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Internationalisation of crime and the transnational turn in South African crime fiction with specific reference to the crime thrillers of Deon Meyer

Increasingly, in South African crime fiction, attention is given to the transnational movement of criminals and to the trafficking of humans, animals and other contraband items. Political intrigue also crosses borders, often implicating South Africans and, specifically, South African law enforcement. In the field of diaspora studies and in transnational postcolonial theory, scant attention has been paid to these nefarious movements across national and continental borders, but in crime fiction, and now specifically in South African crime fiction, the depiction of transnational crime syndicates is both an established and popular theme, reflecting a reality in which organised crime wields far-reaching power and influence in ways often invisible to civilians. South African crime fiction with a distinctly transnational focus offers a unique perspective on international criminal organisations and on migration and diaspora, while shedding light on post-apartheid South Africa's transnational relationship and ties. Moreover, this particular trend pushes the literature beyond the confines of national race themes, to explore intersectionally a global network of neocolonial systems and structures. This paper sets out to investigate the internationalisation of crime and the transnational turn in South African crime fiction with specific reference to *Cobra* (2014) and other crime thrillers by the popular South African author Deon Meyer.