the danger of these restrictions turning the media away from publishing true accounts and, yet again, having their voice suppressed by the ruling party (Wasserman 248-249).

The following section depicts the relation between the journalistic profession and fictional writing.

2.2. THE CONNECTION BETWEEN JOURNALISM AND THE NOVEL

Journalism in itself has often been viewed secondary in importance when compared to fiction. However, scholars might be ignoring the fact that a number of fiction writers started their career in journalism and gained many insights from their journalistic profession. Their imagination progressed and their views on the possibilities of literature were strengthened. Their practice in the methods of journalism affected and still affect their fiction writing (Underwood 11-12). The sub-section to follow gives an overview on how journalism and the journalist, in general, has been and is represented in fictions such as novels.

2.2.1. The character of the journalist

Writers have not always used the journalist as a central character in their novels. Hence, the upcoming sub-sections focus both on the rise of such characters in fictional writing as well as the general depictions of these. Furthermore, exemplary novels depicting (investigative) journalism and the character of the journalist serve as illustrations below.

By the late 19th century, a narrative genre surfaced, which used the journalist as its predominant protagonist (Good 352). A study by Howard Good (1985) analyzed more than 75 American short stories as well as novels, which were printed from 1890 to 1930. Most of these stories entail their authors' – most of them journalists or former journalists – feelings towards the profession of a journalist. A great amount of these novels and short stories thematize a young naïve male journalist, who is finding his way in a newspaper office and around the profession itself (Good 352-353). The stories always come to the conclusion that journalism is not to be pursued as a profession. The research, finally, illustrates that the novels written during that time depict the protagonist as someone who should vigorously try to become proficient as a journalist but, at the same time, jump at the opportunity to leave this profession and pursue a different career (Good 355-357).

Furthermore, in the 19th and early 20th century, a genre connecting fictional writing and journalism emerged in the USA. This genre is called literary journalism (Hartsock 21-22). It is defined as "true-life stories that read like a novel or short story [...]" (Hartsock 22). Stereotypical methods of writing a novel were, then, transferred to writing in the professional field of journalism. Detailed descriptions, the use of images and dialogues are only a few of these techniques to be mentioned. Hence, one can argue that literary journalism reflects the possible blending of different fictional and non-fictional genres as well as a disappearance of boundaries between these (Hartsock 23-27).

In Britain, novels, who depicted journalists between 1900 and 1914, described them as heroes. These positive characters are enlightened and searching for the truth (Lonsdale 1). During the rest of the 20th century and the beginning of the 21st century, the authors did not portray the favorable parts of the powerful press anymore in novels about journalism. British writers of these novels such as Ian McEwan or James Meek mirrored their opinion on current journalists in their work. Some of

these authors have worked in the field of journalism and others were just interested in them, personally. They believed them to have drifted from the right kind of pursuing journalism both morally and personally. Therefore, the character of the journalist is presented in exactly this way in the novels (Lonsdale 10). Between 1919 and 1939, authors of fictional narratives have been portraying the journalist as a protagonist in their stories or as a supporting character. They thematize both the characteristics of the profession and the persons themselves. One theme, for instance, is the rapid development of the newspaper industry (Lonsdale 73). In this period, the writer's own opinion, gained from the work as a journalist, influences the way he or she describes the press in their fictional writing (Lonsdale 94-95). Fiction writers usually emphasized the deficiencies when depicting the investigative journalist in novels during the late twentieth century (Lonsdale 231-232).

In the middle and late 19th century, a connection between crime fiction and journalism arose. In *The Mystery of a Hansom Cab* by Fergus Hume, for instance, the protagonist of the detective is mistaken for a journalist by one of the characters. The detective's determination to find the murderer, his secrecy in his intentions as well as the mode of seeking information seems to convey that he is writing a story that others do not wish to become public (Weaver 61). Investigative methods of a journalist are clearly visible in such detective fictions (Weaver 63).

Journalism also plays a role in graphic novels. These graphic novels, which portray journalism, are also called "comics journalism". *Safe Area Gorazde* or *Palestine* by Joe Sacco, for instance, depicts both historical issues as well as journalism. The author illustrates certain conflicts happening in the world through his work. His work can be compared to a journalistic report since he also applies methods from the field of journalism, such as taking interviews. He also portrays himself in his novels, which characterizes the intrusiveness often associated with journalists. Nonetheless, his graphic novels are highly subjective due to the illustrations (Kavaloski 1-4). Sacco was not satisfied with the way conflicts in the world were portrayed by mainstream journalism. He found his own method to portray those individuals who are directly effected by these conflicts and suffering, hence, emphasizing the effects of the conflicts in the world on the personal lives of the population (Kavaloski 3-4).

The Story of a Play and *Indian Summer* by William Dean Howells are also two novels which have a journalist as a protagonist in the storyline. In this case, though, these novels are highly autobiographical since William Dean Howells pursued a ca-

reer in printing and journalism before writing these novels. As a result, the protagonist *Brice Maxwell* in *The Story of a Play* has great similarities with Howells in his former years when described in the novel. *Colville* from *Indian Summer* is, likewise, depicted as a publisher and an editor who has retired from the media industry (Sokoloff 173). William Dean Howells' novels are also characterized by sarcasm and a certain kind of humor that has already been present in his column for the *Ohio State Journal* while still being employed as a journalist (Sokoloff 167).

The preceding passages illustrate to some extent that there seems to be a connection between the authors' experience in the field of journalism and the portrayal of journalists and journalism itself in their fictional work. Their professional journalistic knowledge also seems to be of importance concerning the process of fictional writing. The following section is, therefore, reflecting on this phenomenon in more detail.

2.2.2. Journalists as novelists through time

There seems to be a controversy among authors and intellectuals on the necessity and usefulness of a categorical separation between the profession of a journalist and the one of a novelist. Daniel Defoe is one of the earliest prominent names to be mentioned when discussing so-called "journalist-literary figures" (Underwood 2). These are renowned persons who have greatly contributed to both the field of journalism and the field of fictional writing with their work. In Defoe's time, contemporaries did not separate their work into two distinct categories. Defining fictional creations as novels only occurred at the end of the 18th century, in fact. Since that time, many journalists and former journalists applied methods they have acquired in their journalistic practice to their novel writing. By doing so, the plotlines of their novels become more realistic. Furthermore, thorough research taught to journalists is used as a basis to create climactic novels by exploiting real occurrences (Underwood 2-3).

Many journalists, who later in life turned to fiction writing, saw themselves unable to depict their view of the world successfully in the extent they wished to do through their profession. The cause for these journalists to become fiction writers were the limitations imposed by a certain writing code to be used in traditional journalism. Hence, fiction writing introduced the type of freedom these writers needed to transfer their sense of the world and its people to their readers (Underwood 5-6). Nonetheless, working as a journalist still continued to influence these writers. They

learnt about journalistic principles and moral beliefs. The writers could use their profession as journalists to, for example, strengthen their curious minds and their ability to express themselves. What is more, these journalists also had to acquire the skill of producing a clear and engaging story. If these journalists had never been confronted with the restrictions of journalistic writing, they might have never moved to the field of fiction writing to express their thoughts more freely (Underwood 6).

In the 18th century, works in journalism were sometimes deceitful and included skillful distortions of the facts. This fact is explained by the process of establishing certain techniques typical for fictions in that time and used by, for instance, Defoe (Underwood 7-8). To illustrate this, Joseph Addison's and Richard Steele's periodicals from the 18th century are being analyzed both by scholars of journalism and literature today (Underwood 35). Defoe, for example, used certain prose techniques he perfected as a journalist and information he gathered as a journalist. As a result, he is known for his coherent prose and the construction of the lives of his characters, which seem quite realistic. He also focuses on daily struggles of the people and how to master them (Underwood 45). Journalistic techniques such as attracting a great range of people by applying a simple writing style and creating a powerful story as well as finding a connection between writer and audience have been transferred to Defoe's novel writing as well as others' (Underwood 46-47). Most of these novels are to a small degree based on actual incidences such as Defoe's *Robinson Crusoe* (Underwood 49).

In the 19th century, prominent writers such as Mark Twain combined journalistic techniques and techniques of novel writing (Underwood 7-8). Mark Twain, for instance, extensively practiced his descriptive abilities while reporting stories for the newspaper. This skill as well as the skill of writing entertaining stories others would desire to read had a great impact on his fictional work (Underwood 85). Twain was also influenced by "the short, staccato, concise prose style that came to characterize the news columns of late nineteenth-century newspapers" (Underwood 95).

So-called "reportage" was another means a novelist could borrow from journalism in order to write a story. In the 20th century, Richard Wright used this technique for his novel *Native Son*. This novel was based on a factual event. A black man from Chicago was on trial for murdering and raping several women. Wright documented the event in Chicago and did extensive research on similar cases. His observations served as a basis for his novel, which was mostly imaginative (Underwood 135-136).

Finally, many novelists loved their career as journalists but had an inner struggle when only working as a journalist. Many writers stopped their fictional writing after not being successful anymore and worked as journalists again. Others saw themselves to be both journalists and novelists at the same time, however, still feeling fictional writing to be superior to journalism. Some, though, took pride in being journalists, as well (Underwood 159).

2.2.3. *Concrete examples of the journalistic background of fiction writers*

In the early 20th century in Great Britain, writers of fiction were employed as journalists in order to maintain a constant salary to live from (Lonsdale 93). A number of authors from various countries were formerly employed as journalists or still work in the field of journalism while writing fiction in the 21st century. Most journalists in the UK have graduated with a degree in, for instance, arts, science or economy. Quite a small number of journalists actually possess a university degree in journalism. One reason for choosing to become a journalist is often a highly qualified writing competence. American journalists also, for example, become part of this professional field due to their enjoyment of writing and telling stories (Pichler 17-23).

Some authors of novels and short stories who have had or still have a career in journalism can be found in the genre of chick literature, for instance. Some examples will illustrate this in the following: Alison Gaylin, an American author, graduated from university with a degree in journalism and became a journalist for numerous magazines before starting to write novels (Pichler 33). Jane Green is a British author. She was formerly employed by the *Daily Express* and decided after some time to become a freelancer. By being employed as a freelancer, she has time to focus more on her novel writing (Pichler 41). Lastly, the Irish author Sarah Webb writes both chick literature novels as well as short stories. She also works as a journalist for certain newspapers and has a degree in arts (Pichler 65). One aspect all of these authors have in common is that their fictional writing is highly influenced by their experience as journalists. Their novels and short stories often thematize journalism (Pichler 41).

In literary journalism, too, did journalists write narratives by drawing on their journalistic experience. Stephen Crane, for instance, used factual data from newspaper articles to write short stories. Nonetheless, one can distinguish fact from fiction since Crane uses stylistic variation in order to separate these two (Heilman 73-75).

Ernest Hemingway, as well, used his knowledge of journalistic practice in his fictional works and the other way around (Heilman 122). Literary journalism can also be considered a genre, in which journalism receives a fundamental role in novels and can be seen as part of fiction (Heilman 173).

In addition, Hemingway was not the only writer who moved from a journalistic career into the field of fictional writing. Walt Whitman, John Steinbeck, Eugene O'Neill and Theodore Dreiser were also influenced by their journalistic experience in their fictional works, to name but a few. Hence, former journalists are not only found among novelists, but also among dramatists and poets. This phenomenon can also be detected in other countries such as through George Orwell in Great Britain or Buchi Emecheta in Nigeria (Fishkin 3). The writers mentioned above pursued a career in journalism in early adulthood. Their great achievements in writing stem partly from the knowledge they gained whilst being journalistic apprentices. These writers, for instance, learned to focus and report on facts and be as concrete of an observer as possible. As a consequence, facts had to be confirmed firsthand. This revelation also became highly important to the writers while creating their fictional works. (Fishkin 3-4). What is more, these writers became aware of the power of style and the influence "rhetoric, abstractions, hypocrisy, and cant" has on writing (Fishkin 4).

The poet Whitman was, therefore, influenced by his experience at the daily newspaper *New York Aurora* in the 19th century. His poems thematize precise and general instances of American life, in which he often addresses the recipient directly. Some aspects of Hemingway's novels are also a consequence of his profession in the field of journalism. His famous novel *Adventures of Huckleberry Finn*, for instance, is highly oriented on factual data. The protagonist's dialect, for example, relates to reality. Hemingway also became skeptical of the belief that books contain the truth. His style was influenced by his job at the *Kansas City Star* (Fishkin 4-5). All of these writers were successful with their fictional works by using the skills they formerly obtained as factual reporters and transferring these creatively to the new setting of fictional writing. The reason these writers left the journalistic profession varies. Some did not accept censorship and others were just bored. The themes, which were formerly censored by their editors, such as slavery, inequality, or racism, became the topics of their fictional endeavors. A great number of them, however, also felt the need to affect their readers more on an emotional as well as intellectual level. These authors believed that journalistic works could not sufficiently achieve that goal and,

hence, turned to fictional writing. There would always be a distance between the subjects of a newspaper article and the reader. Newspapers were also limited in portraying the entire truth. Articles read by the readers are usually not questioned because they are meant to state the facts. Through fictional writing, readers are encouraged to actively think about what they read and question it (Fishkin 7-9). Those fictional writers who used to be journalists use facts to challenge their readers into finding new angles and perspectives on certain matters (Fishkin 216-217).

The Colombian journalist and Nobel Prize winner Gabriel García Márquez is another example of a journalist who has become a writer of fiction. He used to work as a reporter in the middle of the 20th century in Bogota. Afterwards, he became editor and before the closure of *El Espectador* he worked in the field of foreign correspondence. After being editor for other newspapers until 1961, he relocated to Mexico. He, then, committed himself solely to fiction writing. His most famous novel *One hundred Years of Solitude* was finished by 1967. He wrote both novels and short stories. Márquez believes that there is a connection between journalism and the writing of fictional narratives. However, he does not emphasize the connection through his style such as in Hemingway's writing. Márquez uses a different style when writing his novels and short stories than when writing a newspaper article (Kanervo 467-468). Hence, the connection between literature and journalism rather stems from the plot of his narratives. His material is taken from reality and historical instances. Even though Márquez' work is quite realistic, the characters and events he creates are rather surreal. He does not conform to accuracy and truth in his fictional narratives as he would as a journalist. Nonetheless, he believes that the message behind his surreal descriptions, which are based on reality, can be conveyed more strongly through his style to distort the truth (Kanervo 469-471). He still uses methods from journalism in his surreal narratives to convey both an objective and accurate account of the happenings in his stories by using, for example, quotes without these being commented on. Therefore, what seems to be unimaginable becomes imaginable (Kanervo 474-475).

In South Africa, Douglas Blackburn seems to be one novelist who drew on his experience as a freelance journalist in South Africa for his novels in the middle of the 19th up until the early 20th century. During the time he spent in South Africa, he collected most of the material used for his seven novels. For instance, did the Boer War as well as the Zulu rebellion and many other instances influence his thematization of

a society without segregation, language superiority and nationalism. Instead, Blackburn focused on international relations and on a cross-cultural and integrated society in his novels. Blackburn used his research into various political and societal conflicts as a journalist to exaggerate these in his novels. Especially his work for the *Sentinel* in Krugersdorp in South Africa influenced his novel writing. Blackburn's novel *Kruger's Secret Service*, for instance, was prompted by his report on the Jameson Raid in 1895/96 (Gray 1-7).

The contemporary South African novels to be analyzed in chapter 3 to 5 were to some extent also written by novelists who have experience in the field of journalism. While Michiel Heyns does not have a connection to the journalistic world, Jann Turner works predominantly as a renowned director and producer, but also as a journalist. She covered, for instance, the Truth and Reconciliation Commission in South Africa (<http://jannturner.com/about-jann>) and received the Foreign Correspondents Award for Journalism for her work. Turner also used her journalistic experience to investigate the murder of her father, which was a result of the apartheid regime (<http://www.cca.ukzn.ac.za/index.php/tow-past-participants/38-tow-2004/267-jann-turner-south-africa>). Some of the articles Turner published include 'Nightgirls', 'May the force be with us' or 'Digging up the dirt with Congo's mining renegotiation' (<http://jannturner.com/press>). The author Karen Jayes also published articles for numerous South African and London newspapers. Furthermore, she does lectures on journalism (<https://www.penguinrandomhouse.co.za/penguin-authors/karen-jayes>). Karen Jayes currently works as a spokesperson for 'CAGE' in South Africa, which is an organization fighting against terror and for the rights of the population influenced by it (<https://www.cage.ngo/cage-africa-opens-cape-town-office>).

While the author's connection with his or her experience in the field of journalism has been thematized in relation to the creation of his or her novels, the final section of this chapter focuses on various features of journalism and novel writing to illustrate their differences and similarities.

2.3. DIFFERENCES AND SIMILARITIES BETWEEN JOURNALISM AND NOVEL WRITING

Literature and journalism are similar in the sense that both have the desire to capture the reader's curiosity with their method of writing and their truth. However, in literature this is achieved through aesthetics while journalism accomplishes it through the

information reported on. What is more, authors of literary works seek to write about a certain matter one single time. Then, it is supposed to become a piece of art that is ever lasting. Journalists, though, have to write about similar matters repeatedly in short periods of time (Mureşan 11).

In journalism, one can rely on certain formulaic rules of writing, which are to be used. The existence of deeply rooted expressions to be frequently applied to articles gives little chance for taking a risk in one's writing approach (Underwood 163). A journalist easily writes successful articles repeatedly after having acquired this type of formulaic writing. The norms of a particular form of newspaper impose the mode of writing as well as the style. The journalist has little freedom in this respect. Furthermore, imagination and originality do only play a role insofar as the angle of the story is concerned. As the information covered in the articles is an account of real life events, the main method to be applied by journalists is reporting (Underwood 171). Most journalism assignments are usually also not ever lasting as certain events and the individuals involved in them are only newsworthy in the moment and are soon after already forgotten again. Hence, journalism does not seem to stand the test of time (Underwood 163). Articles are also often produced in a haste while novels take much time. Often, journalists are also privileged enough to see and travel the world when reporting on certain events (Underwood 172).

The personality of the journalist can be seen in his or her writing style. It mirrors the real events in the way the journalist experiences them. The journalist is part of the writing even though objectivity is seen as a key element in journalism. Originality in journalism exists also as the author decides through his or her creative expressions, which images of the real happenings to convey to the reader. Hence, originality is not only evident in novel writing. Clarity is another important factor when writing an article. In contrast to novel writing, mystery is not preferred in journalism as it causes the reader to question whether the truth is reported or not (Mureşan 3-4).

In addition, Archetti (1113) argues that writing as a journalist might to some extent be quite similar to certain types of creative writing such as poetry as the purpose of writing in either genre is the same. It aims at capturing the readers' attention and at outlining certain matters, which are somewhat hidden and not obvious to the audience. The focus lies on revealing the truth to the outside (Archetti 1113). She also continues by stating that high quality journalism does always include some degree of poeticism. Any journalist seems to be able to state the facts of a situation he

or she is reporting on. The key component of great journalism is to make the everyday reader understand the information that is covered in the article. This also means that good journalists often include how the story was investigated. They try to convey the feelings in their writing as well as the experience of following certain events (Archetti 1113).

In novel writing, one is in need of a certain mode of creativeness and imagination concerning the content. The form of writing and the type of expressions to be used are also influenced by the degree of originality (Underwood 171). However, both in journalism and in literature, the message is conveyed through certain linguistic features and symbols. Metaphors, synonyms or metonymy can, for instance, be used in either case. The aspect of communicating a message is evident in both genres (Mureşan 12-13). In a more general sense, Mureşan (13) states that “both [are] creations of the human mind.” In their own way, these are consistent with reality since journalism reflects reality, for instance, and literature invents its own reality such as in science fiction (Mureşan 13).

While literature is characterized by fiction as well as subjectivity, journalism describes real events. Therefore, sources of information are taken from reality in journalism and accuracy is essential in reporting. Novel writing can also take its sources from reality but manipulates these to fit the needs of the storyline; hence, making it fiction. Journalists also have to have great knowledge of all kinds of events happening in the world as well as conduct extensive research in order to create professional objective articles. Novelists do not necessarily have to do that, as their work does not need to connect to real life at all. The work of journalists and novelists generally differs in the manner the texts are to be perceived by the audience (Mureşan 13).

Moreover, journalists are more restricted in the topics they can write about while fiction writers can choose any idea of their liking and transform it into a story. This also means that the degree of creativity is much higher in fiction writing and invention is welcomed. There are also no boundaries when considering the type of linguistic and symbolic constructions that can be used in fiction writing. Journalists, on the other hand, are also confined by the amount of words they are allowed to write about an event. Their stories need to be written while still urgent in individuals' minds (Mureşan 13-15). The message conveyed by the work of journalists has to be clear to the reader with no room for interpretation while the fiction writers invite their read-

ers to interpret their work and find their own message within. This involves the reader more actively in uncovering the message in fictional writings. As a result, the language in fictional works can be more vague and philosophical or abstruse (Mureşan 13-14).

Finally, the main differentiation between journalism and literature is the quality of truth. The journalist's truth needs to be evident through sources and recorded events. The fiction writer, on the other hand, can create his or her own story. While the story might not be the journalist's truth, it is the author's truth that will be forever lasting and goes beyond the journalist's representation of reality. As a consequence, the content in those two genres is one of the main distinctions. The similarities evident between literature and journalism are also reflected by the authors who write both literary and journalistic texts, as mentioned in the sections above (Mureşan 13-16).

The chapters to follow conduct an analysis of three contemporary South African novels, which all illustrate journalism to some extent. In the forthcoming chapter, Michiel Heyns' (2011) contemporary novel *Lost Ground* will be analyzed in more detail. The main focus lies on the role of journalism in this novel as well as the author's indirect reflection on journalism versus novel writing.

3. AN ANALYSIS OF *LOST GROUND* BY MICHEL HEYNS

3.1. SUMMARY

Michiel Heyns' (2011) whodunit novel *Lost Ground* tells the story of freelance writer Peter Jacobs, who returns to his remote hometown Alfredville in the Little Karoo in South Africa after emigrating to England more than 20 years ago to escape military service in apartheid South Africa. He is determined to write a story on the death of his cousin Desirée, who presumably has been killed by her black husband and police station commander Hector Williams.

Peter is staying at the Queen's Hotel, where he soon encounters familiar faces from his time in Alfredville such as the owner of the hotel, Joachim Ferreira, also known to him as Fairy, or now police station commander Bennie Nienaber, his best friend from school. The freelancer wishes to gain more insight into Desirée's murder by subtly interrogating Joachim, Desirée's parents, Bennie and many other individu-

als about the incident without letting anyone discover that he is a journalist who has the desire to write an article about the murder. At first, Peter only confides in Nonyameko, a black woman and therapist he meets in Alfredville, who immediately notices that he has the intention of writing a story. It is not supposed to become a human interest story but, rather, describe the implications of the event for the society of a new democratic South Africa, in which a black man supposedly killed his white wife.

People soon become more and more suspicious about his intentions. After a while, the entire town establishes with great displeasure the true reason for Peter's interest in the murder. As the story progresses, Peter obtains many leads, which suggest that Hector did not, in fact, kill his wife. There is gossip on both Desirée having had affairs with the vet Henk Pretorius and Cassie Carstens as well as Hector having had an affair with a woman that is now expecting a child. The presumed affairs of Desirée, however, are proven to be one-sided, unrequited love interests towards Desirée. Henk, too, reveals to Peter that Hector was at the dam at the time of the murder. Cassie as well as Bennie, on the other hand, had an argument with Desirée at the night of the murder.

Everyone seems to have his or her own account of events concerning Desirée's death. In the meantime, Peter Jacobs' angle on the story does not seem plausible anymore as new information unfolds. At the same time, his stay in Alfredville also causes memories from the past to surface, especially those involving Bennie. As Bennie Nienaber becomes the primary suspect in Desirée's murder, Peter Jacobs finally confronts Bennie on his suspicions with some content. After accusing Bennie of the murder, Bennie commits suicide, while Peter believes this is his way of confessing to the crime. In reality, though, the suicide is the result of Peter's mistrust towards Bennie. In a turn of events, Bennie's wife and Desirée's friend Chrisna confesses to Peter to have killed Desirée. After Bennie tells his wife that he wants to leave her and move away with Desirée, Chrisna refuses to accept this. She begs Desirée on the night of the murder not to take Bennie away from her and as Desirée ignores her request, Chrisna kills her. In the end, Peter Jacobs decides not to write the story for it is not his to tell.

3.2. GENERAL REMARKS ON *LOST GROUND*

The novel was published 17 years after the end of the apartheid regime and portrays the emigrated white man Peter Jacobs struggle for identity in South Africa. Peter

feels alien to the country he once belonged to (Lenz 1). Peter does not seem to have a home (country) anymore, neither in England nor in South Africa (Lenz 2). The storyline extends over eleven days in January of 2010 and portrays the unfolding of a murder case from the narrative point of view of the investigative journalist Peter Jacobs (Lenz 2). The novel also makes use of the narrative structure of detective fiction (Lenz 1-2). Furthermore, the story takes place in a town that is characterized by racism and feelings of disappointment, making it easier for Heyns to also reflect on the importance of the country's history in transforming it and the people's mentalities in a democratic South Africa (Lenz 3). The novel thematizes homosexuality, for instance, through Bennie's unrequited love towards Peter (Lenz 5-6) as well as xenophobia, for example, portrayed by the car guard Vincent (Heyns 250-251). However, as the emphasis of this analysis lies on journalism, these themes will not be analyzed in more detail.

The protagonist of the story, Peter Jacobs, wishes to remain an objective observer; however, he fails in this attempt. The flaws of his personality and the misinterpretations he makes as a journalist contribute to him being relatable to the reader. Since the reader knows everything the protagonist knows at the same time, the reader is drawn to unveiling the true murderer prior to Peter. Hence, the reader becomes the investigator, to some part (Lenz 3).

Peter Jacobs is a freelance journalist. It appears as if one does not only need a degree to become a journalist but also a small amount of luck. He did not graduate with honors or even in journalism but in English. Hence, he probably did not want to become a part of this professional field at the time but a writer of fiction. A degree in journalism is often not even necessary as other degrees might be of more use to the reporter. Having a degree in English, for instance, means that one is proficient in that language and knows how to use it efficiently and creatively (Heyns 200).

Additionally, the first paper the character Peter Jacobs worked for made him go beyond his borders as he was given tasks about the situation in South Africa during the end of the apartheid regime due to his background. Even though he did not have any advantageous information on the situation, he used this opportunity to hone his skills as a journalist and become renowned in the journalistic field. As a freelance journalist one needs to be known for one's exceptional work in order to sell stories to papers. His time at *The Independent* made him achieve that. Therefore, one can argue that a journalist almost always has to start out at a newspaper to arrive at the

skill level and reputation that allows one to become a freelancer. Without this learning phase, a journalist probably has no chance in the vast field of freelancers (Heyns 200).

As an investigator and a freelancer, he also needs to assume tasks he would normally not. He, for instance, is not just the journalist but also the photographer. He has to take pictures that can be featured in the article and aid the reader in understanding the story (Heyns 226).

The following section focuses on the role journalism plays in the novel. The protagonist Peter Jacobs stands in the focus of this analysis as the novel is written from the protagonist's point of view and his journalistic self is most prominent throughout the storyline.

3.3. THE ROLE OF JOURNALISM

3.3.1. *Peter Jacobs' initiative and angle on the story*

Initially, one needs to ask why the freelancer Peter Jacobs decides to choose his cousin's murder as a story to write about. He seems to have several reasons, which he shares with the reader throughout the novel. Some of these reasons, however, become obsolete as the story progresses.

First and foremost, he tells his former boyfriend James that he travels to his hometown Alfredville to cover the story since it is "newsworthy" (Heyns 18). Since no serious crime has been committed in this town in South Africa for a very long period of time, the murder of Desirée is even more noteworthy. However, one may still question this reason as Peter Jacobs could have found an interesting story to cover in Great Britain as well, without traveling such a great distance (Heyns 18).

By explaining to his former boyfriend James in an email, "[...] *I must just get this story written and then bugger off* [original emphasis]" (Heyns 19), the reader feels the controversy within Jacobs in both being in Alfredville and writing about Desirée. He sees himself somehow drawn to this story and cannot stop investigating into the matter even if staying in Alfredville raises not only nostalgia but also uncomfortable memories from his past life in South Africa and his leaving the country. Peter Jacobs sees an inner obligation in following the events while at the same time not wanting to be back in that place. One of the reasons might be the fact that Desirée is his cousin. In addition, his obligation might also stem from the connection he still has

with this country. Peter Jacobs does not just want to reveal a human interest story but he finds an angle to the accounts that makes them important not just to the individuals in Alfredville but society as a whole. Therefore, his interest and initiative as a journalist is also caused by his intention of presenting society not just with the factual data, but with the implications that come with them in order to maybe facilitate change in the country's attitude and coping with racism. Peter Jacobs wants to interpret the facts in order to make them relevant for a broader readership (Heyns 102-103, 107). On the other hand, Peter Jacobs reveals to his former boyfriend in an email that he "[...] *may be onto something with plenty of 'human interest'* [original emphasis]" (Heyns 201). This statement somehow points to a discrepancy, as the story he wants to write does to a great extent disclose a human interest story after all. Hence, one may not be able to separate these two types of stories since one cannot live without the other (Heyns 201).

He classifies his intention of writing about the murder in Alfredville as an "assignment" (Heyns 32) and a "*project* [original emphasis]" (Heyns 33). This implies that some newspaper already requested him to cover the events, which is not the case. This misconception may also be caused by the fact that, in reality, a different inner force made him come back to investigate the story. As he is drawn to it, he considers it his "assignment" (Heyns 32) and duty to make inquiries into the events. Peter, too, believes that one angle of his story could be that it has many similarities with the Shakespearean play *Othello* (Heyns 108). He believes that this might be interesting enough for the story to be sold to *The New Yorker* (Heyns 108). Finding the person that caused Hector to murder Desirée out of jealousy as Iago is for Othello would mean that him being black is not the reason for the murder (Heyns 108-109). At the same time, one may argue why Peter does not question the fact that Hector is the murderer. He states that "[t]he outcome is known; the story is in the why, not the who [...]" (Heyns 110), which is a false assumption later to be discovered. One may argue that a journalist, especially an investigative journalist, should never perceive something as given unless he has proven it himself (Heyns 110).

In the course of the novel, Peter discovers with absolute certainty that Hector Williams is not the murderer (Heyns 185-186). Finding this truth is catastrophic for his story, which he already has a title for, calling it "The Othello Murder" (Heyns 186). Even if this revelation destroys his angle on the story, he cannot make it unheard. He needs to work with this new found truth and find a new angle on the story or dismiss

the story as a whole if there is nothing to be gained from it anymore as any professional journalist would do (Heyns 185-186).

Joachim reveals to him that there have been many rumors about Hector and Desirée's marriage as well as racist remarks from residents on both their marriage and the predictable crime that happened (Heyns 66). This would be perfect for the angle of his story. At the beginning, it feels as if he already has all the necessary information arranged in the way it fits the angle of his story. What is more, Dolly and Oom Blik, Desirée's parents, feel strongly about Hector having killed their daughter out of jealousy. They believe that his jealousy resulting in murder is the obvious conclusion, as still seeing himself inferior due to his color must have caused this tragedy (Heyns 87). This would be another example of how individuals of society perceive colored people. The journalist would have been able to use this instance of existing racist mentalities in his story. Desirée's parents also stated that "[...] he used [their] bathroom [...]" (Heyns 89) as if allowing him to do so is still a privilege (Heyns 89).

New information that Peter did not find while conducting his research, however, turned his story around. He says, for instance, "[...] I stand there stupidly, trying to work Bennie into a scheme of things that I thought I'd worked out pretty well before I arrived [...]" (Heyns 73). Bennie has never been on his radar when he conducted research on this story prior to his arrival, but somehow he becomes a prime suspect in the investigation (Heyns 195-197).

Throughout the novel, the author wants the audience to believe that attitudes towards racism in the new South Africa seem not to have changed and that the angle of the story is as prototypical and obvious as can be (Heyns 164). Angelina, the housekeeper of Peter's aunt and uncle, whom he decides to visit for information on Desirée's death, still calls him "Master Peter" (Heyns 81). For her, nothing seems to have changed since the end of the apartheid regime (Heyns 82). Consequently, the reader has to question his or her own attitudes as the angle of the story becomes surprisingly obsolete in a twist of events (Heyns 208).

Additionally, the seriousness and intended professionalism of Peter's investigation and future story is emphasized as the same story is ridiculously portrayed in magazines. The novel illustrates that not every newspaper works most professionally as it is mentioned that some depict Desirée and Hector's relationship as "love at first sight" (Heyns 104-105). Some journalists use this method of exaggeration to add to the dramatization of a story (Heyns 104-105).

In the end, Peter is unable to write any story no matter the intended angle. After all the investigating he has done, he is too involved in the happenings to write about it. His personal and active role in the story leads him to believe that he cannot write an objective and credible article anymore. Every individual embroiled in the events has his or her own accounts of things, which Peter would not be able to accurately portray as he has his personal truth now clinging to the story (Heyns 294).

The following sub-section emphasizes the essential role sources play in uncovering a story. An investigative journalist relies on these, as they are the building bricks of a story without one cannot produce a convincing and credible piece of writing.

3.3.2. *The importance of sources*

Peter Jacobs does not seem to reminisce about the past with former acquaintances. He tries to stay purely professional in his role as a journalist, at first, and perceives the residents of Alfredville as possible and relevant sources for his story. Stating that “[...] Fairy [also known as Joachim] could be useful to me in my enquiries [...]” (Heyns 21) verifies this assumption. It also appears as if it is of utmost importance to an investigative journalist to have sources that are discreet in order not to potentially divulge the story (Heyns 165).

Since obtaining information, as a journalist, is a rather difficult task, Peter Jacobs uses different techniques in order to receive the knowledge he is searching for. With most of his sources, “vagueness” (Heyns 156) on his intentions works well. He also reveals the half-truth to those who are suspicious of his inquiries (Heyns 156). Finally, Peter differentiates between two types of sources, which he, then, reacts to accordingly: “[...] Some people [...] clam up when they discover you’re writing a story, others open up almost indecently [...]” (Heyns 156). His experience as a journalist and his instinct aid him in making the right decision, namely whether or not to expose himself as a journalist (Heyns 156).

Seeking out sources also means generating conversations with individuals who might have information relevant for the story. As a result, Peter starts small talk with Joachim, whom he knows enjoys gossiping about the town’s events and maybe pointing the journalist in the right direction without knowing it. Peter’s method for gaining information is not letting some of his sources know that he is seeking certain clues. Hence, he needs to have the ability to create a seemingly casual conversation

with his interlocutor, who is not to know about the journalist's goals. This may also cause moral and ethic judgments on the part of the journalist as he or she needs to seem interested and may also make use of white lies such as in Peter Jacobs case to achieve the intended results (Heyns 64-65).

Jacobs tries to lead the conversation with Joachim in the direction most useful to his investigation. In his speech, Peter Jacobs uses an ellipsis to elicit the information he is seeking as in, "[...] I mean, you were saying, the comments when Desirée married Hector Williams ... [...]" (Heyns 67). Even as Joachim becomes rude on a personal level towards Peter, his journalistic principle remains that no matter how unsympathetic a source may be, the information gained from him or her is worth it. Hence, professionalism wins over personal discomfort (Heyns 69).

In addition, Jacobs previous extensive research almost gives him away while talking to Joachim. He tries to deflect from his intention, but is not really subtle in this respect. Peter says, "No, er no, I don't really have any theory, I've only just arrived [...]" (Heyns 68). If Joachim was not as eager to share his gossip, he might have noticed that Peter had a specific reason to talk to him (Heyns 68).

As the storyline progresses, Peter also seeks out his Aunt Dolly and Uncle Oom Blik, who are Desirée's parents. Visiting family while being in town seems to be a rather normal behavior for someone who has not been in Alfredville for quite some time. However, Peter, who does not seem very fond of his relatives, perceives them more as another source for his story. Again, he does not intend to tell his aunt and uncle why he is here, "[...] I have decided to take refuge in vagueness, leaving my interlocutors to place their own constructions on my motives [...]" (Heyns 84). Considering Peter's moral and ethic compass as a journalist it seems that he does not want to directly lie to his family. Nonetheless, he does not tell them the truth either. If anything, he tells them a half-truth, which will not identify him as a journalist. Since he is family, too, to them, his asking about Desirée does not make anyone suspicious (Heyns 85). Therefore, he uses his personal connection to the story as a means of investigating into it (Heyns 85).

Nonyameko, too, becomes a source, but is aware of it as she discovers early on that Peter is writing a story. She, generally, knows that many South African newspapers covered the story already. The prominent angle was a black husband killing his white wife, hence, contributing to Peter's intended angle on the story. However, she lets Peter believe that she has no information apart from that (Heyns 99). As the

story progresses, though, she tells Peter something off the record that is not just useful for his story but might help another person. Nonyameko breaches professional secrecy and tells Peter about Hector's pregnant girlfriend who does not want to keep the child of a murderer (Heyns 209-212). Peter is confronted with the responsibility of helping this woman by finding Hector conclusively innocent without using Nonyameko's statement in his story (Heyns 209-212). Again, he chooses to adhere to a journalistic code. Hector's girlfriend tells Peter that Hector was going to kill Desirée for her, which is why Peter tells her that he has another suspect (Heyns 242-245).

One of the most important sources he does not have access to, is Hector Williams himself. His part in the story is crucial, still Peter will have to reproduce his role in the storyline on his own, which seems an impossible task. He, then, needs to rely on secondhand accounts he is not able to verify himself as a journalist. This seems to pose a great risk for the credibility of the final story (Heyns 110). He also does not talk to the murderer's family or friends, who might give him information on whether Hector is even capable of murdering his wife from their point of view. Somehow his initiative as a journalist is lacking as he only confronts those individuals who are obviously not fond of Hector Williams (Heyns 188).

After several sources have portrayed the vet Henk Pretorius as an essential figure in the murder case, Peter decides to seek him out. He also does not refer to him as a human but rather as a "target" (Heyns 118). Then, he uses a certain "method" (Heyns 119) to come in contact with him. Peter still does not want to present his journalistic identity to potential informants, as he fears quite strongly that they will deny him information otherwise (Heyns 119). "[J]ournalistic prying" (Heyns 119) seems to be the prominent motive for individuals to refuse information to journalists. Nonetheless, the novel never portrays an instance in which there was a lack of information from someone withholding it due to Peter being a journalist (Heyns 119).

Joy, who is the receptionist of the hotel Peter is staying at, also serves the journalist as a source. Even though there does not seem to be a direct link between Desirée and Joy, she still might know some important information as she likes to gossip. As a result, Peter asks her out on a drink. A source who might not know anything is still a source a journalist needs to pursue, as essential pieces of information might, nevertheless, unexpectedly surface, no matter how seemingly insignificant the source may seem (Heyns 140-141). In order to elicit information from Joy, Peter is more than careful not to mention to Joy that Desirée is her cousin. As a result, he

quite successfully gains knowledge on Joy's true feelings towards Desirée he would otherwise not have gotten (Heyns 155). Joy also tells Peter about a possible affair between Desirée and Cassie Carstens (Heyns 157). She is one of those sources who are eager to tell a journalist almost everything they know (Heyns 156-157).

At dinner with Bennie Nienaber and his wife Chrisna, it first seems as if Chrisna is interrogating Peter. That he is a writer does not appear to interest anyone in the least. As Chrisna, to Peter's benefit, starts talking about Desirée and her murder, Peter tries everything to keep the conversation flowing in that direction (Heyns 128-130). Once he states that "[he] didn't really want to pry" (Heyns 129). In reality, though, that is exactly what he wants to do without anyone realizing. His connection to the victim is one of the greatest advantages Peter has in investigating into the matter as no one suspects him into taking advantage of his own cousin's murder. At dinner with the veterinarian, Henk is also quite understanding of Peter wanting to know about Desirée's murder (Heyns 143).

Bennie, to some extent, becomes suspicious of all the questions concerning Desirée. Nonetheless, Peter still cannot tell him that he is a journalist, even though they used to be friends. There seem to be those people jumping at the opportunity to talk to journalists and, then, there are those who refuse to talk to them at all. Peter analyzes Bennie to be the latter. Therefore, he still makes use of lies (Heyns 136). When Peter has dinner with Henk, though, he decides to tell him that he is a journalist, as Henk already suspects Peter to have certain intentions. As this is no exact science, the investigative journalist appears to be depending on his instinct and experience (Heyns 144-145). Peter also feels as if there is something Bennie is not telling him. In order to find out what it is, he agrees to meet Bennie on his terms in the hope that he will confide in him (Heyns 167). Hence, Peter uses every opportunity that presents itself to discover the truth. He also categorizes Henk as "a willing source" (Heyns 145), which still poses a risk for the journalist, as Henk is the one who decides whether or not to offer information (Heyns 144-145).

Concerning the relevance of sources, an investigative journalist also sometimes has to swallow his or her own pride and interact with individuals who he or she does not find sympathetic. Cassie Carstens is one example of such a character who is also easily infuriated (Heyns 165). He also does not want to be another "*perspective* [original emphasis]" (Heyns 190) but his story should be most relevant for Peter,

who pretends this is the case in order to obtain every piece of information Cassie would otherwise not share (Heyns 190-191).

Finally, the murderer herself willingly offers a confession of her crime. The only reason the investigative journalist stumbles across her confession is his inner voice telling him that he needs to see her after Bennie's suicide to ask for forgiveness for the role he played in it. For him, her forgiveness means Bennie's forgiveness. Peter finally realizes as Chrisna unfolds her jealousy towards Desirée that Bennie is innocent (Heyns 278-279, 282-289).

Considering the importance of sources, one also needs to question their credibility and further investigate into the quality of truth in their statements. As a consequence, the sub-section to follow analyzes the procedures used to prove the accuracy of information gathered through Peter's sources.

3.3.3. The task of fact checking

Covering a story means extensive research on the side of the investigative journalist. Peter Jacobs follows this task as he thoroughly gathered all the information he could find on the murder prior to his arrival in Alfredville (Heyns 68-69). He knows the facts as they present themselves in official records. However, as an investigative journalist he needs to be on sight and see for himself whether the accounts are accurate. Additional evidence or, rather rumors, in town, which he collected from individuals such as Joachim, need to be verified before interpreting them in respect to the angle of the story. Although Peter Jacobs is presented with concrete evidence from the scene of the crime, he still has to question whether Hector Williams is actually the murderer (Heyns 68-69). In fact, as a journalist, he follows all possible leads and tries different theories in order to find the truth. Throughout the novel, Peter relies to a great amount on eye-witness accounts and often needs to take an individual's word for it (Heyns 68-69).

After Joachim tells him that jealousy might have been Hector's motive for killing Desirée as both the vet Henk Pretorius and Cassie Carstens, a man who has been chasing after Desirée for a while, are believed to have had an affair with Desirée. What is more, Bennie Nienaber benefits from Hector Williams' imprisonment, as he becomes police station commander. This adds another theory and a new potential suspect to the murder (Heyns 70-73). On the other hand, Henk Pretorius reveals to Peter that Hector is rather impulsive in his behavior, which adds to Peter's

prior declaration that Hector is the only possible murderer. However, the question remains whether or not the implication of Henk's statement can be seen as absolute (Heyns 147). As a result, Peter will have to question more sources. His job now is to pursue these allegations and investigate into their truth. He does that quite thoroughly throughout the novel to ascertain his journalistic self that the story he wants to write will be on point and his arguments rock solid (Heyns 147).

A second source, namely Aunt Dolly, discredits the rumor of Desirée having had an affair with Dr. Henk Pretorius. Even if there are no written accounts or evidence, Desirée apparently told her mother the invalidity of these claims. One can see Aunt Dolly as a credible source as the relationship to her daughter seemed rather good. Joachim, on the other hand, is known for his gossip and has no personal connection to Desirée, making a journalist second-guess his assumptions (Heyns 88). Peter can to no doubt dismiss the rumor of Desirée and Henk having had an affair after his dinner with the vet. The journalist discovers that he is, in fact, homosexual (Heyns 142-148).

Joy confirms that Cassie Carstens must have had an affair with Desirée. Her proof is that Cassie told Joy himself as they know each other on a private level. Peter now needs to confirm, however, if Cassie is actually telling the truth. Since the wedding itself appears to have been catastrophic, the journalist also infers that the marriage between Desirée and Hector has been doomed to fail, emphasizing the possibility of an affair (Heyns 158-159).

Concerning the journalist's notes, these appear to be of utmost importance in discovering the truth. The investigative journalist needs to document every piece of information he is confronted with, not matter its significance. While documenting everything, the journalist has the opportunity to reflect on what he or she has heard and seen. He or she can, then, consider numerous potential theories, which, again, need to be investigated concerning their truth factor (Heyns 142).

Somehow some sources confide in him rather than the authorities. Henk, for instance, decides to tell only Peter crucial information that exonerates Hector as the murderer. He has seen Hector at the dam at the time of the murder (Heyns 184). Henk believes it to be Peter's responsibility to use this information to clear Hector's name (Heyns 184-185). Cassie Carstens, too, entrusts only Peter with the truth. He has overheard an argument with Bennie and Desirée the night of the murder and believes Bennie is the murderer, not Hector Williams. He does not go to the police with

this knowledge as he still believes Hector deserves to be imprisoned for being part of the insurgency during the apartheid regime. However, he does feel for Bennie Nienaber's unrequited love to Desirée. Cassie does not want to think about what he knows anymore and leaves Peter with the responsibility to act on this revelation (Heyns 195-197). Vincent, the person protecting Peter's car at the hotel from being stolen, also incriminates Bennie Nienaber, making him the prime suspect of the investigation and Cassie's statement even more credible. Vincent wants Peter to tell the authorities the truth, because he knows it. Many sources put the burden of the truth on him. Therefore, while the investigative journalist always has the desire to discover the truth, information is also power and journalists need to be aware of that fact. It is the journalist's obligation to do the right thing even if this destroys his or her story (Heyns 227-231).

Furthermore, concrete evidence at the scene of the crime, first, points at Hector Williams as the murderer (Heyns 106). After some time, it appears, though, that the evidence is fabricated and that Hector is no longer a credible suspect. Cassie is the one who reveals this fact and has no reason to lie to Peter, as he is not fond of Hector and would not deliberately help him be exonerated. As a consequence, one can believe Cassie is telling the truth. This instance also ascertains that an investigative journalist cannot rely on official accounts from authorities or on information taken from official sites since manipulation of the truth is always a possibility. Hence, obtaining the truth firsthand as well as verifying already given information is key to writing a successful and accurate story as a journalist (Heyns 196-197).

Peter's cousin Boetie, who is Desirée's brother, also becomes a possible component in Peter's story since his girlfriend is Hector's sister. The housekeeper Angelina loves to gossip and Peter takes advantage of it. He thinks about using this information as material for a turning point in his article, in which the couple in love either has to end their relationship or fight the odds. He also keeps the readership of *The New Yorker* in mind when he constructs this possible side note in the story since he wants to sell it to this paper (Heyns 214-218).

When Peter confronts Bennie on believing that he is the murderer, the journalist should read between the lines. Since he already made up his mind about Bennie being the murderer, he does not realize that Bennie presents a new possible suspect to him. Chrisna, Bennie's wife, has always known that Bennie is secretly in love with Desirée and her jealousy was always present. Though it should be Bennie's job to

confess to the crime, Peter is the one that states the facts as he came to know them without giving Bennie the chance to explain his side of the story. Peter presents Bennie with already given facts, evidence and witnesses. Even as Bennie draws a gun, Peter believes that he is in danger instead of realizing that Bennie only wants to harm himself and commit suicide (Heyns 268-272). This situation shows Peter's limits as an investigative journalist. Instead of assuming the perpetrator's guilt, he should have listened to what he has to say. Listening beneath the surface is a skill every journalist should own, though in Peter's case it might have been obscured by his personal connection to the murderer. Facts, even if reconfirmed several times, are never as overt as one needs these to be. They are only true insofar as no one has rejected their truth-value and discovered a new scenario of truths. Peter believes Bennie's suicide to be a confession to the crime. Contrary to his belief, though, Bennie never did in fact confess anything, but Peter interprets the suicide in this way without considering any other possibilities (Heyns 283).

From the passages above, it becomes clear that Peter Jacobs' role as an investigative journalist could be easily confused with a detective. In this whodunit novel, he is investigating a crime, a job that usually belongs to the police force. Hence, the upcoming sub-section focuses on Peter's similarities with and differences to a detective.

3.3.4. The journalist as the detective

Peter as a freelancer inquiring into a murder seems very much like a detective. Heyns does not only include the form of a whodunit novel but also turns his novel in parts into a thriller as well as literary detective fiction. Considering the plotline, it is highly suitable for publication in any newspaper. As in any whodunit novel, Nonyameko is the sidekick, with whom the detective, the journalist Peter in this case, assesses his assumptions (Lenz 3). He seems to be the only one investigating into the true events at the night of the murder. The police already closed their case, having an obvious suspect in custody and a motive for the murder. As a result, the investigative journalist seems to have common characteristics with a detective. The aim of seeking the truth as it presents itself through evidence and credible sources being of major importance. The detective, in the same manner, would also need dependable sources. It is quite typical that the most possible perpetrators are not guilty in a whodunit novel as in Heyns' novel as well (Lenz 3).

The difference between Peter Jacobs, the journalist, and a detective, however, is that Peter disguises his intentions while people usually know a detective to be one during his or her investigation. Peter fears that if people know that he is a journalist that they will stop talking to him and sharing their account of the events. Aunt Dolly and Oom Blik themselves, for instance, mention their disapproval of the press and their nosiness. In their opinion, “[a]ll they [the journalists] *respect* [original emphasis] is the money they can make out of your story [...]” (Heyns 90). Hence, Peter’s aunt and uncle have a strong opinion about the press and refuse to talk to them after the murder, even after they are offered money. For them, the press reflects exploitation of other people’s grief and distortion of the truth as well as exaggerated emotional descriptions in order to reach a large readership (Heyns 90).

In addition, Peter confides in Nonyameko. It seems as if he needs to test his theories on someone, who is willing to reflect on them with him. He is still hesitant in sharing discovered information with Nonyameko as he fears she might not be discreet about it. As a journalist, though, one needs to ensure that the future reader is able to understand the interwoven thoughts of the journalist that need to become linear in writing (Heyns 99-112).

Similar to a detective, Peter documents every statement he is confronted with by the individuals he meets throughout the day and his thoughts on these. Even if he does not know of what importance these individuals are for his story, they are essential one way or another in finding the truth. A detective, too, needs to follow all leads and potential theories no matter their perceived insignificance to a case. Journalists and detectives alike have the impossible task of gathering all the information before aligning it into a plausible order (Heyns 116-117). Peter soon discovers that his “Othello hypothesis” (Heyns 116) is not the only one. Everyone he talks to has his or her own theory on the murder of Desirée. As a consequence, investigative journalists should not envisage a certain outcome on a story as one cannot build a story around such a theory without knowing all the facts and investigating whether truth lies behind other individual’s theories, as well (Heyns 116-117). Hence, both a detective and a journalist should establish a theory not before but after collecting all the possibly essential pieces to a story or case (Heyns 116).

Concerning the method of investigation, Peter, for instance, starts surveilling the vet Henk Pretorius (Heyns 118-119). Surveillance as such is also quite common among detectives as well as tailing individuals, which Peter also does (Heyns 118-

119). Although Peter possesses the theoretical knowledge on how to tail another target without him or her realizing, he seems to be lacking the practical skills. Henk Pretorius notices that he is being followed and confronts Peter after a while. As a journalist, one should always be certain to actually have certain investigative skills. If, Peter, for instance, followed someone else who was more threatening, the person's reaction to being followed might even have dangerous consequences for the journalist. While a detective has means to defend him- or herself, a journalist does not always have that many means, especially if he or she is working on their own (Heyns 120-123).

Another common ground between a journalist and a detective is the aspect of anonymity. Journalistic sources as well as witnesses to certain crimes often want to remain undetected by the public eye. Therefore, Henk Pretorius offers Peter Jacobs his insights into the rumors about him and Desirée and the assumptions he has on Desirée's married life and murder. Beforehand, he clearly expresses to the journalist that he does not wish to be named as a source. As journalists have a moral and ethical code without which no source would probably reveal any information, making writing a story almost impossible, Peter honors his request. In the same way, a detective will have to respect it if someone does not wish to testify at court in certain cases, in which he or she is not obliged to do so (Heyns 145-146).

Furthermore, the veterinarian Henk Pretorius does compare Peter's investigation with "a criminal investigation" (Heyns 150), drawing parallels to police work. Peter wants to be one hundred percent certain that Hector Williams is the murderer. Therefore, he investigates into every little fact he gathered during his research to verify its absolute truth. Both a journalist and a detective should have this quality in them. The first publishes a story that could potentially impact the lives of the individuals involved and the latter is seeking justice. As a result, he or she should be more than certain that the criminal is actually the criminal as his or her imprisonment does not only affect him- or herself but also his or her family and friends as well as the individuals immediately influenced by the crime (Heyns 150).

Peter, too, perceives his sources as "informants" (Heyns 164). In the same manner, detectives have (criminal) informants who share essential information with them in order to build or solve a case. Peter is also compared to a "private investigator" (Heyns 185) in the novel. What is more, Henk tells Peter information "off the record" (Heyns 185) that absolves Hector of all charges. However, a journalist who works under a moral code cannot directly use this information. This is where Peter's

detective work starts, as he is somehow now responsible for finding the real murderer even if he never intended this outcome when he started investigating into the murder. As a consequence, he assumes the task of the police force (Heyns 185-186).

Peter only wants to go to the police with the findings of his investigation when he is one hundred percent certain that Bennie Nienaber is the murderer. He himself might already be convinced of Bennie's fault but he has not proven it yet beyond any doubt. Both journalist and detective cannot accuse anyone of murder without the necessary proof. Hence, Peter is searching for his final evidence (Heyns 245).

The job of both a journalist and a detective in searching for the truth is also a dangerous and sometimes life-threatening one. Peter decides to meet Bennie, a potential murderer, to ascertain himself of his findings. By doing so, he puts himself directly in harm's way to seek the truth. However, he does have a back-up plan in order for the truth to still come out, no matter if he is harmed or not in the meeting. As many investigative journalists would do, he tells someone, namely Nonyameko, about his whereabouts and with whom he is meeting. A journalist has to decide for him- or herself how far he or she is willing to go for a story (Heyns 254-255).

By the end of the novel, Chrisna, Desirée's murderer, calls him "hot-shot detective" (Heyns 289). She, too, believes him to fulfill the tasks of a detective. However, in the end, he is not willing to turn Chrisna over to the authorities as he thinks he is as much at fault for Bennie's death as she is for Desirée's. Hence, it is not logical for him to contact the police on this matter. This draws a line between a journalist and a detective since the detective's final action is to bring someone to justice through the legal system (Heyns 289-290, 295). On the other hand, Lenz (4) characterizes Peter as the "anti-detective". As can be seen from the analysis above, Peter's moral status is somehow confused. His impromptu modes of investigation lead to much subjectivity in interpreting the information gathered (Lenz 4). Peter is supposed to do the right thing but by becoming entangled in the story he is no longer able to do so. By misconstruing the evidence, he controls a false conclusion of who the murderer is and loses all professionalism. Hence, it cannot be attributed to Peter's detective skills that the murderer was found at last but to Chrisna's frustrated self who felt the need to confess, which is atypical for a whodunit novel (Lenz 4).

The sub-section to follow concentrates on Peter's deteriorating professionalism as a journalist throughout the novel and on his personal connection with the investigation. From the beginning of the novel, his proclaimed objectivity as a journalist

in investigating Desirée's murder becomes more and more subjective. Without him wanting to realize it, he becomes deeply entangled in the story personally.

3.3.5. Peter Jacobs' personal affiliation with the story

At the beginning of the novel, Peter Jacobs states, "[...] I'm trying to keep my personal history out of it [...]" (Heyns 33). He does not want his former life in Alfredville to influence his investigation. To some degree, he believes that by not telling everyone, who does not know already, that he grew up in Alfredville, the freelancer may be more capable of maintaining the principle of objectivity in pursuing the story (Heyns 33).

His aim at objectivity, however, fades soon as more and more memories and individuals from his past life in Alfredville seem to be involved in Desirée's murder somehow. Especially, Peter's close friend from school, Bennie Nienaber, with whom he shared and still shares a close connection, becomes Peter's primary suspect in the murder case. As most flashbacks to his youth in the novel describe instances with Bennie, he tries to deny the probability of him having murdered Desirée for a long time, even after substantial evidence surfaces (Heyns 227-232). The connection between Peter and Bennie is, for instance, quite obvious when he stands in front of his old school and remembers the time there, "[...] The only one that emerges from the haze with any clarity or individuality is Bennie, who stands before my mind's eye with his insouciance undiminished by time [...]" (Heyns 50). Throughout the novel one realizes that their relationship runs deeper than just mere friendship (Heyns 58), which also complicates Peter's investigation on a personal level. Peter also has an extremely emotional reaction to the veterinarian telling him that Bennie has always been in love with Desirée. He is shocked and somehow hurt, too, as if Bennie should have only lived for him, it seems (Heyns 149).

At the same time, Peter uses his connection to Alfredville and the people living there to his advantage. He, for instance, indicates that he returned to the town to visit some family when questioning Joachim about the murder. Mentioning to visit his aunt and uncle, who are Desirée's parents, sparks off the conversation in the direction he needs it to go (Heyns 66). As a consequence, he does use his personal involvement in the matter for his journalistic interests. At the same time, Peter believes that his time in Alfredville is merely professional. As the story evolves, though, it becomes more and more personal to him. Even in the beginning, Peter coming in contact with

this possible story is personal. One might even believe that a good journalist needs to have a personal connection with what he intends to write in order to transfer his or her empathy to the reader. It also seems advantageous for him to be personally involved as it functions as his motivation to find out the actual truth about the murder (Heyns 102).

The fact that Peter is not just an objective journalist while investigating Desirée's murder, becomes obvious in many instances. One can see that he is personally involved when he is relieved that Henk Pretorius does not suspect Bennie Nienaber to be capable of murder. Peter dismisses that Henk's statement is based on an irrational argument, as he would otherwise still have to pursue Bennie as a suspect, which he does not seem to bear. His personal connection to Bennie is too strong (Heyns 188). He realizes that he is not as emotionally detached from the story as he wants to be. At one point in the novel, it also becomes clear that Peter Jacobs is not just an observer but part of the story. He himself claims that he is "[...] knee-deep in the story [...]" (Heyns 198). After being almost certain that Bennie is the real murderer due to Cassie Carsten's accounts, Peter needs to decide whether to betray his former best friend or to become an accomplice in Hector being charged for a crime he did not commit. Until the end of the novel, Peter personally struggles with this decision even though it is clear to everyone what he must do (Heyns 196-198, 252).

Even after Vincent tells Peter he also believes Bennie to be the murderer, he still tries to deny the mere possibility of this fact. He tries not as a journalist but as Bennie's friend to find another explanation for the information that incriminates Bennie to be the murderer. In his notes, too, Peter tries to put the information he gathered in a different light but is not successful. He ends with the same conclusion that Bennie must be the murderer, which is a devastating fact that affects him on a personal level (Heyns 229-232). For a short time, Peter also believes Vincent has been murdered due to the information he shared on Bennie. However, when it unravels that Vincent's death has nothing to do with Bennie, he has a spark of hope that Bennie is innocent, which fades after realizing all the other hard evidence is still present. Peter is still not comfortable with having to directly accuse Bennie in order to be certain of the truth (Heyns 264-265).

Furthermore, Peter Jacobs realizes that on a subconscious level he has been dealing with several other issues in Alfredville than the story he wants to write. His

leaving town and emigrating is one of these. He questions whether or not this was the right decision or if he has any regrets (Heyns 206). At the same time, he tells Nonyameko that he is not part of the story and if he is, then this has been caused by the sources confiding in him and handing him the responsibility to find the truth (Heyns 209). By firmly telling Nonyameko this, it feels as if he needs to convince himself that this is actually the case. “[...] Peter goes back to Alfredville in the pursuit of belonging, meaning and identity, but instead convinces himself that he is looking for a story [...]” (Lenz 7; Heyns 25, 96-97).

In the end, it turns out that Peter was one of the few people whose opinion mattered to Bennie and who believed in him (Heyns 287). His betrayal leads Bennie to his suicide. This act makes Peter finally realize that he is not just an objective investigative reporter but very much actively involved in the events that unfold before him (Heyns 294-297; Lenz 2). Unknowingly and unwittingly, he has become a double ‘murderer’ on a moral level (Heyns 296). That is the truth he discovers for himself. He is indirectly responsible for both the death of his cousin Desirée as well as Bennie’s suicide. Since “[...] he [Peter] looks just like Desirée [...]” (Heyns 224), Bennie falls in love with her, which results in Desirée being able to play him as well as Chrisna’s jealousy. This leads to her death. Peter is also guilty of Bennie’s death since he directly mistrusts him by accusing him of murdering Desirée. Considering that Peter’s opinion of Bennie matters most to him, this betrayal caused his suicide. Throughout the novel, the protagonist, and seemingly innocent observer, becomes guilty himself. Additionally, the fact that South African reality is always complicated and entangled gives another explanation for the transformation from an impartial witness to becoming a double ‘murderer’. One can never just resign to the role of an observer but becomes part of the political struggle and racism (Heyns 224; 287-290; 294-297).

The novelist implies a moral truth characterized by a heavy burden of guilt as mentioned above that is dissimilar to Peter’s factual truth, namely that Chrisna is the murderer (Heyns 286; 295). Furthermore, the journalist’s guilt also stems from his past life. When he emigrated to England to avoid being drafted into the army, he also left Bennie and South Africa behind. Hence, Bennie, who has not been this fortunate, had to go to war in the South African army and witness the atrocities happening there (Heyns 175; 259-263).

The final section of this chapter aims at analyzing how novel writing and journalism is portrayed in *Lost Ground*. The focus lies not only on the role of intertextuality but on the quality of literature as a whole.

3.4. REFLECTING ON JOURNALISM AND NOVEL WRITING IN *LOST GROUND*

3.4.1. *Intertextuality*

The mode of intertextuality is quite prominent in Heyns' novel. It is a device one is not able to use in journalism. The plotline of *Othello*, written by Shakespeare, is used in this novel in a revised manner, including much irony. As mentioned in the sub-sections above, Hector Williams' case is used to portray the similarities (Lenz 2).

Intertextuality is used to illustrate the discussion of the self and the other. No written work is ever an original one. It always uses previous materials in one way or another. Heyns designed his novel as a new version of *Othello* (Lenz 4; Heyns 108). Peter's story is not only based on the "Othello hypothesis" (Heyns 116) but his boyfriend and actor James in England, who is originally from Jamaica, is used by Heyns to fight racial stereotypes. As he auditions for the play *Othello*, almost all actors portrayed in the play are black (Lenz 4-5). Ironically, Peter can no longer draw on his hypothesis as Hector, a black man, is no longer considered the murderer. The *Othello* script the narrator initially believed in turns out to be a cliché. He is guilty himself. As he comprehends this, Peter also loses any sense of identity and who he is (Lenz 5; Heyns 296-297).

What is more, in several instances, the novel mentions various other (South African) novels and writers. These are used to portray different images. Early on in the novel, Peter, for instance, is surprised that Nonyameko, a black woman, would read Coetzee's *Diary of a bad year*. This shows that there is still some racism enduring in him (Heyns 25; Lenz 5). He also portrays a conceived underdevelopment of South Africa by, for example, condemning what individuals are reading (Lenz 8). He also shows it through statements such as "[...] this looks like the cover of *Disgrace* [original emphasis]", when he visits a poor part of the town (Heyns 205). This has a negative connotation as it describes bleakness and deterioration (Heyns 205).

Certain literary works are also mentioned due to their sentimental value for various characters in the play. Bennie, for example, has kept novels from his school time as well as two novels Peter has given him before he emigrated to England.

Apart from these works, there are South African novels in his home, which the author characterizes as “standard” (Heyns 126). It seems as if the author is saying that there are some novels South Africans simply have to read such as work by André Brink (Heyns 126). The novel also claims that what someone is reading can reveal much about their personality and their lives. Henk Pretorius possesses the novel *Call me by your name*, which Peter encounters at his home (Heyns 183). This novel can be located in gay fiction and has two male characters as protagonists who are falling in love throughout the story (<https://www.gradesaver.com/call-me-by-your-name/study-guide/summary>). The novelist may have used this book as a hint towards Peter and the readers that Henk is homosexual but also on the strength of love (Heyns 183).

Additionally, the novelist associates narrating techniques with certain authors such as Joseph Conrad and Henry James when Peter finally unravels the entire storyline to Nonyameko at the end of the novel (Heyns 294). These references should give the reader a sense of how Peter would in reality narrate the story. He would essentially be unambiguous (Heyns 294).

3.4.2. *The quality of literature*

Nonyameko, a therapist Peter meets in Alfredville, immediately seems to know that he is a writer even though Peter wants to conceal his profession and the reason for his stay in this town. He tells her vaguely, “I’m here on ... well, call it business.” (Heyns 27), which makes her immediately elicit the type of business he is talking about. She draws her conclusion on several characteristics she believes a writer owns, which match with Peter Jacobs’ character. As a consequence, the author of the novel exploits certain stereotypes of different categories of writers. A writer seems to be someone without any time constraints concerning his or her work and there are no restrictions on the wardrobe of a writer (Heyns 27-28). Peter Jacobs does not seem to be a “travel writer” (Heyns 28) as the camera is missing, and not a journalist, either, as he does not possess an obsession with his story (Heyns 27-28).

As a result, Nonyameko categorizes him to be a novelist (Heyns 28), which is not the case. Heyns (28-29) draws a satirical picture of emigrated South African writers and their novels, hence, reflecting his opinion on a great number of contemporary South African novels at the time and, to some extent, mocking their repetitive content:

We have had about twenty of those [novels], treating us to their momentous return to the mother country and the examination of their own entrails and consciences. The details may differ but the essence is the same: a mixture of self-examination and self-congratulation, with poor tired old South Africa serving as both punch bag and security blanket. (Heyns 28)

Considering the sarcasm also inherent in the passage above, one may argue that Heyns reflects in *Lost Ground* what image he does not wish his novel to portray to the reader. His intention is to create a more original plotline than the one he describes above. The conversation between Nonyameko and Peter Jacobs in direct speech telling her that he has no intention of writing an “ex-pat novel” (Heyns 29), which is a novel about a person that is not living in the country he or she was born in, may as well be the author expressing this to his readership (Heyns 29). Hence, the author also gives the reader a suggestion with what mindset to interpret the novel for him- or herself. Furthermore, the protagonist himself emphasizes that he may have the “ex-pat syndrome” (Heyns 62) and that he just needs to stop pitying himself for emigrating, as it was his own choice to make. He does not live in exile since he could have returned to South Africa for many years if he ever intended to (Heyns 62-63).

Additionally, Heyns also reflects on the inferiority of journalism in respect to other categories of writing. When Nonyameko asks Peter, “But you *are* [original emphasis] a writer?” (Heyns 29), he replies, “Of sorts. I had higher ambitions once – to write, yes, a novel, to write screenplays – but now I write for periodicals [...]” (Heyns 29). One can, figuratively, hear the negative connotation of this statement. Hence, literary genres seem to be of more value than journalism. Peter Jacobs also claims that the differentiation is between a writer and a journalist (Heyns 29), which, consequently, means that a journalist does not fulfill the characteristics of a writer. Peter Jacobs is, then, described as “a freelance feature writer” (Heyns 29), who inhabits both qualities of a writer and a journalist, not positioning himself in one category. This may also signify that a qualified writer and a skillful journalist have to borrow methods and writing techniques from each other’s professional fields in order to guarantee their writing to be successful (Heyns 29).

Both in novel writing and in journalism, “[i]t’s of the nature of stories to deal with sad situations, and of the nature of storytellers to seek out sad situations [...]” (Heyns 102). Heyns relativizes the task of a writer. As a consequence, prying into individuals’ personal tragedies is merely a side effect of writing a convincing and credible story with all the information that could be gathered beforehand. It is not the main goal of a professional journalist to cause (emotional) disruption in individual’s

lives but to find possible stories in seemingly irrelevant events, from which a larger community can learn and benefit (Heyns 102-103).

Nonetheless, Heyns (150-151) portrays how a journalist's search for the truth does in any way affect the individuals involved to some extent. Peter, for instance, is perceived as "disrespectful" (Heyns 150) by Henk Pretorius for wanting to elicit straight answers from him on his theory on the case (Heyns 150-151). Peter does not consider "[...] the cost to other people [...]" (Heyns 152) his story has, according to Henk. This draws a stereotypical image of a journalist who is willing to do anything in order to get his or her story published. What is more, after Joy finds out that the journalist is, in fact, Desirée's relative, too, she feels extremely betrayed by Peter and acts on the stereotype that journalists possess no empathy or feelings at all (Heyns 162-163). As a result, he is also referred to as a "newshound" (Heyns 186) in the novel, which has a negative connotation to it. In addition, Peter's aunt and uncle also feel betrayed when Boetie tells them that he is writing an article about Desirée. They do not show any understanding for him taking advantage of their situation. In fact, them being family makes it even more hurtful though Peter did not mean to hurt anyone (Heyns 221-224).

Furthermore, the novel reflects on the definition of "a good story" (Heyns 208). The journalist and the reader have two different opinions on how a good story is created. The journalist wants to be able to control the story to some degree while the reader finds unexpected turns most exciting in reading a story (Heyns 208). Therefore, not having any control over the outcome of a story is probably the most difficult part for a journalist as his or her story may turn out to be newsworthy. As a result, the journalist always needs to retain an open mind. However, "[...] every story has a purpose, if not a moral [...]" (Heyns 226). No matter if one talks about an article for a newspaper or a novel, there is always a message behind a story the reader can learn from in one way or another. As a consequence, one needs to have in mind what he or she wants the reader to take away from the story they are writing (Heyns 226).

Peter also sees himself faced with an essential question after he finds out that what he believed to be the truth is actually not: "[...] If all stories are arbitrary constructs, what is the point of writing stories? [...]" (Heyns 291). Every person has their own story to tell on the basis of more or less the same facts. Chrisna, for instance, has a different story than Peter. However, the journalist, then, asks himself why his story should be published. He feels that he has no right to write about the events an-

ymore (Heyns 290-294). At the same time, Peter knows that a story is a journalist's creation (Heyns 188-189).

Heyns (170) also reflects on the quality of language and words. Words can have meanings for individuals beyond those found in the dictionary. For example, "[...] *Ghoef*. [original emphasis] I haven't heard the word for twenty-two years. [...]" (Heyns 170). It gives this word somehow a nostalgic touch. Peter also calls the "article" (Heyns 235) he wants to write an "essay [original emphasis]" (Heyns 235). It appears that an essay is less of a threatening word to someone than an article, which is quite quickly associated with the journalistic industry (Heyns 235).

The following chapter interprets the role journalism plays in Jann Turner's *Southern Cross* (2002). There are differences to be found in relation to Michiel Heyns' *Lost Ground* (2011) concerning the portrayal of journalism. In addition, the reflection between journalism and novel writing is also thematized in the upcoming chapter.

4. AN ANALYSIS OF *SOUTHERN CROSS* BY JANN TURNER

4.1. SUMMARY

Jann Turner's (2002) novel *Southern Cross* begins in the year 1987 during the apartheid regime. It tells the story of the black woman Anna Kriel and her love Paul, who is a white man. They are part of the resistance and form a political cell together with their housemates Rachel and Jacob Oliphant. Shortly after Security Police Captain Frans Nel releases Paul from his second detention, their good friend Joe, who orders the cell on assignments, sends Paul and Jacob on another mission. They are brutally killed on the road to Vryburg, which devastates both Rachel and Anna and breaks their hearts.

Soon they discover that Joe did not grant the mission and that police is covering up their deaths. Anna believes from the beginning the Special Branch to be responsible for their murders. The investigators Lieutenant Badenhorst and Warrant Officer Jeff Curry declare the killings to be the result of internal altercations in the resistance. When Anna and the attorney and good friend Willem Swanepoel drive to Vryburg, almost all evidence has been manipulated. In the search for truth, an in-

quest is requested by Anna, which does not bring any results, as her evidence against the police, especially Captain Nel, is circumstantial.

Ten years later, in 1997, after the end of the apartheid regime, the mystery of Paul and Jacob's deaths finally unravels. The Chief Investigative Reporter James, who grew up in England after his family fled from South Africa and recently returned to Johannesburg, stumbles across new information on Paul Lewis when investigating into the cash-in-transit heists in Johannesburg. A source in London hands him a folder, which discloses Paul as a spy for the police during the apartheid regime. James, then, follows Anna's testimony at the Truth and Reconciliation Commission, also known as the TRC, on Paul and Jacob's murder, after which he interviews her on the allegations of Paul having been a spy. Even though she vehemently denies its truth, James publishes an article on these facts, which causes mistrust towards Anna and leads her to do her own investigation into the matter.

Anna interviews Colonel Ig Du Preez, who has been sentenced to prison for life for the atrocities he inflicted on people for the Special Branch, at Pretoria Central Prison. He tells her to question Shane Fourie, who is living in the Northern Cape. Shane confirms that Paul was a cop by showing her a picture of him on a fishing trip with Captain Nel and other members of the police force. In the meantime, Frans Nel applies for amnesty, which now will be opposed by Anna. She tries to talk to Badenhorst on who Paul's handler was but finds him dead on his remote farm. Finally, Sherry Nel, Captain Nel's ex-wife, in Pietersberg reveals Joe as Paul's handler. During the entire investigation, James often accompanies Anna and they share their thoughts. They also fall in love in the course of the novel. In the end, Frans Nel tells them the entire truth of Paul and Jacob's killing. Joe, who has been so close to Anna and her friends all these years, killed them both. Anna confronts Joe and, then, he disappears. After some time has passed, Joe is found executed.

4.2. GENERAL REMARKS ON *SOUTHERN CROSS*

The novel is divided into 8 separate parts. Each part is highlighted by a quotation that evolves around the content. This is exemplified in section 4.4.1. below. What is more, a third person omniscient narrator focuses both on Anna's storyline as well as the journalist James'. However, the protagonist is clearly Anna.

Anna's love for Paul is most prominent in the novel. The love they share and the betrayal to be discovered is the motor of the plotline. At the beginning of the nov-

el, Paul even declares his love for her shortly after the release from detention (Turner 9). Not only in 1987 during Paul's detention but also in the years after Paul was killed, Anna makes herself feel his presence and obtains her emotional strength from talking to him or, rather, the memory of him since she knew, or thought she knew, him so well (Turner 3-4). Her love for him is deeply rooted in her soul (Turner 22; 34). In 1997, she still cannot forget Paul (Turner 82).

The lies and truths Paul shares with Anna after his detention are highly entangled. He, for instance, convincingly brushes off a story of what happened during detention as his own. A detonator has apparently been set to go off in front of him and he thought he would die. Right after telling this story, he tells Anna that he would not have made it through detention without her love that saved him and helped him endure the pain and suffering, which can be assumed to be the truth. As a result, one cannot put everything in a neat category. Often there is not just black and white but also a grey area in between (Turner 10-11).

The notion of black and white reappears in the novel several times. Paul, for instance, was not just a spy, but started to believe in the resistance. He actually wanted to surrender himself to the opposite side and become one of them. This is also the reason Joe kills him (Turner 302; 309). Furthermore, when Frans Nel applies for amnesty (Turner 199-200), the whole mystery of Paul's murder appears to have a "[c]lear cut" (Turner 200). However, this turns out not to be the case after Anna discovers some new information (Turner 199-201). This shows that not everything is always "black and white" (Turner 274). The concept also surfaces when Anna and the criminal Ig Du Preez think about becoming friends even though Anna only feels hate for him before he functions as her source and she gets to know him and feel his remorse as well as the trust being established between them. It helps Anna understand that there is not only one side to a story or person (Turner 275-276).

Additionally, Anna dreams of "an ordinary life" (Turner 1). She connects this idea with the notion of being free from the apartheid regime. Even after the end of apartheid, though, she is not free of strife. For Anna, Paul himself reflects some sense of freedom to her (Turner 1-2). Paul's love gives her hope that they will indeed have "a simple future" (Turner 11), eventually (Turner 11). At that time in 1997, Anna does not believe that she would some day not appreciate him anymore. She cannot even think of a reason why this would ever be the case. This illustrates how strong and blinding her love is for him (Turner 17). Nonetheless, Anna's time in the struggle

also means sacrifice. Sometimes if someone believes in something so truly, other parts of one's life do not have priority anymore. One lives for what one believes in in order to achieve change. While Anna does not pay the ultimate sacrifice for her part in the resistance, Paul does. This robs her of a future with him, too, though (Turner 22; 63; 92).

In 1997, she meets James. Somehow the way they first lock eyes is similar to how Anna and Paul first meet. It even seems as though Anna is actually seeing Paul when she is looking at James. Paul and Anna meet at a funeral during apartheid that functioned as a demonstration for the resistance. After panic breaks out, Paul and Anna find themselves staring at each other from the distance and Paul saves her from the turmoil. This is when she decides that her life belongs to him now. The same way, James saves Anna from a hustle of journalists surrounding her at the TRC hearing (Turner 29-30; 63; 95).

Concerning James' identity, he emigrated to England three decades ago (Turner 47). He sees himself and his family as "exiles, immigrants". For James, home was South Africa, at first. After a while, though, England became his new home while South Africa became a strange country to him. Both his accent and his wit are considered British, in fact (Turner 47). Therefore, it is quite surprising to James' mother, who always wished to return to South Africa, that her son, who is so comfortable living in England, goes back to Johannesburg (Turner 60). Overall, James did not feel as if "[e]xile was like death [...]" (Turner 120), contrary to his mother (Turner 120). When Anna, then, asks to which nation James feels connected, he mentions that his identity is defined by being British and a South African, as well (Turner 116). He enjoys that there is numerous material to write stories about in South Africa (Turner 117). However, one can also see that he is a stranger to the country when he wants to help a woman that has been robbed while in her car but everyone else reacts indifferent to this incident. It is normal to the South Africans (Turner 137). Later in the novel, James also recollects his memory of arriving back in Johannesburg from England and characterizes it as "going home" (Turner 289). Through staying in Johannesburg, he realizes that this country is still his home, "[...] It was as if he [...] were bandaging up all the pieces of himself that were scattered all over the world, pulling them back together in a way that no longer felt fragmented and sore [...]" (Turner 291).

The upcoming section focuses on how journalism is thematized in the novel. One may argue that the investigative journalist only plays a role insofar as he accompanies Anna in her need to investigate. As a result, James' stories unravel, as well.

4.3. THE ROLE OF JOURNALISM

4.3.1. *Anna Kriel's initiative for investigating*

After Anna discovers that Paul and Jacob were brutally murdered, she finds strength in pursuing the perpetrators. She wants the police, whom she blames for the murders, to admit the truth and pay for what they have done. This mission stays with her for the next ten years to come (Turner 24-25), "[...] And that was when the decision came, the key to the door that would take her beyond this night [...]" (Turner 25).

As a result, Anna and the attorney Willem Swanepoel decide to do their own investigating shortly after the murders. Their goal is to gain an unambiguous account of the events leading to Paul and Jacob's death (Turner 26). As they could not trust the police's investigation into the matter, they have to gather any evidence into the case they can find. They also want the police to feel that they are making their own inquiries into the murders and observing the police in their investigation (Turner 29). After seeing Paul's body and what has been done to him, Anna's motivation for justice has been sparked. In this moment, she is again certain in her decision to investigate Paul's murder until she finds answers. Her initiative is more visible than ever (Turner 33). To some extent, she uses this force to deflect all her energy from the grief she should actually be feeling (Turner 34; 63).

In 1997, Anna still cannot let the past go. She has promised Paul justice and that is what she is still searching for. She is driven by the urgent wish to know the truth. There does not seem to be anything able to stop her in her quest for answers (Turner 64; 92). After all these years, her conviction stems from her ongoing love towards Paul. Her inner self forces her to keep going even though she is struggling with this type of life (Turner 67). Even after ten years, she is wearing a ring that Paul has given her (Turner 169). Only after Anna is informed of Paul's betrayal is she able to let go of the ring and, gradually, also of Paul (Turner 186). Nonetheless, the murders were so gruesome that she will never be able to let them go before knowing what has happened (Turner 83). Anna's initiative is also rooted in the belief that "[i]t is

[her] obligation to uncover the truth of what happened [...] so that we can ensure such bloodshed is *never* [original emphasis] repeated [...]" (Turner 93). Anna also sums up her urge to know the truth:

'I want to know more badly than you've [James] ever wanted to know anything in your life. With every inch of my being, with every moment of every day. It's like needing to know your genetic map, where you come from. Why you are who you are.' (Turner 122)

The article that James publishes on Paul Lewis being a spy, with whom Anna had a relationship, sparks the plotline to come (Turner 129). It seems as though Anna, the protagonist, is the true investigator on this subject rather than the reporter James. She takes the initiative in the investigation since she wants to clear Paul's name. The TRC as well as the journalist James lack the initiative for a sufficient and professional investigation into the matter. Therefore, Anna takes things into her own hands to both clear Paul's name and maybe, finally, uncover who actually murdered Paul and Jacob and why. She has hope again (Turner 144-145; 160). Joe, being the murderer of Paul and Jacob, is not threatened by the TRC but rather by Anna, who has the actual power of uncovering the truth (Turner 303). The outside power that "[...] wouldn't let go of Anna [...]" (Turner 240) is "the past" (Turner 240). Hence, Anna is not suggested to be responsible for all the actions she is taking in solving the mystery. It is being forced on her (Turner 240). Joe describes her initiative as an "obsession" (Turner 150). After definitely knowing of Paul being a spy, a truth that is incomprehensible to Anna, she still has the urge to continue investigating the motives for his killing, "[...] She [Anna] wanted to smother the endlessly probing instinct in her that wouldn't let the investigation go, that had brought her to this awful truth [...]" (Turner 207).

According to Joe, Anna "keep[s] pushing and pushing and pushing [...]" (Turner 212). She does not settle for a half-truth. This is also characteristic of a reporter, who searches so long until he or she is convinced to have uncovered the entire truth to a story. As a result, Joe is not fond of Anna's eagerness to see her investigation through. Her initiative corresponds to the curious behavior of an investigative reporter (Turner 212).

Inheriting the role of an investigative reporter, Anna also uses the same means as a journalist to uncover the truth. This is illustrated in the forthcoming subsection.

4.3.2. *The use of investigative techniques and methods*

During the murder investigation into Paul and Jacob's death, both Anna and Willem are aware of the fact that the evidence of the crime has either already been manipulated by the police, has disappeared or been fabricated. Any investigator no matter if he or she is a journalist, knows of the difficulties one is faced with when some institution or person has the desire to cover up a crime or secret. Even though the attorney is taking pictures at the scene of the crime, one could hardly reconstruct what has happened. Anna and Willem still set themselves the task of recreating the events that led to the murders. A journalist, too, would try to piece together what little information he or she has on a story in order to decide the following steps in the investigation (Turner 30-31).

Anna and Willem also appointed their own pathologist as they could not trust the results of the report made by the one assigned by the police. A journalist, too, would not take official reports of any kind for face value (Turner 32). As was expected by Anna, the police investigation's goal is a cover-up, not the truth. Hence, the type of gun used in the murders (Turner 34-35) is ground enough for the police to declare the murder being caused by "internal feuding" (Turner 34) in the resistance. Especially in a totalitarian system, investigators need to work independently without trusting the authorities to seek the truth (Turner 34-35).

Ten years later, Anna uses her statement at the TRC on Paul and Jacob's murder as another method to find leads on the murders. She knows that the TRC is not about discovering the truth. However, she wants to use the attention from the press to maybe receive another hint for solving these mysterious murders (Turner 64; 69), "[...] Anna looked out across the audience, beyond it to the windows at the back and the faces of the journalists watching her through their monitors [...]" (Turner 90).

Anna wants the so-called Mafikeng Road Murders to be investigated by the TRC. She herself has not been able to receive all documents the police have gathered during the apartheid regime on Paul and Jacob. For three years she has been trying to acquire information from such documents. A journalist, too, would have tried to gain access to official files by the authorities first and start their investigation from there (Turner 91).

After James publishes his story on Paul having been a spy for the Security Police, Anna starts her own investigation into these allegations. Her first step is to seek out a source. She decides to question Colonel Ig Du Preez, who is known to be a

willing source after his imprisonment. She believes that he might be able to give her some information or hints towards the truth. Since Du Preez is already in prison, he has no reason to lie to Anna, making him a credible source. The fact that Joe tries to hinder her investigation and tells her to leave the past to the past should make her suspicious. However, since she believes and trusts the people closest to her, she does not realize the implications of his actions (Turner 144-145). Over and over again, Joe repeats that he has left the past behind and does not want to relive it (Turner 211).

Since Anna cannot get a confession from Frans Nel, she needs to change her method of investigation. While interviewing Du Preez, he reveals to her that during the apartheid regime no one bragged about killing Paul and Jacob in the Special Branch, which seems odd to him. Therefore, he gives her the name of Shane Fourie, who might have more information for her. In the meantime, he agrees to find Badenhorst's location, who led the official investigation into the murders. Du Preez also voluntarily discloses that Bazooka was part of the Security Police during apartheid, meaning that a high level of corruption is taking place in the current heists. Anna, however, does not draw a connection to Joe, yet (Turner 160-164).

Anna, as a true investigator, does a "background check" (Turner 165) on Shane Fourie, which ascertains Du Preez's credibility as a source (Turner 165). She travels to Shane Fourie's remote farm to conduct an interview with him. In order to secure that her safety is not jeopardized, a local police officer accompanies her. After all these years, she finally has received another clue that brings her closer to uncovering the mystery. An investigative reporter also always seeks to solve a mystery and reveal the story beneath it. A professional journalist knows how to calculate the danger involved in following a lead, as well (Turner 172-177).

Shane Fourie does not mind sharing information he owns on Paul (Turner 177-178). Since Anna's investigative skills are similar to the one's of a journalist, Shane even asks her, "[...] You a journalist? [...]" (Turner 178). Shane Fourie is not fond of journalists and would not talk to one. Hence, it is beneficial that Anna is not one, so he tells her everything he knows about Paul and that he was a spy (Turner 178-179). Now that Anna knows this, she is still searching for the motive of the police to kill their own spy. As Shane suggests that the reason might have been Paul having had an affair with Captain Nel's wife Sherry, Anna's life is even more in turmoil (Turner 179-180). Nonetheless, Anna believes everything Fourie tells her and is cer-

tain that he is a credible source due to his behavior, “[F]rom the ease and the ardour with which he told his story it was clear that it was no fiction [...]” (Turner 180). Anna’s need to know even pushes her investigative skills further, asking for proof. Fourie’s evidence is a picture of a fishing trip Paul took together with Fourie, Nel and other people. This undoubtedly confirms Fourie’s story. Contrary to an investigative reporter, who would publish this picture in the newspaper together with the story, Anna wants Shane Fourie’s testimony and the picture as evidence in court (Turner 182-183).

The protagonist’s investigation and Frans Nel’s amnesty application leads her to share her information with the journalist James. She feeds James the information but needs him to guarantee not to publish anything before she opposes Frans Nel’s amnesty application at the TRC hearing. In this case, Anna becomes the journalist’s informant but only upon some conditions (Turner 200-205). James, too, has a condition to accept her request. He takes advantage of the situation and asks for “an exclusive interview after the hearing” (Turner 204). Just like a journalist, Anna uses the information she gathered to accomplish change (Turner 204). At Frans Nel’s amnesty hearing, Anna confronts him with the actual truth. She acts on her discovery herself. While a journalist is only able to portray his findings in articles and reports, Anna’s actions can go beyond the limitation of this profession. She can take firsthand action that facilitates change and justice (Turner 216-223).

Knowing what Anna now knows and intending to oppose Frans Nel’s amnesty application for the killings not having just a political reason, her investigation becomes a dangerous one. Investigative reporters, too, find themselves in dangerous situations sometimes when following stories, which certain individuals involved do not want to see uncovered to the public. In Anna’s case, possible accomplices of Frans Nel during the Mafikeng Road Murders or he himself want to frighten her into dismissing her investigation. Anna feels as if she is being followed (Turner 208-209), “[...] Reason told her she was imagining things, but instinct said there was someone following her. [...] Pulling out into the street she noticed a car [...] behind her [...]” (Turner 208). If a journalist is being tailed while following a story or in other ways in danger or frightened, this usually means that he or she is getting close to the truth (Turner 208-209; 262).

Since Anna wants to make her evidence against Frans Nel bulletproof, she returns to her informant Du Preez who has proven useful to her. She is looking for in-

formation on both Paul's handler in the police as well as the lead investigator in the case from 1897 Lieutenant Badenhorst (Turner 231). Du Preez is successful in locating Badenhorst on a remote farm. As the story she follows is becoming more and more dangerous, even Du Preez asks her to take someone with her when visiting Badenhorst as insurance. She is still being tailed, too, and pleased to be accompanied by James. He as an investigative journalist should know how to handle such a situation (Turner 234-236; 243). In the end, Anna, too, becomes used to being followed as if this is a side effect of discovering the truth (Turner 276).

The fact that James has more experience as an investigator than Anna is illustrated on their trip to finding Badenhorst. Close to their destination, they ask a local to show them to Badenhorst's farm. Anna is frustrated and willing to accept his refusal to do so while James knows exactly how to behave in such an instance. The local wants money for his information, which James offers him (Turner 252). That one also sometimes needs luck in investigating into the truth is also proven when the lock to the farm magically opens (Turner 253). Being a journalist in extreme cases also includes causing people being harmed due to what they know. Finding Badenhorst dead after a car crash also shows how someone tries by all means to hinder Anna and James to discover the truth. At the same time, James' profession makes him immediately take pictures of the site to report on the incident later in the newspaper (Turner 254; 257; 261).

Du Preez finally hands Anna her last lead and last hope, namely the location of Frans Nel's ex-wife Sherry. Some sources might have observed some crucial situation without even realizing it. Sherry is possibly one of these sources (Turner 274-276). Anna, to some degree, does not just want to interview Sherry for the sole purpose of discovering who Paul's handler was but also to find out who Paul himself was. She wants to know the 'real' Paul. Hence, her trip is also personal (Turner 279). Having to interview Paul's affair should probably be quite difficult for Anna, who loved him so deeply. However, Anna stays professional while interviewing Sherry. She asks Sherry to start at the beginning of her story and uncovers that Sherry knew Paul is a spy and that she met his handler, whose name has probably been a cover. Coincidentally, Sherry kept an article with a picture portraying the handler, who is Joe. On the one hand, Anna as an investigator is in luck that Sherry has kept the picture of the handler. On the other hand, Joe having been a spy for the police is devastating news to her, personally (Turner 280-286).

The last step in Anna's investigation is to confront Frans Nel with the truth. If one finds an unwilling source in the act of lying, him or her being startled might let them finally speak the truth. Finding Nel in Pietermaritzburg was crucial, since Joe might want to eliminate him beforehand. When James and Anna interview Frans Nel on the actual truth they seem more like detectives. Frans Nel tells them what has happened in the night of Paul and Jacob's murder and reveals that Joe was the one who killed them both (Turner 295-301). James, as a true reporter, records Nel's interview as insurance or proof that he actually made this statement or testimony (Turner 299).

The following passages thematize the reporter James and his purpose in the novel. Throughout the novel, he and the story he is following function as allies in Anna's investigation.

4.3.3. James' role as an investigative journalist

James already has a reputation in Johannesburg. People know his name, that he is an investigative reporter and previously worked for the *Times*. They also know of the stories he published and became known for, for instance, one on the Russian mafia. It seems as though he is a renowned professional investigative reporter. Therefore, it is not unusual to see him doing research on certain documents from the police. Any journalist strives to be remembered through his or her stories since it signifies that these remain in individuals' minds and affect them on some level (Turner 99). Nonetheless, he is also known to be ruthless while pursuing a story. This raises the question of whether a journalist needs to be relentless in order to succeed in his or her profession. One can argue that some degree of persistence is necessary to obtain the entire truth of events and that this sometimes causes emotional harm to the people involved (Turner 100).

James is working on several investigative reports at a time. While he is in London to handle some personal affairs, he uses this opportunity to meet a source. Journalists sometimes need to trail sources for some time before finding them and receiving potentially useful information from them. Whether the source is credible and the information useful can only be determined after meeting the informant. In James' case, he is following a promising story on a series of cash-in-transit heists in Johannesburg. His theory is that police or ex-police force members may be involved in these crimes (Turner 51-56). This is his angle on the story and would be a scandal if found true. Every source is also different and needs to be treated differently. Mr.

Groenewald, James's source and a former police officer during the apartheid regime, for instance, is quite secretive, which is why being late to their meeting would be counter-productive for James and might scare his informant off. Since Mr. Groenewald fears his life is in danger, they meet in a coffee shop. James chooses to sit where he has a good view on who is coming and going, even though he has no idea of how his source looks. To James' surprise, Mr. Groenewald's wife approaches him and is the one handing him a folder with potential information. Some sources for journalists are often not just interested in helping to find the truth but want to gain a profit by sharing their knowledge. As a result, James needs to give them money for the documents even though he cannot be certain whether these are useful to him or not (Turner 56-60).

Sometimes journalists are doing research on one story and stumble on information that sparks another promising story (Turner 125). While the folder James obtains does not reveal anything on the heists, a name familiar to him appears on the documents, namely Paul Lewis. As a result, he decides to follow this odd finding and investigate deeper into the matter in order to see where it leads him. What characterizes a successful journalist is probably being able to elicit information of importance from seemingly irrelevant documents. A reporter also needs to be well educated in the thematic field he or she is working in as well as informed of current events in order to do so (Turner 59-60).

Since James is the "Chief Investigative Reporter" (Turner 75) at the "*Sunday Chronicle*" (Turner 75), it is odd for him to follow the TRC hearing of Anna on the Mafikeng Road Murders. A good friend and journalist Ilse McLean immediately finds that James must be at the hearing due to a potential story. Nonetheless, as any good journalist would do, he keeps his alleged story a secret from Ilse. No journalist wants to reveal a story to the competition since they would, then, maybe publish the story before him or her. Therefore, James lies to Ilse about his motives to be at the TRC hearing (Turner 75-77). When Anna finally testifies, James starts making notes. He does not stay professional for long as he is immediately drawn to her beauty (Turner 84-85). Ilse, on the other hand, suggests an angle on James' story, not knowing what he already knows. She compares Anna and Paul's tragedy to Shakespeare's play *Romeo and Juliet* since their relationship was also forbidden due to the fact that she is colored and he was white (Turner 85).

Concerning James' inquiry into the cash-in-transit heists, he has not been able to interview Joe, who is the police's lead investigator in this case. Since his story is not progressing because he has no evidence or theories to act on, a credible source would be beneficial to him. Any journalist investigating into a matter needs to question those directly involved in it to guarantee that all sides to the story are portrayed to him or her. Therefore, it seems highly unprofessional that James came late to Joe's spontaneous press conference before the TRC hearing, in which he gave information on the heists. A journalist should always be up to date and where the action is, so to speak. James is still lucky, since the conference has been recorded by Ilse (Turner 87). James knows what answers he is looking for through Joe. Essentially, his story should reveal if the police are involved in the heists, to what extent and how. Hence, James is thematizing corruption within the force, which is a prominent topic for investigative reporters, in general. This means that a cover-up within an institution is made public and that this can lead to change (Turner 97).

Furthermore, James has no leads in his investigation on the cash-in-transit heists. He goes over the things he already knows with his editor in order to maybe get a new theory on the case. James believes that Joe controls the Angolans, a gang, and wants to dismantle Bazooka and the Mozambicans. Accusing Joe, who is a high official in the government ranks, poses a threat to James. Investigative reporters, though, are used to being in danger when going after high-ranking officials in institutions, who try to silence them and their investigation. Therefore, James still tries to get an interview with Joe (Turner 197-199).

As James exhausts all his investigative techniques in making progress on his theory of who is behind the heists, his final option is to interview Joe at a press conference. He refuses to publish a theory without any proof as it might damage his professional reputation otherwise. Due to the fact that Joe is not a willing source, James practices in his mind several possibilities of how an interview with Joe might go and how he can make him respond to his questions without avoiding straight answers (Turner 225). Joe is quite willing to talk to James. As a consequence, he also controls what he intends to share with James. The only information essential to James' story Joe shares is the revelation that Bazooka actually worked for the police during apartheid. This discovery has still made the interview worthwhile (Turner 227-230). At the press conference, James thinks about Bazooka having been killed by the police as convenient. He also has a theory on that incident, though no proof (Turner 227).

Often journalists have several assumptions on potential stories but no valid sources or evidence to prove these. In James' case, asking questions as a journalist is not effective. Sources who would actually be able to provide useful information are too terrified of what would be done to them if they talked. Those sources such as Willie Mkhize, who do talk, do not have the information James is looking for. Nonetheless, James' instinct tells him that Joe and the police officers under his charge might have something to do with the heists and gangs. James sees the corruption and the story right in front of him but cannot write his story as he is missing the final proof. Everything he came to know so far, James cannot structure it to make sense in a linear fashion. Whether James' story is published, is essentially decided by whether or not a source is willing to endanger his or her own life for the truth to come out (Turner 263-269).

James himself is risking his life for this story as someone comes to his home to shoot at him, a signal that he should stop investigating. Next time the person with the gun will probably not miss him. Intimidation appears to be a frequent method to try to silence journalists and investigators. The fact that Anna is being followed and James is being shot at suggests that, to some extent, both, stories or investigations might be connected in some way or, at least, close to the truth. However, James is unable to reveal to Anna that the lead subject in his investigation is her close friend Joe. If he tells Anna, this might jeopardize everything he has been working for. In the end, a journalist needs to protect sensitive stories and keep essential information to him- or herself in order to guarantee that the evidence as well as the sources who disclose information stay safe. Discreetness seems to be of utmost importance in investigative journalism (Turner 263-269). James decides that the story he is following is not worth dying for and dismisses his investigation. There appears to be enough material in South Africa for other revealing and successful stories. After all, it is the journalist's choice how far he or she is willing to go in uncovering unjust acts (Turner 291).

In addition, James is certain that an interview with Anna will shed light on another story he intends to publish. His source is quite willing to meet. As a journalist, he made it a habit to observe his interviewees before they notice him. These are the moments, in which the journalist is most likely to see the real person beneath the mask. Anna, however, is already there (Turner 115). James does not see Anna from a professional viewpoint but he is attracted to her (Turner 116-117). James conduct-

ed a lot of research on Paul's life. As any journalist would be, he is well prepared for the interview. Anna is also quite willing to tell Paul's life story and former drug abuse to James, who already knows about it (Turner 118-119). The reporter probably just wants to elicit whether Anna is lying about something or omitting the truth, which she is not, "[...] Her voice was clear, unwavering [...]" (Turner 119). Then, James also wants to know her account of the murder of Paul and Jacob. Even though one can read about it, the reporter wants to know firsthand. He needs to ascertain himself. Anna refuses to show her emotions at the interview, therefore, denying James to replay the events. She is careful not to reveal too much that could be used in an article. James also eases Anna into the truth by telling her his theory on the mysterious murders. The truth has not come out since it might be more complicated than Captain Nel being responsible for the killings (Turner 120-121).

James struggles, as a journalist, to tell Anna that Paul was a spy. It raises the question whether a reporter is, in fact, allowed to destroy someone else's reality and beliefs. Is it the journalist's obligation to enlighten the unknowing only so he or she may publish a story? James still tells Anna what he has discovered (Turner 123-126). His evidence is a file showing Paul's "Security Police *Source* [original emphasis] Number" (Turner 124). What effects journalists can have on other people with their need to uncover the truth are illustrated by Anna's reaction, "[H]e may as well have stubbed his cigarette out on her [Anna's] hand, or shoved the table into her [Anna's] solar plexus [...]" (Turner 124). Even though the evidence was strong enough to publish the story, he looks for reconfirmation in Anna. She does not give him that. Nonetheless, by investigating into the evidence he as a journalist classifies it credible enough to publish his story. There is only a slim chance that it is not true. One may argue that, in some cases, investigative reporters have to go with their instinct if a one hundred percent certainty cannot be achieved. This may pose a risk that a journalist needs to calculate (Turner 124-126). After Frans Nel applies for amnesty, it appears as if James has been wrong about Paul, after all (Turner 199-200), saying, "[...] Hey, you win some ... [...]" (Turner 200). At the same time, James struggles with the journalist's routine of "[...] steal[ing] their [people's] pain and their [people's] triumphs for the front page [...]" (Turner 292). Normally, he can stay objective and leave his feelings out of his profession. Anna, though, makes the story personal to him, showing that journalists are humans, too (Turner 292).

After Anna tells James that he has been right about Paul all along and about her plan to confront Frans Nel at the amnesty hearing, James follows up on the story he has already published to see where it leads (Turner 200-205; 216-217). As any journalist would do, he uses this newly found information to publish another follow up article on a story that certainly interests the readership. Readers are eager to know as much as possible. Since the reporter needs to be where the action is happening, James attends the amnesty hearing, in which Frans Nel's truth is opposed by Anna's evidence and witness Shane Fourie (Turner 216-223).

What is more, James functions as Anna's sidekick in the investigation and vice versa. James shares information with Anna about the progress he is making on his article about the cash-in-transit heists while Anna takes him with her following a lead. Anna, for instance, shares her insights and hands James a theory on why Bazooka would actually have been a spy (Turner 245-246). Nonetheless, James only reveals that he thinks Joe is responsible for the heists after Anna reveals to him that Joe has been Paul's handler. James is careful in what he shares with her due to the fact that she is so close to Joe (Turner 294-295).

Finally, the corruption in the government that has been uncovered by James and Anna has a victim. Joe is found dead after disappearing for a while. He has probably been killed due to his involvement in the cash-in-transit heists. Hence, justice prevailed in this case (Turner 313-314). All the ramifications of Anna discovering and searching for the truth as well as its value are illustrated in the sub-section to follow.

4.3.4. The consequences of seeking truth as an investigator

A metaphor at the beginning of the novel foreshadows what is to come. When talking about the Southern Cross, Willem calls attention to the dust cloud within, saying, "[...] It's [...] so thick it obscures a part of the galaxy beyond [...]" (Turner 16). The truth seems to be so complicated to unravel due to entangled networks of lies. Only slowly is Anna able to break through the surface and uncover the entire truth (Turner 16; 121; 203; 310).

For Anna, Paul's long detention by the Security Branch shortly before his murder has already been unexplainable in 1987, as they have not had any mission for the resistance prior to the detention that would draw attention towards them. However, she does not question this at the time since the police during the apartheid re-

gime have been known for their arbitrariness. In addition, she has the utmost trust towards Paul since she feels their deep love every day. In those times, the truth or the truth she believed in has been her most certain revelation (Turner 3). Rachel and the attorney Willem Swanepoel consider that a spy might have caused Paul's detention but Anna never even thought of accusing anyone in her circle of trust. She believes that the police want to instigate this type of doubt within the resistance (Turner 13). After Paul's detention, he also discloses to Anna that he is afraid, though he never showed fear before. Anna presumed that the fear he felt derived from his time as a detainee. Ten years later, though, this presumption might just be incorrect (Turner 7-8; 302). After Paul's death already, she starts questioning where Paul's fear came from (Turner 33). She even realizes that the note Paul wrote her, namely, "[...] There is no fear in love; but perfect love casteth out fear [...]" (Turner 22), maybe meant his fear being ostracized through her love (Turner 33). In the end, the fear he was talking about was connected to him delivering himself to the resistance, probably to some part even out of love for Anna (Turner 302). She believed she could read Paul like a book in contrast to Joe (Turner 16). After Paul's death, though, there are more questions than answers (Turner 33).

What is more, Anna and her cell for the resistance, including Paul, Rachel and Jacob, "[...] worked on a need-to-know basis [...]" (Turner 13). This also means that she would not have known if she was being lied to or not. There was simply not enough information given to her to even question the truth that she had to trust in. The principle of the movement was in any way a risk factor for the actual truth (Turner 13). Hence, it is devastating for Anna to find out that Joe did not, in fact, send Paul and Jacob on a mission that ends in their deaths. She thought the truth was known to her and did not question it (Turner 27).

Throughout the novel, Anna is also faced with notions of truth without even realizing it. When Paul, for instance, declares that he is the only one who can go on this mission, he is telling a truth Anna is not aware of for another decade. She also does not waste any thoughts on Paul claiming that their situation will change after the mission since she fully trusts and believes in him and his love for her. Only later does the reader of the novel realize the meaning of these statements (Turner 21).

In 1897, Anna also insists on an inquest and hopes that it will reveal the truth about Paul and Jacob's killings, which these hearings barely ever do. Since Anna and Willem only have circumstantial evidence tying Frans Nel to the murders, the

court decides that the murderers in the Mafikeng Murders remain unknown. This news is even more devastating to Anna as she still had hope in herself for a different outcome. This verdict also shows that no truth has been found and that the killings stay a mystery (Turner 37-42).

Joe has been one of the closest people to Anna since Paul was killed (Turner 70). Maybe this is the reason why she, at first, cannot see his betrayal. Joe, being in the police force, also functions as an investigator on the cash-in-transit heists. He works with an involuntary criminal informant, Willie Mkhize, who reveals the location of former MK Bazooka Rabopane, the only suspect in the case. Anna observes this encounter and feels uncomfortable seeing Joe terrifying someone else and even becoming violent in order to receive the information he is looking for. Deep within, Anna must know that Joe also has a dark side to himself. He clearly abuses his authority in the police force. This is only tolerated due to his success rate in solving crimes (Turner 107-111). Even as Joe, then, catches Bazooka Rabopane, Joe's actions are too extreme and his behavior frightening to Anna as if she is seeing a different person in front of her but still fearing for Joe's life (Turner 111-114).

At the same time, her desire to know the truth about Paul's murder is deeply rooted within her. She feels the truth would be the equivalent of freedom. However, once James tells her he has evidence that Paul was a spy, she cannot accept that truth. Her love only lets her see the reality she believes in and lived for all those years (Turner 122-127). After James' revelation, though, she slowly starts questioning her reality and her memory of Paul (Turner 148). She needs to think the words "[...] *My life has not been a lie. [...] I can't be wrong* [original emphasis]" (Turner 171) in order to persuade herself (Turner 171).

Even after Anna is deliberately investigating into the truth, she cannot handle the fact that Paul is again claimed to be a spy by Shane Fourie, "[...] The words hit Anna like bullets, ripping through her flesh [...]" (Turner 179). Anna describes Fourie's revelation of the truth as "poisonous" (Turner 179) since it destroys Anna's reality of her life (Turner 179). Her reality becomes unreal, which also reflects itself in her physical state (Turner 181; 184). Step by step the truth becomes real for Anna and she sees herself rethinking every memory of the past and of whom Paul actually was. Through Paul's betrayal, she also has to reconsider her own identity, which has been greatly defined by Paul's love. She blames herself, to some extent, for not realizing the truth sooner. Since Anna's investigation is personal and not objective as in a

journalist's case, she is immensely affected by the truth (Turner 186; 189-191). What is more, the truth Anna so desperately sought does not just hurt her but also Rachel and her other close friends (Turner 210-213).

Repeatedly, Joe tries to convince the protagonist to stop her investigation and start living in the present. Being blind with trust towards him, she is not able to see the truth (Turner 239). Even after Badenhorst's mysterious death, of whom the location was only known to her, Joe, and Du Preez, she still does not even think of suspecting Joe to have anything to do with it. It would be too unimaginable for her (Turner 262). After Du Preez asks her in her third visit to him who might have known that she wants to talk to Badenhorst, who she finds dead, she still does not suspect Joe. However, Du Preez tells her that a former spy for the Special Police is probably following her and silencing people. Still, her trust towards Joe is too great. An objective journalist would have potentially already seen the connection between these coincidences (Turner 272-274).

Finally, Anna realizes that the truth is not always worth pursuing since one never knows what one discovers. Anna's urge to investigate in the matter turns her world upside down as she has essentially been living a lie under the assumption that both Paul and Joe are heroes of the resistance against the apartheid regime. The core values she believes in were betrayed. As a result, the truth does not generate freedom but rather turmoil in Anna. Her life and her reality have proven to be an illusion while she was only seeking peace and closure through solving the mystery of Paul's death (Turner 286; 316). At the same time, Anna needed to find out the truth herself, as she would not have believed it coming from someone else. She realizes that deep down she knew the truth all along but could not grasp it, yet (Turner 294-295; 301). The more Anna begins to know, the more she realizes that unconsciously she knew something was not right all along (Turner 303; 306).

Publishing the truth of Joe having been a spy, as well, might lead to the destabilization and distrust of the government. However, this cover-up needs to be known to the public for this is the purpose of the journalist, in this case James (Turner 296). For Joe, the unraveling of the truth does not just anger him but he is relieved, too. Carrying around a lie for years burdens a person since he or she always needs to hide something and be afraid that it might be revealed. The actual disclosure, though, is a satisfying moment, as one does not always have to look over one's shoulder anymore (Turner 305-307). The truth also has consequences for Anna's close friends

such as Rachel, who just want to leave the past buried, and has to go through the pain of knowing now. Anna, on the other hand, might not welcome the pain but is glad to know now who Paul actually was (Turner 308-309). In the end, she is able to close this chapter of her life and move on. As a result, one may still argue that the truth benefits Anna to some degree (Turner 315). She also feels the need to draw a lesson from this truth (Turner 317). Somehow she learns how not to concern herself with things she cannot solve or change; the same way she will never know Joe's mind (Turner 317).

The upcoming section focuses on a reflection of novel writing and journalism in the novel. The process of novel writing is thematized as well as attitudes towards journalism and the behavior towards journalists.

4.4. REFLECTING ON JOURNALISM AND NOVEL WRITING IN *SOUTHERN CROSS*

4.4.1. *The process of novel writing*

The author Jann Turner uses her time covering the TRC for SABC as an advantage point in her novel. Since she conducted extensive research on that subject by reporting on it as a journalist, Turner can incorporate her knowledge and the material she gathered in her novel. The author also reflects on feelings and surroundings at the TRC. Her experience and research into the matter is used beneficially. Maybe this novel is even a method for Turner to cope with the testimonies she witnessed while reporting on the TRC (<http://jannturner.com/about-jann>; Turner 2002).

Turner (5), for instance, is able to draw a convincing image of a police captain, namely Captain Nel, and his favorite methods of torture during the apartheid regime. One can assume that reports by perpetrators at the TRC are the basis for such descriptions, then, found in her novel:

He was a master of 'tubing', a torture technique that involved near-suffocation of the prisoner. [...] [He] was also known for dangling his victims by their feet from the tenth-storey window of his headquarters, or sticking probes up their anuses, even from time to time shocking their genitalia [...]. (Turner 5)

What is more, when Anna has trouble sleeping during the time Paul and Jacob are away on their mission, she reads a novel to occupy her mind. It seems as though reading a novel calms one's thoughts and functions as a form of relaxation even though Anna could not fall asleep, after all (Turner 24). In 1997, Anna also does not

own much except for a huge collection of books. While objects are, in fact, of no actual value other than monetary, books are filled with knowledge and messages one can learn from. Anna choosing not to possess much other than books highlights this aspect (Turner 64). James' father, in addition, also reveals that he has strong emotions towards insufficient writing skills. It seems as if writing is a subject he is quite passionate about, causing such strong feelings. One could argue that the author means to show the reader that writing can be as important as breathing to some individuals (Turner 48-49).

The effect some stories can have on other people and society as an entirety should also not be overlooked. The novel reflects, for instance, on the importance of sharing the stories of victims of the apartheid regime at the TRC. Story telling seems to be a method to cope with the pain that was caused to these people even though it will never go away. Maybe this outlet is also supposed to keep the memories alive so others may learn from them (Turner 78).

Furthermore, lyrics are also a form of writing that intends to evoke emotions in a person (Turner 166). When Anna listens to a song, for instance, "[t]he sadness and longing in it struck a deep chord in Anna [...]" (Turner 166). The author also uses quotations at the beginning of the parts she divided her novel into. These quotations seem to capture the essential segments in each part. "[P]art three" (Turner 103) of the novel, for example, is substantiated by Mark Twain's quotation "[...] Truth is not hard to kill and a lie told well is immortal [...]" (Turner 103). This statement corresponds to the fact that James publishing the story on Paul Lewis results in Anna being immediately mistrusted even though she, in fact, does not have anything to do with Paul having been a spy. At the same time, Anna refuses to believe James that Paul is indeed a spy since he lived such a convincing lie with her (Turner 105-151). The quotation by fictitious character Colonel Ig Du Preez that "[i]t's a mistake to see it all in black and white [...]" (Turner 195) beneath "part five" (Turner 195) is interpreted in section 4.2. above.

The subsequent section illustrates how the profession of the journalist is portrayed in the novel as well as attitudes towards the reporters themselves.

4.4.2. The profession of the journalist

The author portrays the harshness of journalists. A journalist, for example, calls Anna to tell her of Paul and Jacob's murder (Turner 24). The journalist is extremely frank

when doing so and sticks to the facts, “[...] Paul and Jacob have been shot. They’re dead [...]” (Turner 24). There is no easing into the subject or room for empathy. The journalist is straightforward and repeatedly states the hard facts (Turner 24-25). Additionally, journalists do not seem to respect Anna and Rachel’s privacy after the death of their loved ones as they repeatedly call on this matter (Turner 26). Journalists and photographers also follow Anna and Willem to the motel they are staying in while investigating Paul and Jacob’s murder in Vryburg. On the next day, pictures of her and the two victims surface on the cover of almost all newspapers. The murders are apparently most newsworthy to the press in these days. It appears as if every newspaper wants to run with this story after some papers have discovered its significance. They are taking advantage of the momentum as most newspapers do (Turner 31-32).

When James discloses to Anna that Paul was a spy, she immediately uses a stereotype to explain this. The journalist took advantage of her, who is not careful enough when talking to him. She voluntarily gives too much insight into Paul’s life, not knowing what the reporter intends to publish. A source should be aware that a journalist could use any information they provide against them in an article. Anna thinks James is only after a dramatic story to sell without considering the consequences for Anna, who is now in the spotlight of the press and not trusted anymore. Like any journalist, he is ruthless and publishes the story without considering Anna’s feelings or the slight chance that it might not be true (Turner 128-129; 136; 146-147). He finds himself a headline that is too strong to dismiss, “[...] STRUGGLE HERO WAS SECURITY POLICE SPY [...]” (Turner 129). This example illustrates that the journalist’s story has priority over anything else (Turner 128-129). It also shows the power of articles. By the time it is published, some people, also those close to Anna, believe the writing. Readers automatically think that what is written in the newspapers is true. They also assume that Anna must have known, having been in a relationship with Paul. This results in an internal investigation on herself, since the Minister, who works closely with her, cannot trust her anymore (Turner 131-133; 145). At the same time, James doubts whether he has done the right thing (Turner 135-136). The thought of having destroyed Anna’s reality haunts him, though he has not broken “any code of journalism” (Turner 135). James explains his doubts by not staying objective and professional concerning Anna (Turner 136).

Additionally, the novelist reflects on the management of the press in a repressive regime. The newspapers controlled by apartheid in the novel use Paul and Ja-

cob's murder as a means for propaganda. They portray the so-called Mafikeng Road Murders as savage acts inflicted by members of their own resistance movement. The critical newspapers of the opposition illustrate the murders to have been caused by the police; a conclusion Anna made, as well. However, the opposing press was extremely limited (Turner 35).

Turner (47-49) also captures stereotypes of affairs between colleagues at newspapers. When James still works for a British newspaper, his later to be ex-girlfriend and co-worker Alison starts an affair with James' boss Alan Richter. The author furnishes the cliché of a female lower ranked journalist sleeping with someone at the top (Turner 47-49). In the end, this affair leads to Richter losing a great employee since James decides to leave his job to go to another newspaper in South Africa (Turner 50; 58-59).

What is more, the novelist reflects on the sacrifices journalists sometimes have to make in order to succeed in their professional field and outsmart the competition. James sees his work as a journalist as "his spine, his sanity" (Turner 48). This corresponds to the idea that he is living for his job and that it is a dream for him (Turner 48). His ex-girlfriend Alison also accuses him of always having put his job first. He himself knows that any story he pursues has top priority over anything else (Turner 53-54). He lives for "his assignments and deadlines" (Turner 54). Objectively speaking, one may understand this type of conviction to the job of a journalist. Every story one desires to publish is only relevant in a short time frame after which it becomes uneventful. A journalist always needs to take advantage of the momentum in order to publish relevant articles and succeed in his or her profession. Being ruthless and selfish at times, then, seems to be the sacrifice a journalist needs to pay as well as shifting one's priorities towards the job and individual assignments (Turner 53-54). That stories do not wait for journalists becomes clear when James is called by his editor Chris in the middle of the night. James needs to start work immediately as Bazooka Rabopane breaks out of prison. He has to leave Ilse and his private life behind in his apartment (Turner 141-142).

Concerning freedom of speech, Anna as a government employee feels personally hindered to do her work as the press controls how the police force after apartheid is viewed in the public eye. She believes that the press is only publishing one side of the story and not the successes they have had in the transformation of the police force structure. However, as newspapers are allowed to publish whatever

they want, there is nothing she can do about it, especially after she has been fighting against a repressive regime for a long time. Nonetheless, one can argue that in the journalistic field, articles with bad news often sell better than those with good news (Turner 66).

Moreover, it appears as if all types of journalistic outlets are represented at the TRC. Photographers and members of TV channels are most prominent while print media is also covering the events. However, journalists for newspapers have a more difficult time documenting everything in their notes, as they have to collect much information but also the experience as a whole. Photographs and clips from the hearings on TV as well as the radio draw more attention on the victims' emotions and create a more personal connection with the audience. Therefore, these outlets seem to have an advantage over printed press (Turner 70-73). Considering the camera work, it is essential that the ones' directing these have enough experience and instinct to know when to switch from one camera to the next. Anna is also filmed in a close-up during the TRC hearing for dramatic effect. They need to know how to record emotions (Turner 84-86).

Additionally, the TRC got recognition not just locally, but also from the international press, which is interested in presenting horrific events that happened during apartheid. The local news seems to feel the potential of reporting on great stories in these TRC hearings (Turner 75, 76). At Frans Nel's amnesty hearing, journalists gather in great numbers to report on the event (Turner 214). Turner (214) uses words with negative connotations to describe the incident, "[...] The approach to City Hall was *littered* [emphasis added] with cameramen and reporters with their plastic coffee cups and tripods and ladders and long lenses [...]" (Turner 214). They make their money selling other people's grief and great misfortune (Turner 214). Anna's personal space is also not respected as she is bombarded with questions from "a barrage of press" (Turner 224). The press only seems to care about getting answers rather than being empathic towards the person to whom these questions, such as "[...] Anna. Were you also a spy? [...]" (Turner 224), are simply disrespectful and enraging (Turner 224).

The profession of the journalist sometimes includes emotional challenges, as well. No journalist can truly say that he or she has never been affected by a story. James, for example, has to write a story on rape and is eager to put it and the interview behind him (Turner 134-135). The journalists covering the TRC are also faced

with some personal struggles. Ilse in the novel, for instance, has reported on so many hearings that she seemingly becomes indifferent to the pain and horrific acts portrayed by the witnesses (Turner 78). One could interpret this indifference as a technique to protect oneself and stay objective as a reporter. Otherwise every story would follow one home. Later in the novel, one realizes that journalists sometimes need to put up a wall to protect themselves from feeling the pain, for instance, in relation to the stories one hears at the TRC (Turner 248). While making fun of the TRC hearings, Ilse's mask finally drops, "[...] Ilse collapsed in a shower of giggles and even Anna laughed until she realised that Ilse wasn't laughing, but crying [...]" (Turner 248). In the end, Ilse decides to withdraw from reporting on the TRC for reasons of her personal and emotional health (Turner 313).

The last sub-section focuses on how people behave towards the media. Some know strategies to control them while others let themselves be controlled during interviews.

4.4.3. Working with versus against the press

During the inquest in the novel, the author illustrates how much attention is often given to mysterious events by the press. Anna is, for example, faced with "a funnel of flashing cameras" (Turner 41). The individuals' personal space is frequently not respected as each reporter wants to be the first one to receive a statement or a moving headline by the ones involved in the matter, "[...] The pressure of bodies was uncomfortable, a tug at Anna's elbow irritated her and she jerked her arm away, not wanting to face yet another hail of comforting words or unanswerable questions [...]" (Turner 41). At court, Anna needs to walk through the crowd to get inside. Not just journalists but also bystanders are eager to be in the front row to watch the event, which is actually quite personal for those who are seeking justice (Turner 41-42).

Furthermore, the TRC has been extensively covered by the press. This is also illustrated in the novel. While Anna tries to shield her feelings from journalists who are taking close pictures of her and filming her on TV, Joe uses the press for his advantage. All journalists are trying to be the first one with a headline, hence, swarming all around victims who are testifying at the TRC. Joe works with the cameras and the people behind them. He does not mind the flashes or the microphones shoved in his face. Joe seems to have a charismatic presence that captivates the journalists. Even though they ask numerous questions, he is able to silence them before he begins

with his spontaneous press conference (Turner 70-71; 86). His statement on the cash-in-transit heists is long but has no explanatory power whatsoever, “[...] Of course I cannot disclose the details or present status of our enquiries [...]” (Turner 71). He does not reveal much information but the journalists are still satisfied getting any statement at all (Turner 70-71).

Since the police do not have any actual leads, Joe could just give the journalists a theory. In order to guarantee that the press will stay content, Joe feeds them a story, of which the journalists do not know that it might not be true in the end. However, Joe needs them to stop asking questions until the police have actual answers for the press (Turner 71-72). He knows when to stop talking and end his conference in order not to say too much that would make the press curious. All the while, he is the one in power (Turner 73). Since he gives the journalists a comment, they afterwards also respect his and Anna’s privacy when moving to the hearing at the TRC (Turner 73). The reporters still seem to have a moral code (Turner 73).

At the TRC hearing, Anna is quite uncomfortable during her testimony due to photographs being repeatedly taken by the press, “[...] A clutch of photographers in front of her cocked their cameras. [...] She blinked [...]” (Turner 89). While she should be the one controlling the journalists, they are controlling and irritating her. She lets them have the power (Turner 89). After the TRC hearing, for instance, Anna is surrounded by journalists but feels the need to escape their questions. Ironically, James is the one who helps her out of court. Even though he himself wants to interview her, he cannot do it at this moment from a moral perspective, as he cannot take advantage of her state (Turner 95-96). Still, he uses this opportunity as a journalist and his initial patience is rewarded when she tells him to schedule an interview through her office (Turner 96). On the other hand, James feels as if Anna is interviewing him during their meeting. She appears to have the upper hand, though one may argue that this is the case because she is not surrounded by a crowd of journalists but only by one (Turner 116).

Finally, the press sometimes portrays a person favorably even though they do not know all the facts. After Joe, for instance, arrests Bazooka Rabopane, a picture of him is published in newspapers all over the country, celebrating him as a hero. This also corresponds to the image that news travels fast. By that time, no one knows, yet, that Joe is actually a traitor. At the same time, exaggeration makes for a good headline (Turner 114).

The following chapter analyzes Karen Jayes' *For the Mercy of Water* (2012) in relation to the significance of journalism in the novel. In addition, the analysis incorporates a reflection of both journalism and novel writing.

5. AN ANALYSIS OF *FOR THE MERCY OF WATER* BY KAREN JAYES

5.1. SUMMARY

Karen Jayes' (2012) novel *For the Mercy of Water* recounts the journey of a woman, only known as the writer, in following the story of an old grandmother, called Mother, in an almost abandoned village that has been affected by a water company securing the water for itself. The narrator reads of the Mother's story in an online report and decides to travel to the remote village. While catching a ride with a water company truck, she is raped by one of the two individuals driving with her. After walking the last route into town, she arrives to find a doctor, an old aid worker and a young aid worker, who have been sent by the company, as well as the journalist, who published the online article she read. These individuals are supposed to care for the grandmother, who shows signs of exhaustion, and assess the situation, which has been reported on by the journalist.

Soon it becomes clear that the doctor as well as the old aid worker refuse to believe in the story Mother is telling. She says that a number of company guards came into the village after rain brought a great amount of water after a long drought and raped and killed the school children she cares for. The children's parents have long left to find work and money in the city to afford the now protected water. Mother, especially, recalls the events of the leader of the company guards catching the girl Eve, who was, then, raped by seven men, as well as the same guard killing the girl Noni in a cave. Afterwards, Eve attacks that guard and stabs his knife in his eyes. Eve leaves the village behind after these incidences, leaving Mother worried what has happened to her.

While the writer tries to elicit the entire story from Mother and records everything she says, the individuals caring for her make access to Mother difficult for her and the journalist, as well. The company sends even more people and a PR representative to the village to cover up what has happened there and to take Mother to the city. Even though the truth is known, the journalist is sent away and an authorized

but manipulated report of the events is published. Back in the city, the writer cannot leave the story behind and follows Mother's request to find Eve.

The writer stumbles across an organization that cares for girls such as Eve that are found in almost abandoned towns and have been affected by the company guards. She discovers that Eve has actually been with that NGO until she stabbed a guard she accidentally meets on the street, who also raped her back in the village. Hence, she is now in prison. The writer decides to visit her there and to make sure she can return to the village after her release. In the meantime, the company guard, who was stabbed in the cave by Eve, has been rescued and requests a hearing, in which he recounts the events the same way grandmother has told them. The journalist, who has been able to attend the hearing, tells the writer about it. There are no consequences for the guard, though.

In the end, Eve is released from prison and seeks to find revenge with the now almost blind guard. She is, then, taken to the village, in which Mother, who has been silenced by the company in return for free access to water, is waiting for her. The writer and Eve are taking a plane to the village. The pilot knows that the writer is not supposed to meddle in the company's affairs. Therefore, she promises to sleep with or, rather, be raped by him for his silence after returning from the village. In a turn of events, though, the pilot dies when the plane crashes on the airstrip in the valley.

5.2. GENERAL REMARKS ON *FOR THE MERCY OF WATER*

The novel is written in the first person view from the perspective of the character of the writer. It consists of three parts. The first part evolves around the time in the valley (Jayes 3-148) while the second part thematizes the writer's further investigation in the city (Jayes 151-251). Part three tells Eve's journey back to Mother and the village (Jayes 255-382).

Rape is one of the most prominent themes in the novel. It seems as though the novel begins and ends with it, since the writer is raped at the beginning of the novel and promised to let herself be raped by the pilot at the end of the novel. When she and Eve arrive at the airport, from which they are taken back to Mother, the pilot she meets at a market beforehand with the old aid worker is flying the plane. The writer sacrifices herself so that Eve can heal and live in peace with Mother in the valley and the pilot will not contact the water company about Eve (Jayes 19; 277; 359-362; 364-367). As if justice prevails, the plane crashes and the pilot dies before even

being able to rape the writer (Jayes 370-373; 380-381). She does not know if she can ever heal from what has been done to her (Jayes 265). Ironically, the water, over which individuals are fighting, is not only a symbol for the violence happening to the victims of the war but also for healing and peace (Jayes 100). Mother, for instance, cleans the signs of rape on Noni's body with water, "[...] I am beginning to wash, first her legs, then her wound [...]" (Jayes 100). The rape experienced by one girl has a collective aftermath as everyone is affected by it according to Mother (Jayes 131). Healing from the wounds of rape appears to be easier if one can share what happened with another person (Jayes 131; 292). After Eve's rape, she struggles with PTSD and has nightmares of the rape and the men (Jayes 308-309; 318-320), who are referred to and appear as "red ants" (Jayes 305). Eve believes that the merciful act would have been to be killed by the guard after the rape (Jayes 308). When Eve panics not knowing she has her period, she realizes that she does not have to carry the burden of the rape with her since she knows now that she is not pregnant. At the same time, she is glad to realize that she could have children if she chooses so (Jayes 316-317).

The driver of the water truck the writer is traveling to the valley with reflects on how war changes and affects people, "[...] In a war, people can be very damaged [...]" (Jayes 14). He also does not see anyone becoming the winner of the war (Jayes 15). The writer, too, realizes on her journey that the water conflict is "darker and heavier" (Jayes 18) than she perceived from the journalist's article (Jayes 18). The writer experiences the dramatic effects of climate change when she walks over an area that was formerly a glacier but disappeared together with the water (Jayes 24).

Moreover, the company secures "any natural water resource" (Jayes 24) by cautioning people not to drink the water due to potential contamination (Jayes 24; 28). The government as well as the water company does not feel guilty (Jayes 56) since they justify their actions and silence their conscience by attending "water conferences" (Jayes 56). The writer and the journalist, nonetheless, find that forgiveness by God for the atrocious acts is still possible (Jayes 59).

Mother, too, is able to show mercy to the guard who kills Noni and is injured by Eve in the cave. Even though her first instinct is to end his life, she is reminded that the water conflict robs people of their humanity (Jayes 110-111) and that they "[...] are fighting a war over every piece of life in all of [them] [...]" (Jayes 110). As a consequence, Mother decides to carry the guard to the water out of the cave (Jayes 110-

111; 130). She does not wish to give in to the concept of war, which consumes the people after they have started it (Jayes 113). On the other hand, helping the guard stay alive means that he has to live with the atrocious acts he has inflicted on the girls. This raises the question of whether or not she actually shows mercy with saving his life (Jayes 130-131; 183). Ironically, the company guard who rapes Eve realizes after his eyesight is gone that he acted in the war out of “blindness” (Jayes 181). In the conflict, he learned to refer to the girls as “targets” (Jayes 180) rather than human beings (Jayes 180-181). The guard thinks his acts are justified due to him acting within a war (Jayes 337).

Concerning the consequences of the water conflict, the protagonist also gains an insight into other issues arising due to the war. At the hospital while acquiring information on the guard that has attacked Eve, she realizes that the war also causes problems for the health system. There is not enough medical staff to care for and treat the high number of patients accumulating due to a lack of access to water. The conditions treated are mostly caused by the way the company is managing the water (Jayes 195-196). Furthermore, the NGO’s, who care for the girls and victims of the company men, do not advertise the company’s responsibility in the happenings but rather a perfect world, in which the girls are taken care of and show themselves in a happy state rather than the broken one they are actually in. The organization also uses individuals’ guilt for their advantage in order to receive enough donations (Jayes 225; 230-231).

The section to follow concentrates on the portrayal of different characteristics of the professional field of investigative journalism in the novel. The first sub-section thematizes the protagonist’s relation to the story she pursues throughout the novel.

5.3. THE ROLE OF JOURNALISM

5.3.1. *The writer’s connection with the story*

When trying to find her way to the village, the writer is quite persistent. She feels the need to get there as fast as possible. In order to do so, she bribes the driver of a water company truck with an extensive amount of money in order to drive her most of the route there (Jayes 3-6). Nevertheless, he still needs some convincing, “[...] I’m sorry to ask you again, [...] [b]ut it’s very important that I get there [...]” (Jayes 5).

This also illustrates how imperative this story is to the writer (Jayes 5). After having read about the grandmother's story "[...] about the water, and what the company was doing to secure it [...]" (Jayes 5), the protagonist probably feels guilt and a responsibility to shed light on these issues (Jayes 3-7).

The starting point of sparking the writer's initiative is an article that has been published on a website on a woman in a valley and an NGO that has sent workers to that village after company guards travelled there to take control of the water, which gathered there due to heavy rainfall (Jayes 4-5; 14). The truth the grandmother has been able to share with the public without caving in to fear from the water company impressed the writer. She feels now as though she needs to open everybody's eyes to what has been happening in the water war rather than living with the justification of protection (Jayes 8). Furthermore, the writer is committed to see the story through without the consideration of outside factors. It is her own will and conviction that will not let her move on until the story is written (Jayes 8). She knows in her mind that Mother's story is potentially greater than just a local incident. Her instinct tells her that the story speaks for the entire water conflict and has a message for people (Jayes 88), "[...] I felt the glimmer of a story, a bigger story – about the water, about us [...]" (Jayes 88). The journalist reassures her that she is right (Jayes 88).

The protagonist becomes even more entangled in the story after being raped by the driver of the company truck that takes her to the grandmother, hence, being raped by a company man herself (Jayes 19). What is more, she sees the effects of the water company leaving behind only despair after getting control of the water when she first walks into the valley (Jayes 25). The importance of the story also becomes clear through the fact that the writer even takes it upon herself to walk by foot through the desert to get to the village and the grandmother (Jayes 27). The writer is not just listening to Mother's story but believing in its truth (Jayes 44).

She feels compassion for the grandmother's story about the girls having been raped by the guards and maybe even some guilt as she says, "[...] I am sorry about what has happened here [...]" (Jayes 45). The story truly affects the writer on a personal level, as she almost has to cry (Jayes 46). She is reminded of her own rape, which connects herself to the fate of the girls:

I only wanted to get away. I thought about the girl [Eve] the woman was talking about, and the seven men, and I thought about the wound in me, and the shame, and I felt my throat get tight, and I stopped and kicked at the ground. (Jayes 49)

The writer experienced a traumatic event herself, therefore, she is able to empathize with the story (Jayes 49). When the journalist tells the writer that the girls are deliberately sought out by the guards to ensure that the grandmothers refrain from 'stealing' the water, the writer again has thoughts of her own rape (Jayes 57). Mother, too, knows somehow that the writer shares a connection with the girls she cares for. She knows that the protagonist has been raped, as well (Jayes 132). The writer also feels that connection overtly, especially with Eve (Jayes 261; 281). Rape is the strongest relation she has to Eve (Jayes 291-293). Through following this investigation, she connects to her own story and the pain she feels inside her. She is able to consciously feel her own pain at the end of the novel and heal some from that act of release (Jayes 321).

It also appears as though the writer, who might just be a journalist, feels this story to be the break-through of her career. Even if she only sells her idea to a minor publisher, it might still boost her professional reputation (Jayes 53). Additionally, the doctor seems to have long since dismissed the belief that she could change things. She is discouraged and hopeless and does not believe that the writer will be able to achieve anything (Jayes 65).

Moreover, the writer is connected to the story through her own responsibility in the water war as she uses the secured water in the city without thinking twice about where it comes from (Jayes 67), "[...] You're [the writer] part of this [...]" (Jayes 67). She is quite subjective in her investigation, trying to acknowledge the emotional pain the grandmother is in (Jayes 77). The journalist, too, gives the writer the advice "not to feel too guilty" (Jayes 103). However, she does not seem to be able to accept that and she wants to fight the system and the water company (Jayes 103). Mother doubts, as well, whether individuals would want to believe her story since they have always looked away from the water conflict and do not wish to feel a collective guilt (Jayes 132). The writer's guilt is a force that is, to some degree, also driving her investigation and her will to find Eve (Jayes 232). Somehow throughout the novel, the writer becomes more actively aware of the privilege of access to water. She, for instance, "calculate[s]" and "ration[s]" her own water use once she is back in the city (Jayes 152).

Shortly before leaving the village, Mother asks the writer, whom she trusts, to search for Eve, "[...] Find Eve [...]" (Jayes 139). Hence, the writer feels she needs to fulfill that request. She is so deeply interwoven in the story on an emotional level that

there is no other option than to further pursue the story (Jayes 141). Contrary to what the doctor says right before they all leave the valley, the writer will not be able to forget about the story (Jayes 142). She even dreams of girls in the city (Jayes 152-153). The writer does not only want to make the truth public to the world but she wants “justice” (Jayes 172). It appears that by receiving justice for the girls’ rape, she feels that justice is also done for her own rape. The character does not think that mercy is a possibility in this case. She is traumatized herself (Jayes 172; 184-185). When the journalist, whom she feels affectionate about, tries to touch her, she, for instance, has difficulty letting him close to herself due to the horrible experience she has made (Jayes 206; 210-211).

The journalist seems to think that the writer’s quest to finding Eve in the city is “crazy” (Jayes 204). He does not understand why this story is so personal and important to her (Jayes 205), “[...] I [the writer] swallowed the anger that came up from the part of me where the guard had gone, the part of me that felt some kind of connection with Eve, and had lit a purpose in me that would not go away [...]” (Jayes 205). In one way, the writer also feels as if it is her destiny or some other divine force to have read the report that leads her to the grandmother’s story and to her investigation (Jayes 205). The journalist also indicates that the protagonist is not only searching for Eve, but something more that she maybe resembles. It appears as if the writer needs a purpose to explain what happened to her (Jayes 209). Moreover, her story does not seem publishable anymore due to the fact that she needs to protect the journalist as an informant as well as Eve. The company controls any evidence she gathers somehow. Still, she feels some sort of justice will be done for the events (Jayes 262). The journalist warns her not to become the story (Jayes 264). The writer, though, is committed to reuniting Eve and Mother no matter the cost. She is not a passive observer but an active participant in the story (Jayes 266). Her personal involvement is also demonstrated when she plans on purchasing a dress that Eve can wear after her release from prison (Jayes 279-280). She is quite emotional after Eve tells her the story of her rape. Objectivity is not her intention. She even asks Eve if she wants to seek revenge on the guard (Jayes 309-310).

After establishing the writer’s connection to the story, the subsequent section illustrates the writer’s journalistic techniques in following the events as well as the characteristic of subjectivity in her investigation.

5.3.2. *The writer's investigation*

The writer and her project have many similarities to journalism (Jayes 8). She has “a deadline” (Jayes 8) as well as a sense for discovering “a strong story” when she sees one (Jayes 8). Her experience and instinct make her believe that the grandmother has an important message for the writer’s readership to receive (Jayes 8-9). What is more, she uses the trip with the company men in the truck to gather information on the water war. They, for instance, tell her that residents of some villages are sabotaging drains to access water (Jayes 9-10). The writer can use all of this information in her book. It can also be used to confirm the probability of Mother’s story to be told later on in the novel to be true (Jayes 9-10).

Furthermore, the writer is told that the grandmother is not telling “a very nice story” (Jayes 30). Since she is writing a book about the water conflict, she is not looking for a happy account but rather for the truth, no matter how horrible. The book is probably intended to open people’s eyes towards what is really happening in villages such as Mother’s (Jayes 30). Since the grandmother is highly traumatized by the events, the writer, such as a journalist, decides to record Mother’s story in order to be able to make more sense of it, afterwards (Jayes 34). Both the journalist and the writer are listening to what she has to say with the same amount of curiosity (Jayes 43).

The journalist, too, is able to give the writer some insight into the water war (Jayes 52-53). He is well informed and seems to have followed the conflict for quite some time (Jayes 54-55). The journalist enlightens the writer that the water company and the government have always covered up the misconduct of the guards and the violence they cause in the towns (Jayes 55-56). They explore the buildings together that Mother talks about in her stories to find evidence for what she is saying (Jayes 61-64). In contrast to the company men, the writer is eager to make sense of the grandmother’s strange narrative (Jayes 74; 98-99). Slowly, the young aid worker, too, starts doubting if the reason she is in the village is actually to help the grandmother (Jayes 75). Hence, she decides to ignore the fact that the writer is giving the journalist her tape recorder to secretly record the interview of Mother with the water company (Jayes 104-105).

While investigating, the writer does not give away her thoughts on Mother’s story to the company PR representative. The company men, in return, only want to

investigate into the story of Mother 'stealing' water from them rather than the fate of the girls (Jayes 94-95). The writer also knows when the company is lying to her. She realizes that a company man in the village is assigned to find the guard who was attacked by Eve (Jayes 115-116), but calling his task "a scouting trip" (Jayes 115). Since she knows that she puts herself at risk, she decides to hand over her recorder to the journalist so that the evidence will not be lost in case something happens to her (Jayes 116-118). In a turn of events, the journalist has to leave the village before he can return the recorder to the writer (Jayes 119).

When the protagonist comes to a tipping point in her pursuit of the truth, she decides to confront the PR representative about Mother's story and where the guard, who raped Eve and murdered Noni, is. She is persistent in receiving a statement from the company but the PR man denies the truth (Jayes 122-123). In the last interview with Mother, the writer asks for clarification (Jayes 130). Mother speaks in metaphor. She talks about a goat that most likely resembles a guard, who kills girls. She realizes that the goat is weak without its coat the same way the guard is nothing without the company (Jayes 132-136; 204). On the flight home with members of the water company, the writer does not reveal her findings or that she has, in fact, not moved on from the story (Jayes 146-147).

Considering that the writer does not have any leads on how to find Eve, she is lucky to stumble over a flyer at the market from an organization that cares for girls, such as Eve. Even though it is an NGO, the flyer does not refer to the water company as the reason for these girls to be in the city and for their trauma. The fear is too great and the company too powerful, it seems. This is true in real life, as well, since the ones who are in power also have the means to be in control if they wish to use them (Jayes 155-156). In addition, working on a story that reveals a cover up means proceeding with caution for any type of investigator. The writer does not use her own computer to write an email to the journalist from the valley about her recordings and invests in a payphone since this is more secure in case she is under surveillance (Jayes 156-158; 201). Knowing that the writer is used to these types of safety measures, it is easy to argue that she is, in fact, a journalist of some sort, too (Jayes 157).

The journalist functions, to some extent, as the writer's source in the case. By doing so, the journalist puts himself at risk from the company (Jayes 166-168). He has attended a "disciplinary hearing" (Jayes 167), in which the guard from the cave,

who has been rescued, has told his accounts of what happened (Jayes 167). Since they “[...] had to sign confidentiality agreements [...]” (Jayes 167), every information he discloses to the writer endangers his life (Jayes 167). The content of the guard’s hearing corresponds to the story of the grandmother about Eve, though (Jayes 179-184).

The NGO caring for girls has sent the protagonist a book of poems. One poem’s content is identical to what happened to Eve, making it quite possible that she wrote that poem (Jayes 218-219). The narrator calls the editor of the book, who reveals to her that Eve has been arrested and sentenced a certain amount of prison time (Jayes 220-221). Since the writer does not want to draw too much attention to her investigation, she is able to pose as an employee of the NGO when visiting Eve in prison (Jayes 225-229). Soon the protagonist realizes that the prison is controlled by the government, as its involvement with the company is apparent. The writer is not allowed to ask any questions about either one of these institutions (Jayes 241-242). The prison is also making it difficult for the writer to even receive information from Eve (Jayes 246-248). Even though the institution becomes suspicious of the writer’s intentions and the NGO fears to be suspected by the company, the principal still decides to help in the investigation (Jayes 274-275).

Eve is not scared of the company and wants to be named in the protagonist’s book. She needs to know that others will read her story. The investigator is also confirmed in her theory that the man Eve stabbed is one of the guards that raped her (Jayes 284-287). After Eve is released from prison, she wants to see the blind guard she has attacked in the cave (Jayes 311; 324-329). The encounter with the man is difficult for Eve as she is still traumatized. While seeking revenge, Eve threatens the guard with his own knife, wanting him to recall the rape and acknowledge her physical and emotional wounds but also her strength and his weakness as well as his lack of humanity (Jayes 332-341).

Finally, the writer’s story does not appear to be published or even written, after all. To some extent, the water company succeeds in silencing the protagonist and Eve. The lives of the individuals involved in the story are of greater value to the writer than selling the story to a publisher. Nonetheless, it feels as if the investigator has been defeated by the powerful company concerning her professional self (Jayes 356-357). By reuniting Mother with Eve, she finds freedom from the story on a personal level, though (Jayes 376; 382).

The following sub-section portrays the water company's need to hide the grandmother's story from the public. The questionable methods used to do so are illustrated in detail below.

5.3.3. The water company's techniques for the cover up

Hiding or obscuring the truth so no one will believe it is one method of the water company to cover up what is being done to the residents of remote villages in order to control the water. As a result, the company guard traveling with the water truck at the beginning of the novel does not believe that an elderly woman has been found in the valley the writer is traveling to (Jayes 6). The old aid worker in the village, who also takes care of the woman, asks the writer what woman she is referring to and what type of report she read about her even though he knows exactly who the writer is thinking of (Jayes 28). Since the aid worker tells her that the situation "[...] will be dealt with by the relevant authorities [...]" (Jayes 28), he somehow hints at the writer that she need not meddle in these affairs (Jayes 28). He, too, makes it difficult for the writer to even talk to Mother in the first place (Jayes 29; 32), claiming that "[a]ccess [to Mother's tent] is for registered personnel only [...]" (Jayes 29).

It becomes clear that the water company sent both the aid workers as well as the doctor to the village. Therefore, their actions towards the writer are biased and their loyalty lies with the company (Jayes 30-31; 54). The doctor, for instance, must have already notified the company of her presence in the valley (Jayes 62). The old aid worker mentions that his job "is one of mediation" (Jayes 31) while at the same time claiming to guarantee "everyone ends up happy" (Jayes 31), meaning the water company. They do not wish for any bad publicity (Jayes 30-31). The aid worker also explains that there is no evidence that would prove Mother's story (Jayes 30) and that so-called "experts" (Jayes 31) are coming to investigate the allegations (Jayes 31). As these experts are hired by the water company, it is most likely that they will not be searching for the truth, or if so, eager for it not to become public (Jayes 31). The aid worker warns the writer, "[...] Don't meddle [...]" (Jayes 71). The young aid worker, too, desires to leave the village without investigating into Mother's story, at first, "[...] What happened in the classroom? [...]" (Jayes 71).

When Mother is telling her story, the company doctor refuses to believe in the truth of what she is saying and intends not to let her finish her accounts of events. The journalist and the writer, however, make sure she does (Jayes 41-42). The doc-

tor somehow protects herself by discrediting Mother's story since she has witnessed many cases such as Mother's, "[...] You realise how lucky we are to be on the side we're on [...]" (Jayes 67). She does not wish to become a victim of the company herself (Jayes 67). The writer also tries to break the doctor's logic in explaining to her that if Mother's account is similar to many others' in other towns, it probably has truth to it (Jayes 68). The doctor refuses to accept this. She would, then, also have to take responsibility for being part of the problem, which would make her feel guilty, hence, the denial (Jayes 68; 70). The doctor knows that she is not paid to think or ask questions but to work (Jayes 72).

Moreover, the writer believes that she cannot be silenced due to the fact that she has been "commissioned" (Jayes 73). Censorship will not work on her (Jayes 73). On the other hand, the doctor opines that "[t]he company will send in people who will write more accurately about what's going on [...]" (Jayes 73). This statement contradicts itself as the company is essentially going to publish a truth they fabricated in their favor and, therefore, propaganda (Jayes 73). When the PR representatives of the water company arrive in the village, their goal is "to maintain the [company's] reputation" (Jayes 91) but at the same time they claim to be interested in the truth (Jayes 91). Their wish for objectivity in the reports is nothing more but the desire to manipulate the outcome. As a result, what they say is not what they mean. One always needs to evaluate authorities' intentions from a critical perspective (Jayes 91-92). The company men, including the doctor and the aid worker, also claim not to know of any girls every time the writer mentions these to them. They deliberately do not acknowledge their existence (Jayes 95; 143-144), "[T]heir [the company men's] faces were blank, that brazen white blank of the powerful who are secure [...]" (Jayes 95). They abuse their power and give in to corruption (Jayes 95).

Furthermore, Mother is not just silenced on a psychological level but also on a physical level while still in the village. She is tranquilized so that she is not able to speak to anyone, especially the writer (Jayes 78; 142; 212). Even though the doctor says that no one will believe Mother's story, she is scared that perhaps some people will. Therefore, she does everything in her power to silence the grandmother (Jayes 97). Moreover, the writer and her book also threaten the company even though she states that no names of any kind will occur in the book (Jayes 92). The company does not reveal any information gathered in the interview they have conducted with the grandmother (Jayes 106), stating that the information is "classified" (Jayes 106).

A reporter under the influence of the water company, then, publishes an article on the events in the valley that discredits any claims the grandmother makes and presents the company in a good light (Jayes 141-142), “[...] *There were no other survivors and no other signs of people around* [original emphasis] [...]” (Jayes 142). The readers of this article do not know that the one who wrote it did not even interview the grandmother, which is unprofessional journalism (Jayes 142). Rather, then, telling the truth, “[...] the story [...] has been *decided upon* [added emphasis] [...]” (Jayes 143). Even the hearing arranged by the water company and the government, in which the injured guard gives his testimony, is a method to show good faith and to be perceived positively in the news. Justice for the raped and killed girls is not the intention of that hearing (Jayes 202-203). In addition, anyone who knows of Mother’s story or is in some way connected to it is silenced through “confidentiality agreements” (Jayes 167) and the threat of prison time (Jayes 167; 212).

The writers’ online research into the story has also proven complicated as access is denied to certain sites that would present her with crucial information on the case. The fact that the journalist has not published anything on the story later on and that his previous publications were removed shows how much control the water company and the government has over the freedom of the press (Jayes 158-159). In addition, the water company also threatens the writer via a government letter with a “*media tribunal* [original emphasis]” (Jayes 160) if she is to continue her investigation (Jayes 160). This intimidation method has no effect on the writer, though, as she does not wish Eve’s story to be silenced (Jayes 161). When the journalist and the writer finally meet, they are careful not to be tailed (Jayes 165-166). What is more, the journalist knows what the company is capable of to ensure that no bad publicity will appear in the press, “[...] You could get us both – [...]” (James 201). He believes that they would stop at nothing, not even murder (Jayes 201).

The writer feels the danger of too many individuals knowing of her investigation. Coincidentally, the principal and herself meet the old aid worker as well as a pilot, who works for the airline that brought Mother back to the valley, in the city. To the protagonist’s disadvantage, the principal starts speaking of the NGO, putting her investigation in jeopardy. The writer tries to persuade the aid worker that she is working on other unimportant stories now (Jayes 276-278). The water company, however, starts questioning the members of the NGO. The principal feels threatened, though the writer cannot tell her what she is writing about. Not knowing keeps the principal

safe. At the same time, the protagonist feels as if someone is following her when she purchases tickets to fly to the valley (Jayes 288-290). She is now especially careful when writing an email update on her story (Jayes 291-293). Only Eve does not understand why she needs to sacrifice her story for peace from the company and free water. She knows that she has two pieces of hair from the blind company guard as leverage. She does not trust in the water company's promise (Jayes 356-357).

The final sub-section focuses on the journalist's persistence in only seeking entire truths in his stories.

5.3.4. The journalist's moral code on writing about the truth

The journalist as well as the writer both use the opportunity to hear the grandmother speak about what happened in the village, making their professions quite similar (Jayes 33). The journalist takes written notes when the grandmother is talking and has a hard time keeping up with what she says (Jayes 38). He is not able to sell his stories to foreign publishers. As a result, he needs to find another platform to make the truth known to the public. Since he knows that the company tries everything to discredit individuals such as Mother, the reporter writes the truth under a pseudonym for organizations that are interested in it. Hence, he both receives a salary and stays true to himself in providing the public with the truth. As these reports are not entirely journalistic writings, one may see the journalist as a writer in general, as well. He is fighting against the cover-ups in his country (Jayes 58). By doing so, he seems to stay objective. He, for instance, does not try to comfort Mother when the writer feels the need to do so (Jayes 77). The journalist is also used to the company trying to silence individuals. Therefore, he does not react when Mother is tranquilized (Jayes 78).

The reports the journalist is creating are "aggressive report[s]" (Jayes 83). These function as a coping mechanism and a silent fight against the company. In his writing, he is able to express everything that he is not allowed to say without fearing repercussions from the company. He is able to write the truth. The action of writing itself seems liberating to the journalist (Jayes 83-85). That the journalist works independent of the water company is also clarified when he reveals that a pilot not working for the company flew him to the valley on his way to another assignment. The journalist actually covers another story when stumbling over this one. His article has essentially been produced with the few accounts gathered from Mother before she

fell silent due to exhaustion. It appears that the journalist uses his opportunity to cover the story before anyone else could and before the company has the chance to cover it up. He can, after all, publish a follow up article any time he wants to (Jayes 86-87).

Nonetheless, the journalist has also made peace with the way freedom of the press is interpreted by the water company. When the PR representative interviews grandmother, the writer is violently moved away from Mother's tent after persisting to also attend the interview (Jayes 102-103). While the writer still wants to resist the system, the journalist has already given up, "[...] You [the writer] can't fight this [...]" (Jayes 103). He arranges his investigation around the company's obstacles (Jayes 103). At the same time, the journalist decides to aid the writer in her investigation by placing her tape recorder outside Mother's tent in order to record the company man's interview (Jayes 104). Since all evidence the writer has of the story is on that machine, she places a great amount of trust in the journalist (Jayes 104).

In addition, the journalist still does not entirely cave in to the power of the company and the government. He maintains his principle of writing about the truth even though he could be arrested any time. The journalist has to sacrifice a lot for his beliefs. He, for instance, will never sell his story to renowned newspapers in the country as the government and the company influence these. Hence, the salary will never be more than average and he has a difficult time getting a good reputation in the local industry. At the same time, the journalist is jeopardizing his safety to stay true to himself and his profession (Jayes 107).

After he dismisses his follow up to Mother's story and his investigation into the matter, he still stays true to himself in only writing about the truth. He, for instance, follows another story on another water company that does not abuse its power but gives back to the people. While other articles from newspapers controlled by the government try to destroy that company's reputation, the journalist investigates into the truth without considering the consequences (Jayes 162-163).

Moreover, the journalist's reason for leaving Mother's story behind also corresponds to his beliefs about journalistic practice (Jayes 173-174), "[He] would rather leave than lie [...]" (Jayes 174). The PR man threatened him with jail. As he is the only journalist to know the truth, he could also not use a pseudonym when writing about the incident in the valley. The only option that remained is to dismiss the story

and have someone else write the fabricated version of events created by the water company. The journalist would not agree to write that account (Jayes 164).

Furthermore, the journalist repeatedly proves his integrity to the writer. He, for instance, entrusts her with the whereabouts of the guard, naming his address, even though he is afraid the company will trace it back to him (Jayes 211). The journalist still helps in her investigation. He also offers his thoughts on Mother and the protagonist's investigation. His assumption is that Mother actually tries to help Eve run away from the company men while taking her time to tell the story. Mother does not want Eve to be silenced by the water company (Jayes 207-208). What is more, the journalist discloses to the writer that Mother has been silenced, as well, in return for free water for the valley she lives in. The company also offered to take her back to the village. Anyone who speaks of what happened in the village is in danger of being arrested, including the journalist. Therefore, it is even more impressive how he puts his own career at risk to help in the investigation he himself is no longer allowed to follow (Jayes 212-213). For him, "[...] the price [of silence] is too high [...]" (Jayes 213). As a result, he does everything in his power within but even beyond the limits that are placed on him by the company to guarantee that the truth will rise to the surface (Jayes 213). In return, the writer feels obligated to keep the journalist updated on her progress on the story (Jayes 257-260). He advises her to keep Eve's existence quiet so that the water company cannot suppress her, too. It seems that both are working for the same outcome of the story, one passively and the other actively (Jayes 261). The writer realizes that the journalist resists following the stream of his colleagues' manipulated news articles to stay true to himself and his profession. He has to sacrifice friendships for the reward of fighting for his freedom to write about the truth. Though it would be easier to give in to intimidation, the journalist is living journalism not just as a job that he is being paid for but as a philosophy, without which the entire profession would become insignificant and obsolete (Jayes 214-215).

The forthcoming section aims at revealing the novel's representation of and attitudes towards the genre of journalism as well as novel writing. The first subsection argues against there being a difference between a writer and a journalist.

5.4. REFLECTING ON JOURNALISM AND NOVEL WRITING IN *FOR THE MERCY OF WATER*

5.4.1. *A writer versus a journalist*

The protagonist's persistence in traveling with a water company truck driver to Mother's village at the beginning of the novel causes the driver to mistake her for a journalist. Since the driver believes that a writer can generate as much disturbance as a journalist, he wants to know the writer's intentions (Jayes 5). She assures him that "[she's] writing a book. It's fiction. There won't be any names [...]" (Jayes 5). Nonetheless, one might argue that it is odd to declare to the driver that no names will be mentioned if the storyline of the book to be written is, in fact, a pure invention of her mind. It is quite possible that whoever reads this book to be published will see that it has been based on real events and that names are not included to protect the individuals involved in the story (Jayes 5).

What is more, the driver asks two more times if the protagonist is sure not to be a journalist. Since a journalist's account brought her to this remote area to pursue a story just as a reporter, he does not see the difference between a writer and a journalist. Although the writer tells him that her stories are fabricated and readers do not take them at face value, the driver is still in doubt (Jayes 6-7; 14). On another occasion, she reveals that her book is going to thematize the water conflict, making the driver suspicious again about her truly not being a journalist (Jayes 14). The old aid worker also connects journalistic writing with "trouble" (Jayes 29). That the difference between a writer and a journalist is not noticed in the novel is also shown when the doctor says to the writer, "[...] Another one [...]" (Jayes 42), even though she claims not to be a journalist. One does not appear to be able to differentiate these two categories or professions (Jayes 42). That she is, in fact, a journalist, is hinted at when the journalist states that "[he] used to write for the international papers too [...]" (Jayes 53). As a consequence, the author probably wants the readers to realize that writing articles as a reporter means that one is still a writer. Any piece of writing is created by a writer (Jayes 53).

Arriving at the village, the protagonist again emphasizes that the names of the individuals and institutions involved in the story will stay anonymous in her written account (Jayes 26-29). This is highlighted through the fact that the author of the nov-

el hardly mentions any concrete names to the readership (Jayes 26-29), for instance, stating that “[t]he other had the name of a well-known NGO on it [...]” (Jayes 26) instead of naming the NGO (Jayes 26). The only names that are mentioned are of the girls in the village that are raped and killed by the company guards, namely Annette, Eve, Noni and Isalida (Jayes 39-40). One may argue that the author intentionally did not keep these girls anonymous as to impart the importance of their individual stories to the readership of the novel. All the other names are not worth mentioning, as one would, then, give them power. As a result, the girls are the ones’ showing strength while the guards, who rape them, are weak. At the same time, the girls are the ones whose existence needs to be proven to those denying it and what happened to them (Jayes 39-40).

What is more, the writer reflects on the spoken story telling of Mother (Jayes 8-9). She is impressed by the way the grandmother uses “[...] pauses and rhythms and the order of its [the sentence’s] composite words [...]” (Jayes 8) to create a certain illustration of events and a message within each person (Jayes 8-9). Mother also believes that story telling has the power to help the girls cope with what is being done to them. Stories are suggested to facilitate healing and moving on (Jayes 40-41; 57). During the writer’s investigation, she also finds poetry in the notes she is making. The writer arranges her questions and thoughts on Mother’s story into a poem. Writing is a way to make sense of the outside world. Hence, no matter how horrible a story, one can create beautiful writing with it that makes it even more meaningful (Jayes 84-85). While the PR representative of the company dismisses the grandmother as a credible source due to her confusing language use, the writer sees the beauty in her speech (Jayes 101-102; 208). The company man doubts that using Mother as a source of truth actually accounts for “good journalism” (Jayes 101-102). One could, to some degree, agree, but only if the writer does not investigate further into the matter and find evidence for what Mother has to say, which the writer clearly does (Jayes 101-102).

Additionally, the journalist differentiates between “journalists” (Jayes 107) and “storytellers” (Jayes 108). According to his definition, a journalist loses the side of him or her that is a storyteller if he or she does not tell the true accounts anymore but a version that is more agreeable with outside influences. Therefore, one can suggest the journalist in the novel to actually be a storyteller and, as a consequence, also a writer (Jayes 108).

The final sub-section of this chapter illustrates the benefits of a writer or journalist being published in a country overseas from where a story is investigated.

5.4.2. The advantage of foreign publishers

The writer sells her idea of writing a book about Mother's story, and, hence, the personal effects of the water war (Jayes 5), to "an international publisher" (Jayes 5). This fact is beneficial to the protagonist while convincing a company truck driver to take her to the valley as she promises him that her discoveries are only revealed to a foreign readership. Since the water company wants the truth to stay hidden, the driver is most likely not to face any repercussions by taking her there (Jayes 5).

In addition, mentioning that the writer's book will only be published overseas is used to calm the aid workers when telling them about her intentions to write about the incidences in the village and the water conflict as such (Jayes 29). The journalist in the village has also been able to publish internationally. However, it seems as though some issues, such as a water war, cannot be sold to foreign publishers after a while if too much time has passed and it becomes an ordinary state. He sheds light on the difficulty of a journalist to publish his or her story. It does not matter how much work one puts into uncovering the truth or how important a story is if no publisher is willing to print it (Jayes 53).

The power of an international publisher is also illustrated when the doctor fears that the writer will create "an international bloody case" (Jayes 73) with her book. Since journalists, too, can publish not just articles but entire books on an uncovered truth, it is quite likely that the writer might be an investigative reporter, too. While she is claiming not to mention any names, she may not want to endanger individual's lives by doing so (Jayes 73). The company believes that people will infer meanings and associate the water company with what she is writing. It seems that having a foreign publisher protects a writer, to some extent, from being threatened or even harmed in another country. The publisher is able to report on what happens to a writer or journalist from overseas, not fearing any danger. Still, in this case, the company men are warning the writer to stay away from the story. This can only mean that there is truth to it. What is more, the company is most likely not to act on any threats because the international attention would be too great (Jayes 92-94).

Since the journalist's reports on the events are getting foreign recognition, he himself needs to be careful (Jayes 107). As a last resort, the water company as well

as the government invented a “media tribunal” (Jayes 107), which is used to restrict freedom of the press. Due to the fact that some sources, such as Mother, cannot be named in reports in order not to put them in danger, this anonymity is a cause to incarcerate those journalists that are uncovering the truth (Jayes 107). The journalist, then, is indeed “relieved of his duties” (Jayes 119). Since he operates locally, there is no international force that can help him stay on the story (Jayes 119). The local radio, too, is influenced by the company and tries to dismiss negative publicity that is published overseas (Jayes 125).

The amount of control a foreign newspaper can have in another country is further illustrated in another instance. To get access to the guard’s hearing on what happened in the valley, the journalist decides to forge a letter by an overseas paper. Since the water company cannot deny the international press the right to sit in on the hearing without repercussions and bad publicity, they have to grant the journalist a place at the hearing (Jayes 168). Later in the novel, the journalist also gets the opportunity to cover a story on the water company for an international publisher, which means that he can, finally, be a true journalist who reports on the truth (Jayes 259-260). For insurance purposes, he entrusts the writer with where the story is located (Jayes 263).

Moreover, the writer is not only glad about the fact that her final writing will be recognized on an international platform but also unhappy that those most affected by the water conflict will not have the opportunity to read her book. The truth and the recognition of it is somehow obscured to those it is most relevant to. Even though her work is contributing to the way the water company is perceived and might even lead to change, one type of justice for the victims of the war in the form of acknowledging their pain through this book will not be available to them (Jayes 206-207).

The last chapter to follow contains concluding thoughts on the analyses of *Lost Ground* (Heyns 2011), *Southern Cross* (Turner 2002) and *For the Mercy of Water* (Jayes 2012) above.

6. CONCLUSION

The analyses above indicate that the characteristics of investigative journalism are indeed illustrated authentically in each novel as described in the first chapter (2.). It also becomes clear that an investigation cannot only be conducted by a journalist but

also by other individuals searching for the truth. Hence, the protagonists Anna (*Southern Cross*) and the writer (*For the Mercy of Water*) are using the same techniques to uncover a story as an investigative reporter such as Peter (*Lost Ground*).

Furthermore, each novel illustrates what similar and differing features journalism and novel writing incorporate. In Michiel Heyns (2011) *Lost Ground*, the novelist is able to draw the reader into the story and make him or her somehow an active participant in investigating Desirée's death since clues are revealed to both the reader and the protagonist simultaneously. In journalism, this would not be possible, as an article is published after all the information on a story has already been gathered. Heyns has also much in common with the journalist Peter in his story. Peter has a motivation for wanting to write his story the same way a novelist has reasons for choosing to write about a certain topic. Any type of writing is to some degree characterized by the message one wants to convey. Peter, for instance, wishes to facilitate change. In contrast to journalism, though, novel writing is more likely to use stylistic techniques such as intertextuality, which is considered a more creative way of writing. Heyns, for example, makes use of the content of Shakespeare's play *Othello*. The novel also reflects on the demand for professionalism and objectivity in the field of investigative journalism. Peter somehow shows the reader that in some circumstances it is difficult to stay an objective observer as an investigative journalist. The more a story progresses, the more complicated this task becomes. Journalists also have to rely on credible sources and conduct extensive research when investigating into a story as demonstrated in the novel while a novelist's collection of certain information varies according to what he or she wishes to write about. One may assume that Heyns probably informed himself about the process of a journalist's investigation into a story before writing his novel. Moreover, journalists and novelists alike choose the content of their stories in accordance with its attention grabbing effect. As a result, Peter's story and Desirée's murder case are likely to appeal to a readership. In novel writing, the author also has a wide variety of writing styles from which to choose while journalists have to conform to a specific type of writing. Heyns, for instance, decided to write *Lost Ground* in the form of a whodunit novel. Additionally, *Lost Ground* demonstrates the bad reputation of journalists as well as the common belief of journalism being inferior to novel writing (Heyns 2011).

Jann Turner's (2002) *Southern Cross* displays a novel's possibility to embody a topic on a personal level rather than just reporting facts such as in journalism. Anna

Kriel's investigation into the truth of Paul's murder during the TRC might be fictitious but is highly similar to real cases of crimes committed during the apartheid regime in South Africa. The novelist has the opportunity to use her time covering the TRC as a basis for her novel. One may even argue that novel writing is a better outlet for Turner to portray the true nature of the TRC and the crimes told about in the hearings than the reports she made as a journalist. Through the plotline of Turner's novel, she is able to reflect more deeply on the notion of truth as well as right and wrong. On the other hand, Turner's role as a journalist at the TRC gave her the necessary information for an authentic account of possible events in her novel. One can agree that journalistic reporting can be used as a basis for novel writing. The general content of each type of writing can, to some degree, be the same. What is more, this type of novel writing may also function as a coping mechanism to process certain experiences. Furthermore, the author also reflects on the ruthlessness of journalists as well as them having to have a thick skin. While the process of writing a novel appears to be manageable, a journalist almost always has to sacrifice something to gain and retain a good reputation in their line of work. They are also more likely to be faced with threats when searching for the truth. Time is of the essence in the writing process of a journalistic article. Novelists, however, can take their time within reasonable limits (Turner 2002).

Jayes' dystopian novel (2012) *For the Mercy of Water* illustrates how a journalist and a novelist are always interested in communicating a type of narrative which stands independently of outside influences such as the control of the water company in the novel. Moreover, the truth is in the center of journalism and novel writing. Jayes does, to some extent, not differentiate between a writer and a journalist in her novel since both have the same mission, namely telling the truth, even if the modes of doing so differ in each case. The journalist and the writer in Jayes' novel fight against the control of the company over the actual reality of what has happened to the girls in the valley, who were raped and killed. The characters do not cave in to the fabricated version of events constructed by the company. Hence, the profession of the journalist and novelist are the key to counteract Jayes' dystopian reality (Mengel, *State capture* 114-115). The author takes the material for her novel from actual issues arising in the world in order to send a message (Mengel, *State capture* 115), "[...] writing becomes an act of remembering, of defiance, and also of self-assertion and -construction [...]" (Mengel, *State capture* 115). The importance Jayes feels in

writing this novel is also conveyed through the protagonist's unfailing persistence in following Mother's story. Furthermore, this dystopia shows how freedom of the press can easily be threatened in such a reality and how keeping one's moral code as a journalist becomes even more meaningful. In this fictitious world, independent foreign publishers also become increasingly important for investigative journalists to ensure the truth is reported on (Jayes 2012).

Finally, novel writing and literature, in general, are a platform, on which authors can thematize certain truths and issues. Through both journalism and novel writing, the writer can express ideas, which affect him or her on some level, but are approached in different manners. Messages are conveyed to the readership, which should be considered by these.

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8. APPENDIX

8.1. ABSTRACT

The aim of this diploma thesis is to explore the role journalism plays in selected contemporary South African novels. In order to do so, the form of investigative journalism and its characteristics have been chosen as the main basis for interpretation in three distinct novels. These fictional works include Michiel Heyns' (2011) expat novel *Lost Ground*, Jann Turner's (2002) *Southern Cross* as well as Karen Jayes' (2012) dystopia *For the Mercy of Water*. Each novel depicts investigative reporting in its own way. The focus, however, always lies on the protagonist. On the basis of the analyses, it can be concluded that these novels illustrate an authentic idea of the profession of the investigative journalist. Intimidation and threats are common aspects of the characters' investigations. Discovering the truth and unraveling a mystery or cover up are essential features of these novels. What is more, the use of investigative methods is not restricted to the character of the journalist. Additionally, the authors of these novels reflect on the similarities and differences between journalism and novel writing.

8.2. ZUSAMMENFASSUNG AUF DEUTSCH

Das Ziel dieser Diplomarbeit ist es, die Rolle des Journalismus in ausgewählten zeitgenössischen südafrikanischen Romanen zu untersuchen. Der investigative Journalismus und seine Merkmale sind die Grundlage, um drei solcher Romane zu interpretieren. Im Fokus der Analyse stehen Michiel Heyns (2011) *Lost Ground*, Jann Turners (2002) *Southern Cross* und Karen Jayes (2012) Dystopie *For the Mercy of Water*. Jeder dieser literarischen Werke porträtiert investigativen Journalismus auf seine eigene Art und Weise. Im Mittelpunkt steht allerdings immer der/ die ProtagonistIn. Aufgrund der Analysen lässt sich schließen, dass die einzelnen Romane investigativen Journalismus authentisch darstellen. Einschüchterungen und Drohungen gegenüber des/der Ermittlers/Ermittlerin sind in den Romanen zu beobachten. Die Wahrheit aufzudecken ist das ultimative Ziel des/der Protagonisten/Protagonistin. Zudem zeigen die Romane, dass bestimmte Fähigkeiten, die man einem/einer Journalisten/Journalistin in seiner/ihrer Ermittlung zuerkennt, auch von anderen Menschen in der Handlung genutzt werden können. Schließlich nutzen die AutorInnen ihre fiktiven

Werke, um Ähnlichkeiten und Unterschiede zwischen Journalismus und das Schreiben von Romanen aufzuzeigen.