

Detective Archetypes in Anglophone Fiction

Ketović, Marko

Master's thesis / Diplomski rad

2019

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:142:968848>

Rights / Prava: [In copyright](#) / [Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-08-04**



FILOZOFSKI FAKULTET
SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

Repository / Repozitorij:

[FFOS-repository - Repository of the Faculty of Humanities and Social Sciences Osijek](#)



Sveučilište J.J. Strossmayera u Osijeku

Filozofski fakultet

Dvopredmetni diplomski studij njemačkog i engleskog jezika i književnosti
nastavničkog usmjerenja

Marko Ketović

Detektivski arhetipi u anglofonoj prozi

Diplomski rad

Mentor: doc.dr.sc. Ljubica Matek

Osijek, 2019.

Sveučilište J.J. Strossmayera u Osijeku

Filozofski fakultet

Dvopredmetni diplomski studij njemačkog i engleskog jezika i književnosti
nastavničkog usmjerenja

Marko Ketović

Detektivski arhetipi u anglofonoj prozi

Diplomski rad

Znanstveno područje: humanističke znanosti

Znanstveno polje: filologija

Znanstvena grana: anglistika

Mentor: doc.dr.sc. Ljubica Matek

Osijek, 2019.

University of J.J Strossmayer in Osijek

Faculty of Humanities and Social Sciences

MA Programme in English Language and Literature (Education Studies) and
German Language and Literature (Education Studies)

Marko Ketović

Detective Archetypes in Anglophone Fiction

Master's Thesis

Ljubica Matek, Ph.D., Assistant Professor

Osijek, 2019

University of J.J Strossmayer in Osijek

Faculty of Humanities and Social Sciences

MA Programme in English Language and Literature (Education Studies) and
German Language and Literature (Education Studies)

Marko Ketović

Detective Archetypes in Anglophone Fiction

Master's Thesis

Scientific area: humanities

Scientific field: philology

Scientific branch: English studies

Ljubica Matek, Ph.D., Assistant Professor

Osijek, 2019

IZJAVA

Izjavljujem s punom materijalnom i moralnom odgovornošću da sam ovaj rad samostalno napravio te da u njemu nema kopiranih ili prepisanih dijelova teksta tuđih radova, a da nisu označeni kao citati s napisanim izvorom odakle su preneseni.

Svojim vlastoručnim potpisom potvrđujem da sam suglasan da Filozofski fakultet Osijek trajno pohrani i javno objavi ovaj moj rad u internetskoj bazi završnih i diplomskih radova knjižnice Filozofskog fakulteta Osijek, knjižnice Sveučilišta Josipa Jurja Strossmayera u Osijeku i Nacionalne i sveučilišne knjižnice u Zagrebu.

U Osijeku, 10.09.2019.



Marko Ketović, 0122218534

Abstract

This master thesis analyzes, exemplifies and contrasts different archetypes of detectives in Anglophone fiction. Five fictional detectives are sorted into their respective archetypes according to their methodology of detection and role in crime investigation. The archetypes are grouped into two categories: the main archetypes and archetypes by genre. The first category includes the private investigator, represented by Arthur Conan Doyle's Sherlock Holmes, the police detective, represented by Ngaio Marsh's Roderick Alleyn and the amateur detective, represented by Gilbert K. Chesterton's Father Brown. The analysis encompasses the detectives' different approaches to resolving cases and contrasts them to each other. The second category includes the hard-boiled detective, represented by Raymond Chandler's Philip Marlowe as well as the cozy detective, represented by Agatha Christie's Miss Jane Marple. The paper addresses their general crime solving skills and how their characterization is shaped by the two genres. Conclusively, a comparison of the two categories will establish the similarities and differences between the five archetypes.

Keywords: detective, crime fiction, archetypes, Arthur Conan Doyle, Ngaio Marsh, Gilbert K. Chesterton, Raymond Chandler, Agatha Christie.

Contents

Introduction.....	8
1. History and Defining Traits of Detective Fiction	9
2. Main Archetypes	11
3.1 The Private Investigator.....	12
3.2 The Police Detective.....	17
3.3 The Amateur Detective.....	21
3. Archetypes by Genre.....	24
3.1 The Hard-Boiled Mystery	25
3.2 The Hard-Boiled Detective.....	27
3.3 The Cozy Mystery	31
3.4 The Cozy Detective	33
4. Comparison of the Archetypes.....	36
Conclusion.....	37
Works Cited.....	38

Introduction

For centuries, detective stories have fascinated readers with their suspenseful investigations, intricate puzzles and shrewd detectives. The detective, who solves the most complex cases with his sheer intelligence or just by chance, remains a popular literary figure. Among the vast examples of the detective narrative, a certain pattern can be observed in the characterization of the fictional sleuths. Despite all having the same main goal, which is revealing the truth, the process by which this is achieved as well as the involvement of the detective in the investigation correspond to different archetypes. The aim of this paper is to analyze, exemplify and contrast the several archetypes of detective fiction based on Anglophone novels written during the early period and the so-called Golden Age of detective fiction. The archetypes themselves are divided into two categories: the main archetypes and archetypes in different subgenres of detective fiction.

First, this paper will provide a brief overview of the history of detective fiction, its canon and predominant traditions of the genre. Following is the analysis of each representative of the respective archetypes, which will address their exhibited skills, methodology of detection and their interactions within the realm of investigation. Chapter 2 is dedicated to the first category of archetypes which distinguishes between the two types of professional detectives, the private investigator type being epitomized by Sherlock Holmes in *The Study in Scarlet* (1887) by Sir Arthur Conan Doyle, and the police detective represented by Ngaio Marsh's Roderick Alleyn in *A Man Lay Dead* (1934). The amateur detective is personified by Gilbert K. Chesterton's Father Brown (1910-1936). The analysis will focus on their knowledge of crime detection, analytical techniques, interaction with the criminals and law enforcement, and the effect of their professionalism, or lack thereof, on the course of the investigation, while their similarities and differences will be cross-referenced in the paper.

The second category is dealt with in chapter 3 and it distinguishes between the hard-boiled and the cozy detective whose characterization is heavily influenced by the subgenres themselves. A synopsis of the two genres will identify their particular characteristics and provide additional examples of the type. The hard-boiled genre is represented by Raymond Chandler's Philip Marlowe in *The Big Sleep* (1939), while Agatha Christie's Miss Jane Marple in *The Murder at the Vicarage* (1930) is the representative of the cozy mystery. The interpretation will determine the way the two detectives correspond to the individual

conventions of their subgenre as well as compare them. Lastly, in chapter 4, analogies will be drawn between the representatives of the two categories. The conclusion will present a synthesis of the representatives and their characterization.

1. History and Defining Traits of Detective Fiction

The origins of detective fiction can be traced to American writer Edgar Allan Poe, whose short story, “Murders in Rue Morgue” (1841) is cited to be the first example of the classic detective narrative (Horsley 27). The appearance of Poe’s eccentric and yet brilliant character Auguste Dupin, who was retrospectively labeled as a detective, has according to Scaggs “set the template for crime in the next century” (19). Along with his two other stories, “The Mystery of Marie Roget” (1843) and “The Purloined Letter” (1845), Poe created a formula for the detective plot, which must include a perplexing case which only an individual of brilliant intelligence can solve, a loyal sidekick who also serves as the narrator, as well as skeptical members of law enforcement, who remain baffled by the detective’s genius. Merivale notes that Poe’s three stories established three different paradoxes prominent in both classic and modern detective fiction, the first being “The paradox of Something Hidden in Plain Sight”, which exemplifies most important clues being overlooked because they are too obvious. Second, “The paradox of the Locked Room” features an impossible crime occurring in a room locked from the inside, where the detectives only find the victim and no perpetrator, but whose escape through a secret door or passage is later revealed. Third, “The paradox of the Least Likely Suspect” as the name states, involves the revelation that the crime was committed by an unassuming character, who at first glance had no real motive (310). Poe’s short stories also established the importance of setting for the overall feeling of mystery and suspense in the detective narrative as it has an impact on both the flow of the plot as well as the characterization.

Despite Poe’s undeniable contributions to the genre, the mass popularity of detective fiction was brought about by the introduction of Sir Arthur Conan Doyle’s detective Sherlock Holmes, as it was Holmes, according to Lee Horsley, who “crystallized the role of the detective and the nature of the detective story” (34). He further adds that the Holmes stories were popularized due to the fact that they contain “a core of bourgeois values, combining an attachment to fair play with an appeal to the growing belief in individualism and addressing widespread anxieties about the presence in late Victorian society of potentially disruptive forces” (34). The appeal of Doyle’s Dupin-like character also stems from the fact that he takes the art of detection to a new level as he merges it with scientific knowledge, further shaping the

archetype of the detective, which features “a non-abstract intellectualism, a reliance on ratiocination rather than physical force, an abhorrence of sentimentality, the power to create an atmosphere of mystery and gothic horror which is yet rooted in physical reality” (James 639). According to Pyrhönen, the plot of a detective story follows a linear pattern as the story unfolds in stages, beginning with the discovery of the crime, usually murder, which is followed by the arrival of the detective, who retrospectively reconstructs the crime and demystifies the initial situation (44). In *The Study in Scarlet* (1887) Doyle establishes this chronology of detection, building upon Poe’s original formula.

Doyle’s first detective story was greatly influenced by the work of another author, Wilkie Collins, who “gave crime fiction a decisive turn toward puzzle-oriented, book-length detection” as he publishes the novel *The Moonstone* (1868), which is said to be one of the best written detective novels (Rzepka 5). The epistolary novel follows the investigation of Sergeant Cuff, who is tasked with retrieving a very rare diamond that has been stolen. Worthington argues that it might not be considered a fully-fledged detective novel, but with its themes and wide array of conventions featuring “a country-house setting, clues, witnesses and a combination of amateur and police detectives”, it consolidated the structure of classic British detective fiction (25).

The time period between 1920 and 1930, marks the Golden Age of detective fiction, whose beginning in Britain was initiated by the publication of Agatha Christie’s first novel, *The Mysterious Affair at Styles* (1920) (Scaggs 26). With her two detectives, Hercule Poirot and Miss Marple, as well as her ingenious writing style incorporating various tropes of detective fiction, she quickly gained the appreciation of readers worldwide. Christie’s archetypal country house murder mysteries, as well as many other “whodunit” narratives “saw the triumph of fair play, where readers should be able to solve the crime themselves, thanks to the clues they have been offered by the text” (Ascari 104). The interactive character of detective novels that allows the readers to immerse themselves into crime detection, observe and analyze clues alongside the detective and ultimately identify the culprit, contributed immensely to their popularity. Rzepka points out that the detective fiction of the period “tended to flatten out fictional personalities in order to enhance the motivic rationale of the puzzle element, frequently resorting to racial, ethnic, and class stereotypes” (156). The narratives normally take place in a gracious society where crime is treated as a deviation that disrupts the peace of the community. Alongside Christie, several other female writers left their mark on the Golden Age detective fiction, among which are Dorothy L. Sayers, and Margery Allingham with amateur sleuths Lord

Peter Wimsley and Albert Campion respectively, as well as Ngaio Marsh with her professional detective Roderick Alleyn.

Gilbert K. Chesterton is another eminent author of the period with his Father Brown series, which were started in 1910, but continued well through the Golden Age. Coincidentally, Chesterton was also the first president of the Detection Club, with many influential members like Christie, Sayers, Ronald Knox and Anthony Berkley. Horsley notes that the authors of the period had an “obsession with the fixed elements of the form and with constructing a well-defined subgeneric identity” and have therefore aimed to write new rules for the detective story. He adds that the Detection Club writers followed similar rules to those defined by Ronald Knox in the “Ten Commandments of Detection”, which demand that “the criminal must be mentioned in the early part of the story, [...] there were to be no supernatural explanations, no secret passages, undiscovered poisons, accidents, twin brothers, or Chinamen” (53). It was important that the author should be transparent with the readers regarding the clues presented in the investigation, so as not to hinder their own detective work. Similar rules were presented by the American author S.S. Van Dine in his article “Twenty Rules for Writing Detective Stories” (1928), which state that a detective narrative must consist of one detective, at least one victim and one murderer, who must be a main character, while romance, psychological analysis and the fantastic should be omitted (qtd. in Todorov 125). While the British detective fiction of the Golden Age predominantly featured an aristocratic setting, upper-class characters and a general focus on the puzzle of exposing the culprit, American narratives turned to a more explicit approach to crime in the so-called hard-boiled mysteries, which will be discussed further in the paper.

2. Main Archetypes

The major distinction between fictional detectives is whether they are professional detectives or amateur sleuths. Professional detectives are highly trained investigators, who possess a great knowledge of criminology and forensics. They can either be hired by the government and work for the police or be private detectives. Police detectives are most often limited in their investigation as they must adhere to the law and follow the protocol, while they possess the advantage of having access to a vast amount of resources provided by law enforcement, which simplifies their crime scene investigation. Unlike the former, private investigators are outside the system and thus more independent and prone to breaking rules. Pyrhönen explains that private detectives “must often resort to illegal methods, for which

reason, among others, their professional skills resemble the skills of criminals” (52). Amateur detectives, on the other hand, are everyday people, who find themselves amidst a crime scene investigation. The amateur detective “has the merit that he or she can be of any age or either sex, can have an interesting private and professional life apart from crime, and is free from the shackles of judges' rules, force procedures and the constraints of hierarchy and force boundaries” (James 640). They either investigate the crime out of curiosity, their own higher sense of justice or because they were personally affected by the crime. As detection work is a hobby for them, their findings and conclusions are at first generally disregarded by the professional detectives. Amateur sleuths are also able to use the knowledge and skills they acquired from their primary profession to their advantage, as the characters may come from various fields of study and walks of life, like teachers, lawyers, clergy and similar.

3.1 The Private Investigator

Sir Arthur Conan Doyle’s private detective Sherlock Holmes makes his debut in the 1887 novel *A Study in Scarlet*. The novel is partly written in the form of a memoir of Dr. Watson, who in search of housing, meets Sherlock Holmes and moves in with him into a flat in 221B Baker Street. Unbeknownst to Watson, his flat mate is a detective and when a body is found under mysterious circumstances, Holmes takes on the case and begins unraveling the truth.

Upon the first introduction to Holmes, Watson as well as the reader learn that Holmes is “an enthusiast in some branches of science” and possesses a wide array of knowledge ranging from anatomy to chemistry and some that Watson’s friend Stamford describes as “desultory and eccentric” as well as a kind of “out-of-the way knowledge” (Doyle 5). Holmes’ unusual studies are soon evidenced when they meet Holmes as he is on the verge of making a discovery, a test that reveals the presence of the tiniest amount of blood, whether old or new. As it proves successful, he quickly dubs it “the Sherlock Holmes’ test” (7) noting that it would have put many criminals behind bars if it had been invented sooner. This exemplifies Holmes’ sense of justice and distaste for unresolved cases, as well as his own ego. He then continues to list various cases that could have benefited from this test upon which Watson calls him “a walking calendar of crime” (8). Holmes uses this knowledge to solve cases from the comfort of his armchair, clarifying that most cases share certain similarities and, therefore, he is able to make deductions based solely on those comparisons. Holmes’ knowledge does not come without limits, however, as Watson comes to find out that “his ignorance was as remarkable as his knowledge” (11).

Watson writes up a list with various areas of study in which Holmes has shown great knowledge, and, as it turns out, politics, philosophy and literature, among others, appear to be his weak spot. Holmes does, however, provide the reasoning behind his ignorance:

I consider that a man's brain originally is like a little empty attic, and you have to stock it with such furniture as you choose. [...] Now the skillful workman is very careful indeed as to what he takes into his brain-attic. He will have nothing but the tools which may help him in doing his work, but of these he has a large assortment, and all in the most perfect order. [...] Depend upon it, there comes a time when for any addition of knowledge, you forget something that you knew before. It is of the highest importance, therefore, not to have useless facts elbowing out the useful ones. Depend upon it there comes a time when for every addition of knowledge, you forget something that you knew before (12).

This reveals the actual dedication of a professional detective; being fully aware that he cannot be a specialist in every field of knowledge, Holmes is only willing to learn information that can aid him in solving cases and unraveling mysteries. He even goes to such extremes that he refuses to acknowledge the Copernican Theory pointing out that it has no effect on his work, much to Watson's astonishment.

In order to explain the nature of his work, Holmes proceeds to apply his "special knowledge" (16) by clarifying how he gathered that Watson had previously been an army doctor in Afghanistan. He is able to deduce it by just looking at his skin tone, facial expression and body language. Amazed by Holmes' detailed observations, Watson makes a metatextual remark by suggesting that he is reminiscent of Edgar Allen Poe's detective Auguste Dupin and that he never thought "that such individuals [...] exist outside of stories" (16). Provoked by such comparison, Holmes reacts bluntly: "Dupin was a very inferior fellow. That trick of his of breaking in on his friends' thoughts with an apropos remark after a quarter of an hour's silence is really very showy and superficial. He had some analytical genius, no doubt; but he was by no means such a phenomenon as Poe appeared to imagine" (16). In this way, Doyle both acknowledges his literary role model and suggests that he intends to develop the character of the detective further. Sherlock's comment is ironic because the very qualities he dislikes in Dupin are the ones that he himself exhibits. Cawelti draws a parallel between the two detectives by explaining that Dupin is defined by his "his aristocratic detachment, his brilliance and eccentricity, his synthesis of the poet's intuitive insight with the scientist's power of inductive

reasoning, and his capacity for psychological analysis” (93). He claims that the same qualities are present in the character of Sherlock Holmes, only with varying degree of emphasis. Watson observes Sherlock's aloofness and eccentric nature already in their first days of living together as he notices his fits of inspiration which are regularly followed by periods of apathy. One moment Sherlock is conducting experiments and concocting chemicals and the other he is laying days on end on the couch with a vacant expression on his face. This coincides with the fact that Holmes predominantly keeps to himself and the only visitors and contacts he has, aside from Watson, are his clients.

Moreover, both Dupin and Sherlock exhibit a certain duality of character. Grella illustrates that Dupin combines “the intuition of the poet with the analytical ability of the mathematician”, attributing his detective success to this “dual temperament” (35). Cawelti observes the same characteristics in Holmes describing him as the embodiment of “the stereotype of the rational, scientific investigator, the supreme man of reason [while] at the same time, his character paradoxically incorporates basic qualities from a contrary stereotype, that of the dreamy romantic poet” (11). Although reason is Holmes' main weapon of choice when it comes to solving cases, his artistic side drives him sometimes to just follow his intuition. This is also visible in both his aptitude for the violin and bohemian lifestyle. Furthermore, when it comes to his detective observations, Holmes also makes certain poetic statements: “There's the scarlet thread of murder running through the colourless skein of life, and our duty is to unravel it, and isolate it, and expose every inch of it” (32). The almost gothic image of a red thread, which in this case represents the blood found on the murder scene, brings excitement into Holmes' otherwise bland world. While he is adamant on solving cases and bringing perpetrators to justice, he cannot help but to feel the thrill while dealing with such crimes. He detests the dullness of existence, always requiring some kind of work, a problem or a puzzle to feel at peace, which is also the reason he choose the profession of a “consulting” detective.

On several occasions in the novel, Sherlock is referred to as an amateur detective by Dr. Watson and the officers, Mr. Lestrade and Mr. Gregson. This might appear as true at first glance as Sherlock names himself “a consulting detective ... the only one in the world” (Doyle 15) of this kind. He explains to Watson that he regularly helps the government detectives and private detectives in solving cases they are struggling with. In this way, Sherlock distances himself from the professionals, claiming to be an unprecedented type of detective. The main aspect that separates him from amateur detectives is, however, the fact that he is always paid for his detection services and has contacts with various agencies. Thus, Holmes is not in fact an amateur detective, but a rather selective private one with an unconventional approach to crime

solving. According to Holmes, he solves most of the inquiries just by looking at the evidence presented to him and listening to the explanation of the case, acting as an armchair detective most of the time. Only when faced with a case that is more complex does he actually go to the crime scene itself in order to make observations.

In regards to his *modus operandi* in detection, Holmes belongs to the archetype of the deduction detective, alongside of Dupin and another eccentric detective, Christie's Hercule Poirot. Such a way of detective investigation is based on the individual's capacity of observation and logical reasoning. Rapezzi et al. liken this art of detection to clinical reasoning as they "based their methods on deterministic interpretation of clues, signs, and symptoms" (1491). Just like doctors, detectives propose a diagnosis from their observations and analysis of the cause and effect relations, while possessing the necessary expertise in their field. Holmes' line of thought in detection is first described in detail in his article "The Book of Life", which Watson describes as "far-fetched and exaggerated" (Doyle 14) without knowing that Sherlock was the one who wrote it. In the article, Holmes claims that "by a momentary expression, a twitch of a muscle or a glance of an eye, to fathom a man's inmost thoughts. Deceit, according to him, was an impossibility in the case of one trained to observation and analysis" (Doyle 14).

These claims are put to the test as Holmes investigates the crime scene where the body of a man named Enoch J. Drebber is found. Upon entering the room, Holmes peruses the surroundings and proceeds to promptly examine the body. To the surprise of Watson and some contempt from the officers, Holmes immediately forms an analysis of the whole case. This is where Holmes' ego resurfaces, as he is well aware that he is ahead of the investigating officers and leaves them begging for help. He sarcastically mocks them by saying: "it would be robbing you of the credit of the case if I was to presume to help you. [...] You are doing so well now that it would be a pity for anyone to interfere" (Doyle 26). He does provide the officers with a hint after all, explaining that the murderer is a tall man wearing boots of a specific shape, which he inferred from the impressions made in the mud in front of the house as well as the length of the man's stride. He actually noticed two different types of footsteps, concluding that there were two men who entered the house and when he saw the shoes of the victim, he could discern which is which. This is another example of Holmes' methodology; he has multiple theories and detects multiple factors, and through the process of elimination he reveals the truth. Next, just by observing the ashes found on the crime scene, he is able to determine the type of the cigar. The victim's horrified facial expression leads him to believe that he knew exactly what was about to happen to him and the sour smell from his lips reveal that he was actually poisoned. The writing in blood that troubled the officers, who thought that the word "Rache" was just the

unfinished name Rachel, is soon resolved; the officers are left speechless as Holmes applies his knowledge of languages and explains that it is the German word for revenge. Holmes then uses the key evidence, the ring discovered next to the victim to lure in the murderer. As his trap, however, proves to be fruitless he dreads that the officers might find out about his failure: “I have chaffed them so much that they would never have let me hear the end of it. I can afford to laugh, because I know that I will be even with them in the long run” (37). Thus, Holmes does not shy away from admitting his mistakes, but only to himself as his pride forbids him to allow any scrutiny of his work.

Ultimately, Holmes manages to expose the unforeseen killer, a taxi driver named Jefferson Hope. After the arrest, he explains how he, in order to catch the perpetrator, had to reason backwards, analytically:

Most people, if you describe a train of events to them, will tell you what the result would be. They can put those events together in their minds, and argue from them that something will come to pass. There are few people, however, who, if you told them a result, would be able to evolve from their own inner consciousness what the steps were which led up to that result. (Doyle 103)

This corroborates Brownson’s claim, who argues that even though Holmes does make a great amount of deductions, his actual main chain of reasoning is based on the process of deduction. The process of deduction is based on assessing the facts to hypothesize the result and it requires the detective to contrast his observation with a generalized fact in order to test the validity of his theory. Brownson explains that Holmes’ theories are, on the other hand, “inherently probabilistic” and due to his vivid imagination, which separates him from Watson and the officers, he is able to make several guesses and then picks one hypothesis which could be the most probable (39). In the given case, Holmes only had the result, the dead body, and everything else he had to find out for himself. Like a true professional detective, he highlights that it is of utmost importance to withhold from any theorization before all the evidence is gathered because while doing so, one’s judgment might become biased. Horsley notes that this archetype of detective narrative also allows the reader to participate in the “Holmesian process” as the reader has to make connections between each element of Holmes’ chain of reasoning and previous links from the witnessed investigation in order to reestablish the whole chronology of the case (38).

Holmes finally presents the chronology at the end of the novel as he demonstrates his analytical thinking by uncovering the motive of the killer. He knew it could not have been political, like the media made it out to be, as a hired assassin would not leave any trace. Moreover, the writing in blood as well as the found ring confirmed that it was a private affair and the ring must have been used to taunt the victim. Knowing that there was no doubt about the fact that the men were fighting over a woman, Holmes inquired about information regarding the marriage status of the victim, revealing that he already had requested protection from Hope. It is important to note that it is Holmes who actually acknowledges this information and not the authorities, even though they already knew that beforehand and still do not manage to piece those links together. Holmes proves to be the detective genius and the main authority of the investigation, and Watson acknowledges that Holmes has “brought detection as near an exact science as it ever will be brought in this world” (Doyle 29). In the subsequent novels, Sherlock adds the artistry of disguise to his arsenal of detective tools, which alongside his extensive knowledge, observation and deduction skills make him a quadruple threat to any criminal that comes his way. Overall, Holmes represents the type of a private investigator with unconventional methods of crime detection who is in constant pursuit of problem solving and has a compulsive desire to exercise his dominance over the skeptic officials, both in knowledge and investigative skills.

3.2 The Police Detective

Ngaio Marsh’s police detective Roderick Alleyn of Scotland Yard is the main protagonist of thirty-two novels, most of which were written during the Golden Age. The professional sleuth first appears in the novel *A Man Lay Dead* in 1934. The plot follows several guests who gather at the country house of Sir Hubert Handesley, who is known for hosting murder mystery dinners. The rules of the game are simple; each of the participants will go to their designated quarters and one of them will be picked out to be the murderer by Handesley’s servant. The murderer must then, amidst of the mingling, get one person alone and pronounce them the victim. Then, all of the lights are turned off, and only after the sound of the gong is heard can they all gather once again to hold a trial and determine the identity of the killer. The game takes a dark turn, however, as one of the participants, Charles Rankin, is found dead – stabbed by a mysterious dagger. The Chief-Inspector Alleyn faces several suspects, all of which apparently have watertight alibies, but also motives for murder.

Before even going to the crime scene, Alleyn is briefed on all of the information regarding the murder by the body examiner, which is typical for police detectives as they rarely work on their own, but are aided by a variety of specialists working at their department. This also allows Alleyn to learn of the timeline of the murder in advance, which is useful when questioning the suspects.

As he first arrives at the Handesley estate and interrogates Angela North, Handesley's niece, Alleyn is described as follows:

Alleyn did not resemble a plain-clothes policeman she felt sure, nor was he in the romantic manner--white-faced and gimlet-eyed. He looked like one of her Uncle Hubert's friends, the sort that they knew would "do" for house-parties. He was very tall, and lean, his hair was dark, and his eyes grey with corners that turned down. They looked as if they would smile easily but his mouth didn't. "His hands and his voice are grand." (Marsh 40)

Angela was quickly taken with the detective, but, given the circumstances, she was glad that Alleyn exhibited "a complete absence of any show of personal interest" (40). From the very beginning, Alleyn is shown to be extremely professional as he treats the case and the suspect with complete detachment.

As he then proceeds to examine the murder scene, the detective is furious to find out that the body had in fact been moved from its original position: "Detective-Inspector Alleyn had been most particular about the state of the house. Nothing must be touched, he said, until he had finished what he called his nosey-parkering" (62). When investigating a murder, there is strict protocol that must be followed during the examination of the scene of the crime, one of the rules being that everything has to be left intact until the police arrive. Alleyn's reaction shows that he has very strict principles when it comes to adhering to the same protocol as he wants to do everything "by the book." Panek emphasizes that "Alleyn is no dabbler of dilettante whose hobby is criminology and who nosey parkers around and chases ambulances to break the grip of boredom with a spot of adventure" (189); he is in fact a real professional.

The detective then once again works together with his colleagues tasking the sergeant to take photos and the fingertip expert to look for prints. Alleyn at one point exclaims: "I hate asking for prints, it makes me feel so self-conscious" (65), indicating either that he dislikes purely relying on material evidence when solving a case or that he does in fact understand that the suspects are also people, who would not like to be incriminated for something they have not

done. A police detective like Alleyn, despite his “expensive education” (Marsh 141), does not need to conduct a detailed analysis of every aspect of the crime as he is not doing it alone; for this archetype, detection is a team effort. Holmes, as a private detective, on the other hand, relies only on his own examination, as he does not generally trust other sources, official or unofficial. Alongside his colleagues, Alleyn then proceeds with his meticulous investigation described as follows: “The next twenty minutes he spent crawling about the floor, standing on chairs to examine the stair well and outside of the treads, gingerly inspecting the cigarette boxes, and directing Bailey to test the coal-scuttle and fire-irons for prints” (Marsh 66). His processing of the crime scene is very much alike to Holmes’, though Alleyn is not able to immediately draw conclusions about the culprit. Due to his “filthy memory” (Marsh 40), Alleyn tends to write down every single detail he manages to elicit from the investigation also displaying a great sense of methodology as he likes his thoughts to be organized and not “muddled” (Marsh 118) by hysterical statements of the suspects.

In order to reconstruct the chronology of the crime, he instructs the guests to finish playing the game which results in the revelation that Mr. Wilde was the appointed murderer in the role play. After realizing that everybody in the house is concealing something, the confession at that point is disregarded, but Alleyn decides to employ a tactic learned in his training to lure out the real killer. Having previously retrieved a button from the fireplace that matched the ones on a glove found in Mrs. Wilde’s closet, Alleyn decides to present the evidence to the guests in hope of seeing a reaction of the perpetrator, which is analogous to Holmes using the newspaper advertisement of the ring found on the crime scene. Alleyn, however, goes even a step further as he uses the glove to confuse the guests by introducing a suspect. He cleverly plants the glove on the crime scene and pretends to accidentally stumble upon it as to instill panic: “I’ve started a hare that our man may have come in from outside. You’ve seen how the ground lies there. Quite impossible, but it’s useful to let them think it’s our theory” (76). After that, Alleyn was able to determine which suspects he could trust and decides to plot with Miss North and Nigel Bathgate because as a police detective, he knows the best way to reveal the murderer among a bunch of suspects in a confined space is to have them turn against each other. Incidentally, Bathgate becomes a Watson-like companion to Alleyn during the investigation. At one point, he even jokingly asks Alleyn to join and become a detective himself, upon which Alleyn comments that “every sleuth ought to have a tame half-wit, to make him feel clever” (104), further parodying Sherlock and Watson as well as Poe’s convention of the necessity of a loyal side-kick who narrates the story.

As they are looking into further clues, Alleyn finds fibers of black fur on the fence around the house, to which Bathgate notes: “Holmes, my dear fellow, this is supernatural” (109), pointing out the fact that Alleyn does possess, quite like Holmes, keen observation skills, but his findings are actually just standard police procedure and far from supernatural. Furthermore, he explains his stance on the process of investigation: “I do not imagine; detectives aren't allowed to imagine. They note probabilities” (121). He reaffirms the police detective’s role of the rational thinker, who approaches crime unbiased and without making unnecessary speculations. Nevertheless, Alleyn does admit, that he frequently feels that the expectations of law enforcement sometimes feel limiting: “Even though a Yard official is supposed to have no psyche, I find there is often a moment in a case when a piece of one's mind, one's feeling, one's sense, knows the end while all the rest of the trained brain cuts this intuitive bit dead” (159). This statement displays another convention of the police detective archetype, it being that during investigation, they can only handle within the confines of law and their training, as doing otherwise always bears consequences. Thus, by being in-between intuition and attachment, Alleyn is able to “detect as much through connection and immersion in [his] suspects’ worlds as [he] do[es] through detachment and logical analysis of clues” (Rowland 121).

After a lot of trial and error, Alleyn identifies the murderer and to confirm his theory, he devises the plan to stage a reenactment of the murder resembling “Hamlet's old stunt” (163). The trap is successful, Wilde is arrested, and in the final sequence Alleyn demonstrates brilliant knowledge of criminal psychology, being able to deconstruct Wilde’s thought process at the time he made his confession. He knew that Wilde admitted the crime early to actually divert the suspicions from himself, hoping that he could fool the detective into thinking that he is innocent and only protecting his wife. Even at the conclusion of the case, Alleyn still follows police procedure making sure the criminal knows his rights.

Dove notes that certain tropes can be observed in police detection, one of them being the “Thankless Profession”, which is the “the conception of police work as an unrewarding job that anybody would be crazy to get into” (113). This is reflected in Alleyn's outlook on his profession as he calls it “the lousiest job in creation” (Marsh 104). Yet, despite his attitude towards his job, he performs it with great success due to his determination, but often a stroke of luck as well. Panek further explains that, when Marsh was imagining Alleyn’s character, she “felt that she was making a departure from standard practice of picturing Scotland Yard men as middle-class stooges for the private investigator” (189). This stereotypical portrayal of the detective is addressed as Alleyn takes Bathgate and North to his apartment: “He doesn't

conform to my mental pictures of a sleuth-hound. I had an idea they lived privately amidst inlaid linoleums, aspidistras, and enlarged photographs of constabulary groups” (Marsh 131). Marsh portrays Alleyn as a gentleman, which does not go unnoticed by Mrs. Grant who describes him as follows: “And nowadays they make their Yard men so naturalistic that they are quite incredible. This man Alleyn, with his distinguished presence and his cultured voice and what-not, is in the Edwardian manner” (Marsh 98). The police detective with aristocratic flair might not possess uncanny powers of deduction or a certain specialty that gives him the edge over criminals, but he still excels at his job with integrity and honest work.

3.3 The Amateur Detective

In 1910, Gilbert Keith Chesterton published the first in the series of short stories featuring his amateur detective Father Brown. Within the span of a year, he completed the first collection titled *The Innocence of Father Brown*, consisting of twelve stories, and subsequently he wrote four more collections, bringing the final count of stories to over fifty. The first story, named “The Blue Cross” introduces the reader to Father Brown as well as Flambeau, who is a criminal mastermind, and Valentin, who is the head of the Parisian police and the most famous detective in the world. Interestingly enough, the story does not directly follow the detective work of Father Brown himself but the one of Valentin, who, alongside the police of three countries, has been trying to hunt down Flambeau for years. The first encounter with Father Brown occurs on a train ride to London while Valentin was in pursuit of the criminal. Brown is described as follows: “The little priest was so much the essence of those Eastern flats; he had a face as round and dull as a Norfolk dumpling; he had eyes as empty as the North Sea; he had several brown paper parcels, which he was quite incapable of collecting” (8). His unassuming and humble appearance makes the reader think that meeting the priest was just a random encounter. The fact, however, that the famous detective is shown to dislike priests and to only feel pity for them, indirectly establishes the priest as the antipode to Valentin. Ultimately, the series of curious events leads Valentin to two priests, one of whom turns out to be Father Brown and the other the notorious criminal.

During his conversation with the criminal, the detective skills Chesterton equipped his amateur sleuth with become evident. As a priest, he subtly elicits Flambeau’s confession by an almost biblical comparison of the stars and the moon to jewels, much like the ones on the silver cross the thief tried to steal. He faces the criminal with his sin and by citing one of the Ten Commandments, ““Thou shalt not steal”, he reaches into the mind of the criminal, forcing him

to remove his disguise. His approach to the criminals and their crimes is reminiscent of a sermon, as he attempts to teach them a lesson based on theological reason. The “little celibate simpleton” (Chesterton 23), as Flambeau calls Brown, exhibits keen observation skills. He is able to infer Flambeau's criminal history by recognizing a peculiar spiked bracelet only worn by criminals.

By maintaining the focus on Valentin and his struggling investigation, Chesterton ingeniously sets up the stage for Father Brown to unveil himself as the true genius detective. In the spirit of the amateur detective archetype, nobody expects a little priest to get involved in a crime investigation, let alone be the one to confront the criminal. Throughout the story, Brown is described as “blind and helpless” (8) and a “gullible victim” (18), further reestablishing the stereotype of clergy as being naive and unassuming. Yet, the clergy does possess a special type of experience and knowledge, the one of man’s sins, which provides them insight into human character. With years of experience as a priest at his disposal, Father Brown uses this wisdom stemming from confessionals to outsmart the criminal by devising a couple of tests to analyze the character of the supposed priest. Knowing that any regular person would have a reaction to the tricks presented while the imposter did not, Father Brown concluded that “he has some reason for keeping quiet” and “some motive for passing unnoticed” (Chesterton 22). His intuitiveness is honed to the extent that he is able to anticipate Flambeau’s next move. The priest is very well aware that a criminal of such expertise would never leave a trace, thus Father Brown resourcefully leaves the clues himself in order to be found by the police. Brown explains that “a man who does next to nothing but hear men’s real sins is not likely to be wholly unaware of human evil” (23), further confirming that being a priest caused him to develop a higher detection of the vices of human nature.

In line with this, Spencer identifies the clerical detective as a “human touched by the divine who stands in the breach between quest and revelation” (304) and suggests that “Brown’s theology posits detecting as service to the true God” (95). Aside from his observations, the priest applies theology and philosophy when unmasking the imposter. Being a Roman Catholic, Brown believes that reason stems from and is bound to God and attacking reason means attacking religion, which in “The Blue Cross” he describes as “bad theology” (Chesterton 23). His conversation with Flambeau, in which Flambeau claims that in the infinite universe, there might be worlds which are not governed by laws of truth and where reason is unreasonable, prompts him therefore to conclude that he is talking to a false priest. According to Brunsdale, Brown’s biggest strengths are the “righteous powers of orthodox Christianity, coupled with the

spiritual authority conferred by the Church of Rome, claiming direct descent from St. Peter” (86), which guide him in his crime solving.

As an amateur, Father Brown acts like the counterpart to the professional Valentin, who is described as “a thinking man” (Chesteron 10) with great intelligence and logic while Brown is only a “silly sheep” (Chesteron 18). Yet, it is not the professional with yearlong experience who exposes the criminal, but, against all odds, it is the amateur detective. Thus, due to his obscure position in society, Father Brown is underestimated by both the criminal and detective. While Valentin admits that he is at a disadvantage in the investigation as “the criminal is the creative artist [and] the detective only the critic” (11), Father Brown proves this statement wrong, as he is able to outwit the criminal in the most creative ways and in the end receives the recognition from both men.

In the story “The Secret of Father Brown”, the priest unveils the mystery of his methodology after he is questioned about how he managed to solve so many murder cases: “You see, I had murdered them all myself [...] I had thought out exactly how a thing like that could be done, and in what style or state of mind a man could really do it. And when I was quite sure that I felt exactly like the murderer myself, of course I knew who he was” (6). Unlike Holmes or Dupin, Brown does not reconstruct cases purely based on evidence, but in order to find the criminal, he needs to become the criminal. He reconstructs the psychology of a murderer and the feelings that were necessary to turn him into one. For that reason, despite being successful at solving cases, Father Brown rejects the whole process of the science of detection. He criticizes it as follows:

But what do these men mean, nine times out of ten, when they use it nowadays? When they say detection is a science? When they say criminology is a science? They mean getting outside a man and studying him as if he were a gigantic insect: in what they would call a dry impartial light, in what I should call a dead and dehumanized light. [...] I don't try to get outside the man. I try to get inside the murderer. (7)

He detests the fact that such science renders people to subjects, animals to be scrutinized and classified without even showing a sign of empathy. By putting himself into the shoes of the suspects, he does exactly that – he sympathizes with them. This raises the question of whether Father Brown's assuming and understanding the role of the murderer might make him too lenient and forgiving towards criminals.

In “The Secret of Flambeau”, Father Brown clarifies: “I know it does just the opposite. It solves the whole problem of time and sin. It gives a man his remorse beforehand. [...] You may think a crime horrible because you could never commit it. I think it horrible because I could commit it” (Chesterton 185). He does not only try to understand the cause of their sins in order to make them repent, but also to reform, which he at last manages to do with Flambeau. With compassion and understanding, Father Brown rehabilitates the infamous thief into an honest man, who becomes a detective himself. Robert S. Paul points out that “Father Brown is the antithesis of the great detective who endorses the status quo. He is insignificant, fallible, commonplace, and he expresses a healthy skepticism about society” (72). While a professional detective pursues the criminal in order to bring them to justice and receive punishment, the priest is more interested in the rejection of sin and moral growth. Father Brown demonstrates this in “The Hammer of God”, as he obtains the confession of the Reverend who killed his own brother. Brown does not report the murderer to the police as confession is a sacrament and sins confessed must be kept secret, but Brown is content with the Reverend having confessed and asks for no further “justice.” The same Reverend, after his sin is exposed, calls Brown a devil for knowing the truth upon which the priest answers: “I am a man [...] and therefore have all devils in my heart” (144). Woodman notes that this example establishes that Brown’s holiness does not stem from his ability to recognize the evil in the hearts of others, but that evil is also present in his own (234). Therefore, Father Brown, as an amateur detective, uses his knowledge not only to identify the criminal but also to save their soul.

3. Archetypes by Genre

According to Scaggs, with the rising popularity of detective novels throughout the years, several sub-genres of crime fiction developed and brought about the emergence of new types of detectives (62). This leads to further division of detective archetypes. Among the subgenres of locked-room mysteries, police procedurals and legal thrillers, the hard-boiled as well as the cozy subgenre notably encompass a set of character traits that distinguish such detectives from the rest. Almost appearing as polar opposites, these two types fairly alter the flow of the plot as well as the way the crimes and arrests are portrayed. The hard-boiled detective breaks out of the usual detective fiction narrative by being presented as a lone wolf, alienated from the corrupt society and in his own pursuit of justice (Scaggs 59). The cozy detective and cozy mysteries in general take a milder approach to crime and violence (Charles et al. 93), often featuring a female

amateur detective. Further interpretation of the character traits and personality of the archetypes as well as their role in the crime investigation will be presented in the following chapters.

3.1 The Hard-Boiled Mystery

The hard-boiled narrative made its first appearance in *The Black Mask* a pulp magazine that gained popularity for its crime and adventure stories as well as visually striking covers. *The Black Mask* and other pulp magazines in the 1920s were highly affected by consumerism, requiring fast and cheap production, and were catered to the working class (Smith 44). Such publications mainly covered everyday topics and headlines making the writing concise and attention-grabbing. According to Robinson and Davidson, the most influential issue was dated 1 June 1923 as it launched the reputation of hard-boiled detectives. It was in that issue that author Carroll John Daly introduced his character “Race Williams”, the first private detective (53). The private detective, also called “private eye”, as stated by Moore, appears to be the inevitable result of strained police forces, honest or corrupt (3). He arises from the urban environment, driven by his own moral compass and sense of justice, regardless of whether it is right or not. Abbott describes such a hard-boiled hero as follows:

[U]nlike the nineteenth-century models of the American individualist hero who liberates himself from suffocating society in the wilderness, the tough guy finds no freedom [...] as it is no longer an option in the modern city, for the modern man. He finds entrapment not only in the potentially domesticating and potentially lethal women [...] but also within his own troubled mind and body. (18)

Hard-boiled detective stories also feature a change of setting, diverting from the usual scenes of lavish estates and family homes present in British mysteries and turning to rough urban settings more suited to the American context. Scaggs explains that: “Hard-boiled fiction translated the romanticism of the Western into a modern urban setting, and this movement from the Western frontier to a hostile urban environment was accompanied by an abrupt shift from the artificial gentility of the classical detective story to the creation of a fictional world of social corruption and ‘real’ crime” (57).

Thus it is necessary to address the socio-economical setting which served as the backdrop for the emergence of the genre itself. The nineteen-twenties were an era full of change in the United States, which largely affected writers’ depiction of reality in their works. The glitz

and glamor of the romanticized “Roaring Twenties” was quickly overshadowed by the passing of prohibition and consequently rising crime rate. Alongside the increasing immigration, urbanization and appearance of gangsters, these events quickly became the backdrop for pulp magazine writers, inciting them to portray a realistic image of the violence and crime on the streets (Moore 3). Therefore, hard-boiled fiction is referred to as a specifically American sub-genre. John Scaggs reinforces that statement with three different aspects present in most early works of hard-boiled fiction. He identifies the setting of the stories, most often taking place in California, as a “direct extension of the frontier stories of the Western genre”, emphasizing the role of the private detective “as [the] quickfisted urban cowboy” (57). A further argument highlighted by Scaggs is the presence of the American vernacular in the language of the characters. It was supposed to emulate the language spoken on the streets as well as the language spoken by the readers themselves. Finally, he identifies “the portrayal of crimes that were increasingly becoming part of the everyday world of early twentieth century America” as further element verifying hard-boiled fiction as a distinctly American sub-genre. Due to the nature of pulp magazine, regularly turning everyday headlines into stories, it was typical for writers to resort to the depiction of the violence and crime-ridden streets amidst the social and political turmoil of the nineteen-twenties (57).

Even though it was Carroll John Daly who introduced the character of the private detective, according to Scaggs: “it was Hammett, more than any other author, who set the foundation for a type of fiction that was characterized [...] by the ‘hard-boiled’ and ‘pig-headed’ figure of the private investigator [...], a threatening and alienating urban setting, frequent violence, and fast-paced dialogue that attempted to capture the language of ‘the streets’” (55).

As one of the authors published in *The Black Mask*, Dashiell Hammett blurred the lines between the good and bad of society by introducing his antihero detective Sam Spade. In 1930, he published *The Maltese Falcon*, the first in a series of detective novels where Spade makes his debut. Spade faces urban antagonists, addicts, industrial tycoons and gangsters. His portrayal of the criminal society revolutionized crime-fiction novels.

Alongside Hammett, American-British author Raymond Chandler, originally starting off his literary career with poetry and books reviews, made his mark as one of the most influential writers of hard-boiled fiction. His first novel *The Big Sleep*, marks the appearance of Philip Marlowe, a melancholic, yet tough private detective that brought about Chandlers rise to fame. His L.A private-eye starred in a total of six successful novels, most notable, along with *The Big Sleep*, being *Farewell, My Lovely* (1940) and *The Long Goodbye* (1953).

3.2 The Hard-Boiled Detective

Raymond Chandler's hard-boiled detective Philip Marlowe is introduced for the first time in Chandler's crime novel *The Big Sleep* in 1939. Marlowe is hired by a disabled millionaire, General Sternwood, to investigate a scandalous blackmail involving the general's younger daughter Carmen. The investigation into the case of the spoiled socialite leads him to the disappearance of Rusty Regan, the husband of the Sternwood's older daughter. Faced with two intertwining cases and a family full of secrets, Marlowe gets more than he bargained for and has to keep up the game of wits to identify the real culprit.

At the beginning of the novel Chandler presents Marlowe:

I was wearing my powder- blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them. I was neat, clean, shaved and sober, and I didn't care who knew it. I was everything the well- dressed private detective ought to be. I was calling on four million dollars. (3)

This seemingly trivial, but detailed description of Marlowe's appearance is strongly contrasted by the way he actually presents himself as the novel progresses. On many instances he does not shave and is not a stranger to alcohol, as he is seen drinking liberally on several occasions. He is well aware that he is far from the image that is expected from a private detective, yet he puts on his best act because of his one and only motivation – money. This is further reinforced as Marlowe admits it himself: "I'm a very smart guy. I haven't a feeling or a scruple in the world. All I have the itch for is money. I am so money greedy that for twenty-five bucks a day and expenses, mostly gasoline and whiskey" (227).

It is evident that Marlowe is not inhibited by society's moral and ethical expectations, but is guided by his own impulse and conscience. He loathes authority and was even fired from his previous job because of disobedience; he proudly boasts that he "test[s] very high on insubordination" (10). Abbott notes that "Marlowe is positioned explicitly against any system—juridical or baldly capitalistic" and is "not a slave to the System of Knowledge and its seeming valorization of logic and reason" (60). He does not follow the system of justice enforced by society, as he does not equate law with justice, but rather makes judgment based on an unwritten code.

Portrayed as a stereotypical macho, Marlowe is said to be a “big dark handsome brute” (Chandler 19), who is also “as cold-blooded a beast” (61). Manly, strong, brave and detached, Marlowe is everything an American masculine hero should be. His adamant sense of masculinity, however, prompts him to show his misogynist and homophobic bigotry. Upon his first interaction with Sternwood’s daughter, Mrs. Regan, Marlowe remarks that “she was worth a stare,” “but she was [also] trouble” (17). This shows that even though Marlowe was quite attracted to Mrs. Regan, he also feels threatened by her beauty and confidence because it disrupts the rigid power balance he believes should exist between men and women. This belief of men’s superiority is shown once again when Marlowe meets the general’s younger daughter, Carmen Sternwood. He makes a snarky comment saying that even though he just met her, he knew that “thinking was always going to be a bother to her” (5).

Although he plays the part of a macho man, Marlowe’s masculinity comes into question as on separate occasions both of the sisters try to seduce him. Threatened by the sexually confident women, Marlowe rejects both of them, later equating women to the debilitating effect of alcohol: “You can have a hangover from other things than alcohol. I had one from women. Women made me sick” (159). It has been argued that Marlowe’s rejection of fraudulent women is actually a sign of his repressed homosexuality, while certain critics prefer the interpretation of Marlowe maintaining a chivalrous respect towards women, whether they are a lady or a femme fatale (Brunsdale 526). The question of Marlowe’s latent homosexuality remains unanswered, but his homophobic remarks are anything but hidden. When he arrives at the home of Arthur Geiger, the man who was responsible for blackmailing Carmen Sternwood and who is also a homosexual, Marlowe cannot help but make crude comments about the interior: “The place was horrible by daylight [and] had a stealthy nastiness, like a fag party” (Chandler 64). Furthermore, whenever he is referring to Geiger or his partner Carol Lundgren, Marlowe uses a variety of homophobic slurs. Marlowe’s disdain ultimately culminates during his fight with Lundgren. After Lundgren lands a punch on him, Marlowe comments that “a pansy has no iron in his bones whatever he looks like” (100), pointing out that even though Lundgren is strong and masculine, he still is not man enough because he is a homosexual, and therefore “weak”. Not only are his remarks crude and blunt, but also his manners, which he is certainly aware of. During his conversation with Mrs. Regan, he jokingly comments: “I don’t mind if you don’t like my manners. I don’t like ‘em myself. They’re pretty bad. I grieve over them long during the winter evenings” (19). At one point when questioning General Sternwood, Marlowe asks if he has to be polite or if he can be “natural” (13), meaning his usual rough and straightforward self.

Like most of the typical hard-boiled detectives, Marlowe is a loner. He leads a solitary life without family, detached from any friends or a committed romantic relationship. He spends most of his time either in his car while on a stakeout or emptying the nearest bottle of alcohol. At one point he ponders: “I was thinking about going out to lunch and that life was pretty flat and that it would probably be just as flat if I took a drink and that taking a drink all alone at that time of day wouldn't be any fun anyway” (127).

Due to the nature of his work, Marlowe grows estranged from society, finding his only solace in drinking. This leads to him developing a cynical outlook on life coinciding with the general atmosphere of the era of the Great Depression and Prohibition. Horsley argues that the milieu Marlowe finds himself in renders him “isolated, alienated, powerless and trapped in a hopelessly crooked society in which neither agency nor community offer redemptive possibilities” (137). Hard-boiled detectives are fully aware of the corruption and injustice happening around them and Marlowe is no exception. Even though he often feels depressed and “as empty of life as a scarecrow's pockets” (Chandler 159), he is still adamant about fighting for what is right. Despite his intolerant attitudes to women and homosexuals and his disappointment in life, Horsley argues that it is Marlowe's morality and selflessness that makes him “a touchstone of the integrity and moral fibre of the hard-boiled investigator” (86). This is proven true when Mrs. Reagan offers Marlowe a large sum of money to keep quiet about the fact that it was Carmen, her younger sister, who shot Mr. Regan. Marlowe is a bit offended and admits that even though that kind of money would allow him to settle and finally enjoy life, he still declines the offer as his only goal is “to protect what little pride a broken and sick old man has left in his blood” (Chandler 228). Such actions further reinforce Marlowe's position of “a knight trapped in a world where knightly values no longer seem to belong” (Abbott 18).

The recurring motif of the knight in the novel, which Marlowe identifies with, parallels with his sense of loyalty and chivalry. When he first enters the Sternwood estate, he sees a “stained-glass panel showing a knight in dark armor rescuing a lady who was tied to a tree and didn't have any clothes” (3). Taken in by the sight, Marlowe daydreams about being a knight himself and saving the stereotypical damsel in distress. The stained-glass foreshadows the scene where Marlowe does in fact rescue a drugged and naked Carmen. Even the relationship between Marlowe and the General is depicted very much like one between a knight and king as he explains to Sternwood: “You don't know what I have to go through or over or under to do your job for you. I do it in my way. I do my best to protect you and I may break a few rules, but I break them in your favour. The client comes first, unless he's crooked” (213). Marlowe gives his word to Sternwood that he will take care of the problem just like a knight pledges his loyalty

to his king. At one point however, Marlowe says that “knights [have] no meaning in this game” and “it [is not] a game for knights” (156). He realizes that chivalry and kindness will not get one anywhere in such a corrupt and cold world.

Thus, the hard-boiled detective is presented in stark contrast to the typical Golden Era detective. Like Watson and Holmes in *A Study in Scarlet*, Marlowe also intertextually addresses the work of other fictional detectives by emphasizing his deviation from them: “I’m not Sherlock Holmes or Philo Vance. I don’t expect to go over ground the police have covered and pick up a broken pen point and build a case from it. If you think there is anybody in the detective business making a living doing that sort of thing, you don’t know much about cops” (213). This highlights the fact that the hard-boiled detective does not just look at the clues and the crime scene and does not solve the case by relying only on his intelligence and deduction. He does not rely on his own genius, but rather follows his hunches. Typical hard-boiled investigators get “up close and personal” with the suspects and the crime itself, and the same goes for Marlowe. He actually follows the perpetrators and puts himself in danger to find the real culprit. Horsley explains the shift of the role of a hard-boiled private detective in comparison to his predecessors: “The investigator is no longer detached and immune from danger. The hard-boiled private eye’s self-conscious toughness and his aggressive involvement in his city’s criminal milieu give him a very direct investment in the world he investigates” (80). This also appears to be true for Marlowe, as he is seen fighting and even killing antagonists in the story. He is not looking at the investigation from the outside, merely interpreting what he sees and hears; on the contrary, he is in the middle of it and is susceptible to becoming a victim himself.

Looking at the general impression and character of Philip Marlowe, it is evident that he embodies the description of the detective Chandler presented in his essay “The Simple Art of Murder” (1950):

But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. [...] He is the hero, he is everything. He must be a complete man and a common man and yet an unusual man, [...] a man of honour, He is a relatively poor man, or he would not be a detective at all. He is a common man or he could not go among common people. He will take no man's money dishonestly and no man's insolence without a due and dispassionate revenge. (19)

In line with this, Marlowe is the tough yet valiant hero, a lone wolf in a never-ending pursuit of justice. Even though he is marked by his blunt wit and occasional bigotry, integrity is still the essence of Philip Marlowe.

3.3 The Cozy Mystery

Cozy mysteries or “cozies” for short, are a subgenre of crime fiction which takes a subdued approach to crime scene investigation and the crime depiction itself (Charles et al. 92). In such stories, the portrayal of violence is reduced to a brief overview without any detailed or gory imagery (Charles et al. 93). Because of that, cozies are almost the complete opposite of hard-boiled mysteries, where crime and violence in the urban environment is explicit and pivotal to the progression of the plot.

Like most fiction novels, cozy mysteries follow a specific formula when it comes to the setting, the protagonist, the antagonist, the murder, resolution and the language. The narrative of cozies usually takes place in a small town or village, diverging from the cold and metropolitan cities of hard-boiled stories. That results in the portrayal of small communities or neighborhoods where everyone knows each other; thus, the crime committed does not only disrupt the status quo of one person or family, but the whole community. Charles et al. explain that this “sense of order” can only be restored by solving the crime, and the feeling that order has been reestablished and that the state of affairs has returned to normal is of great importance for the reader (56).

The cozy detective, excluding some exceptions, is most commonly an amateur sleuth and also predominantly female. She usually either lives in the cozy village in which the crime takes place or somehow finds herself amidst the crime scene. Unlike their hard-boiled counterparts, cozy detectives are not loners but are “tied into a community and work [...] with a close-knit circle of family, friends, and acquaintances” (Charles et al. 94). This lends them the knowledge of the personalities, habits and secrets of the community. Gavin describes them as “independent, confident, clever women who variously use knowledge and observation of domestic environments and human behavior, female intuition, and their capacity for going unnoticed or being underestimated in solving crimes” (278). Cozy detectives are also most often defined by their job or hobby, like cooking, knitting or gardening, which the readers might find relatable. Due to them being amateurs, cozy detectives do not always have access to certain information that can be crucial for solving a crime, like medical files and finger prints, but

rather they have connections within law enforcement, such as a friend or a significant other, that provides them with further insight.

The crime in question, which is generally a murder, “either takes place offstage or is handled in such a way that the reader does not receive graphic details about the crime” (Charles et al. 56). The detective then stumbles across the body or hears about it from a familiar source as it takes place in a closed setting, frequently a country house. The protagonist may even be linked to the victim by being a neighbor, childhood friend or associate, furthering the detective’s desire to reveal the perpetrator. The antagonist is typically someone who is a part of the community and acts out of greed or envy or other personal reason, with the murder being rarely politically motivated.

Rowland explains how cozy mysteries modify the narrative continuity of the classic detective story. The linear heroic quest of the masculine hero is replaced by a circular plot progression and a sleuth with a “feminine” method of investigation. The detective gets to know the various characters that the murder revolves around and employs an interrogation method called “cooking”, which involves “[confining] their suspects so that by talking to them and letting them reveal themselves the culprit can be identified” (120). Additionally, Rzepka describes the language of cozy mysteries as “the drawing-room diction of polite society” (179). Due to the fact that the cast of characters is usually made up of the middle and upper class and aristocratic families the language is also very refined abandoning profanities and colloquialism.

Even though cozy mysteries were first termed as such in the late twentieth century, their style and conventions originate from the classic detective stories of the Golden Age of detective fiction. Horsley explains that “the mysteries of the Golden Age are often called “cosy,” with reference to their resolved endings, the politeness of the language and conventional lightness of tone, their feminized investigators, and the circumscribed milieu in which they take place” (31). The main representatives of the traditional Golden Age cozies are Dorothy L. Sayers and Agatha Christie. Sayers’ amateur sleuth Lord Peter Wimsey is a dapper aristocrat and lover of art and everything refined, who discovers his knack for solving mysteries, which he does for his own amusement. His detective endeavors are usually solved with the help of his valet Mervyn Bunter and friend and police detective Charles Parker. Sayers wrote eleven novels and several short stories that feature the gentleman detective, with four additional novels continuing Wimsey’s adventures being written by Jill Paton Walsh.

Both of Christie’s main detectives, Hercule Poirot and Miss Jane Marple fit the conventions of cozy mysteries. It is the spinster sleuth, however, who matches the standards of the modern cozy detective as well. Miss Marple’s detective work was portrayed in twelve

novels, the first one being *The Murder at the Vicarage* (1930), and several short story collections. Modern representations of the genre can be found in Carola Dunn's Daisy Dalrymple series, where freelance writer and amateur detective Daisy solves crimes with her detective husband.

3.4 The Cozy Detective

Agatha Christie's spinster sleuth, Miss Jane Marple, makes her novel debut in *The Murder at the Vicarage* (1930). Set in the pastoral English village of St. Mead, Marple decides to investigate the curious murder of Colonel Protheroe, whose death has shaken the close-knit community. Several suspects arise, all with motives but also alibies, so Marple must employ her observation skills to unravel the truth.

The first mention of Miss Marple is a negative one, as the vicar's wife, Griselda calls her "the worst cat in the village [who] always knows every single thing that happens — and draws the worst inferences from it" (Christie 10). The comparison of Marple to a cat, according to Martin, does not only represent her status of the "catty" spinster in the village, but also her catlike reflexes as she inconspicuously moves through St. Mead, acting like the "informal surveillance over the village" (32). Even the vicar Clement remarks that "in the art of seeing without being seen, Miss Marple had no rival" (162). This turns out to be crucial to Marple as an amateur sleuth due to her not having any connections within law enforcement. Thus, she resorts to a more creative approach to sourcing information. Along with several other ladies of St. Mead, Marple regularly attends a social gathering hosted by the vicar's wife, which they call "tea and scandal" (10). Under the pretense of a refined tea party there is nothing but petty gossip, which Miss Marple uses to her advantage to find out about the latest events in the village. She does remark, however, that such gossip is impolite, but she knows that there is always some truth behind rumors (18). Typical for a cozy detective, Miss Marple enjoys knitting, gardening and bird watching, but even her hobbies are used as a guise for watching people. The vicar at one point notes that "Miss Marple always sees everything. Gardening is as good as a smoke screen, and the habit of observing birds through powerful glasses can always be turned to account" (17). This points towards Marple's resourcefulness as an amateur detective. Towards the end of the novel, however, Marple's biggest hobby is revealed:

my hobby is — and always has been — Human Nature. So varied — and so very fascinating. And, of course, in a small village, with nothing to distract one, one has such

ample opportunity for becoming what I might call proficient in one's study. One begins to class people, quite definitely, just as though they were birds or flowers, group so-and-so, genus this, species that. (186)

This proves to be crucial when deciphering the personalities of the villagers of St. Mead. Shaw and Vanacker note that Marple's classification of people and "village parallels form the basis for her detection" (70). Throughout the novel she compares characters to types of people she has met in the past. While she is attending the gossiping tea party, Marple cannot conceal the immediate likeliness she sees in the persona of Colonel Protheroe and village innkeeper Joe Bucknell, as they struck her as foolish men. Later on, she draws parallels between Protheroe's daughter, the archeologist Dr. Stone and ultimately the act of the murder itself, comparing it to various past cases that happened in the village. Marple explains that her ability is based on intuition, which she describes as "reading a word without having to spell it out" (76). She is only able to do so as she has seen such types of people many times before, meaning that if she finds a person reminiscent of someone she has previously met, they both must inherently be the same. Shaw and Vanacker describe Marple as a "structuralist detective" as she draws her conclusions from a structure of established patterns she has inferred from observing life in St. Mead (74).

Aside from her hobbies, there is another vital aspect to Miss Marple's characterization that gives her an advantage in her crime-solving, and that is her age. Although it might seem counterintuitive that her old age would aid her sleuthing, by assuming the stereotypical role of the nosy "elderly spinster [she] effectively camouflages from strangers her detectival activities" (Bargainnier 71). This leads to her being underestimated by law enforcement and men in power, yet as the vicar notes: "For all her fragile appearance, Miss Marple is capable of holding her own with any policeman or Chief Constable in existence" (60). Despite her age, Miss Marple is very observant, easily noticing everything that is happening from her garden and is able to pinpoint precisely who and when passed by, much to the officers' disbelief. After Miss Marple baffles Colonel Melchett by stating that there are in fact seven suspects, the Colonel's ego is hurt to the point that he calls Marple a "wized-up old maid" who claims to know everything yet has "hardly been out of this village all her life" (67) and says that a woman like her cannot know anything about life. The vicar is however well aware of the knowledge village life lends Miss Marple as he proclaims: "My dear young man, you underestimate the detective instinct of village life. In St. Mary Mead everyone knows your most intimate affairs. There is no detective in England equal to a spinster lady of uncertain age with plenty of time on her hands" (29). This

is evidenced by the fact that Marple, as a female detective, notices that Mrs. Protheroe had not been carrying a handbag during her outing, which for a woman is quite peculiar as Marple notes, and which slips by the male detectives. Thus, Marple argues that Mrs. Protheroe's confession of the murder could not have been a valid one, as she did not bring a gun to the crime scene or a handbag to conceal it, unless she had an accomplice.

Marple dissects the confession of the artist Lawrence Redding as well. Due to the fact that she describes the murder as a "premeditated and cold-blooded action" (47), Redding could not have killed Colonel Protheroe, as the vicar had seen a rather hysterical Redding prior to the murder. Therefore, a cold-blooded murderer would not be "distraught about it afterwards" (Christie 47), which rendered his confession unwarranted at that point as well. She is also the one who points out that the suicide note found next to Colonel Protheroe's body seemed a bit suspicious, which is later confirmed when Mrs. Protheroe explains that the note does not seem to have been written by her late husband. Ultimately, Marple recognizes that original confessions are plausible under the condition that they both worked together to orchestrate the murder, which turned out to be true. It is important to note that Marple does not actually take the credit for solving the murder as she solves crimes out of curiosity and treats them like a puzzle game, rather than expecting recognition. Inspector Slack receives all the recognition for the case and the vicar remarks that Miss Marple would be horrified if her name were to be publically brought up in a murder investigation. While this might just seem like a preference of a modest old lady, Marple is probably very much aware that such attention might endanger her detective work, as it would dismantle her camouflage of the unassuming yet nosy spinster.

Shaw and Vanacker comment on Marple's detective work as follows: "Miss Marple not only solves the crime in ways peculiar to the spinster, but she also comes to wield a power of almost supernatural nature" (44). Coincidentally, as Colonel Melchett once again asserts that Miss Marple, as an elderly lady, must be mistaken about her statement that Mrs. Protheroe had not been carrying a gun on her way to the Old hall, the vicar rebuts: "Miss Marple is not the type of elderly lady who makes mistakes. She has got an uncanny knack of being always right" (201). After a lifetime of observation of the human character, Marple seems to have developed a sixth sense allowing her to notice when somebody is lying, which some might perceive as supernatural. This has, however, caused the old spinster to be rather mistrusting and cynical about the society as she admits: "I am afraid that observing human nature for as long as I have done, one gets not to expect very much from it" (34). Marple's cynicism proves to be advantageous to her sleuthing, as she explains that some people are just too naive and tend to believe the information they are told, especially by law enforcement, while she on the other

hand needs to determine the facts herself. Köseoğlu reiterates that “Miss Marple's underlining the evil in human nature and her focus on the importance of continuous interrogation of human psychology, despite the facts already attained, show that she can see what the others cannot” (3). What Köseoğlu refers to as “continuous interrogation” is the standard method of interrogation of the cozy detective called “cooking”, which Marple employs aside from her approach of making analogies between people in order to reveal the truth.

Due to her cynicism, Marple has a stern attitude towards the criminals. After a lifetime of experience, she is convinced that evil is deeply ingrained in people, making it difficult to uproot completely, but it can be restrained by justice. She neither feels any sympathy towards the criminals nor does she care if the perpetrator was driven toward crime due to an unhappy childhood or bad environment. The only thing that matters to her is the return to the peaceful village life.

Conclusively, as an amateur detective, Miss Marple shows that there is a sense of logic that can be gathered by close inspection of the trivial details of village life, as behavior, especially criminal, most often follows a distinct pattern and thus can be observed by the trained eye (Shaw and Vanacker 34). As she is an old spinster, Marple is very much familiarized with these aspects of everyday life, which makes her the quintessential sleuth. After bringing the perpetrator to justice, Marple completes the final stage of the cozy detective quest by restoring the social order. She returns the sense of peace to the community of St. Mead so that everybody can get back to their everyday lives, until the next case that needs solving.

4. Comparison of the Archetypes

Even though they show distinct qualities in their characterization, the categories of the archetypes tend to overlap in certain aspects. Both Sherlock Holmes and Philip Marlowe are private detectives, detached from emotion and alienated from society in their own ways. Despite having practically the same occupation, their take on investigating crimes is rather different. Marlowe's main motive is money, but his objective is to expose and fight against the corrupt society, whereas Holmes is driven by his insatiable thirst for brain work so he can escape from the dull routines of life and, to him, money is just a means that allows him to continue his sleuthing. Marlowe's detection work almost solely relies on brawn, stakeouts and fierce interrogation. Holmes resorts to brains in this equation, as he is able to gather more information from the dead than from the living. Nevertheless, he also does not shy away from the occasional chase of the suspect.

Roderick Alleyn, as a police detective, is neither hard-boiled and macho like Marlowe, nor eccentric and aloof like Holmes, but rather a text-book example of an inspector and model of law in the form of a gentleman. His investigative work combines Marlowe's interrogations, albeit in a milder manner, and the careful observations of Holmes, but without the immediate train of deductions. Alleyn does not share Holmes' enthusiasm from crime solving, but sees it just as a job, which he is not that fond of. Despite being Chief-Inspector with official police training, Alleyn shows self-consciousness regarding his abilities, unlike the private investigators who are extremely confident and have a big ego.

The amateur detectives, Father Brown and Miss Marple, share a deep knowledge and understanding of human nature and psyche stemming from their life experience. Brown's insight originates from years spent in confessionals and getting to know human sin, whereas Marple's wisdom is traced to lifelong observation of humans which enables her to recognize analogies between people, much like Holmes analyzes patterns in crime. Guided by divine reason, Father Brown's detective procedure involves leaving clues for the police and tricking criminals into exposing themselves with an approach that can almost be described as didactic. Marple follows her intuition and ability to detect lies in order to identify the culprit, but leaves direct confrontation to the officials. The priest and the spinster take up a specific position in the social hierarchy which causes them to be reduced to their mere stereotypes of being frail and naive. They manage to utilize the presupposed weakness to their gain by outsmarting the unsuspecting criminals.

The main distinction that sets Brown and Marple apart is the desired outcome of their involvement with the criminals. The priest strives to make them confront their sins and seek repentance, while leaving decision of turning themselves in to their conscience. As he tries to put himself into the position of the criminal, he develops understanding for their actions and does not judge them. Miss Marple, in comparison, shows no mercy towards the offenders and is not emotionally affected by their past, no matter how tragic it may be. Once someone commits a crime, Marple forever classifies them as a criminal and offers no chance for redemption.

Conclusion

In conclusion, the professional and amateur detectives, as well as the hard-boiled and cozy detectives, prove to be five distinct archetypes of detective fiction. The professional detectives, portrayed by the private sleuth Sherlock Holmes and police detective Roderick Alleyn, actively participate in the investigation employing various practical skills and knowledge to reconstruct

the chronology of the crime while also analyzing the criminal's motives. The basis for Holmes' detection is the material evidence and clues left by the perpetrator, from which he is able to deduce what happened. The amateur detective seen in the character of Father Brown, on the other hand, has shown to be generally cautious while conducting his investigation, never exposing himself to unnecessary danger without having a backup plan, unlike the reckless Holmes. Father Brown, as the amateur sleuth, aside from the knowledge gained by life experience, also exhibits a lot more understanding for the criminals and does not perceive them as forever tainted by their deeds, always offering a chance for redemption, whereas the professional detective views them as just another case.

The hard-boiled detective in the form of Philip Marlowe puts emphasis on interrogation and pursuit of the criminal, which most often result in violence, in order to extract the confession, distancing himself from the clue-based process of detection. His opposite, the cozy detective presented by Miss Marple, uses her position in the social hierarchy to discreetly conduct her investigation with the help of everyday gossip and rumors. Her conclusions are based upon her lifelong understanding of human nature. The professional and amateur archetypes do overlap with the genre archetypes as they both can be either hard-boiled or cozy, but what connects all of the five archetypes, despite their different methods, is their uncompromising pursuit of the truth.

Works Cited

- Abbott, Megan. *The Street Was Mine: White Masculinity in Hardboiled Fiction and Film Noir*. Springer, 2002.
- Bargainnier, Earl F. *The Gentle Art of Murder: The Detective Fiction of Agatha Christie*. Popular Press, 1980.
- Brunsdale, Mitzi M. *Icons of Mystery and Crime Detection: From Sleuths to Superheroes*. Vol. 1. ABC-CLIO, 2010.
- Charles, John, et al. *The Mystery Readers' Advisory: The Librarian's Clues to Murder and Mayhem*. American Library Association, 2002.
- Chandler, Raymond. *The Big Sleep*. Vintage Books, 1992.
- . "The Simple Art of Murder.", ebook, Distributed Proofreaders Canada, 2014, pp. 7-19
- Chesterton, Gilbert Keith. "The Blue Cross." *The Innocence of Father Brown*, Cosimo, Inc., 2007, pp. 7-23.
- . "The Hammer of God." *The Innocence of Father Brown*, Cosimo, Inc., 2007, pp. 131-14.
- . "The Secret of Father Brown." *The Secret of Father Brown*. Vol. 4. House of Stratus, 2008, pp. 1-9.
- . "The Secret of Flambeau." *The Secret of Father Brown*. Vol. 4. House of Stratus, 2008, pp. 181-187
- Christie, Agatha. *The Murder at the Vicarage*. Harper Collins, 2011.
- Doyle, Arthur Conan. *A Study in Scarlet*. Wordsworth Editions, 2001.
- Dove, George N. *The Police Procedural*. Bowling Green U Popular P, 1982.
- Gavin, Adrienne E. "Feminist Crime Fiction and Female Sleuths." *A Companion to Crime Fiction*, edited by Charles Rzepka and Lee Horsley, Blackwell Publishing, 2010, pp. 258-269.
- Grella, George. "Murder and Manners: The Formal Detective Novel." *NOVEL: A Forum on Fiction*, vol. 4, no. 1, 1970, pp. 30-48. JSTOR, www.jstor.org/stable/1345250.
- Horsley, Lee S. *Twentieth-Century Crime Fiction*. Oxford UP, 2005.
- James, P. D. "The Art of the Detective Novel." *Journal of the Royal Society of Arts*, vol. 133, no. 5349, 1985, pp. 637-649. JSTOR, www.jstor.org/stable/41374015.
- Köseoğlu, Berna. "Gender and Detective Literature: The Role of Miss Marple in Agatha Christie's *The Body in the Library*." *International Journal of Applied Linguistics and English Literature*, vol. 4, no. 3, 2015, pp. 132-137.
- Marsh, Ngaio. *A Man Lay Dead*. Harper Collins, 2000.

- Martin, Sarah. "Psychogeography and the Detective: Re-evaluating the Significance of Space in Agatha Christie's *A Murder Is Announced*." *Clues: A Journal of Detection*, vol. 36, no. 1, 2018, pp. 20-29.
- Merivale, Patricia. "Postmodern and Metaphysical Detection." *A Companion to Crime Fiction*, edited by Charles Rzepka and Lee Horsley, Blackwell Publishing, 2010, pp. 308-321.
- Moore, Lewis D. *Cracking the Hard-boiled Detective: A Critical History from the 1920s to the Present*. McFarland, 2006.
- Panek, Leroy Lad. *Watteau's Shepherds: The Detective Novel in Britain, 1914-1940*. Popular Press, 1979.
- Paul, Robert S. *Whatever Happened to Sherlock Holmes: Detective Fiction, Popular Theology, and Society*. SIU Press, 1991.
- Pyrhönen, Heta. "Criticism and Theory." *A Companion to Crime Fiction*, edited by Charles Rzepka and Lee Horsley, Blackwell Publishing, 2010, pp. 43–56.
- Rapezzi, Claudio et al. "White coats and fingerprints: diagnostic reasoning in medicine and investigative methods of fictional detectives." *Bmj*, vol. 331, no. 7531, 2005, pp. 1491-1494.
- Robinson, Frank M. and Lawrence Davidson. *Pulp culture: the art of fiction magazines*. Collectors Press, 1998.
- Rowland, Susan. "The 'Classical' Model of the Golden Age." *A Companion to Crime Fiction*, edited by Charles Rzepka and Lee Horsley, Blackwell Publishing, 2010, pp. 117-127.
- Rzepka, Charles J. *Detective fiction. Vol. 6*. Polity, 2005.
- Scaggs, John. *Crime fiction*. Routledge, 2005.
- Smith, Erin. *Hard-Boiled*. Temple University Press, 2010.
- Spencer, William David. *Mysterium and Mystery: The Clerical Crime Novel*. SIU Press, 1992.
- Todorov, Tsvetan. "The Typology of Detective Fiction." *The Narrative Reader*. Edited by Martin McQuillan, Routledge, 2000, pp. 120-127.
- Woodman, Thomas. "Chesterton and Father Brown: Demystification and Deconstruction." *English literature, theology and the curriculum*. Bloomsbury Publishing, 1999, pp. 229-240.