

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
**ENGLISH CULTURE AND LITERATURE DOCTORAL PROGRAMME**

**GENERIC SUBVERSIONS, GENDER, AND IDEOLOGY IN THE  
CONTEMPORARY ENGLISH DETECTIVE NOVEL**

**Dissertation**

**Mustafa Güneş**

**Ankara – 2020**



**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
**ENGLISH CULTURE AND LITERATURE DOCTORAL PROGRAMME**

**GENERIC SUBVERSIONS, GENDER, AND IDEOLOGY IN THE  
CONTEMPORARY ENGLISH DETECTIVE NOVEL**

**Dissertation**

**Mustafa Güneş**

**Supervisor**

**Prof. Dr. N. Belgin Elbir**

**Ankara- 2020**

## ACCEPTANCE AND APPROVAL

This is to certify that this dissertation titled “Generic Subversions, Gender, and Ideology in the Contemporary English Detective Novel” and prepared by Mustafa Güneş meets with the committee’s approval unanimously as Doctoral Dissertation in the field of English Language and Literature following the successful defence of the dissertation conducted on 22 / 01 / 2020.

Signature of the Director

Director, Prof. Dr. Dilaver Tengilimođlu

Signature of the Supervisor

Supervisor, Prof. Dr. N. Belgin Elbir

Signature of the Member

Prof. Dr. Berrin Aksoy

Signature of the Member

Prof. Dr. Nazan Tutaş

Signature of the Member

Assoc. Prof. Dr. Zeynep Zeren Atayurt Fenge

Signature of the Member

Asst. Prof. Dr. Sibel İzmir

## ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences Thesis Writing Directive,
- I prepared this thesis within the framework of academic and ethics rules,
- I presented all information, documents, evaluations and findings in accordance with scientific ethical and moral principles,
- I cited all sources that I referred in my thesis,
- The work of art in this thesis is original,

I hereby acknowledge all possible loss of rights in case of a contrary circumstance,  
(in case of any circumstance contradicting with my declaration)

22.01.2020

---

Mustafa Güneş

## ÖZ

GÜNEŞ, Mustafa, “Modern İngiliz Detektif Romanında Türe Özgü Yapıların Yıkılması, Cinsiyet ve İdeoloji İlişkisi”, Doktora Tezi, Ankara, 2020.

Polisiye roman, edebi türe özgün katı bir formül ve çerçeve içerisinde yazıldığı için çoğu kimse tarafından pek edebi bir yazın olarak görülmemektedir. Ancak, bu tezin amacı, yirminci yüzyılın ikinci yarısında, klasik polisiye roman yazınından ciddi bir yol ayrımı yaşandığı ve yeni polisiye roman örneklerinden bazılarının daha felsefi ve daha politik bir bakış açısıyla yazılmaya başlandığı ve özellikle cinsiyet ve ataerkil ideoloji kavramlarının sorgulandığı eserler ortaya konulduğu savını araştırmak ve mümkünse ispatlamaktır. Bu yol ayrımının ilk örneklerinden biri P.D. James’in kadınların profesyonel gelişimlerini engelleyen sınırları yıkmaya çalışan ve 1970’lerin “yeni kadın” kavramını örnekleyen detektif figürünü resmettiği *Kadınlara Göre Değil* (1972) adlı kitabıdır. Martin Amis’in, özellikle kurgusal detektifin geleneksel karakter tasviri, dilin polisiye türüne özgü bir biçimde kullanılışı, gerilimin her zaman tepe noktasına ulaştığı ve çözümlendiği alışlagelmiş anlatım tarzı, ve suçun hep benzer türde ve özellikte olması ve sonuçlarının hep aynı şekilde cezalandırılması gibi polisiye roman türüne has klişeleri yıktığı ve aynı zamanda polis teşkilatında çalışan bir kadın detektifin bu eril ortamda var olmasının zorluklarını ve belki de imkansızlığını ele alan *Gece Treni* (1997) adlı eseri, bu yol ayrımının devam ettiğini gösteren bir diğer polisiye roman örneğidir. 2003 yılında yazılan Graham Swift’in *Günyüzü* adlı romanı önceki iki romandaki tartışmaları hem daha ileri noktalara taşımaktadır hem de türe özgü bilindik anlatı yapılarını alt üst etmekte ve bu edebi alt üst olma, klasik polisiye romanlarındaki tipik “kurtarıcı” detektif figürünün de alt üst edilmesiyle paralel olarak verilmektedir. Swift’in romanında detektif figürü, toplumu işlenen suçtan kurtarmak istemeyen veya bu yeteneğe sahip olamayan ve suçun bozduğu düzenin yeniden kurulmasını sağlayamayan ya da bu konularla ilgilenmeyen bir anti-kahramana veya anti-detektife dönüştürülmektedir. Aynı doğrultuda klasik detektif figürünün geleneksel otoritesi ve polisiye romanda alışlagelmiş tasvir eden “erkek bakışı” gücünü ve otoritesini, özellikle kadınlar karşısında, kaybetmiş olarak resmedilmektedir. Sonuç olarak, çalışmada ele alınan üç romanın, polisiye türüne özgü yapıları yıkmasının, geleneksel kadın ve erkek ilişkilerinin ve toplumdaki tipik rollerinin sorgulamasıyla paralel olduğu görülmektedir.

**Anahtar Sözcükler:** Modern Detektif Romanı, P.D. James, Martin Amis, Graham Swift, İdeoloji, Cinsiyet

## ABSTRACT

GÜNEŞ, Mustafa. “Generic Subversions, Gender, and Ideology in the Contemporary English Detective Novel”, Ph.D. Dissertation, Ankara, 2020

Detective fiction and detective novel have always been undervalued as a formulaic convention with strict generic features and definite boundaries. However, the argument of this dissertation is to claim a significant generic deviation from the strict formula of the genre after the 1970s with repercussions on arguments about gender and patriarchal ideology. Beginning with P.D. James’s *An Unsuitable Job for a Woman* (1972) which portrays a female detective as a representative for “the new woman” of the 1970s subverting both the formulaic narrative of the genre and the characterization of the detective as stereotypically masculine whereas the women as domestic and limited to stereotypical gender roles, the deviation continues with Martin Amis’s *Night Train* (1997). Not only does Amis’s novel challenge the generic traditions of the detective novel particularly in the areas of characterization of the fictional detective, the specific use of language in the genre, the triangular climactic plot and the denouement following the climax, the nature and type of the crime and its repercussions, but it also draws attention to the difficulty and perhaps impossibility for a woman to survive in an extremely masculine working environment in a patriarchal society, that is the police officer. Graham Swift’s *The Light of Day* (2003), furthers the deviation and subverts the traditional narrative structure of classic detective novels, and the detective as a “saviour” in classic examples of detective novel is transformed into an anti-hero or an anti-detective who cannot or will not either save the society from the crime or restore the order disturbed by the crime. Moreover, the traditional supreme authority and the male gaze of conventional detective figures in the genre are challenged in Swift’s novel to an extent that obviously depower the gazer and question its authority against women. The dissertation, thus, concludes that not only do these three novels explored in the study undermine various generic traditions of classic detective novel, but also the detective figures presented in these works challenge stereotypical gender roles in patriarchy.

**Keywords:** Modern Detective Fiction, P.D. James, Martin Amis, Graham Swift, Ideology, Gender

## ACKNOWLEDGMENT

*Do not go gentle into that good night.  
Rage, rage against the dying of the light.*

D. Thomas

I prefer to start acknowledging for my dissertation with the epigraph above because, the lines above are like the best words that would sum the moments I spent writing what follows. When hope is lost with extreme stress, physical pain in different parts of the body, and pangs of regret about ever beginning to do PhD, similar lines kept popping in my mind, rekindling the hope I had lost.

Nonetheless, this dissertation would not have been possible without the help of my great-hearted advisor Prof. Dr. N. Belgin Elbir whose kind remarks and feedback have been with me all throughout the study, so I am truly indebted to her and will be throughout my life.

I would like to extend my warmest gratitude to the members of the dissertation committee, Prof. Dr. N. Berrin Aksoy and Assoc.Prof. Dr. Zeynep Zeren Atayurt Fenge, without whom it would be extremely difficult to complete the study, and with their illuminating and positive highlights, I have been able to see the light at the end of the tunnel.

I wish to thank Prof. Dr. Nazan Tutaş and Asst. Prof. Dr. Sibel İzmir for their invaluable contributions into this study.

I am also grateful to my friend Mary Beth Cookson who proofread what follows on such short notice.

Finally, this thesis would never-ever be possible without the vital support and reassuring feedback of my beloved and my only one, Ayşe Güneş. I hope she will always be with me and by my side. This dissertation, from which I survived despite several wounds, is dedicated to her solely.

## CONTENTS

ÖZ.....	i
ABSTRACT.....	ii
ACKNOWLEDGMENTS.....	iii
CONTENTS.....	iv
INTRODUCTION.....	1

### CHAPTER ONE

<b>1. A HISTORICAL SURVEY OF DETECTIVE FICTION.....</b>	<b>19</b>
1.1. Early Crime Narratives .....	19
1.2. First Strike of Detectives in the English Novel .....	23
1.3. Arch-detectives of English Fiction.....	27
1.3.1. Doyle’s Sherlock Holmes .....	31
1.3.2. Christie’s Hercule Poirot and Miss Marple.....	42

### CHAPTER TWO

<b>2. SUBVERSION OF CHARACTERIZATION AND PROBLEMATIZING GENDER, IDENTITY, AND POWER RELATIONS: JAMES’S AN UNSUITABLE JOB FOR A WOMAN .....</b>	<b>55</b>
2.1. Detective Redefined: <i>An Unsuitable Job for a Woman</i> and Generic Subversions.....	60
2.2. Ramifications of Generic Subversions and Problematizing Gender, Identity, and Power Relations in Detective Fiction .....	71

### CHAPTER THREE

<b>3. SUBVERSION OF THE LANGUAGE AND THE MYSTERY PLOT AND PERFORMATIVE GENDER CONSTRUCTION: AMIS’S NIGHT TRAIN....</b>	<b>83</b>
3.1. A Case against the Detective .....	91
3.2. The Clash of the Societal Expectations and the Individual Performative .	108

### CHAPTER FOUR

<b>4. SWIFT’S THE LIGHT OF DAY: THE AB/USE OF THE TRADITIONAL NARRATIVE FORMULA AND DE-POWERING THE GAZER.....</b>	<b>123</b>
4.1. <i>The Light of Day</i> Versus Traditional Narrative Structure of the Classic Detective Fiction .....	127
4.2. <i>The Light of Day</i> and the De-Powering of The Gazer .....	155

<b>CONCLUSION.....</b>	<b>173</b>
<b>BIBLIOGRAPHY .....</b>	<b>191</b>
<b>CURRICULUM VITAE.....</b>	<b>219</b>

XCPS  
GCPS

*To my only one,  
my Irene, my Moriarty, and my Watson at once . . .*

## INTRODUCTION

Crime and the pursuit of the criminal has always been a popular theme in all literary genres. It is thematised repetitively in Greek tragedies, such as *Oedipus the King* or *Medea*, biblical stories or morality plays, and Shakespearean tragedies, like *Hamlet* or *Macbeth*, and late Elizabethan revenge tragedies. In contemporary English fiction, Stephen Knight notes, a third of the literary works produced belong to the genre of detective fiction in a global scale (2004 “Preface”). The examples cited above mostly revolve around the question of ‘whodunit,’ and their plots are constructed around a murder or murders, and the unearthing process of the perpetrator. Early examples of such a novel, would include Daniel Defoe’s *Moll Flanders* (1722), Henry Fielding’s *The Life and Death of Jonathan Wild, the Great* (1743), Wilkie Collins’s *Caleb Williams* (1794), and many other later works by Victorian masters like Charles Dickens’s *Oliver Twist* (1838), Elizabeth Gaskell’s *Mary Barton* (1848), and several works of gothic novel produced at the same period deal, in one way or another, with crime, criminals, detecting agents or detectives and perpetrators. However, with the appearance of such works as Dickens’s *Bleak House* (1853), Collins’s *The Moonstone* (1868), and examples of the sensation novel, like Mary Elizabeth Braddon’s *Lady Audley’s Secret* (1862) and Collins’s *The Woman in White* (1859–60), together with the novellas of Arthur Conan Doyle, the detective novel began to be produced as a sub-genre of crime fiction. The major reason for this sub-genre to emerge in that specific time period is probably the “The Metropolitan Act” of 1829 when official police forces were established in England and detectives began to occupy a heroic level in the minds of people living in the nineteenth century as they functioned as the saviours of the society and order through outwitting and capturing criminals so as to enable the security of prospering middle-class.

The popularity of crime stories or novels at that time, and the quick rise of detective fiction then took place as a result of the pleasure and the satisfaction the of the reader because of a formulaic pattern that the genre acquired in time, which promised the reader a return to or “regain” of the paradise lost, in other words, a restoration of the order and of the peaceful state of mind that had been disturbed by the criminal in the first place. John G. Cawelti, in his 1976 book *Adventure, Mystery,*

*and Romance*, describes all literary products of a culture as having basically two forms: formulaic or mimetic which refer to the projection of the imaginative or the direct experience in a work respectively; in other words, formulaic works are those works of literature that have a usual pattern and often are highly popular, yet lowbrow; while mimetic ones are often more literary and highbrow, yet less popular among common readers. Cawelti divides formula literature into five categories: “Adventure,” “Romance,” “Mystery,” “Melodrama,” and “Alien Beings or States” (39). He goes on to identify a literary formula as “a structure of narrative or dramatic conventions employed in a great number of individual works” and so it is “a combination or synthesis of a number of specific cultural conventions with a more universal story form” (Cawelti 5-6). Based on his classification, the crime fiction or the detective novel as a popular art form clearly belongs to this group of formula literature, and as Cawelti claims, in these works, the reader or the audience “find satisfaction and a basic emotional security in a familiar form” as their past experience provides them with “a sense of what to expect in new individual examples, thereby increasing capacity for understanding and enjoying the details of a work” (9). In other words, as Linden suggests, the literary “formula enables its audience to affirm its existing attitudes, harmonize its ambiguities and value conflicts, explore forbidden territory without real threat, and assimilate changing values to traditional constructs” (249). As a result, detective stories have been a major form of writing fiction and a popular form of reading and mass entertainment since their first appearance.

As Cawelti explains, “a formulaic pattern will be in existence for a considerable period of time before it is conceived of by its creators and audience as a genre” (8), and since the formulaic patterns of detective novel ‘existed for a considerable period of time’ – from the late nineteenth century throughout the twentieth – and the number of literary works that pursue criminals together with detectives increased, the consistency in patterns led the detective novel to be considered as a specific literary genre with its peculiar forms of production. Also, there have been novelties and new features brought to detective fiction at certain periods, but these peculiarities usually do not mean that they move out of the formula and are diversions from the genre because, in Cawelti’s words, there needs to be new features even in formula literature based on “the author’s ability to invent some ingenious new type of mystification while

still working within the conventional structure of rational detection” (11). In this sense, although some classic detective fiction writers introduce new motives, new crime scenes, new and stimulating murder stories, there remains a formulaic pattern as the backbone with stereotypical characters and a familiar narration and tone, and that is why they are still considered as literary works produced within the formula literature, and do not divert from the mainstream tradition of detective fiction. However, particularly in the twentieth century when there has been an accumulation and combination of various genres because of postmodernist literary tendencies, the detective novel has also been modified, appropriated, and produced in new forms and ways.

Therefore, the aim of this dissertation is, with a comparative study of the selected detective novels written after the 1970s to the present, to claim that a certain and significant deviation from the formulaic pattern of the traditional detective novel has taken place in the 1970s and continued to the present. The examples categorized in this deviation both make use of and exploit traditional generic codes of detective fiction; have consistency and coherence in terms of the codes they subvert; transgress the boundaries between mimetic and formulaic literature; and also are affiliated with the contextual socio-political theories of feminist and Marxist discourses, making these texts more in line with the contemporary issues related to the patriarchal society, culture, language, literature, and politics. Therefore, throughout the dissertation, detective novels written before the 1970s with a formulaic pattern will be differentiated from those written after and within the framework of deviation mentioned above. The second half of the twentieth century is a significant historic period that hosts a feminist breakthrough. The feminist movement that is known today as ‘second wave feminism’ flourished and the writers of the age were charged with the ideas propagated within ‘the wave.’ This was mostly because of a socio-political awareness against the ideological manipulations of the powerful and the dominant through a biased discourse that surrounds individuals from all sides, with media, literature, politics, family, and any other institutions. Such an awareness is indebted to, in the first place, groundbreaking arguments of Antonio Gramsci’s Neo-Marxist theories purported in “Prison Notebooks” which were translated into English in 1971 (Jones 135); and secondly to Louis Althusser’s article on ideological devices/apparatuses, “Ideology and

Ideological State Apparatuses (Notes towards an Investigation)” published in 1970, which are clearly influenced by Gramsci’s ‘state’ and ‘civil society’; then to Betty Freidan’s feminist criticism of patriarchal mind-set and discourse that limited women into stereotypes in *The Feminine Mystique* published in 1963; and finally to Kate Millett’s Neo-Marxist feminist symptomatic analysis of literary works of D.H. Lawrence, Henry Miller, Norman Mailer, and Jean Genet in *Sexual Politics* published in 1969.

Within this context, the dissertation will also analyse certain detective novels written after the 70s to question how they explore such issues as gender, identity, discipline and power relations in society, in particular, the surveillance and policing of gender roles, the manufacture and manipulations of such concepts as justice, law, and law enforcement, in relation to the gender discourse. Therefore, P. D. James’s *An Unsuitable Job for a Woman* (1972) was selected as the first novel to be analysed because it is a milestone which was written during the period of the upheaval explained above; initiated a particular discourse which is both alert to and subversive on the ideology in which it is composed of; and thus, could be linked to contemporary detective novels, such as Martin Amis’s, *Night Train* (1997), and Graham Swift’s, *The Light of Day* (2003). The selected detective novels linked to a lineage of discourse initiated in the 1970s with P. D. James’s novel, not only redisplay the generic novelties and subversions brought by their predecessor(s), but also add new generic variations to the genre problematizing the dominant discourse(s) further. In other words, *Night Train* published at the end of the twentieth century, both involves the deviated generic codes generated in *An Unsuitable Job for a Woman*, and it also adds new deviations to the genre; as does the relationship of *The Light of Day* to *Night Train*, and *An Unsuitable Job for a Woman*. Such subversions of traditional generic codes in these contemporary novels all serve a purpose in parallel to the social, cultural, and political context in which they are produced.

In one of the earliest literary criticisms on detective fiction, *Adventure, Mystery and Romance*, Cawelti classifies detective novels as a sub-category of the mystery novel, and the detective novel, considered as a form of crime fiction, is classified as a mystery. Similarly, Carter and Mcrae considers the genre as “a variant on the theme

of the ‘hidden secret’ or the ‘dead hand’, which was a common theme in Victorian fiction and offering “a solution to the mystery, rather than the resolution of a tangled past in the present, as in the ‘dead hand’ stories” (303). Stephen Knight, in *Form and Ideology in Crime Fiction* (1980), which is another pioneering work focusing on detective novels and the crime fiction, defines crime fiction as a fictional work that has “an investigating agent—an amateur detective, a professional but private investigator, a single policemen [sic], a police force acting together” at the centre and in which “[s]pecially skilled people discover the cause of a crime, restore order and bring the criminal to account” (8). In this regard, crime fiction is given as involving ‘specially skilled people,’ ‘a police force’ in addition to a pursuit of criminal and a process of unearthing a mystery at the centre of the plot. However, not all crime fiction necessarily involves a detection process and a detective at the heart of its construction, particularly when the early examples of fiction that thematise crime are considered. Many fictional works in literature written long before the appearance of the police or the detective utilized such themes, but these works which thematised crime and constructed the plot around the events following the crime cannot be considered as detective novels as they do not have the pursuit of the criminal or crime at the centre of the narration. For instance, although Victorian novels, say, *Mary Barton*, and *Oliver Twist* narrate various crimes, murder, theft, or fraud, and despite the fact that at the end of each, criminals are exposed and a societal order is restored, these novels are not necessarily considered as detective novels. Thus, it would be clarifying if crime fiction and the detective novel are distinguished from each other.

To this end, noting Martin Priestman’s descriptions of crime fiction and the detective novel in *The Cambridge Companion for Crime Fiction* might be useful. He considers detective fiction as a comparatively new genre that developed out of crime fiction and originated with Edgar Allan Poe’s short stories written in the 1840s; and claims the detective novel in England to have been initiated by Wilkie Collins’s *The Moonstone* (1868) and later established as a consistent literary genre with the writings of Agatha Christie as well as with a “galaxy of somewhat lesser ‘Queens of Crime’” (2003 2). A more recent definition by Quinn refers to the detective novel as “[a] type of fiction in which a crime or series of crimes are solved by a detective, either an amateur or a professional, and, if the latter, either policeman or a “private eye” (private

investigator)” and formulaically it includes “a murder or disappearance that leads to additional murders . . . a number of plausible suspects; a detective who employs rigorous logic and creative intuition in solving the crime; a sidekick, spouse, servant, or, in the case of the private eye, secretary to provide comic relief” (114). Finally, P. D. James’s description of the detective novel, in *Talking About Detective Fiction* (2009) could be suggestive at this point since she notes, the detective novel is,

differentiated both from mainstream fiction and from the generality of crime novels by a highly organised structure and recognised conventions. What we can expect is a central mysterious crime, usually murder; a closed circle of suspects, each with motive, means and opportunity for the crime; a detective, either amateur or professional, who comes in like an avenging deity to solve it; and, by the end of the book, a solution which the reader should be able to arrive at by logical deduction from clues inserted in the novel with deceptive cunning but essential fairness. (5)

In line with James’s definition, Cawelti classifies traditional detective fiction within “the formula literature” that involves “a conventional way of defining and developing a particular kind of situation, a certain group of characters and the relations between them, and a setting or type of setting appropriate to the characters and action” (80). He goes on to categorize those works by Edgar Allan Poe in the 1840s, Arthur Conan Doyle, Agatha Christie, Dorothy Sayers, John Dickson Carr, Josephine Tey, Ngaio Marsh and Michael Innes under the group of classical detective fiction. For Cawelti, the case in the fictional narration must involve a major crime “with the potential for complex ramifications,” and despite the “tangible clues” surrounding it, the case must appear as insoluble (Cawelti 81, 85). In addition, there must be a detective who “usually has little real personal interest in the crime he is investigating” and he is often portrayed as a detached character who appears to have little communication and friendship with people except “his devoted but far less brilliant friend,” the sidekick Watson figure (Cawelti 81, 83). Furthermore, in terms of the pattern of action in classical detective fiction, Cawelti identifies six essential parts: “(a) introduction of the detective; (b) crime and clues; (c) investigation; (d) announcement of the solution; (e) explanation of solution; (f) denouement” (82). Although these steps do not have to follow one another in a sequential order, the classic formula necessitates to conceal the announcement of the solution until the very end of the novel in order to keep the tension high and the suspense on all throughout the novel.

Based on these definitions made by critics and writers above who have contributed to the development of the genre, in this dissertation the term “crime fiction” will be used to refer to a literary genre that includes all fictional works thematising crime, and “detective fiction” as a subgenre of crime fiction that could be in various literary forms, like novels, short stories, plays and that specifically diverts from crime fiction particularly in its inclusion of a detecting agent at the centre of the plot. In addition, “traditional detective fiction” will be used to refer to those detective novels and short stories produced at a specific period that extends roughly from the late 1800s, when Dickens and Collins initiated the detective into fiction, to the late 1960s, when Christie produced her last pieces. Finally, the term “the detective novel” will be used to refer to a subgenre of the novel categorized under the umbrella term detective fiction and as referring to fictional works, the narrative structures of which are twofold: the story of a crime and the story of the pursuit of the criminal by a detective agent, and as a result of this double-storyline, in Todorov’s words, having two plots (44).

A generic demarcation between the contemporary detective novel and examples of postmodernist parodies of the detective novel must be identified as these parodies will not be within the scope of this study. The use of the phrase “the subversion of detective novel,” in the title of this study may lead to the assumption that this dissertation will supposedly be about certain postmodernist novels which deliberately make use of the structure or elements of the detective novel and simply parody or undermine the basic codes of the genre. However, the novels selected for this study are to be differentiated from such postmodernist parodies as *When We Were Orphans*, *Chatterton*, or *Flaubert’s Parrot*, and many others which share certain elements with detective novels but do not belong to the same genre because they only use a limited number of the elements of the detective novel in order to deconstruct and parody certain qualities of the genre. Also, whereas these novels feature an epistemological questioning of the truth since they underline the impossibility to reach the truth, they never suggest a possible denouement. For instance, in *When We Were Orphans*, it is implied that there might be a crime and perhaps a murder, but the text does not reveal what sort of a crime is committed, and who might be the criminal, whether there is a murder or a kidnapping by a gang, or any other sort of crime.

However, when we look at the novels selected for this dissertation, it is seen clearly that there is a suggestion of the truth since there is an obvious major crime, a murder presented at the beginning of each novel, as is the case in traditional detective novels, suspects are presented, or murderers are revealed, and how the crime is committed is investigated all throughout the novels. In other words, in pure postmodern parodies of detective novels, like the ones mentioned above, nothing is offered to the reader as certain, not the crime, not the culprit, not the suspects, not the events leading to the crime, and whether these can be known or not is not revealed at the end of these novels; on the other hand, in the novels selected for this study, the crime is obvious, a murderer is revealed, an official detective is assigned for the case, and the events leading to the murder are revealed to a great extent at the end of the novel. Thus, the selected novels for this dissertation are the products of what one will certainly call the contemporary detective novel because of such reasons as having a major crime, a murder, at the beginning, not necessarily relating to any other forms of crime such as theft or burglary; a plotline which mainly revolves around that murder in order to unearth the mystery; and finally, a detective figure, either an official police sergeant or a private eye. As they keep these three core elements of traditional detective novels intact in their composition, these novels will be regarded as contemporary versions of the detective novel, and also deviations from the mainstream detective novel, but still having strong and close ties to the original form of the genre. With this purpose, it will be necessary to present a comprehensive account of basic generic codes of the detective novel in order to situate these novels within the genre and out of the postmodernist intertextual hypertexts, pastiches or parodies.

As a 'popular' literary form, and in Cawelti's words a kind of 'imaginative' formula literature, detective fiction has often been despised among literary circles because of the stereotypical elements and qualities employed in its composition and definite patterns of presentation and language. For this reason, even the creator of the arch-detective Sherlock Holmes, Sir Arthur Conan Doyle expresses his reason for the elimination of the popular detective Sherlock Holmes in the short story, "The Final Problem" by saying "[h]e [Sherlock] takes my mind of better things" which, according to Davies, are possibly his historical novels that Doyle considers a better and a higher form of literature than detective fiction (IX). With similar concerns, W. H. Auden

writes in “The Guilty Vicarage” that crime fiction is, for him “an addiction like tobacco or alcohol,” and though he craves it intensively, he also must be careful “not to get hold of a detective story” if he has any other work to do. More recently, contemporary novelists, John Banville and Julian Barnes disguised under pseudonyms of Benjamin Black and Dan Kavanagh when writing detective novels perhaps because these famous writers did not wish to be associated with the genre directly. Also, P.D. James notes, in *Talking about Detective Fiction*, that most critics refer to crime fiction readers as having “an unconscious hysteric-passive tension,” as a result of which they turn to reading crime stories (52). As seen clearly, detective fiction is often considered as inferior compared to those more literary and highbrow works of fiction, and it is one of the few genres in literature that is usually underrated and despised by critics, readers, and writers in spite of its popularity among readers since its first appearance with Edgar Allan Poe in the 1840s (Priestman 2003 1). One reason for these negative reactions is that detective fiction has long been regarded as a product of low art with a formulaic form, pattern, structure, characters, and narration, which are all used as a “mould of detective fiction” into which authors of the genre transfer the typical content with typical narrative techniques. At this point, it is important to remember P.D. James, who agrees that detective fiction is despised by many because of the common imposition of a formulaic pattern that “binds the novelist in a straitjacket which is inimical to the artistic freedom which is essential to creativity” (5), yet, as will be explored in the following chapters of this study, it might not be the case for all works of the genre.

At this point, it will be consistent to quote Tzvetan Todorov, who, in his article, “The Typology of Detective Fiction” notes that detective fiction has always been limited to patterns of a formula, and this formula prevents the development of the genre (43). He also claims it was customary to despise detective fiction as having never-changing “norms;” and to assume that “to ‘develop’ them is also to disappoint them: to ‘improve upon’ detective fiction is to write ‘literature’, not detective fiction” (43). Todorov draws attention to the limitations imposed by generic formulaic pattern stunting the detective novel because, according to Todorov, if a comprehensive and proper description of a literary genre is given, and all works of it are produced accordingly, “there would no longer be an occasion to speak of its masterpieces. They

are one and the same thing; the best novel will be the one about which there is nothing to say” (43). Therefore, since there are masterpieces in detective fiction, as does the other forms of literature, the detective novel has also mutated time to time and several variations have appeared and new narrative elements and features are formed. Considering the historical developments in the detective novel, it is seen to have changed and evolved clearly in time, and there has actually never been a completely proper way of its construction; though in certain periods, detective fiction writers had specific narrative forms and style of composition in common. However, it is a fact that from the moment when the first detective in fiction appeared in Poe’s “The Murders in Rue Morgue” to the last of Christie mysteries in the 1970s, there had been a little experimentation in the original structure, narration, and style of the genre. Particularly detective novels written between two world wars are often regarded by critics as classic examples of the detective novel and the period as the Golden Age of the genre since in this period, most of the novels written by authors, like Christie, Sayers, Allingham, Chesterton, and others had a formulaic consistency with one another and they formed a traditional style in the detective novel that is uniquely English and essentially based on a clue-puzzle solving formula. However, even at the Golden Age, some of the detective novels by Christie and Sayers transgress the generic frame with such works as *The Murder of Roger Ackroyd* (1926), *Gaudy Night* (1935) and *And Then There Were None* (1939); and these novels have made considerable innovations to the formula of the detective novel, in particular, the narrative structure they had and the way they present criminal and detective relationship were in dire contrast with their predecessors, and thus they are all now considered as unique examples of the genre.

Hence, variations of and deviations from traditional detective fiction and developments and acquisitions of new forms and styles in the detective novel as a literary genre have always been a matter of fact. However, when we trace them, we see that, towards the end of the twentieth century, roughly in the last forty years, the deviations from the standardized formulae increased in number and significance. As stated before, this is because of the postmodernist tendencies on plurality and multiplicity which preach its practitioners to embrace everything leaving nothing out, and thereby eliminating the central and standard forms and grand narratives. The novels selected for this study also deviate from traditional forms, and they transgress

the generic boundaries of the genre deliberately in order to relate their works to the changing context in which the traditional formulae are no longer sustainable. P.D. James's *An Unsuitable Job for a Woman* (1972), Martin Amis's *Night Train* (1997), and Graham Swift's *The Light of Day* (2003), are chosen as representative works of the deviation from the detective novel, and these novels are studied in terms of their form, language, and content in order to present evidence of the relation between such deviations/subversions and the reasons behind them particularly within the frame of such contextual concepts as gender, power, ideology, policing, detecting, justice, discipline, and punishment.

Through a comparative study of three examples from contemporary detective novels which were all written after the 1970s, this dissertation questions in what ways James, Amis, and Swift subvert traditional generic codes of the English detective novel, and how they depict such issues as gender, identity, discipline and power relations in society; in particular, the surveillance and policing of gender norms and roles, execution of laws and justice, and the roles of the law enforcement in relation to gender discourse. In addition, in the light of theoretical discussions on gender construction, gaze, ideology and power written by Michel Foucault, Kate Millett, Betty Freidan, Judith Butler, John Berger, and Laura Mulvey, this study focuses on the representations of the phallogocentric oppression on the individual in these novels, especially on women as detectives or as occupying a professional position in society, and examines their objectification by the dominant ideology in society as well as the ways in which they challenge such mechanisms of oppression. The comparative study of the selected novels will help to illuminate in what ways they are affiliated with traditional detective novels, what generic codes on the detective novel these works defy, and why; and how they reveal the manipulative social structures and ideologies around individuals in modern societies.

To this end, the works and arguments of several relevant contemporary critics and theoreticians are referred for the theoretical framework of the study. In the course of the analysis of the novels, there will be references to Foucault and such concepts as surveillance, discipline, ideology, societal oppression outlined in his works, *Discipline and Punish* and *The History of Sexuality*; to Freidan and Millett's arguments on gender

hierarchy, roles, and inequalities; to Butler's ideas on gender formation and performative denoted in *Gender Trouble*; to Gramsci's works regarding the concepts of "hegemony," "state," "civil society," in parallel with Althusser's concepts of state apparatuses "RSAs" and "ISAs," that are exploited by the power groups to oppress people; and finally, to Berger's and Mulvey's criticisms on how the way we see and perceive, particularly images of women in paintings and films are shaped and manipulated, and how this process is male oriented and gazer obsessed. Moreover, in order to explore the formal and linguistic structure of the novels that are chosen, there are references to the works of various critics particularly, Knight, Priestman, Porter, and Cawelti who have written about detective novels.

Actually, the profession of detecting and policing has always been associated with masculinity and males throughout history, particularly when we think about the fact that famous fictional archetypes in the genre, like Sherlock Holmes, Hercule Poirot, C. Auguste Dupin, Arsène Lupin and many others are all male; and when this apparently masculine profession is taken away from males, and instead women are presented as successful detectives, these fictional works create a subversive alternative against the dominant discourse of patriarchy, and the traditionally polarized groups of gender are problematized and questioned on several grounds. Judith Butler's claim, the performative construction of gender, thus, becomes a relevant theory in evaluating how these detective novels reveal that repetitive actions and performance are effective on one's gender identity. As one of the postfeminist critics, Butler in "Performative Acts and Gender Constitution" claims "gender attributes and acts, the various ways in which a body shows or produces its cultural signification, are performative . . . there is no preexisting identity by which an act or attribute might be measured; there would be no true or false, real or distorted acts of gender;" thus, the qualities attributed to a certain gender or even sex are no more than fictive, so the notion of a "true or abiding masculinity or femininity" is a part of a discourse which aims to constitute fixed gender identities in parallel with the objectives of logocentric patriarchal power groups (908). In other words, sex and gender cannot assign one a pre-existing role or an identity, rather the performance of that individual is significant on his or her role in society. Moreover, the surveillance system active in all institutions of society, and at the disposal of the dominant and the powerful, observes and regulates gender roles in

society and punishes those who move out of these roles, as Butler further remarks in the same article mentioned above, “gender performances in non-theatrical contexts are governed by more clearly punitive and regulatory social conventions” (907). Therefore, not only women, but also men are limited to rigid gender roles based on their sex, and an artificial identity is constructed in society, and those who step out of the boundaries set around their identity are often manipulated back into their roles and if not possible, are punished or left out of the society through a process of being labelled as the delinquent.

Furthermore, Foucault’s arguments about the power and the power relationship in society, Althusser’s and Gramsci’s theories on ideology, hegemony, and oppression are relevant to the analysis of the representation of the mechanism of discipline and punishment systems in the novels. Therefore, the selected novels are analysed referring to Foucault’s, Althusser’s, Gramsci’s views on the concepts mentioned above. In Marxism, ideology is used to refer to certain pre-existing beliefs in a society which lead those who are interpellated with it to see and know things not as it is, but from the spectacle of a social group, circle or union that has power on those individuals. In other words, as Dollimore and Sinfield point out ideology is “composed of those beliefs, practices, and institutions which work to legitimate the social order” which is assumed to be the normal or the original mode of the societal order (213). Thus, it is an undeniable fact that ideology is a must for the maintenance and preservation of the social order in communities. Furthermore, legitimization of the social order is active and in process everywhere around the individual. In Foucault’s words, the truth or knowledge disseminated by ideology “is produced and transmitted under the control, dominant if not exclusive, of a few great political and economic apparatuses (university, army, writing, media)” (*Power/Knowledge* 131-132). Therefore, the ideas, thoughts, pleasures, preferences, habits, styles, fashion, namely everything in a society or the way of doing anything within a culture - or even within the global sense- are led by the “hegemonic” manipulative power groups, and such a system is kept active by exposing individuals to reproductions and representations of ideology in an endless cycle to maintain and preserve the power of the dominant groups. Put simply, there is always “an infinitesimal power over the active body” controlling its actions (*Discipline and Punish* 137). In this regard, Žižek adds that “[t]he very concept of ideology

implies a kind of basic, constitutive naiveté: the misrecognition of its own presuppositions, of its own effective conditions” (717). He cites from Marx, stating “they do not know it, but they are doing it” (719), an idea which basically points out that an individual sees or understands one thing in a specific form, or she or he does a thing in a specific way or style, or fashion, and that specified action is inflicted with the ideology and that individual is unaware that she or he actually does it in the way that somebody or some groups desire. Therefore, Foucault proposes that ideological apparatuses, especially judicial and moral ones, should be “submitted to the scrutiny of the most rigorous criticism” because their objectivity cannot be trusted at all (*Power/Knowledge* 36), and the novel as a representation of such ideological apparatuses should always be under scrutiny.

Drawing upon the theories of Foucault and other critics mentioned above, the selected novels are explored in relation to how they represent and problematize the concept of ideology and its forms and apparatuses, how the role and position of the contemporary detective characters are portrayed within this system, and how these fictional detectives see themselves in the constructed “social reality” of their own. Therefore, the hegemony and oppression of the powerful over the subordinated ones, the gender surveillance and policing of one another by individuals from the same subjected group, and how all these processes influence the subconscious of individuals for the construction and perception of the reality are some of the questions raised throughout the study.

In order to contextualize the selected novels within a broader framework, a historical survey of detective fiction is given in the chapter one. First, with a diachronic approach several detective novels and short stories written by Edgar Allan Poe, Wilkie Collins, Mary Elizabeth Braddon, Charles Dickens, and Arthur Conan Doyle and Agatha Christie are revisited in order to exemplify later deviations from detective fiction. With these early examples provided, the generic codes and repetitive qualities and forms of detective novels are specified, and the characteristic features of the classic English detective novel are defined and exemplified, and the sort of innovations and variations brought to the genre following the classical ones are identified.

In chapters two and three, *An Unsuitable Job for a Woman* and *Night Train* are explored by focusing on the female protagonists and the subversions of, or the deviations from the traditional detective novel in relation to the undermining of patriarchal manipulative systems explicitly or implicitly in these texts respectively. Both sleuths obviously function as subversions of the idea that a true detective is a male or a masculine figure who has a rational way of thinking and who makes use of the process of reasoning while solving the mystery, or murder. Nonetheless, the female detectives in the novels can neither be labelled as entirely feminine nor entirely masculine; they do not implement entirely rational reasoning methods nor act solely based on intuitions; they do not completely apply the legal procedures and abide by the law strictly, nor transgress legal boundaries totally; they are not portrayed as having a feminine “parole” that reflects the desire and qualities of their own body, nor as having an entirely different and masculine language; and they are not demonstrated to be in relationship with a partner to reveal their preferences of sexuality. In other words, they do not fit into the feminine or the masculine stereotype or “template” that culture or society have habitually moulded for them, and in this sense, they explicitly subvert the traditional gender roles. Moreover, throughout the course of events, the female detectives are, at times, questioned, suspected, otherized, cast out, seen as monsters, and punished despite having the power, strength, resilience and mental capabilities necessary for the profession. The representation of such problems women face both overtly and covertly purports feminist ideals as they aim at bringing the stereotypical structures down and subverting the dominant discourse in the fictional world of the detective novel in order to problematize stereotypes for women, the gender hierarchy, thinking in binaries, and the inferiority of women. Truths disseminated by the dominant discourse are questioned and the biased reality presented by patriarchy and society is distorted, and new perceptions of the truth and reality are suggested, but no new set of stereotypes or hierarchies are constructed, as their aim is not to transfer the dominant power in the existing binary opposition to the woman but to disconnect the hierarchical relationship between the two. As a result, Irigaray’s suggestion for all feminist literary compositions, “the issue is not one of elaborating a new theory of which woman would be the subject or the object, but of jamming the theoretical

machinery itself, of suspending its pretension to the production of a truth and of a meaning that are exclusively univocal” (78) is mirrored in these detective novels.

The first novel analysed in the dissertation, *An Unsuitable Job for a Woman* is usually accepted as the first detective novel that portrays a strong female as the fictional detective, Cordelia, who struggles her way up through detecting as a profession, in an unwelcoming environment. In the novel, an oppressive patriarchal society that desires to keep women away from all masculine professions including detecting is put under scrutiny. The logocentric, patriarchal system of discipline, punishment, justice, and all social stratifications are problematized in the novel by Cordelia, who, despite being a private detective, jams the execution of these systems with various attempts at breaking the boundaries set around her. In *Night Train*, unlike the previous novel, the female detective is not portrayed as struggling to secure an occupation for herself in a patriarchal society because she is demonstrated as having already achieved it. She represents a more active character who challenges definite binary oppositions and stable definitions of gender. One of the main issues she has in society is she always feels she is misplaced and misrecognized in the world she lives. Additionally, neither the traditional unearthing process of a mystery case, nor the rational reasoning or evidence collection of a detective are offered in the novel, and so, no resolution is reached at the end of the story. Thus, the plot, which is more like a character study linearly than a mystery-solution with a climax and a triangular form, ends with the desperation of the detective’s contemplation of suicide.

In the chapter four, the male detective protagonist of *The Light of Day* retells the murder of a husband by the wife. The story is narrated through flashbacks covering the childhood memories of the detective, problems in his marriage, and his memories with his daughter. He is like prisoned in his unconscious and his traumatic past, and because of his obsession with the murderer and his own past, his narration reveals an alternative truth that he constructs, rather than the traditional detective who aims to present nothing but facts and proofs. The novel deliberately digs in the past and memories of the detective to unearth the traumatic experience that would clarify the reasons for his current problems. Along with these, men in the novel are portrayed as enjoying their privileged status in society as opposed to women’s inferior and

disadvantaged position; and therefore, they are reluctant to see women contest their expectation of a phallogocentric gender identity. Bob Nash is portrayed as someone who cannot put up with his mistress leaving him and who wishes his wife and mistress to continue their lives as if nothing has happened even when he cheats, and the only narrator of the book, the private detective George Webb, portrays the women he has met with an objectifying male gaze and tries to control and oppress the women in his life. Nonetheless, the resistance or rebuff of women against these male oppressions creates an obvious conflict in the narration, and particularly, the oppressive male gaze in literary texts is problematized in the novel. Such tensions and conflicts or problematizations are exemplified and explored with references to the arguments of Berger and Mulvey.

The conclusion of the dissertation, first, summarizes the main points argued in the chapters, with analyses of selected detective novels, in relation to the theoretical framework specified before, then explores what makes these novels deviate from traditional forms, and what urges the authors of these novels to undermine the former narrations. Next, the repercussions of these generic subversions in these novels are considered together within gender and ideology theories. Finally, certain suggestions and questions to be answered through further research are offered in order to map out the contemporary development of the detective novel as a subgenre of the novel.

XXXXXS  
GCPS

## CHAPTER ONE

### 1. A HISTORICAL SURVEY OF DETECTIVE FICTION

#### 1.1. Early Crime Narratives

Detective fiction is often claimed to have originated in the eighteenth century when crime fiction had already been popular thanks to the published stories about the criminals of Newgate Prison – London’s main prison at the time (Gillingham 93; Bell 7). As Knight points out, the most comprehensive of these collections *The Newgate Calendar* was first published in 1773 and it consisted of the biographies of criminals who were usually sentenced to death in Newgate, as well as some other prisons (2004 9). Although these stories are claimed to be biographies depicting the true criminal case of perpetrators, they were compiled fictional stories based on the actual lives of criminals. For the construction of these narratives, in Knight’s words, “[s]ome of the material came from official records, but much was gathered from contemporary accounts hurriedly published as the criminal was punished – usually by execution” (2004 9). Thus, fictionalization of the events presented in the *Calendar* was inevitable with a moralizing tone that warns the reader about the possible dreadful outcomes for crimes. To express the purpose of these stories Knight says they were essentially “cautionary tales in which the perpetrator of a criminal deed is captured, tried, and punished” (2004 9) in order to ensure the social order is restored with the elimination of the murderer who destroys the well-established order. The reason why narrators in these writings necessitated a moralizing tone, according to John Scaggs, is these stories functioned as “maintaining social order and personal security” and they worked as a warning in advance against those who could possibly ruin the order (2005 13-14). At this point, it is also worth considering the possible readers of these stories, as these stories are easily produced and can be found everywhere and can be appealing for all including lower classes in a system of social stratification, *The Newgate Calendar* stories were one of the ideological state apparatuses in society assisting those hegemonic power holders to maintain the well-established order. In other words, as Worthington also points out, they help to perpetuate a message that tells the reader whenever the social order is disrupted by the crime it will always be restored, and the criminals who are punished will always be in bitter regret, seeing their life undone in

vain (14). Because of this, in the stories there is “a model of unmediated social control of crime” which is developed out of a “deeply Christian world,” which always propagates such ideas as virtue rewarded or crimes punished eventually. (12-13). Therefore, the eighteenth century crime writing was an apparatus for the ideology because the criminal was punished, and the society was comforted, at last, in these stories, and a message cherishing a Christian hope and faith was emphasized as a result of which it would be assumed by the reader once more that “our society is integral and at root a single healthy body” (Knight 2004 13).

Finally, the formulaic pattern in *The Newgate Calendar* is very different from that of the ones following this tradition. The stories and criminals in the *Calendar* are based on the real cases in the eighteenth century, and the characters are mostly ordinary people, as Knight remarks, there are criminals who challenge “the roles society and their families offer them,” and crimes that are “generally simple and direct” (2004 11). Much like the morality plays of middle ages, the stories in the *Calendar* involve a semi-omniscient narrator who often reflects a little upon the events and comments on them occasionally with conservative religious concerns. As Knight also observes, narrators in these stories usually “do no more than watch, listen, and record reports and apply ‘normal’, shared evaluative reactions” to assess whether the actions are sinful or morally right (2004 11). Despite being simple reports of ordinary criminal cases and murderers of the time, these stories were very popular in the eighteenth and the early nineteenth centuries, and they triggered the establishment of a new literary genre because they let the reader experience new and exciting things that criminals went through, and, as Worthington asserts, the reader is provided with “voyeuristic pleasures of reading about sensational crime and punishment” (Worthington 14-15). In addition, the eighteenth-century crime writings do not contain a heroic detective and a formulaic pattern with a “single generic or conventional form, designed for a particular audience,” unlike the detective writings of the nineteenth century in which detectives act as protectors of the society and the social order (Bell 9). Also, Knight points out, the criminals are usually depicted as being found by pure chance and by means of accidental recognitions or witnesses of crime (2004 12).

Many critics consider Edgar Allan Poe as the originator of the stories that contain a detective in the plot and detecting as a profession. However, Poe is preceded by William Godwin who in one of his earlier novels, *Caleb Williams* (1794) initiates the narrative structure that includes a pursuit of the criminal at its heart, and as Priestman underlines, Poe, in fact, acknowledges that he is indebted to Godwin's novel to write his short stories (2003 2). Poe's detective Dupin appears in three short stories, "The Murders in the Rue Morgue," "The Mystery of Marie Rogét," and "The Purloined Letter," published respectively in 1841, 1842, and 1845. As Scaggs notes, Poe refers to his stories as "tales of ratiocination" (2005 21) because they mainly consist of detective Dupin's interpretative reflections on the crime based on his rational reasoning through a careful observation of the scene, which at last leads to the consequent unearthing of the mystery of the crime. As a result, the plots of these short stories revolve around a detective and a narrator, which can be seen as adapted to much of the subsequent detective writing of Christie and Doyle as well. Poe created a notable prototype for the detective novel because several other peculiarities of detective in the classic detective novels can be detected easily in the fictional character, Dupin. To illustrate, "The Murders in the Rue Morgue" begins with the showoff Dupin as he carefully analyses the clues he gathered and amazingly and non-humanly reads his friend's thoughts and deduces why he acts or moves in certain ways. Doyle's Holmes and Christie's Poirot and many other descendants of these detectives are also equipped with similar reasoning skills. In Poe's stories, the first thing Dupin does is read the case by investigating the crime scene and gather necessary and often hard to catch clues that are usually ignored by the others, and then he steps up abruptly and finally reaches a solution through an extraordinary analytic "ratiocination." Usually, the narrator and the people around cannot comprehend how Dupin comes to these conclusions and they are often in awe when the detective clarifies the details. Poirot follows the same steps and moves on to the conclusion after he has gathered as much detail as he needs, and his conclusion is given in long paragraphs after he has revealed the perpetrator of the crime. For instance, in *The Murder of Roger Ackroyd*, the criminal, who is also the narrator of the story, and Hercule Poirot, have a long conversation towards the end of the book in which Poirot exposes the narrator's crime and outwits the criminal's excuses by explaining how he committed the murder;

likewise, in “The Purloined Letter,” Dupin similarly informs the reader at the end about the analytic process he pursued.

Scaggs also observes that in Sherlock Holmes stories “the same technique of describing the various logical steps in a feat of deduction that initially impossible” is applied, and both Dupin and Holmes share “the same characteristics of reclusiveness, eccentricity,” and “penetrating analytic ability” (2005: 20). Poe’s Dupin lives a secluded life in Paris getting into contact only with the narrator and accepting no visitors. Moreover, the narrator is as though he were united with the detective figure and calls himself “a double Dupin” in “The Murders in the Rue Morgue,” which could be regarded as an emphasis on the aloofness of the detective as he keeps a certain distance with other people and is basically in contact with nobody except his other self, the narrator. Another common point in Poe’s stories and the subsequent detective writings is that Poe employs a technique that may be termed as “the spotlight” in which the suspects are presented with their relation to the victim and subjected to an analysis with their testimonies. The same technique is more clearly utilized by Christie in *The Orient Express* when a number of chapters are reserved only for the testimonials of the suspects.

Poe’s crime scene is limited to a single room from which the disappearance of the perpetrator appears impossible, so at first, we are informed about the failure of the official police force in solving the mystery, and finally a private eye, Dupin unearths the mystery. Because of such qualities as mentioned above Poe’s short stories could be compared to the novels of such subsequent detective writers as Agatha Christie and Arthur Conan Doyle. In Poe’s “The Murders in the Rue Morgue,” the escape of the murderer from that single room crime scene is so impossible that finally a more skilful being than human, an orangutan, is proved to be the murderer. Similarly, in *The Murder of Roger Ackroyd*, the murderer/narrator manipulates the crime scene in such a way that except Poirot, all police officers and people in the house are dazzled with the escape of the perpetrator. As a result of the non-soluble nature of the crimes in these stories, police officers and some relatives or friends of the victim ask for help from a private-eye, and the detective appears as the saviour at last.

## 1.2. First Strike of Detectives in the English Novel

When Victorian authors noticed that mystery and crime narratives began to be popular and attract the attention of the reader, they were tempted to employ the mystery elements of crime fiction in their writings; and just ten years after Poe's stories, such significant works as *Bleak House* and *The Woman in White* are written with similar temptations. According to Carter and Mcrae, detective novels as "a variant on the theme of the 'hidden secret' or the 'dead hand'" were common forms of writing in Victorian fiction that succeeded in "reaching great heights of complexity in Charles Dickens's *Bleak House*, George Eliot's *Middlemarch*, and Wilkie Collins's . . . highly successful novel, *The Woman in White*" (249). Among these novels, Dickens's is worth mentioning in more detail because when compared to the others, he makes use of certain qualities peculiar to the detective novel more intensively than the others, and as a result, it is regarded as one of the first prime examples of the genre of the detective novel. Written between March 1852 and September 1853, *Bleak House* is, as T.S. Eliot claims, probably the best novel of Dickens (423), and its pessimistic narrative in addition to its comprehensive portrayal and criticism of Victorian society are unique (Elbir 1). The novel could be read as a social novel in which child labour, poverty, hypocrisy in Victorian society, as well as the justice system, are criticised. Particularly with the appearance of Mr. Bucket as a detective in the chapter twenty-two, the novel which already includes several unanswered questions, ambiguities and mysteries is transformed into a detective novel particularly because of Mr. Bucket's investigation on the death of Mr. Tulkinghorn and on the disappearance of Lady Dedlock. From this point on, the novel presents certain qualities which would be employed by subsequent detective novelists. Regarded as one of the best novelists of the age, mostly because of the meticulous portrayal of his society, Dickens probably was well aware of the increase in the desire in Victorian society, to read more about the sensational and interesting lives of criminals compared to the restrained and subdued lifestyle of the Victorians. As a result, the story is an unfolding of mysteries from its start to the end with revelations of parents unbeknownst to descendants, of perpetrators of a murder, of the reasons behind a suicide, betrayal, love and fear.

The sleuth in *Bleak House* has a lot to say about the fictional detectives of subsequent works. To begin with, he is a police officer working out the details of a complex mystery, and he waits until he collects enough evidence to convict before he announces his conclusions. He cleverly reasons that it cannot be Lady Dedlock who murders Mr. Tulkinghorn, and later locates the missing Lady Dedlock and successfully identifies Hortense as the murderer. However, he is not alone while he is on these quests, and Esther and other policemen are often helpful also. Besides, Bucket shares certain skills with Poe's Dupin, Christie's Poirot, and Doyle's Holmes such as an amazing reading of people through admirable interrogation skills, remaining calm, polite, friendly, and professional no matter what happens, at times acquiring a menacing attitude while in search of answers. In addition to this, Bucket's detection is not carried out in secret, but completely in the open, and he never spies on people to collect clues to unearth any mysteries. After he collects enough evidence, he comes forward and presents the solution to these mysteries, after having worked in collaboration with other amateurs and police officers.

Later, sensation novels of the 1860s blend the elements of *The Newgate Calendar* of the 1830s and gothic novels of the 1790s in a domestic setting, usually bringing Victorian middle-class family life into the focus. Basically, criminals, secrets, hidden identities, betrayals, bigamies, and murders, invade the Victorian family values sensationally, and the woman who is at the centre of the domesticity is usually at the centre of these novels as well; but she is no longer an angel there; in contrast, as Hughes also asserts, she has a threatening dark side and an active role against the patriarchal Victorian society, and as a result she is regarded as one of the first feminist heroines that appeared in fiction (261-263). Two distinguished examples of these writings are Collins' *The Woman in White* written in instalments between 1859-1860 and Braddon's *Lady Audley's Secret* which was also written in instalments between the years 1861-1862 (Worthington 23-24). Both novels have "a middle-class conspiracy plot based on an inheritance" and a concern with "deception, criminality and bigamy" (Pittard 107).

*Lady Audley's Secret* by Mary Elizabeth Braddon is usually regarded as among the fictional works which pave the way for the appearance of the detective novel as a

subgenre of the novel in subsequent years. Although from the very beginning of the novel, it is understood by the reader that a mystery will be unfolded at the end, when an upper-class lady, Mrs. Audley attempts a murder and an arson, the novel turns into a detective novel with the quest of an amateur detective, Robert. Just like in a police procedural fiction, he goes in pursuit of clues revealing the past of Helen Talboys - Lady Audley- and her previous husband, George Talboys, and thanks to the inanimate clues he acquires and his face-to-face interrogations of people involved, he manages to unearth the secret of Lady Audley. Similarly, *The Woman in White* written by Collins also revolves around a detective story: identities forged, deaths feigned, and secrets unravelled at last. Despite its idiosyncratic narrative structure and style in which the protagonist Walter Hartright begins the story by informing the reader that he will tell a true story based on testimonials and letters from people involved in the case, the plot of the novel, themes, characterization and the detecting process are quite similar to *Lady Audley's Secret*. The amateur detectives, Hartright and Marian specifically, go on a quest to unearth certain mysteries about Glyde and Fosco, as well as figuring out the sudden disappearance of Laura, who was assumed dead by her scheming husband.

Finally, a literary work which is essentially a detective novel appears with the publication of *The Moonstone* in 1868 by Wilkie Collins. T.S. Eliot regards *The Moonstone* as “the first and greatest of English detective novels” because it is, for Eliot, “the most perfect piece of construction, and the best balanced between plot and character” written at the time. The narrative qualities of the novel, the plot which begins with the mysterious disappearance of a diamond, the moonstone, and the story mainly revolving around the process of detecting the perpetrator, are some of the peculiarities that separate moonstone from those novels mentioned before. Moreover, novels like *Bleak House*, *The Woman in White*, and *Lady Audley's Secret* share more with other subgenres of novel, particularly social novels and sensation novels, and they do not put the pursuit of the criminal and the detective agents into the centre of the plot. Collins’ begins *The Moonstone* in an original way with the presentation of an epilogue followed by a long section of a narration of the butler Betteridge, and the construction of the plot continues with alternating narrations of different characters, as though they were presenting their testimonials, and finally the novel ends with an

epilogue. The novel is like a collection of eyewitness accounts of the crime with their own first-person-narrations presented to the reader, who might be regarded as the true detective that is expected to unveil the mystery. The power of this unusual structure of a detective novel while setting the scene and presenting clues is reinforced with the superb characterization of Collins'. A chapter is allocated for each main character and they have a say in the construction of the plot and the course of events with their first-person narration and their subjective reflections upon other characters. The detective in the novel, Sergeant Cuff is portrayed as a detective, who is very similar to Sherlock Holmes, with a lean body, grey-hair, and his eccentric keen on growing roses. In addition, he appears to be observing all sorts of detail and trifles, as well as reading all suspects very well and figuring out what they hide and how they will react to his tête-à-tête interrogations. At first, he wrongly accuses Rachel of having stolen her own diamond to pay off her debts, but at the end of the novel, he is the one who clarifies the details about the mysterious disappearance of the diamond. Although the story is about puzzling out the mystery of a theft, and as Knight remarks, although "there is no one masterful and all-organizing unraveller of the crime" (2004 44), and even though the mystery is resolved by chance and there is no intellectualization process of a detective with a fact that all such attempts led to failure before, *The Moonstone* features some distinct qualities that confirm it as a pioneering detective novel formally particularly for the reasons that Knight cites as "several detectives, including two professionals, a great deal of evidence, investigation, and finally both amazing revelation and just retribution" (2004 44).

Nevertheless, although detectives like Mr. Bucket and Sergeant Cuff might also be considered as influential on the creation of detectives in contemporary novels, both Mr. Bucket of *Bleak House*, and Sergeant Cuff of *The Moonstone* in addition to the amateur sleuths of *Lady Audley's Secret* and *The Woman in White* are different from Poe's Dupin who appears as a master of reasoning; usually about the clues he gathered till the unravelling denouement. Dupin is not fallible unlike the others, he does not miss his target when he acquires enough clues while revealing the culprit with bewildering ease. A narrator who shares the story and the detective's rationalization with the reader always accompanies him. On the other hand, those other detectives of Dickens's, Collins', and Braddon's do not, or cannot usually solve the mystery on their

own, and they customarily collect clues and interrogate suspects with the help of other characters in the novel. Moreover, there is no other narrator, or friend of the detective who notes down his detection as is the case in Poe's stories. Because of these reasons, Poe's Dupin could be regarded as the prototype of subsequent fictional detectives that appear in the Sherlock Holmes series and in the fiction of the Golden Age, which is usually associated with authors like Christie, Sayers, and Allingham. Based on the characteristic features of Dupin, Holmes, Poirot, Marple, Lord Whimsey are generated as the main fictional paragons of the detective figure in the genre, and they are often considered to be the perfect prototypical detectives of the genre who have inspired the descendent fictional sleuths in detective novels. The reason for this is that the writers and novels mentioned above helped to formulate a distinctive and consistent figure of detective presented in a stereotypical setting and plot. Furthermore, the style of those writers in characterization of the fictional detectives and the construction of the narrative universe is univocal, consistent, and homogenous; therefore, it could be asserted that the fictional detectives of Dickens and Collins had paved the way for Doyle's Sherlock Holmes, Christie's Poirot, and Marple, who are possibly the best known prototypes of the concept of "detective" in the genre of the detective novel; as a result in the following part, three best known fictional detectives in English literature, Holmes, Poirot, and Miss Marple, will be analysed in more detail to determine the characteristic features of these prototypes that influence descendant stereotypes in the contemporary detective novel.

### **1.3. Arch-detectives of English Fiction**

Through the analyses of the books and stories including three important sleuths, Sherlock Holmes, Hercule Poirot, and Miss Marple, the characteristic features of detective fiction including the narrative structure, characterization, language, setting, presentation of crime and criminal in relation to detectives are outlined in this section, and all these generic codes are situated within the contextual circumstances and sociocultural and political arguments of those periods at which these fictional works are created. In order to synthesise the findings, the generic peculiarities of these literary productions are compared and contrasted with one another so as to draw conclusive arguments based on them.

Traditional detective novels are often cited as one-man stories, since the role of the detective in these novels overshadows not only the roles of all other characters, but also, all other narrative features including the plot, the setting, and the narration. As a result of this, the fame of certain fictional detectives has surpassed the fame of the novel or the author, and these fictional characters have been of much influence on readers and the real world. To illustrate, *The New York Times* on August 6, 1975 headlines, "Hercule Poirot Is Dead; Famed Belgian Detective" (Lask 1) and announces the death of Hercule Poirot in *Curtain: Poirot's Last Case*, and Poirot has become probably the first and only fictional character whose obituary notice has been at the front page of an international newspaper. The success of this fictional character has been so overwhelming, and he has become such a familiar figure among readers that his death has been announced in an article in a newspaper. Christie's spinster amateur detective Miss Marple appears for the first time in a novel with *The Murder at the Vicarage*. Although she is not the first female detective appearing in crime fiction, she has been of much influence in the creation of the descendent female detectives in the genre, and she is the prototype of the old spinster who is helping the detection of criminals with her intelligent observation skills and quick deductions. The third and the most influential detective who stands as an archetypal figure for the concept of "the detective;" and who is the embodiment of the profession of detecting by deduction and reasoning is, Sherlock Holmes. He is of such great influence on the detective novel and readers that he has inspired several international societies dedicated to him, the Sherlock Holmes Museum in London, films, plays, and serials have been made one after another, about this exquisite detective (Worthington 26). Therefore, not only Holmes but also Poirot and Marple are significant figures in the history of detective novels and they need to be analysed and explored in more detail as prototypes of detectives for modern fiction. The works in which these detectives appear are the most popular examples of early detective fiction because they have had an excessive popularity since their first-time appearance and formed a legacy that can be linked to all preceding and succeeding works of the detective novel.

The biggest criticism on detective novels has always been that characterization in these texts is often of secondary importance; hence, characters are shallow because the main purpose is often to create a genius plot with a perfect mystery. The characters

are often flat and stereotypical because they have only specific roles and predestined duties to carry out, and they show little or no change, growth, or any forms of reaching awareness in the course of actions, and as a result they do not have the roundness of fictional characters that would be seen in other subgenres of novel. In some of Holmes stories and Christie novels, there are police officers who are often depicted as incapable of solving the mystery; thus, a private eye or an amateur detective is introduced into the story, and the plot revolves around the detective and the investigation to unearth the mysteries. Also, there are certain novels of Christie, like *And Then There Were None*, in which there is no fictional detective introduced to investigate the case officially. Moreover, in Sherlock Holmes stories or in some Christie novels, there is always a sidekick narrating the story, like Watson in the Holmes series, Sheppard in *The Murder of Roger Ackroyd*, and Dr. Constantine in *The Murder on the Orient Express*. The fictional detectives investigating the case are always active and interrogate people, run after suspects, and create all the tension in the story while the sidekicks narrating the course of events remain passive and solely report the investigation carried out by the detective. The narrative structure is completely based upon the subjective presentation of those sidekicks with their observations, descriptions, and assumptions. In other words, these passive sidekicks retell what happened during the time the detective is in pursuit of the criminal, with little or no further comments or reflections, and they simply convey what is done and what is said. In Sherlock Holmes stories, for instance, Watson scarcely comments on things and the reader is barely exposed to his thoughts or inner conflicts, and he usually begins narrating the flow of action and Holmes's inspection process after a brief introduction of the case, which includes a portrayal of a person who intrudes into Holmes's cocoon, 221B - Baker Street, asking for Holmes's help in solving a mystery. However, there are some other writings of Doyle, like his novella, *The Hound of the Baskervilles*, in which most of the action as well as the entire narration belongs to Watson and his superficial reflections and thoughts on the investigation. In this novella as well, with the exception of Holmes, all the characters are depicted as basically shallow and of very little influence on the development of the plot, and there are almost no significant details provided for the reader to see the inner-world of these characters, to get a deeper understanding of their feelings, thoughts, fears, love, or any other

qualities that would be seen at a conscious or subconscious level. They are presented as absorbed in the investigation, and the reader is only provided with the portrayal of what they look like, what they do, and what they talk about.

Occasionally, in a few traditional detective novels, there are more than one detecting agent, possibly some other people who are involved in the plot somehow, and they help the official detective in the case. For instance, in *The Murder at the Vicarage*, not only the officers, Inspector Slack and Colonel Melchett, but also many other people dwelling in the village try to help with the resolution of the mystery of the murder of Colonel Lucius Protheroe; and finally, the mystery is solved thanks to one of the old spinsters in town, Miss Marple. Another masterpiece of Christie's, *And Then There Were None*, turns all the characters into both amateur detectives and victims at once, as one of them starts murdering the others mercilessly one by one, all become suspicious of one another, and all are victimized at the end on a mysterious small island where no human being lives other than themselves.

The fictional detectives in Christie's novels and Doyle's short stories and novellas are the ones who lead the course of action in these writings, and they are the ones whose characteristic qualities are outlined and portrayed in much more detail, as opposed to those other characters that are of secondary importance, and as a result, they take up the most significant part of these writings. Therefore, the characterization of these detectives, Sherlock Holmes, Hercule Poirot, and Miss Marple, will be explored in reference to numerous short stories of Doyle, and Christie, particularly those Sherlock Holmes stories, compiled by Wordsworth Classics, as *The Best of Sherlock Holmes* and *The Casebook of Sherlock Holmes*, the novellas of Doyle, *The Hound of the Baskervilles*, *A Study in Scarlet*, and *The Sign of the Four*; in addition to those Christie novels, *And Then There Were None*, *The Murder at the Vicarage*, *The Murder of Roger Ackroyd*, and *The Murder on the Orient Express*.

### 1.3.1. Doyle's Sherlock Holmes

The first of these sleuths, Holmes appears for the first time in fiction with *A Study in Scarlet* published in 1887. Arthur Conan Doyle “established those characteristics that were to make Sherlock Holmes so fascinating to the reading public – his strange habits, his brilliant analytical brain and his astounding deductions,” but the novel was a stillborn project as it did not get much attention, so it is not regarded as the literary product with which the fervent detective, Sherlock Holmes became widely popular (Davies VI). With the short stories that later appeared in *The Strand*, the fictional detective Sherlock Holmes gained a “phenomenal popularity,” and “Doyle then teamed the character of the remote intellectual genius with the loyal, honest, admiring, but less than brilliant narrator Dr. Watson, who is the embodiment of middle class morality in the stories” (Scaggs 2005 24-25).

Holmes attracts the reader initially with his original and idiosyncratic character and unusual habits. Doyle furnishes the character with such unique eccentricities that almost all the succeeding detectives inherit some of this eccentric attitude and reminisce them in their own nature. An addict of cocaine, morphine and tobacco, an occasional violinist, subletting his apartment to an ex-military doctor, walking in disguise often, to track the clues and culprits, not sleeping until he reaches a resolution of the case he is working on; and arrogant, almost blind to human emotions, dependant on a Mrs. Hudson to be taken care of, and described by Watson as a “deducting machine” as he can deduce the diminished love and respect of a woman for her husband from the hat of a man in “The Blue Carbuncle,” Sherlock Holmes stands as a detective who is still one of the most original and intriguing characters in fiction. In the short story “The Five Orange Pips,” Sherlock and Watson sum up the former’s characteristics as such:

**S:** ‘To carry the art, however, to its highest pitch, it is necessary that the reasoned should be able to utilise all the facts which have come to his knowledge; and this implies, as you will readily see, a possession of all knowledge, which, even in these days of free education and encyclopaedias, is a somewhat rare accomplishment. It is not so impossible, however, that a man should possess all knowledge which is likely to be useful to him in his work, and this I have endeavoured in my case to do. If I remember rightly, you on one occasion, in the early days of our friendship, defined my limits in a very precise fashion.’

**W:** ‘Yes,’ I answered, laughing. ‘It was a singular document. Philosophy, astronomy, and politics were marked at zero, I remember. Botany variable, geology profound as regards the mud-stains from any region within fifty miles of town, chemistry eccentric, anatomy unsystematic, sensational literature and crime records unique, violin-player, boxer, swordsman, lawyer, and self-poisoner by cocaine and tobacco. Those, I think, were the main points of my analysis.’ (Doyle *The Best of Sherlock Holmes* 58-59)

Although many characteristics of Holmes are compiled in this excerpt, they do not suffice to portray this eccentric, abnormally multifunctional and original character fully. To illustrate, when he is engaged with a case, he loses his connection to the physical world around himself and acts weird, not eating for a whole day and regularly pacing back and forth in his room, contemplating the possible resolutions as he does in “Silver Blaze” (162). When he is in high spirits, often after he gets an intriguing case, he chuckles and wriggles in his chair, as he does in “The Red-Headed League” (27); when he is threatened by someone, he often makes fun of the person who is threatening him in a strangely calm manner as in “The Speckled Band” (121); he does not refrain from breaking or bending the law when he needs to, and he defines this as the “advantage of being unofficial,” as he does in “Silver Blaze” (178). Although he is careful and meticulous in his methods of investigation, he is extraordinarily untidy and careless generally, as described by Watson in “The Musgrave Ritual” (187). All of these peculiarities make Sherlock Holmes quite a bizarre but remarkable and memorable detective who will be of great influence on the collective unconscious of the English, and also of any other communities wherever his stories are read; and thus, will affiliate him with all those succeeding detectives, who are highly observant and intelligent, but oddly original and intriguing. As Davies points out, “[t]he image of the tall, thin man with a cape, carrying a magnifying glass and wearing a deerstalker is recognised immediately” by everyone now, and the figure of Holmes has been “the international icon for detective, the crime-solver and the righter of wrongs” for over two hundred years (“Introduction” v). P.D. James in 2009 refers to Sherlock Holmes as still occupying a significant place in the public imagination and she describes the Holmes image in her mind as being “rather over six feet and so excessively lean that he seemed to be considerably taller,” with eyes “sharp and piercing” and “his thin hawk-like nose” giving “his whole expression an air of alertness and decision;” with his chin having “the prominence and squareness which mark the man of determination;” and with his hands “invariably blotted with ink and stained with

chemicals” which though does not hinder him from possessing “extraordinary delicacy of touch” (11).

One reason for Doyle to furnish his character with so many embellishments is to attract the Victorian reader with all these distinctive and idiosyncratic peculiarities. For instance, by depicting an addict not only to tobacco and alcohol but also to cocaine and morphine, Doyle was trying to draw attention to the bohemianism and flamboyancy of this colourful character; and “thus increasing his attraction for the Victorian middle class, who loved to flirt secretly with such vices” (Davies VII); and with an utmost emphasis on his exceptional reasoning skills and deductions to reorder what is disordered in the social structure via outwitting criminals to appeal to Victorians who were obsessed with science, rationality, and order (Pittard 110). Hence, the reason for the immediate and long-lasting success of Sherlock Holmes is “the hero’s power to assuage the anxieties of a respectable, London-based, middle-class audience” and the readers who had both utmost faith in “scientific and rational enquiry to order an uncertain and troubling world,” and lacked the power to protect their ideologically driven, class conscious society, welcomed an imaginary hero to grant themselves the illusionary power to reorder the disordered even though effective only in a fictional world (Knight 1980 67). Additionally, many of the best Sherlock Holmes short stories and novels cover the lives and experiences of the middle-class, and even the criminals often belong to this class, and the possible threats that can arise within the class are therefore outwitted, captured, mostly sent to prison – despite the occasional permission for some to go free; thus a psychic relief is ensured for the members of the class. The purpose is clear: to forewarn the reader that once the order in society is damaged by someone, it will always be reordered at the end, regardless of the sort or influence of the damage, and the perpetrator will definitely be punished, except if, as Scaggs remarks, he is a member of the aristocracy “whom Holmes either cannot, or will not, bring to justice” (2005 25).

Sherlock Holmes stories are individualistic and one-man, heroic sagas. The detective is by far the most important element in the stories. All the others, characters, the action, and the plot, revolve around his observation-based deductions, assumptions, interrogations, and acquittals, or accusations. Holmes is not a fictional

protagonist depicted with lifelike characteristics and with recognizable, familiar qualities because he is like someone out of this world, and nobody in the stories or in the real world resembles him. In addition, the character portrayed is of very limited depth as compared to similar other protagonists of fiction produced at Victorian period. He is only depicted from a single viewpoint, that of Watson, and not so much of his inner thoughts conflicts and feelings are given, and no character development or growth is seen. The physical appearance and the attire of Holmes is known for sure by the reader together with his actions, ways of thinking, his genius in solving crimes, his methods of processing investigations with a machine-like analytic approach, with little or no emotions involved as they would damage or “soften” his scientific power. Watson describes him in “A Scandal in Bohemia” as “the most perfect reasoning and observing machine that the world has seen,” and “[h]e never spoke of the softer passions, save with a gibe and a sneer” because “for the trained reasoner to admit such intrusions into his own delicate and finely adjusted temperament was to introduce a distracting factor which might throw a doubt upon all his mental results” (1). The machine-like Holmes begins his observations and deductions the moment he meets the person stepping into his flat; files each case he is engaged with and keeps an indexed list of the cases he has cracked. Sometimes, when he encounters a somewhat challenging case, like the one in *The Hound of the Baskervilles*, he turns the processing mode on by promising the final result of his deductions exactly within a specified period of time, like twenty-four hours, at exactly “ten o’clock” (22); hence, the input is turned into an output in a specified time as machines would do. In another section of the same book, Holmes informs the reader on how he was able to unearth the mystery of the “hound” with his exceptional talent in distinguishing many different perfumes, by claiming, “[t]here are seventy-five perfumes which it is very necessary that a criminal expert should be able to distinguish from each other, and cases have more than once within my own experience depended upon their prompt recognition” (142). These examples and such similar ones exposing the outstanding, extra-terrestrial, and superhuman qualities of Holmes can be varied with several examples and incidences from Doyle’s book. With these superhuman qualities, the detective is promoted to an unattainable position, not only for other people around him, but also for the reader. He is unusually careful and observant, and abnormally knowledgeable

and works without any human mistakes. In parallel with the beliefs that the prevalent ideology purports at the time – the logocentric way of thinking and the importance of scientific data over intuition – Holmes is sketched almost like a Frankensteinian figure that has peculiar traits in processing the materials at hand with his ultra-reasoning mind-set, and in producing splendid results. Nevertheless, most of the Holmesian deductions and resolutions are based on his assumptions and predictions that are composed of the scientific data he had accumulated, thanks to his supreme observant skills, and the number of the cases he managed to unearth before. The new data involving the clues about the new mystery Holmes gets his hands on, is simply added to the existing set of data; and as the world and humans are presumed as familiar and predictable, conclusive deductions are acquired surprisingly easily. As Belsey points out,

The stories [of Holmes] are a plea for science not only in the spheres conventionally associated with detection (footprints, traces of hair or cloth, cigarette ends), where they have been deservedly influential on forensic practice, but in all areas. They reflect the widespread optimism characteristic of their period concerning the comprehensive power of positivist science. Holmes's ability to deduce Watson's train of thought, for instance, is repeatedly displayed, and it owes nothing to the supernatural. Once explained, the reasoning process always appears 'absurdly simple', open to the commonest of common sense. (92)

The emphasis on reasoning and predictability of everything related to human and the society is revealed in *The Sign of Four* by Holmes as such:

While the individual man is an insoluble puzzle, in the aggregate he becomes a mathematical certainty. You can, for example, never foretell what one man will do, but you can say with precision what an average number will be up to. Individuals vary, but percentages remain constant. (176)

As a result, in Sherlock Holmes stories, details and hidden facts mean more than what is in the open, observations more than interrogations, silence more than dialogues, action and pursuit of clues more than armchair detection, spying on people more than frank and legal prosecution, deductions more than intuition, reason more than emotions, predictability more than ambivalence and ambiguity, certainty more than arbitrariness, and ultimately resolutions more than accusations.

Apart from the main protagonist, the sidekick Watson and the victim also have certain peculiarities that distinguish the Sherlock Holmes stories from the rest of the detective writings. Dr. Watson is the only person that has a close relationship with Holmes who always maintains a lofty aloofness toward all other beings. Watson is a homodiegetic narrator of the stories, with a limited omniscience and a symbol for the point of middle-class Victorian values. As Knight also argued, he is the embodiment of the “middle-class morality and individualised rationality” and “middle-class manhood: loyal, honest and brave (1980 68, 84). In most cases, he participates little in the course of action and plays a trivial role in the resolution of the crime; though he has a significant role in the narrative as he is the one who conveys everything to the reader about Holmes and the investigations. As a result, his role in determining the literary quality of the Holmes stories is immense because he gets to select what to tell and how, through filtering them all with his bourgeois goggles as a mouthpiece of Sir Arthur Conan Doyle. We know Sherlock Holmes purely by Watson’s portrayal of Holmes and the image of an inspector in our minds is essentially drawn by Watson. Therefore, although Sherlock Holmes is not so enthusiastic in proceeding on investigating the cases with any kind of interference from Watson, and although, he often despises him on various grounds, the master detective, Holmes is seldom without him, and he wants Watson to be the observer and gazer to report his progress. Also, it is clearly understood, for instance, in “A Scandal in Bohemia,” that Holmes demands Watson to be both inactive and mute yet witnessing and reporting all happening. He dictates to Watson:

**H:** ‘You must leave that to me. I have already arranged what is to occur. There is only one point on which I must insist. You must not interfere, come what may. You understand?’

**W:** ‘I am to be neutral?’

**H:** ‘*To do nothing whatever.* There will probably be some small unpleasantness. Do not join in it. It will end in my being conveyed into the house. Four or five minutes afterwards the sitting-room window will open. You are to *station yourself close to that open window.*’

**W:** ‘Yes.’

**H:** ‘*You are to watch me, for I will be visible to you.*’ (15; emphasis added)

It is clearly seen in this excerpt that Watson is not only the narrator of the stories in reality and stays out of the story watching the course of the investigation only through “an open window” but also is officially assigned by Holmes as the partial biographer of his life; thus adding to the stories a metafictional facade as well, because the narrative frame is broken as the position of Watson as a narrator is determined within the fiction itself, and the fictional quality of Sherlock Holmes’s world is made explicit. Holmes even furthers this metafictionality by assessing Watson’s narrative skills in “The Abbey Grange” by saying,

I must admit, Watson, that you have some power of selection which atones for much which I deplore in your narratives. Your fatal habit of looking at everything from the point of view of a story instead of as a scientific exercise has ruined what might have been an instructive and even classical series of demonstrations. (281)

Functioning as a mediator between Holmes and the Victorian reader, Watson not only turns Holmes’s extra-terrestrial approaches into a narration understandable to the reader through witnessing these as a representative of the Victorian society but also with his average mental abilities, as compared to Holmes’s, and his usual confusions in comprehending Holmes deductions, he lets the reader enjoy a level of intelligence above his, though below Holmes’s obviously. Holmes often despises his abilities in reasoning with such remarks about Watson as “[r]eally, Watson, you excel yourself;” “you are not yourself luminous, but you are a conductor of light;” and “[s]ome people without possessing genius have a remarkable power of stimulating it” (*The Hound of the Baskervilles* 4).

The other stock figures in Sherlock Holmes series, the victim(s), the suspect(s), and the criminal(s) are usually overshadowed by the supremacy of the detective and Watson, and usually Watson’s narration reveals a limited number of clues about their personality and characteristics. As the stories essentially focus on one-man, the detective, the other characters usually take up only a little of the narration, and thus, they are always one-dimensional. The reflections of Watson and Sherlock Holmes compose the portrayals of these characters. For instance, the reader gets to know the victim only through the depiction of the crime scene, which only focuses on minute but limited details usually given by Watson or by someone who visits Holmes to ask

for help at the beginning of the stories. Later, the relationship that the victim has with suspects is usually revealed, but in Holmes stories, not until the very end of the story, when Holmes reaches the verdict, and names the criminal, is the reader provided with very little detail about the suspects. The superficial data collected by Holmes are presented by Watson's narration, and there is no other focalizer to reveal a detailed depiction of a suspect with his individual traits or inner conflicts which would bring a different perspective on the events and characters leading to a more complex and sophisticated narrative. For instance, in *The Hound of the Baskervilles*, until the appearance of Sherlock Holmes at the end, when he enlightens Watson and Sir Henry about the mystery of the vicious hound and about the possible culprit, a very small number of hints are provided to bring any of the suspects into the position of "possible murderer;" and thus all people involved in the case attract an equal amount of suspicion of being the possible murderer. Sir Henry is as suspicious as the Barrymores, and they are as suspicious as the Stapletons and Dr. Mortimer. To emphasize the genius of Sherlock Holmes, he is depicted as resolving the mystery ultimately on his own, after investigating the case from a distance in order not to stir things up in Baskerville and cause the murderer to go incognito. Sherlock Holmes appearing suddenly on the Dartmoor reveals the identity of the murderer in a simple fashion. Similarly, in the short stories of Sherlock Holmes, the details related to mysteries and clues about the criminal are revealed, but almost nothing to associate these clues to someone is present, and everyone involved in the story bears an equal amount of possibility to be the murderer, until Sherlock Holmes appears and brings some new data he observes that would make mysteries come loose very simply and easily. For instance, at the end of the "The Speckled Band," when the reader and Watson expect a murderer in darkness to enter into the room, it is revealed that an Indian snake sent into the room by Dr. Roylott was to blame for the murder. It is later clarified to have been already figured out by Holmes who has already been aware of a poisonous snake involved in the case and thus, unbeknownst to the reader, waiting in the darkness with a cane to repel the animal while Watson and the reader expect a human to come in as the perpetrator of the second murder. The stories favour the detective and his pure scientific methods, and desires to raise these up to a very privileged stance, and that is

why Holmes is always the supreme decoder of encoded mysteries through reasoning and observing, and his character overshadows all the others in the Holmes stories.

Since the Holmes series have been influential on the development of subsequent detective writings, the narrative structure, the language and the setting, in addition to the types of crimes and investigations, and methods employed to solve the mysteries, the Holmes series will be outlined briefly in order to provide an original to compare it to the mysteries selected for this dissertation. As explained above, the fictive Holmesian world is presented to us by the narration of an infamous reporter, Watson. Almost with no comments, inner thoughts, deeper analysis of characters or events, Watson's narrative purely depends on physical descriptions of the people they meet or events they are presented with, and possible deductions based on these while he is narrating the short stories. Very occasionally in the narrative, certain explanations about the background or characteristics of some people involved in the investigation, either the victim, suspects or culprits, are unveiled. When many other literary works of that era are considered, these stories appear as simplistic works lacking many artistic and narrative qualities that are deemed prerequisites for writing by the Victorian or Modernist authors. Unlike the writings in the Victorian age, in none of the Holmes' stories or novels is there a complicated confrontation of a character with his environment or the society – perhaps with the exception of the criminal breaking a well-established order; none of the Holmes' writings thematises any of the social troubles of the tumultuous age, or questions any ideological pressures on the individual; none deviates into a significantly complex sub-plot apart from the main one; no free-indirect-speeches, and no character as a mouthpiece of the author who has a say on the society. Unlike modernists, say, Woolf or Joyce, there are none imprisoned to the subjectivity of a protagonist's consciousness, which definitely refutes the idea of objective reality established in former writings, and there is no stream-of-consciousness nor a presentation of breaks from reality, and no indulging into a subjectively depicted world in bits and pieces. Hence, contextually, Doyle's writings cannot be classified as among the mainstream writings of either Victorian or Modernist era. They are sheer observations of Watson starring an extreme detective and jotted down with a simple language understandable to all, who were, at the time, usually from middle or lower classes. Some of these writings, for instance *The Hound of the*

*Baskervilles*, “A scandal in Bohemia,” and “The Copper Beeches” continue the course of action in letters harking back to an early form of story writing, epistolary novels. Many of the stories project a murder although the variety of investigations is not limited to homicides, and there are stolen or lost valuable objects or animals, attempted murders and burglaries, espionages, thieving servants, criminal projects of secret societies, and other criminal cases.

The basic structure of Sherlock Holmes short stories consists of three parts: exposition which introduces the crime to the reader; action which involves a process of investigation and the climax of the stories, usually the capture of the criminal; and resolution in which Holmes enlightens Watson and the reader about his brilliant techniques. As Belsey remarks, “[t]he stories begin in enigma, mystery, the impossible, and conclude with an explanation which makes it clear that logical deduction and scientific method render all mysteries accountable to reason” (92). The short stories and the novels often begin with a short introduction which usually involves a client at the apartment of Sherlock Holmes requesting the help of the latter, or in some other stories, before this, there is an interpretative decoding session of objects like a hat, a watch or a stick by Holmes in dialogues with Watson (Knight 2004 56). The short stories and novels as well have a climactic formula essentially, which bears a clear-cut ending with full resolution, though the criminal is not always captured, and sometimes are unpunished in some stories. However, the important message of the story is that the social order is always re-established, and if crimes are unpunished it is because they would pose little threat to the society. As a result, in Sherlock Holmes stories, “[t]he economic or psychological origins of crime are not recognised: the stories assert that if decent people pulled together, did their duty and fulfilled their moral roles, these disorders would not occur” (Knight, 1980 90).

The setting in Sherlock Holmes stories is usually of little importance as compared to the ingeniously constructed plot. Nevertheless, in writings like *The Hound of the Baskervilles*, it plays an important role in the amplification of the gothic elements and also functions as implicating the demarcation between the wild moor and the urban, genteel mansion; the criminal, the dangerous and the civilized; the disorder and the order. Furthermore, as Horsley also noted, the setting in short stories as mostly

urban, but occasionally rural, reflects little of the “contemporary experience” and the reality outside London (17), where many of Holmes’s investigations are set, is also depicted as “one of the main sites of disorder” with “an endless succession of disturbances taking place underneath or behind the apparent order of city streets, that are ordinarily hidden from view inside the civilized structures of the houses themselves” (Horsley 29). However, Knight points out that “much of real London is omitted; there are ideological absences in the treatment of the setting” because the stories deliberately exclude more realistic criminal potentials that would arise out of the areas where the working-class live in a period of economic depression, and “[w]hen the plot needs to recognise such people and such areas, which is not often, Holmes goes among them, frequently in disguise but the story does not go with him” (1980 94). Obviously, the ignorance of such real threats to the bourgeoisie despite being set at a time of tension among social classes would not only satisfy the middle-class reader, but also serve the ideological undercurrents of stories.

Hence, although the detective novel is often dismissed as having little or nothing to say about the contemporary experiences in society, the way individuals comprehend the world and interact with it, and the literary movements and styles of the age, it is significant to underline the idea that what the detective novel does not say on these does in fact mean a lot as they reveal the ideological pattern that forces these writings into these concealments. As Horsley also points, classic detective fiction functions not only as a device to disseminate overtly such ideological impositions as “conceptions of virtue and heroism, national identity and ‘otherness’ the ideal masculinity, class assumptions and gender” (18), but it also covertly propagates the idea that thanks to an observant and rational detective, no criminal would be able to break the order in society. He is the masculine super-detective who is “the embodiment of the Law of the Father, a disciplinarian who punishes the wayward” (Horsley 30). The emphasis in series on the individual competencies and power of Sherlock Holmes as well as presenting him as an ultra-rational, assertive male with little display of emotions – as opposed to a “weaker” character Watson who appears as less smart but more humane with falling in love, astonishments, fears anxieties and wonderings that are non-existent in Sherlock Holmes – are also vital in the demystification of the ideology manifested. The qualities associated with the female at the time are absent in

the heroic character of Sherlock Holmes, and the masculine detective can absolutely unearth all sorts of mysteries, resolve complications, settle conflicts, and restore order. Thus, the purported idea is competent detectives are intelligent, rational, and male, whereas weaker characters are victims, females, and people with feminine attributes.

In this sense, the representation of the female in the Holmesian world is ideologically driven and thus biased because neither in domesticity nor in society, are women portrayed in detail, but often as figures in obscurity and darkness and needing help. They are simply some shadowy figures appearing in stories with limited function and use as if they were to be silent background images in a man's world. Very much like Marlowe's narration of the African in *The Heart of Darkness*, in which black Africans appear as detached, silent, possibly dangerous aliens on the coast as the boat moves on Congo River, Watson's narrations follow the course of investigations in the stories, while women remain as detached aliens from this mainstream of events. Similarly, Belsey also draws attention to the silence and passivity of women in Holmes series and she notes contrary to common belief, in Sherlock Holmes's world, women are not scarce, but they appear as "shadowy, mysterious and magical figures," and this is very much in contrast with the overall emphasis of the Holmes project on explicitness, scientific approaches, reason, rationality, and predictability; because having been "[c]onfronted, however, by an area [women] in which ideology itself is uncertain, the Sherlock Holmes stories display the limits of their own project and are compelled to manifest the inadequacy of a bourgeois scientificity" (95). In a literary work in which every secret is explained with scientific proof and reason, women as a dark side of humanity and as the unknown other in a man's world have little or no voice and nothing is given from the perspective of a woman, and there is nothing reflecting their inner world because they are either portrayed as having stereotypical passive roles that are ineffective on the course of events, or as non-existent at all.

### **1.3.2. Christie's Hercule Poirot and Miss Marple**

The second famous arch-detective and a widespread public image in the contemporary "episteme" is Hercule Poirot of Agatha Christie, and he has been the foreign-accented, moustached, superbly intelligent, middle-height and very observant

detective interrogating people with an utmost professional and formal manner and solving the puzzle that has been generated by the murderous criminal. Compared to Sherlock Holmes, Poirot is embellished with more rigid and less eccentric characteristics. He does not base his accusations on deductions or assumptions he reaches from the numbers or other statistical data he has accumulated until that time. Rather, he sees the criminal case as a puzzle on which manipulatively some parts are taken out or impaired by the criminal, and he tries to complete the whole picture of the criminal case he is investigating, usually by unearthing and replacing all missing figures and components in this puzzle-like picture. Agatha Christie does not portray a detective with extraordinary powers in her novels, and as opposed to the Holmes series, Christie's novels do not privilege the detective over other elements; thus, neither the methods of detective nor the deductions and assumptions take up much of the stories. Furthermore, the readers are not presented with an all-knowing, extremely intelligent, highly masculine, and ultra-rational detective who works like a machine with no sign of emotions; though Hercule Poirot, Miss Marple and other detectives in Christie are also smart, observant, and rational, but compared to Holmes, they are more plausible characters as their level of intelligence and rationality can be achieved and replaced by someone else in the real world. With Hercule Poirot, Christie suggests a new detective ideal who purports less "male heroism" and more androgynous characteristics, because he is not only a "fussy, unheroic figure" with "physical vanity," but also has a brain that works well, and "what is of value in him is not tied to masculine stereotypes" because, though he is a Hercules, he is also a "poirot" meaning a buffoon in French (Knight 1980 108). What is more, with Miss Marple, Christie denounces the equation that the detective is an intelligent male who can observe clues and reason to resolve complexities and detangle puzzling connections en route to resolutions of mysteries. The investigative approach of both Poirot and Marple is based on close observation and collection of clues about the crime, and gradual completion of missing parts in the puzzle; nonetheless, they also base their judgements of people on intuition and make use of the lessons learnt in ordinary life while searching for resolutions (Knight, 1980 129). As an example, in *The Murder of Roger Ackroyd* "Chapter Thirteen," Poirot is depicted as justifying the intuitional deductions of Sheppard's, the narrator and the murderer's sister, Catherine, and Poirot

goes on to claim “women have unconsciously noticed many little facts which they are able, still unconsciously, to process and so produce a correct analysis at the conscious level” (Knight 1980 118). Therefore, the Golden Age of the detective novel when Christie wrote most of her masterpieces is “generally thought of as a period during which detective fiction became feminized,” and basic characteristics of the writings are “domestic scale of the action, the politeness of the language, the effiteness of many of the detective protagonists, and their frequent association with kinds of knowledge traditionally considered to be feminine” (Horsley 38). However, in Poirot novels, women are still represented as limited to the realm of the unconscious, the unknown and the domestic because they are seldom portrayed as moving out of their spheres to come into contact with people; they are highly passive figures, usually only influenced by things happening around them, and usually victims, seldom suspects, but never perpetrators, criminals, or murderers.

The detectives of Christie do not also have superpowers like Holmes and we cannot see one, for instance like Holmes, who can deduce the problems in a marriage just by looking at a hat and distinguishing seventy-five perfumes from each other, or with an analysis of a walking stick, can define the owner as a family doctor who has a dog “larger than a terrier and smaller than a mastiff” (“The Blue Carbuncle” 94; *The Hound of the Baskervilles* 3-5 &142). The fact that Poirot is a foreigner and as Knight argues his “odd language and appearance separates both such intelligence and such special heroism from the society he helps” (1980 118), which as a result, drags him away from such phallogocentric values as male heroism and masculine detective as well as making him the other, the periphery who is outside the centre and detached from the values that represent the centre. Additionally, in Poirot’s investigations many “facts and their observed interpretations are . . . very domestic ones, rising from the world of a woman’s experience and understanding” as these include “[a] broken coffee-cup, a fire-lit in summer, freshly planted begonias, the need to tidy a mantelpiece” (Knight 1980 109). This is no different for Marple for whom an earring found at the crime scene, the palm in the pot by the window and other similar domestic pieces are of vital help for the resolution of the mysteries. Hence, by making use of such domestic objects that would be familiar to all women, Christie brings the detective novel closer to the world of the female, detective to femininity, and

investigation to domesticity. As Priestman remarks, this was also one of the reasons for Christie's novels to have attracted a certain group of readers who were essentially from domestic cultured groups that share similar feelings in a similar setting with Christie (1991 152-153).

In addition, although almost all of the detectives presented in the writings of the Golden Age are male, and women had very limited appearance, and were mostly "either sidekicks or cheerful crusaders-in-arms to be the dominant male hero, serving as either a Watson or a love interest" (James 22), Agatha Christie portrays a female amateur inspector, Miss Marple, who is intelligent enough to work out the mysteries that police officers cannot resolve as well as surpassing them in those professional detecting skills like observing, reasoning, and deducing with the help of rational explanations. Marple "represents just the feminine method Poirot outlined to Sheppard" towards the end of *The Murder of Roger Ackroyd*, and "her [Marple's] judgements of people seem intuitive but are quite sense-available in basis" (Knight, 1980 129). Marple not only does undermine the male supremacy in professional detection and refute the elevation of a detective to a superb and extraordinary level as Sherlock Holmes was, but also relies on intuitional deductions that arises out of her experiences and impressions in the little town of St. Mary Mead where the murder takes place, which, as a result, shows Christie had "no interest in the active male narcissism common to much crime fiction" (1980 107).

Nonetheless, the characters, including Poirot and Miss Marple in Christie's novels are not well developed. As Knight points out, in Christie's writings "[p]resentation of character is shallow and naturalised" and "[a] few details are given and a general summary of the person's nature suffices" (2004 124). In *The Murder at the Vicarage*, Miss Marple's private life and any details about her background are left out almost entirely. Regarding the details of her life, the reader gets only a single chance to meet Marple's novelist nephew, Raymond West, towards the end of the book; and curious enough, he is criticized by the narrator, the Vicar because of writing modernist "poems with no capital letters in them" and books "about unpleasant people leading lives of surpassing dullness" (Christie 247). As a mouthpiece of Christie, the narrator draws our attention to the avant-garde modernist writings that are probably

regarded by Christie as having lost the liveliness or attraction to the reader. Merely in this chapter, the reader gets to indulge in the personal sphere of Miss Marple, and the details presented in this short chapter about her are too limited for the reader to compose an image of Marple as a fictional character who could surpass the fiction. In *The Murder at the Vicarage*, the characterization of Marple can be regarded as very shallow, since in this work, she is a single dimensional figure who is presented to the reader with the superficial depictions of the narrator, the Vicar, and no other perspective is brought to enrich and colour her personality. Although the sacrifice of characterization is considered as epidemic for early detective writings including Christie's, it is highly uncommon for a main character to gain popularity with such little detail provided in her initial appearance in this first of the series of twelve novels and twenty short stories.

Moreover, the remaining stock characters in the novel as well are portrayed very superficially with only physical qualities and some other details connecting them to the victim as though Christie were to depict their statements and testimonies only. In *Murder on the Orient Express*, for instance, one by one characters are introduced in the novel with the only connection between them as the train leaving Syria, the Taurus Express. With surface details, characters are presented to the reader in a hasty mode and new ones are added when the detective transfers to Simplon Orient Express in Istanbul. After they are all introduced, they go into their compartments, and the third person narration focuses on Poirot, and his observations regarding the people on the train. There are almost no passages adding any new perspectives or dimensions to Poirot and other characters, and Poirot's bare interactions and dialogues are presented with superficial details until the murder takes place. After the murder, traces that the murderer left behind, and some other clues are depicted very formally, and Poirot's observations are outlined together with the interrogations he is making. All the characters are known by the reader only with the testimonies they present to the detective, and neither the narrator, nor the reader has the chance to move ahead of the detective in pursuit of the criminal with the limited details given about the characters. No character including the detective has the chance to have inner conflicts, to change, or to be developed and transformed into a new phase. They have predestined roles in the story and the reader is not surprised by a change or growth of a specific character

at the end of the novel, which underscores the flatness of these characters that are outlaid as one-dimensional. Regarding this deficiency, P.D. James laments, “subtlety of characterization, a setting which came alive for the reader and credibility of motive were often subjugated, particularly in the humdrums, to the demand to provide an intriguing and mysterious plot” (23). As it is clear in this observation, the plot is regarded as the most important component of Christie’s writings, and she, like the other contemporary detective novelists of the period, considered all remaining qualities of writing as of secondary importance.

Because of the repetitive pattern in detective novels written in roughly from the 1910s to the 1930s, a period that is also known as The Golden Age of the detective novel, some writers tried to outline the specific formula of the genre, and the most famous of which is Ronald Knox’s rules laid down in the preface to *Best Detective Stories 1928-29*. These include, in sum, the need for a criminal to have appeared earlier in the text but not be the narrator; the exclusion of all supernatural explanations, scientifically undiscovered poisons, Chinamen figure, and multiple secret rooms or passages; the plausibility of the murder and investigation which should not be resolved haphazardly, or with any other unaccountable intuition; the necessity of a sidekick who is generally the narrator and less intelligent than the reader, and whose thoughts should not be concealed from the reader; the prohibition of presenting a criminal detective, production of any clues instantly for the sake of resolution, and explanations with the help of doubles or twin brothers unless the reader has been “duly prepared for them” (Scaggs 2005 37). Most of these are kept as axiomatic in Christie’s writings, though a number of these are also violated on various grounds. Most of her famous novels like *The Murder of Roger Ackroyd*, *The Murder at the Vicarage*, *The Mysterious Affair at Styles*, *Murder on the Orient Express* begin in an old-fashioned way with a murder in a closed space, and usually in the country or a village, but as it is also mentioned before, plots in these Christie novels are often complicated further with various transgressions of boundaries drawn for the detective novel.

Some of Christie’s novels, on the other hand, might be considered faithful to the commandments prescribed by Ronald Knox to a certain extent. In *Murder on the Orient Express*, there are thirty-two chapters given in three parts: “the facts,” “the

evidence,” and “Hercule Poirot sits back and thinks.” In the first part, the characters and the setting are introduced, and the murder is often committed; and in the second part Poirot collects evidence through the investigation and interrogation, but he does not spy on people as Holmes does. The last part consists of Poirot’s armchair detecting process mostly as he contemplates the whole picture of the crime in order to find out the possible murderer. As compared to earlier detectives, the last part can be considered as new because no former detectives needed to set themselves back on the armchair to bring all the evidence together in order to reach a resolution. Although detectives of Doyle, Poe or Collins’ usually do not come into close contact with criminals or chase after them actively, but to an extent, they move around the criminal space in pursuit of the culprit. However, in the novel mentioned above, the resolution, in other words the exposition of the criminal, in this case criminals as all passengers are involved in the murder, occurs as a result of the armchair contemplations, reasoning and deductions of Poirot. This pattern is also employed as the basic formula in many Poirot novels like *The Murder of Roger Ackroyd*, *The Mysterious Affair at Styles*, and in several others, though Christie also dismisses the idea of a detective resolving the mystery by sitting in an armchair in some novels as in *And Then There Were None* and *The A.B.C. Murders*.

Characteristically, Christie offers the reader an experience of a clue-puzzle solving novel in which certain elements like the culprit, victim, detective, and suspects are basically stock characters that build the fictional structure up on a plot. As Priestman argues while the detective loses its central position in the Golden Age novels including Christie’s, the reader becomes more active because the puzzle is addressed directly to the reader through a comparatively lengthy form of writing “permitting many more game-like permutations” in “a specific ‘world’ that is more fully evoked” (1991 152). As opposed to short stories and novels of Doyle that often provide the reader with details all at once, immediately after Holmes cracks the mystery, Christie’s novels are more reluctant in revealing much abruptly about the crime and constantly produces misleading clues for the reader not only to drag them away from an early discovery of the murderer but also to engage them into the puzzle-solving, and let them eliminate certain improbabilities in it. In *The Murder of Roger Ackroyd*, the clue-puzzle plot peaks with continuous accumulation of confusing clues posing each time

a different person as the culprit and finally leading to the narrator himself, Dr. Sheppard who is exposed as not only concealing truths in his narrative, but also misleading the detective and the reader with some hidden facts in his narration. First, Poirot and the reader become suspicious of Ralph Paton with a high level of probability after the discovery in the summerhouse of a ring on which the letter “R” was written and Ralph is known to have debts to pay with the inheritance he will get after the death of his uncle, Roger Ackroyd. Then the suspicions move toward Ursula, the parlormaid who has no alibi proving her innocence at the time of the murder. Later, more scenarios about the possible murderer are constructed by the detective with the revelation of new facts and clues, and almost all the characters who are in relation with Roger Ackroyd are seen as drawing quite a similar amount of suspicion. Even Flora, who invites Poirot for the investigation at the beginning of the novel, is portrayed as having a certain amount of motive that could have driven her into the murder. Both by the reader and the detective, the possibilities are listed one by one, and with new clues, the impossibilities are drawn out one by one, which narrows them down into the facts and resolution.

In addition to the repetitive clue-puzzle solving structure in Christie’s novels, the setting, the type of crime, the suspects and the victim can be grouped based on their certain definitive qualities; and thus, a repetitive pattern regarding these might also be formulated. Many of the author’s stories are set in a village or countryside that is distant from the dense population of urban areas, and the murder takes place at two essential sites: at a country house, or in a locked room. As Scaggs points out, the English detective novel including Christie’s writings “often features a rural or semi-rural setting” and there is an ironic contrast between the savage murderous act and the peaceful and calm environment, which is always depicted as segregated from the rest of the world, although familiar enough for the reader to associate the people and events there with those in reality (2005 50). This exclusive setting presenting an “enclosed community itself was the source of tensions, deceptions, betrayals, and death” (Horsley 37). Moreover, the spatial frame for the communities in these novels are determined with exact boundaries, thanks to the maps occasionally provided by the author, which ultimately help in the formation of a more realist spatiality. As we see in the town of King’s Abbott of *The Murder of Roger Ackroyd* or in St. Mary Mead of

*The Murder at the Vicarage*, the characters in the community are limited to a few in number and the course of action moves with the detective and the narrator pursuing clues and interrogating people without any other significant sub-plots. Moreover, these areas, King Abbott and St. Mary Mead are free from any industrial and social upheavals experienced at the time, and the world portrayed by Christie in these small towns is “a dream of bourgeois rural living without the heights, depths or conflicts of real society” (Knight 1980 117-118). Hence, the depiction of Christie in her writings is often considered as ideologically driven, having little to say about the realities experienced by the English community in mid-twenties, and providing an escapist relief to those who are anxious about possible disorders they may face in reality. While reading Christie’s novels, the reader would never feel immersed in a “period of history during which there was, for example, rapidly increasing unemployment, the General Strike of 1926, the Great Depression of the 1930s, and the rise of the European dictatorship” (Horsley 39). Nevertheless, because of this insincerity portrayed, the reader is, as P.D James observes,

required to feel no real pity for the victim, no empathy for the murderer, no sympathy for the falsely accused. For whomever the bell tolls, it doesn’t toll for us. Whatever our secret terrors, we are not the body on the library floor. And in the end . . . all will be well . . . All the mysteries will be explained, all the problems solved, and peace and order will return to that mythical village which, despite its above-average homicide rate, never really loses its tranquillity or its innocence. (24)

Eventually, in most of those Christie novels, the reader is provided with an experience of disorder as a result of a criminal act violating a familiar society and with the restoration of the order after the resolution is presented, after the exposition of the criminal and murder, that are depicted as in conflict with human nature and society; therefore, the reader experiences a catharsis as she witnesses both the disturbing murder and the restoration of the societal order.

In addition, the crime in Christie’s novels is murder without exception (Priestman 1991 154), and there are usually a great deal amount of interrogation and investigation carried out in Christie’s novel as opposed to the Holmes stories which occasionally present “fraud and crimes against property” with a lot of spying behind suspects and numerous breaks of law but rare interrogations (Horsley 37). In *Murder*

*on the Orient Express*, and *The Murder of Roger Ackroyd*, the suspects are interrogated more than once, usually all are brought together in a room before Poirot, and all the detection is carried out openly with no scheming or spying behind suspects like Holmes. Nevertheless, compared to crimes and people in the Holmes stories, Christie's crimes are more plausible and possible to be encountered in real life with more "realistic" motives to murder because, in Horsley's words these motives are "characterized by intentionality, premeditation, and rational self-interest, serving entirely comprehensible private ends" such as love, revenge, the seek of justice, and money (39). Extraordinary criminals like members of secret societies, smart femme-fatales like Irene Adler and demonic professors like Moriarty, wild hounds, and other darkly gothic qualities are absent in Christie. In addition, victims and other characters around are ordinary people, often wealthy and upper-class people or servants, men and women usually involved in domestic affairs and practices of their own. As a result, in Christie's writings, the plausibility of the plot and characters is enhanced, but eccentricity and originality are diminished.

In parallel to this, Christie's language is also plain, dry, and ordinary as it is "in general composed of familiar phrases and banal rhythms" which are "powerfully meaningful for many people" because her presentation technique consists of "well-known and enormously popular forms of communication" (Knight 1980 121 & 125). Christie's narrators like Sheppard in *The Murder of Roger Ackroyd*, the Vicar in *The Murder at the Vicarage*, and the third-person narrators in *Murder on the Orient Express*, *And There Were None* reports the course of events directly with the utmost immediacy and certainty, without any diversions or deviations from the main plot. The plot usually unfolds in dialogues and immediate depictions of the course of actions, and overshadows all other components including the language, so the narrator does not concentrate much on elaborating the diction with the help of literary devices and figures of speech. Knight points out, for instance, that Sheppard's "narration is precise and also trivial; he tells the reader just how he opened the door, just why he wore that particular overcoat" (1980 122). With this simple and direct transcription of his actions, Sheppard often just describes what he and the other does or thinks without much detailing. Similarly, the third person narrator in *And There Were None*, with ultimate certainty and directness, depicts how and why each person arrives at the island

in the beginning of the narration; and though an omniscient one, it cannot or does not indulge in the mind and consciousness of the characters in order to enhance the perspective and dialogism via multiplicity of voices. Due to the similar examples seen commonly in Christie novels, the narrative structure and language of the author are regarded often as boring and plain.

Although these repetitive qualities mentioned before, fictional constructions, and the clue-puzzle solving style are generally considered as formulaic for Christie's novels, as it is mentioned before, she is also the one who bends some of those prescribed rules by detective novelists. Among Christie's novels, *The Murder of Roger Ackroyd*, *And Then There Were None*, and *The A.B.C. Murders* are the prime examples that overtly break the well-established detective novel rules and dazzle its readers. In *The Murder of Roger Ackroyd*, Christie "most flagrantly violated the expectations of her readers whilst at the same time demonstrating her technical brilliance in handling the clue-puzzle plot" (Horsley 43). Presented with a familiar pattern at first, the novel ends with the revelation of the narrator as the murderer. This twist at the end might be presumed to be the first sign, in a detective novel pointing the possibility of an unreliable narrator who not only conceals significant facts from the reader but also is the murderer. The move of Christie also adds an important feature to be found later in postmodernist novels as the fictional work self-referentially points covertly its fictional quality because the concealments of the narrator are exposed at the end of the novel by the detective. As a result, the reliability of the clues presented, reflections and reasonings made in the novel are all casted into suspicion as it becomes evident that all of these, even Poirot's accusations are depicted by the murderer who allegedly misleads the reader and the detective. As a result of this obscurity brought by the unreliability of the narrator, Pierre Bayard in *Who Killed Roger Ackroyd* presents a deconstructed reading of the novel and points out the "writerly" quality of the text as opposed to the common belief that detective novels are "readerly" works having closed ends, and he also claims detective novels consciously involve blanks in them while the author is silenced in order to allow the reader to reproduce the text by reading (qtd. in Horsley 43-44). What Bayard tries to refute is the common belief that the detective novel provides the reader with the exact resolution, and he goes on to point out the narrative structure of these writings also has a sort of subjectivity, not biographical

accounts of factual data; and thus, the resolutions and conclusions reached even in the detective novel may be altered in re-readings.

With *The A.B.C. Murders* and *And Then There Were None*, Christie moves further away from the simple formulaic pattern of the classic detective novel, and several prescribed rules of the genre are broken. The former one, a precursor of crime novels written recently, is a narration of an investigation that involves a serial killer who informs the detective before each murder is committed based on the initials of victims' names and surnames; and although evidence reveals Alexander Bonaparte Cust as the perpetrator, detective Poirot unsatisfied after seeing Cust's insanity goes on the investigation, and unravels the real mystery. The latter novel, *And Then There Were None*, is possibly the most unconventional one written in the genre until that time. Presented in sixteen chapters with an "epilogue" and a "manuscript document" at the end, the novel presents ten characters stuck on an island where nobody stops by, and they were murdered one by one, until no living person remains on that small island. There is also a detective and a judge among the characters, and all are accused of having murdered some people before they step on the island, but none was punished. Homicides take place one by one, and each time leaving more victims and questions but few possible culprits. The story begins with the invitation letter of U.N.O., Una Nancy Owen and Mr. Owen, and at the end, all who stepped on the island with the letter are murdered, but there is no culprit present as all on the island are reported as dead. At this point, the clue-solving puzzle is seen to exist still at the heart of the novel because with the details and clues, the careful reader is expected to deduce the murderer, or in this case the illegal provider of justice. Unconventionally enough, the author adds a postscript at the end of the novel involving a letter exposing the identity of the murderer as well as stating the reasons to kill those on the Soldier Island. With this novel, Christie brings her detective novel down to its tenets: a simple presentation of events and clues with the exclusion of the detective, and then expects the reader to solve the puzzle. However, she does add a key for the puzzle with a postscript that is quite unusual for detective novels and that could be regarded as a metafictional quality.

Upon these essential qualities and peculiarities outlined, it might be possible to claim certain similar and diverse patterns of composition are employed by two of the

most influential English detective writers, Doyle and Christie. Out of these formulaic values, subsequent deviations and variations have come as some of these are exhausted and have lost their popularity for the reader, because they have been practiced by many authors extensively, and are no longer in parallel with the contextual realities or developments of the age; but regarding these new forms that are explored in the following section, it is not also possible to claim a total break from those traditional patterns as they have certain affiliations with the writings of traditional detective fiction by authors Edgar Allan Poe, Willkie Collins, Arthur Conan Doyle, and Agatha Christie. These pioneers of detective fiction not only constructed the basic formula of the genre, but they also led to the construction of a formula for all subsequent detective writings. As a result, the influences they have on their predecessors could be traced in many following detective novels including P.D. James's *An Unsuitable Job for a Woman*, a significant work for the development of the genre.

## CHAPTER TWO

### 2. SUBVERSION OF CHARACTERIZATION AND PROBLEMATIZING GENDER, IDENTITY, AND POWER RELATIONS: JAMES'S *AN UNSUITABLE JOB FOR A WOMAN*

*An Unsuitable Job for a Woman* published in 1972 is the fifth novel of P.D. James who has been one of the major crime writers of England in the years following Agatha Christie's reign. The novel is a milestone in the genre as it bridges diverse narrative styles and discursive peculiarities in its construction. Bred from a long-lasting tradition of Doyle, Christie, Sayers, and other detective novelists popular in the nineteenth and the twentieth centuries, James's pivotal novel also bears certain narrative qualities that differentiate from the generic codes of the classic English detective novel, which eventually leads to a deviation in the genre. The identification of such generic deviations and subversions in *An Unsuitable Job for a Woman* will mostly cluster, throughout this chapter, around the portrayal of the fictional private eye, Cordelia Gray; the overt and covert refutations she makes to the roles that socio-cultural ideological discursive practices impose on her; and the intellectual and spiritual changes she goes through in a process of identity formation. In addition, both the generic deviations mentioned before, and the challenges made against the ideological discourse within the characterization of Cordelia will be read in parallel to the political and societal debates and upheavals in the historical context. In other words, in this chapter, the purpose of the study is both to reveal the narrative deviations and subversions brought by the novel, particularly in the characterization of a protagonist and to draw contextual parallels to discursive practices of the period in order to situate the novel on feminist, Marxist-feminist, and post-feminist grounds. The final point of the chapter will locate the novel within a lineage of contemporary novels selected to be analysed in subsequent chapters of the dissertation.

Born in Oxford in 1920, Phyllis Dorothy James White was a prolific English detective novelist who wrote twenty novels and many short stories, non-fiction works, and articles (Young 20). In one of *The Guardian* interviews, James recalls that she began storytelling when she was less than ten because she had to lull her sisters into

sleep by telling “invariably improbably exciting and mysterious stories” (John 572). However, she began producing works of literature at the age of thirty-eight after pursuing a career in many other professions. As Young remarks, she first started to work in a tax office after graduating from Cambridge Girls’ High School, and later in the years of World War II, she served as a Red Cross nurse with the Royal Army Medical Corps (20). After the war years, James worked in hospitals and forensic laboratories with the Police and Criminal Policy Departments (Lorenz para. 3). Although she published her first detective novel *Cover Her Face* in 1962, she was not in pursuit of a full-time writing career until 1979 when she retired and began concentrating fully on writing. Perhaps, as Lindsay also underscores, the work experience and the knowledge she acquired from the forensics she experienced in hospitals and the police department where she served, enabled her to construct those ingenious and intriguing murder plots and mysteries in her novels (122). However, James composed not merely detective novels and stories, and she also produced fiction and non-fiction in various genres that would involve, for instance, *Children of Men* (1992) which is a dystopian fictional work; *Time to Be in Earnest: A Fragment of Autobiography* (1999) that portrays her own life in detail; *Talking About Detective Fiction* (2009) which is a critique of the English detective fiction tradition that outlines the basics of famous English detective writers, Doyle, Christie, and Sayers; and most recently *Death Comes to Pemberley* (2011), a postmodern rewriting of the classic Austen novel, *Pride and Prejudice*. Almost all of her fictional works have been made into films because, as Young remarks, they involve “exploration of universal human weaknesses and struggles” which deems her work as timeless and appealing globally (7). As a result of her influential works in literature, in 1983, James was honoured with the “Order of the British Empire (OBE)” and in 1991, with the title “Life Peer of the United Kingdom” (Lindsay 122). She also won “Crime Writers' Association (CWA)” awards in 1967, 1971, 1975, and 1986, in 1987, the “CWA Diamond Dagger Award” and the “American Edgar Allan Poe Scroll Award”, and she became a member of the Royal Society of Authors, an associate fellow at Downing College, Cambridge, and was a governor at the British Broadcasting Corporation, the chairman of the Literature Panel, British Council of the Arts until she died in November 2014 (Klein 167).

In James's first detective novel, *Cover Her Face* (1962) her fictional detective, Adam Dalgliesh appears for the first time in the series which basically involve investigations of crime stories and mysterious murders that detective Dalgliesh engages as a superintendent from the well-known police force, Scotland Yard. Dalgliesh is the protagonist of fourteen novels written in a serialized form between the years 1962 and 2008 when the last adventure of him ends in a marriage in *The Private Patient*. As Young notes, detective Dalgliesh is a "fascinating and paradoxical character, an introspective poet and a dogged, even inexorable, detective who is handsome and gentlemanly in demeanor" (20). He first appears as the professional chief inspector and later is promoted to the superintendent position at the Scotland Yard as a result of his successful investigations. Lorenz remarks, "his direct, understated manner lends the books a gravity not often found in the genre" (para. 3), and as James also draws attention, the distinct portrayal of a grave police officer like Dalgliesh, who is dissimilar to such classic eccentric figures as Poirot and Holmes, is because James preferred "to write a fairly realistic novel," and she believed "in real life private individuals don't keep stumbling over bodies" (Young 21). Apparently, James believed as it was not so common to have weird detectives or so many private eyes in real life, they should not be in detective novels since, for her, they distort the realism of detective novels. However, in two of her novels, *An Unsuitable Job for a Woman* and *The Skull Beneath the Skin* (1982), the protagonist is a female private eye, Cordelia Gray, who is portrayed in these novels as an amateur with fairly little experience in investigations or interrogations; yet, with her first time appearance in *An Unsuitable Job for a Woman*, Cordelia draws so much public attention that she is regarded as an unprecedented new type of fictional detective appearing in the genre, and as Nixon also notes, as "a touchstone of early seventies feminism" (30). However, in the second Cordelia Gray novel, *The Skull Beneath the Skin*, she is depicted as quite different from her former portrayal; thus, she simply "represents James's conscious rewriting of her original character – and of the earlier novel itself – a rewriting that offers what seems to be James's revaluations of her earlier view of Cordelia" because of James's more conservative agenda and the prevalent more conservative political structure in the 80s England (Nixon 33). Therefore, Nixon concludes, in the second time appearance of Cordelia Gray in a James novel, as she is transformed into a

detective that engages with “clients who want their pets found, clients, tearful, desperate, outraged by what they saw as the callous indifference of the local C.I.D.,” she is “considerably diminished, considerably less effective” (37).

Many detective novels written by James not only reminisce classic English detective fiction, but they also transgress traditional generic boundaries and bring the detective novel closer to other forms of the genre. As Young asserts, “[h]er attention to careful mystery plotting follows in the tradition of the Golden Age of English detective fiction written between the two World Wars by the likes of Agatha Christie and Dorothy L. Sayers,” yet James’s novels are “far more lengthy and complex than most Golden Age works, closer to the nineteenth-century literature by George Eliot or Willkie Collins in terms of the psychological complexity of the characters and the carefully drawn portraits of social dynamics” in addition to the fact that they are “thoroughly modern both in terms of the realistic descriptions of police procedures and the echoing aftereffects of crime” (7). Moreover, as Hadley claims, James is the author who links the classic detective novels of Christie and other Golden Age writers with those later “feminist thrust of the detective fiction of the post-1980s” (17). This is partly because of the fact that she portrayed a female private investigator in two of her novels, Cordelia who was very different from those female private eyes or amateur detectives of the fiction produced in earlier periods. With her female protagonist in *An Unsuitable Job for a Woman*, in Hadley’s words, James has “altered the detective genre for ever” (22).

*An Unsuitable Job for a Woman* is mostly about the struggle of Cordelia Gray in proving herself as a private investigator in a patriarchal society as it could be surmised from its title. The novel is mostly like a bildungsroman as it involves the growth and transformation of a protagonist who goes through a series of adventures and finally improves herself as compared to her portrayal at the beginning of the novel. The plot unravels in London with the death of Cordelia’s partner Bernie Pryde who commits suicide in his office and leaves his detective agency and his unregistered gun to his less experienced partner, Cordelia. Bernie was an unsuccessful ex-cop who established a detective agency after being fired from Scotland Yard by the superintendent Dalgliesh. The joining of Cordelia into Bernie’s business as a partner

changes nothing in the success of the agency though, and there are almost no significant mysteries they have uncovered together. However, the day after Bernie's suicide, a customer, Miss Elizabeth Leaming knocks on the door of Cordelia's agency. The customer is there on behalf of an important scientist in Cambridge, Sir Ronald Callender, whose son committed suicide a while ago. As we learn from Miss Leaming, although the official police investigators declared the case of Mark Callender as suicide, Sir Ronald would like to hire Bernie Pryde's detective agency for the investigation of the reason behind this suicide, and to unearth the motives that have led his son to kill himself. Cordelia is driven to Cambridge together with Miss Leaming by a male servant, Lunn. She is informed by Sir Ronald and Sergeant Maskell that Mark hanged himself in a cottage in Major Markland's grounds with a belt of his own but without an apparent reason to do so. Cordelia begins her investigation from Mark's cottage where he died, and starts living in the cottage and carrying out the investigation around those places Mark spent time in, particularly Major Markland's grounds, Sir Ronald's mansion, and the university Mark attended, and with those people Mark knew, his university friends, Markland family, the nanny, Pilbeam, and Callenders' family doctor. From the very beginning, Cordelia is convinced that Mark's death is not a suicide, and after interrogating people involved in the case, she finally figures out Mark was murdered by Sir Ronald as a result of the fact that Mark learned he was not the legitimate son of Mr. and Mrs. Callender, but was born out of wedlock as the son of Miss Leaming and Sir Callender, and thus he was planning to renounce the inheritance that he would get from his grandfather, so risking the future of Sir Ronald's well-established science lab and ruining his prestige in society. Sir Ronald had planned to have a son from Miss Leaming in order to get the sum of money from Mr. Bottley, his father-in-law, because his wife could not bear a child, and Mr. Bottley had put a condition in his will that forbade them to inherit his wealth unless his daughter and Sir Ronald, whom had always been disliked by Mr. Bottley, gave him a grandson. Cordelia confronts Sir Ronald with the fact that his son did not commit suicide but was murdered by his father, and a crime scene was faked by the murderer in order to conceal the reality about the filicide. Sir Ronald accepts he murdered his son and tells Cordelia that nobody would believe in her if she chooses to publicize it as he will negate the prosecutions by using his powerful position in society. However,

eavesdropping the conversation, Miss Leaming learns the murderer of her son is Sir Ronald and shoots him to death immediately. Cordelia, having seen how monstrous Sir Ronald is, covers up Miss Leaming's murder by faking a crime scene and deceiving the police and even the superintendent, Dalglish, who was the famous fictional detective appearing in many other novels of P.D. James. At the end, Cordelia returns to her office as a more self-confident woman and a more experienced detective as she has solved her first great mystery and proved she can be a professional detective, though she cannot get the credit of the mission she has successfully completed because of the final complications.

### **2.1. Detective Redefined: *An Unsuitable Job for a Woman* and Generic Subversions**

In order to trace the development of the detective novel and to find out generic subversions in *An Unsuitable Job for a Woman*, it is necessary to draw parallels to earlier prototypical detective novels mentioned before in the study in order to both expose dismembering of certain generic traditions in the novel studied, and analyse innovations brought to the genre with this milestone work of fiction. To this end, works of earlier novelists that are outlined in Chapter One will be compared and contrasted with James's novel in terms of generic qualities, since to assess the place of the novel in the genre would only be possible by situating it among the prototypical works of the genre. It is an undeniable fact that a work of fiction is both affiliated to certain contextual elements and is also a synthesis of the works produced before that specific work of literature, and in Bakhtinian sense, all subsequent works are *intertextual*, and they are produced out of a dialogic relationship with all preceding examples. In his book, *Problems of Dostoevsky's Poetics: Theory and History of Literature*, Bakhtin refers to literary works produced in a literary genre as always "reflect[ing] the most stable, 'eternal' tendencies in literature's development" although those literary works are in "constant *renewal*" as a result of their never ending "contemporisation" process (106). Each new example produced within a literary genre makes use of certain characteristic qualities which all previous works have elaborated, and in a sense, each new work is developed out of those previous works and characteristics, or "eternal tendencies" as referred by Bakhtin, and the literary genre, therefore, both perpetuates

and renovates itself because, in Bakhtin's words, "[a] genre lives in the present, but always *remembers* its past, its beginning" (106). Furthermore, the context out of which a literary work is produced such as the socio-cultural developments, political and economic affairs, the generic tendencies at the time of composition, trends in literature influence the development of a literary genre, and literary works that are written within a certain genre but in different contexts will have both "eternal tendencies" and innovative literary qualities; that is why, as Bakhtin asserts, "[f]or the correct understanding of a genre, therefore, it is necessary to return to its sources" which are obviously the most representative works in the genre (106). Thus, in this section, *An Unsuitable Job for a Woman* will be analysed to expose the generic subversions that James's novel does within the genre by comparing and contrasting it to certain traditional detective works, particularly to those of Arthur Conan Doyle and Agatha Christie.

To begin with, James composes a work of fiction with utmost verisimilitude by constructing a more lifelike detective and a new sense of realism through her idiosyncratic depiction in the novel as compared to those classic detective novels of Doyle and Christie, whose fictional detectives have always been too eccentric and even a sort of alien to the society they are situated in. In the fictional universe portrayed in *An Unsuitable Job for a Woman*, there is not a Holmesian genius or a Poirot like figure, in other words there are no highly-successful detectives who have superb analysing skills with unbelievably powerful minds and utmost rational methods, in addition to the fact that the story narrated in James's novel is not the recount of a successful unravelling of a murder that has been committed in an ingeniously complex or smart fashion. In a sense, *An Unsuitable Job for a Woman* consists of a typical murder that would possibly surface every day, anywhere in the world; of a detective that is no more genius or skilful than other fictional characters in the novel; and of a comparatively dull pursuit of the footsteps of the victim who is a university student and has problems with his family. Therefore, what is emphasized in the novel is not the smart villainy of the murderer or the genius unearthing of the mystery, but the obstacles and problems that a woman faces to survive in a traditionally masculine domain, a profession that is merely associated with the powerful and the superior. Moreover, a new sense of realism different from classic detective novels is apparent in the setting of the novel.

The plot is not unfolded in a far place apart from the real living place of the reader as Christie and Doyle often prefer such as a small village or an oriental train filled with people from different nationalities, and sometimes a gothic moor in the country, a far mansion with manège on the outskirts of London, or a picturesque region, The Reichenbach Fall, in a foreign country, Switzerland. Although setting crime stories in such dark, exotic, distant, and intriguing places helps to stress the essential element, the suspense, in classic detective novels of Doyle and Christie, settings in these novels more importantly function as an element emphasizing the distance between the reader and the crime or real life to assure the safety of the reader by keeping the evil out of their society. However, the murder in James's novel takes place in Cambridge, in an outbuilding of a Major Markland. The crime takes place in the heart of a metropolitan city where a promising university student is murdered by his father to serve the villainous academic purposes of the latter. When considered together with these facts about the murder as more plausible in a more ordinary and typical environment as opposed to classic detective novels, it could be concluded that James composes a detective novel which is more down-to-earth and closer to the real life as opposed to the classic detective novels of previous generations, in particular those of Doyle's and Christie's. In other words, the effort that these traditional writers had put forward in their fiction, the effort that purports to distance the crime from the reader despite providing a voyeuristic pleasure, is mostly absented in James's novel. Also, the fact that it is not common to have a purely plotting criminal genius or a reasoning genius detective in reality is underlined. As opposed to unrealistic and implausible criminals like the intellectual professor Dr. Moriarty or the femme-fatale Irene Adler, appearing in the Sherlock Holmes series, or a serial killer who murders alphabetically as in Christie's *The ABC Murders*, or a strange ex-judge who looks for justice in luring various offenders into an island and killing them one by one, following the order in a child lullaby as in *And Then There Were None*, the criminals in several of P.D. James's novels, including *An Unsuitable Job for a Woman*, as Jones and Barker also draw attention to, are "fathers, lovers, sisters, coworkers, respectable members of the community whom no one would reasonably fear" (141).

James's novel begins with the portrayal of the protagonist Cordelia as a woman who happened to be the partner of an ex-cop that has his own private detective office.

She is deliberately introduced to the reader as having little or no experience in crime-solving, and apparently has no more than ordinary mental capabilities and physical strength. All throughout the novel, James emphasizes her continuous struggle to become a detective and her endless search for a stable identity. At the beginning of the story, it is revealed that just a short time before, Cordelia needed to select a career option, and she would either continue to work for a secretary agency and be a dependant woman who would always need to look extremely feminine to please the men she works for, or she would pursue a career in a traditionally male profession, that is, the option of becoming a private investigator. Having preferred to be the private eye, Cordelia decides to fight back the oppression of the society that has been on her shoulders since she was born. Perhaps because of her father who makes her discontinue her education and serve for his political adventures, Cordelia feels the need to take control of her life. Thus, it is underlined in the novel that despite being inexperienced in the profession she wants to acquire, and despite lacking several necessary physical qualities and personal traits for the job, Cordelia manages to experience a development and growth throughout the novel, very much in contrast with the characters in the classic detective novel, which never projects a character change in their plots. Therefore, it is evidenced once again that James's novel moves out of the formula of classic detective fiction and suggests a different sense of realism subverting the traditional detective novels.

Moreover, even though the crime in *An Unsuitable Job for a Woman* is a major one, a villainous filicide, it does not appear as insoluble and it does not have complex ramifications as is the case in classic detective novels. In traditional detective stories, the crime is always, "a major one with the potential for complex ramifications," and it often "appear[s] to be insoluble," and taking place in "isolated settings clearly marked off from the rest of the world" (Cawelti 81, 85, 96-97). However, in James's novel, the case is already closed officially as a suicide, when Sir Ronald asks Cordelia to unearth the motives behind his son's suicide. Cordelia concludes in the chapter three – rather too soon for detective novels – that Sir Ronald, or motivated by him, his servant, Lunn, is the murderer, and from that time on, she tries to prove her resolution by carrying out an investigation on the past of Sir Ronald Callender and Mrs. Callender. Cordelia does not need to untangle an ingeniously constructed mystery by

a criminal mastermind in order to draw the conclusion that Mark was murdered by his father, so the usual question hanging at the beginning of traditional detective novels, the “whodunit” is absent in James’s novel. Instead, James presents a murder story that deliberately brings the crime closer to the reader, a familiar setting, as a plausible villainy to question certain social epidemic evils of humanity, unlike the classic stories of Christie and Doyle, which purport the message that crime is limited to certain villainy of individuals and is thus endemic and does not pose a problem for the society,

Furthermore, in classic detective novels, in Cawelti’s words, “the detective is a detached eccentric with no worldly stake in the outcome of the action” (95). In most of the Holmes series and Christie’s novels, the detective is rarely characterized as having a close relationship with somebody except the sidekick who narrates the story, and most of the details about the character of the detective are given just in bits and pieces as the focus of the novel revolves around the crime and the pursuit of the criminal. For instance, the reader gets almost all the details about the interesting habits and life of Sherlock Holmes from the first few opening pages – or opening paragraphs in short stories – of the series. Once the investigation is initiated, a very limited number of details regarding the personality of the detective are given. However, Cordelia in James’s novel is depicted as having close contacts, direct mutual connections, bondings, and relationships with other characters in the novel not as a detached figure whose aloofness blocks her from having these. In addition, as an investigating agent, she is represented as absorbed completely into deceased Mark Callender’s life because she starts living in his shack, and very often she notes resemblances between the victim’s life and her own. This also proves how absorbed she is in the life of the victim whose case she investigates. She draws parallels between the problems and struggles she went through and the ones Mark had, and it is exposed with these parallels how patriarchal society and culture have victimized both on multiple grounds. As a result, Mark has already been murdered by his own father for a greater purpose of Sir Callender, which is science for the benefit of all in society, and Cordelia has been sacrificed for political and national beliefs of her own father who has blocked her from getting a university education and coerced her to spend a good many years serving for him and his communist ideals. The parallels between the life of the victim and the detective are exemplified further with several details provided in the novel, and the

self-identification of the detective with the victim, Mark is emphasized. For instance, Cordelia, very often, feels that she is not a good detective and will no longer find out the motive behind Mark's suicide, and once when the possible murderer throws and padlocks her in a well, for a while, she remains convinced that she will fail, yet she finds the strength she has lost, thanks to Mark. After she was left with no chance to survive in the well, she notices a ladder that could be used to climb up, but it is at an impossible distance for her to reach. She thinks "[i]t could save her life" but she feels that "she hadn't the strength to reach it" and at that moment "without conscious thought or scheming, that she remembered the belt" (James 157), Mark's belt with which he had hanged himself. Cordelia had begun to wear it after she got it from the Sergeant, and it saved her as she managed to get the ladder by pulling it toward her with the belt buckle. What killed Mark saves Cordelia, and from that moment on, she feels stronger, more self-confident and less hesitant in moving forward to solve the mystery, and thus, her climb out of the well symbolizes a form of ascent from the position of the weak, to the more powerful, and from the inferior, to the superior.

At the end of the novel, Cordelia is depicted as further involved in the lives of Callender family, as she takes part in the punishment of the murderer by helping Miss Leaming to go unpunished, faking a suicide scene for Sir Callender, just as he has done before for his son. Apart from these, Cordelia is, very frequently, seen in relationship with Mark's friends from the university by attending their parties and having conversations with them, which occasionally leads her to remember her childhood leading her to reflect upon how she had been restricted by her father, how she had felt more comfortable with other women in the convent where she had been educated later, and how she had always been restricted to limited options in her entire life. As may be illustrated by these examples, the detective novel of James is different from a classic detective novel due to the fact that it is less about the crime and pursuit of the criminal, but more about the course of events occurring around Cordelia while she is working on an investigation, and the relationships that the detective engages in with other characters in the novel. Therefore, Cordelia is portrayed not traditionally as an eccentric detective who is merely obsessed with the investigation of the case, but as a character who identifies herself with the victim, feeling sorry both for what he has suffered, and what she herself has undergone all through her life. Because of these

frequent references to the similarities in their lives, and her identification with things and events in the life of the victim, with her own underlines the fact that the novel is not a classical detective fiction, but mainly is a story of a character, of a woman in a patriarchal society, struggling to lead her life and career, and even to survive because as Cawelti notes, whereas “[t]he classical detective usually has little real personal interest in the crime he is investigating” (81), Cordelia, does not have the simple role of a detective who ignores all but the case. On the other hand, Sherlock Holmes, for example, clearly states how he considers all characters involved in a case as mathematical units by noting in *The Sign of Four*, “[a] client is to me a mere unit, a factor in a problem” (119); and it is certain that other units or factors in the problem or the mystery are the other characters, events or clues, and objects involved in the case. It is also true for Christie’s detective Poirot that he has the minimum emotional involvement in the case, and the relationship he has with victims and criminals, or other characters is limited to the framework of the investigation and they are of limited interest to Poirot, in other words, as Woods also observes Poirot “remain[s] isolated from the society he serves” (106). However, Cordelia, as opposed to these former sleuths, is obsessed with the life of the victim, Mark Callender, and his sufferings or betrayals, and she echoes not only his last steps by following his last days but also carries the investigation out while living in Mark’s shack, using his house utensils, drinking from his coffee mug, and hanging around with Mark’s friends at Cambridge university during her journey that leads both to the resolution of the mystery and also to her intellectual and spiritual growth.

Because of these facts, Cordelia Gray, as a young amateur private eye, portrayed in *An Unsuitable Job for a Woman*, has become the first of a new detective that would later be seen commonly in detective novels because of her peculiar way of depiction. Unlike the ones in traditional detective novels, most of whose representative personal trait is their complete dependency on reason and rational analysis of clues and events, Cordelia and many other subsequent contemporary detectives do not base their resolutions on rational aggregations but more typically on intuitions or hunches. In classic detective novels, how detectives unearth mysteries through an implementation of logical methods of thinking is essential. In all the Holmes stories and novellas, the detective is portrayed as having a supreme analytic ability in solving

mysterious cases through reason and prediction of possibilities by analysing past experiences. For instance, in the short story “The Blue Carbuncle” Sherlock Holmes analyses the details of the hat of a man and could easily deduce that he is having problems in his marriage just from the details in the hat. However, in *An Unsuitable Job for a Woman*, Cordelia Gray has little past experience in her profession to draw parallels and conclusions among various cases, so she cannot base her predictions on reason or rational thinking to relate the case to a possibility in a sum of human nature. Most of her assumptions and theories are derived from her personal impressions and instincts. In the novel, she considers the possibility of the lab assistant, Lunn, to be the murderer just because he is a bit taciturn and coarse although he is nothing but another victim of Sir Callender. When Cordelia and Lunn meet for the first time, after he shakes her hand strongly, she reflects “he had hurt her deliberately” and “[h]e was . . . a sinister study in black and white with his thick, short neck and powerful shoulders straining the seams of his shirt” (James 22); and until Lunn dies in a tragic car accident, Cordelia thinks of him as in collaboration with Sir Ronald in the murder, yet at the end she sees that he is also abused for the sinister aims of Sir Callender. As many critics like Scaggs (2005 39-41), Knight (“The Golden Age” 78), and Owen (76-77) point out, one of the most important and common characteristics of detectives in classic detective fiction, both in short stories of the nineteenth century and detective novels of the twentieth century Golden Age, is their utmost reliance on reason and their emphasis on a rational mind to conduct investigations. In *An Unsuitable Job for a Woman*, in contrast, nothing is explained with pure reason or scientific processes, and nothing is evaluated within the past experience of the detective to reach a resolution, so things and events are portrayed as they are, arbitrary rather than being based upon an order or rationality. In the world of traditional detective fiction, nothing incredibly surprising, or in dire contrast with a rational mind can take place, but in Cordelia’s world, there is an impression given that not everything is explained by pure reason in real life, but people may base their conclusions on personal intuitions or hunches, and they might get what they want at the end despite possible human mistakes.

Furthermore, the pursuit of clues, interrogations, methods that Cordelia uses while investigating, moral values she has, and her understanding of justice are unusual and different from the detectives of traditional detective novel and these differences

that will be outlined in this section all lead to significant ramifications in the development of the detective novel. What Cordelia tries to acquire by finding out the criminal does not function as to reinstate the social order that has been destroyed by the crime before. Crime, in particular a murder in traditional detective fiction is seen as a complete threat to the society and criminals are always considered as defilers of the societal order. In short stories of Holmes, criminals are mostly portrayed as having sinister plans, ill-minded passions, and obsessions, and they all commit crimes because of pure villainy. Both crimes and criminals are regarded as things that need to be eliminated from the society. Thus, the detective, whose existence is solely considered as to save the society from these ills, performs his job relentlessly and with no mercy or sympathy for the criminal since the crime and the criminal is portrayed as completely detached from and out of the essence of the society. However, at the end of James's novel, Cordelia goes on to cover for one of the murderers, Miss Leaming who has shot Sir Callender. This is because Cordelia believes he deserves to die because of killing his son for money whereas the other murderer, Miss Leaming is protected against any police inquiries and accusations as she avenged her slain son. Therefore, Cordelia takes part in penalizing a murderer illegally whereas concealing another, and this, as opposed to the restorative, reasoning, and warning voice of traditional detective novels, disseminates an idea that would disturb the order of the society further.

Moreover, written in the 1970s, after the American detective novel, the hard-boiled mode has been well-established across the continent with such writers as Dashiell Hammet and Raymond Chandler, *An Unsuitable Job for a Woman* shares several generic qualities with the hard-boiled novel in its composition, and these hard-boiled qualities make the novel act as a passage from classical English detective novel of the Golden Age to a new era of the detective novel in which hard-boiled traditions of American version detective novels are grafted to traditions of classical English detective novel. The hard-boiled detective novel, as Scaggs remarks, is a type of the detective novel developed in the United States, and the term hard-boiled, which means "tough" or "shrewd," refers to the detective and his new type of policing and investigation (2005 54). Certain characteristics of this new type of detective that stars in hard-boiled detective novels have influenced all descending detectives in crime

writings including English detective novels and *An Unsuitable Job for a Woman*, the protagonist of which, Cordelia, according to Dennis Porter has been the first female hard-boiled detective model in the genre (2003 112). Therefore, although Cordelia has certain distinctive characteristics when compared to those preceding hard-boiled detectives, she also shares some common qualities with the hard-boiled detective, all of which distances *An Unsuitable Job for a Woman* from those classic English detective novels. The first and the major similarity is that she is a detective mostly on the chase, mobile, and often following the traces and clues left by the criminal and the victim, having close contacts with criminals, and there are chasings, guns drawn and even shootouts unlike classic detective novels, in which as Porter suggests,

The arrest of a criminal, not to mention a brawl or a shoot-out, is usually avoided by the detective of the classic dignity. His job is done once guilt has been established. Punishment is assumed to follow, but it is left to the slow-moving, impersonal forces of the law to carry it out. (1981 167)

However, in James's novel, after the guilt is established, and it is understood that a filicide has been an issue, the murderer is punished immediately, and the person who penalized the murderer, the birth mother of the victim, Miss Leaming, is protected against a possible charge or punishment since Cordelia has a self-understanding of justice and order like her hard-boiled American brother who, according to Porter, is "always a law unto himself" (*The Pursuit of Crime* 168).

Another similar aspect in the characterization of the hard-boiled detective and Cordelia is in the portrayal of their lifestyle, which is far from the familiar and typical, or a settled one, and both of these characters are depicted as if they were in exile in their own society. The private eye Cordelia is an investigator working individually, mostly on the run with no apparent home to stay – let alone a nice chamber in the city like Sherlock Holmes does – lives in a derelict hut in which the victim, Mark Callender was hanged, and has occasional violent confrontations with Lunn who has been of help to murderous Sir Callender. As Porter remarks, traditional English detectives always have "an enthusiasm, further hobby, or durable personal relationship that he enjoys apart from the business of detection," all of which "imply a commitment to civilized living and to society beyond the dark sphere of crime" as well as suggesting "a rootedness within a stable and harmonious social order that is threatened only

temporarily by criminal acts,” but Cordelia and the hard-boiled private eye “lives on the margin of established society” and they have “no hobbies,” “no wife to return to, no home or agreeable gentleman’s chambers” and “no garden to cultivate” and “no fixed address” (1981 182). Cordelia has a detective office where she leaves after she engages with the Mark Callender’s case and is never seen spending time there again; she lives in late Mark’s old house and depicted often in her small car en route to an interrogation or eyeing somebody or in pursuit of a clue involved in the case. She is in no sexual commitment with anybody, and she has lost contact with her family. She remains isolated from all familial and societal connections, and she is portrayed as an uprooted outcast. In that sense, Cordelia is very much like hard-boiled detectives who, as Connelly also noted, “no longer views himself as a hero, capable of solving any case and restoring justice, but as a troubled, lonely, and at times desperate figure, isolated from and yet a tainted part of the devastation by which he is surrounded” (179).

In sum, unlike such classical heroes as Dupin, Sherlock, or Poirot, Cordelia first appears as a powerless and stunted individual in a patriarchal society not only because she is a woman coerced and oppressed by patriarchy but also due to the fact that she remains as an outsider in society and repressed by the logocentricism of the ideology and its discursive practices. However, against all the negativity, Cordelia manages to establish her own methods of investigation, her own way of living her life, and her own sense of justice and law once she breaks the stereotypical boundaries set around her by the society. Therefore, it can be concluded that *An Unsuitable Job for a Woman* subverts the traditional detective novels in the genre, particularly with distinct characterization of the detective protagonist by metamorphosing the highly successful, and superhumanly intelligent male detective into a moderately successful and fairly smart female who, yet, manages to fulfil the detective role she inherited from the former.

## **2.2. Ramifications of Generic Subversions and Problematizing Gender, Identity, and Power Relations in Detective Fiction**

The simplicity of the plot and lack of a criminal mastermind or a genius detective makes James's detective novel, as it is mentioned before, a more plausible fictional story and brings it closer to the real life; yet what is emphasized in the novel is more than the story of the crime or the story of the investigation. The struggles and conflicts of individuals, in particular a woman, is the focus of the novel. Thus, James breaks down the generally acknowledged opinion that detective fiction provides the reader with an escapist form of literature as it engages readers with sort of events that they will not possibly experience in real life, and as a result they will try out a role that would normally impossible for them in the real life. Also, the novel does include a character in pursuit of an identity in a fictional world reflecting societal and cultural concerns of the 70s Britain. In this regard, the novel touches upon the gender trouble particularly in terms of binaries, limitations and classifications in societal, cultural, political and, professional spheres. How women are stunted by patriarchal ideological structures and domineering discourses, how they are categorized as of secondary importance under the primary masculine level, and how those who try to break these structures, discourses, and categories down are always pushed back within the society are among the queries elaborated in the novel.

Because of these reasons, the novel is more like a character study and about Cordelia and her struggles in becoming a detective. The narration of investigation is interrupted by recollections of details from the detective's past and with some reflections upon her self-esteem, her current position and identity within societal structures, her communication and relationship with other people, and her recalls on past crime files that she and her partner, Bernie, were engaged in, or references to various methods that Superintendent Dalgliesh uses in certain cases. This is in contrast to the classic English detective novels that often consist of the presentation of mere surface details regarding characterization, and the characters are often, as Knight suggests, "shallow and naturalised" (Knight 1980 124); and the usual protagonist, the detective is not a fully developed character although compared to other minor characters, he is depicted in a slightly more detail. The usual protagonist in these

traditional detective novels is also not a round character, and the reader does not witness any significant transformations or improvements in the character of the detective as the story moves further, and at the end of those classic detective novels, the detective remains a flat, repetitive, stereotypical protagonist with no apparent change or growth, neither intellectually nor psychologically. However, in *An Unsuitable Job for a Woman*, the investigation of the crime is a subplot to Cordelia's own story of becoming a detective; and in fact, not only becoming a detective or acquiring a profession, but also claiming an identity in the power structure within a patriarchal system; thus, the reader is offered a journey into Cordelia's spiritual, intellectual, and professional growth. At this point, it is essential to remember Kate Millett, who draws attention to the logocentric categorisation at the time, particularly the categorisation of professions and educational fields based on sex differences emphasizing the power relationship among these categories in which women are limited to occupations that have little to say within long-established power structures. Millett writes:

the military, industry, technology, universities, science, political office, and finance – in short, every avenue of power within the society, including the coercive force of the police, is entirely in male hands. As the essence of politics is power, such realization cannot fail to carry impact. What lingers of supernatural authority, the Deity, "His" ministry, together with the ethics and values, the philosophy and art of our culture—its very civilization—as T. S. Eliot once observed, is of male manufacture. (Millett 25)

Being a detective at a time when people were still struggling against women's equal pay due to the sexual discrimination both in society and in the workplace, Cordelia is a portrayal of the new woman of the 70s who has been trying to occupy a self-sufficient position in society with her profession. She is fictionalized as a reaction against the patriarchal discourse that limits women into certain inferior binaries in all areas of society and as a reflection of the counter discourses produced by feminist activists, who have long been calling attention to that biased patriarchal logocentric discourse. As Klein pointed out, *An Unsuitable Job for a Woman* "initiates Cordelia into her profession and establishes her as a survivor, a detective in the making, an independent young woman and a feminist like her creator" (Klein 169). Cordelia is depicted as a woman struggling to become a detective. Although she is stunted by the dominant masculine figures all throughout her life, for example by her father who

prevented her from going to a university, within the patriarchal society in which she is left with no choice of profession except a secretarial position, and even by other women as they never believed her capable enough to conduct a detective agency, Cordelia manages to prove being a detective is suitable for a woman, and as a result, with this novel, P.D. James proves that, in Dennis Porter's words, the highly conservative form of novel, "the genre [detective novel] is ideologically reversible" (*The Pursuit of Crime* 127).

James's novel was published after Betty Friedan's *The Feminine Mystique* (1963) and Kate Millett's *Sexual Politics* (1970) appeared out of a social and cultural context in which strong political reactions and arguments began to arise from women against dominant patriarchal ideology, its institutions and its biased forms of discourse. Considered as disciples of second wave feminism, both Millett and Freidan argue the need for women to break the boundaries drawn around themselves, binary oppositions constructed by patriarchy, limits that confine them to stereotypically inferior roles in family, society and politics, besides stereotypically limited career opportunities. Millett defines politics as referring to "power-structured relationships, arrangements whereby one group of persons is controlled by another" (23), and with sexual politics she considers the binary opposition constructed in society as corporeal poles, male or female; and such a relationship is not independent from those politics of power structures, which grant the dominant men control of the dominated women, that is why she claims "sex is a status category with political implications" (Millett 24). In her doctoral dissertation, Millett carries out a similar analysis to that of Freidan's and goes on to expose stereotypical feminine and masculine features attributed to male and female groups in the patriarchal western society (26). Both critics point out the fact that literary works produced at a time within dominant patriarchal circles become ideological tools to recreate those sexual inequalities in fiction, and hence help to propagate those constructed values among the subjugated.

However, these biased representations in literature as male manufactured discourse can also be altered within literature through expositions of their nature as socially constructed. Millett claims "when its [the patriarchal system of power] workings are exposed and questioned, it becomes not only subject to discussion, but

even to change” (58). In line with the arguments of Millett, Betty Freidan in her feminist analysis of Western society, culture, literature, *The Feminine Mystique* draws attention to how women are imprisoned in feminine stereotypes historically and how this imprisonment devastates women into a state of psychosis. Freidan’s analysis of women’s case at that time begins with a chapter titled “The problem that has no name” in which she describes the problematic case of American women after WWII when women were confined to domestic spheres where they merely needed to care for their children and husband. Freidan reacts against the patriarchal ideology prevalent at the time which purport a “feminine mystique” interpellating women with a belief that claims, “the highest value and the only commitment for woman is the fulfilment of their own femininity” (37). However, what women need to do for Freidan is to break out of this confinement by “putting forth an effort – that human effort which reaches beyond biology, beyond the narrow walls of home, to help shape the future . . . by fulfilling their own unique possibilities as separate human beings” (Freidan 356). Written by a woman in the aftermath of these heated debates about the current state of women and preceded by “The Equal Pay Act” of 1970 and followed by “Sex Discrimination Act” of 1975, *An Unsuitable Job for a Woman* serves well to expose the workings of the patriarchal system in society and to let the reader question and discuss their legitimacy. As a literary form of art, the novel does this exposition by diverting from the well-established formula of the genre and by subverting the ideology in its construction. The generic codes of the detective novel as a formula literature are transformed into a new level that fissures, in Roland Barthes words, the ideological discourse in the genre to charge the novel with the arguments put forward by Freidan and Millett. Therefore, similar to many of James’s other detective novels, *An Unsuitable Job for a Woman* becomes more sophisticated than classic detective novels as it consists of “lengthy, slow-paced, and detailed in their analyses of the backgrounds that explain her characters’ psychological and sociological motivations” (Klein 168). This proves that her novel is the crucial first prototype in the genre that moves away from the formulaic detective novel abandoning its stereotypical narrative structure, characters and plot to transgress generic boundaries. Since then, there has been a significant deviation from the classic detective novel, which brings about a

more complex, more literary, more highbrow, more subversive, and thus more postmodern level to the genre.

The major criticism in the novel is directed at the stereotypical and limited professional opportunities left out for women. It is deliberately pointed out that the single available job offer for Cordelia is to become a secretary at Miss Feakins agency. That is an offer valid forever for Cordelia and Miss Feakins is portrayed as always on alert and waiting for Cordelia to end up with failure in detecting and return back to her agency. Feakins Secretarial Agency is presented to Cordelia like an always available boot camp for her and other women that need to work there, a boot camp in which women are reset to their feminine origins, pushed back to their inferior spheres, and limited to their female boundaries. Details in the book about the office where Miss Feakins operates is quite interesting since it is described as having “a desperate gaiety imposed upon it in the form of multi-coloured walls, paper flowers in a variety of urn-like containers, china ornaments and a poster” which involves “a curvaceous blonde, clad in brief hot pants and laughing hysterically, was leap-frogging over her typewriter, a feat she managed to perform with a maximum of exposure while clutching a fistful of five pound notes in each hand” with a caption below as such: “Be a Girl Friday and join the fun people. All the best Crusoes [customers] are on our books” (James 206). The image in the poster is actually a reflective product of the collective unconsciousness of a patriarchal society. All the details James releases in this excerpt are stereotypically attributed to femininity and female sexuality, and it is a condensation of various images in the unconscious of patriarchal society. The poster is much like a metonymy standing for the stereotypical impositions on women with such details as desperate gaiety, curvaceous blonde, hot, hysteric, typewriter, exposure, and five-pound notes in addition to those objects associated in most societies with femininity like multi-coloured walls, paper flowers, urn-like containers, china ornaments. What is emphasized in the novel with such a portrayal is that Cordelia has two options available for her: to pursue a career as a detective or to continue leading her life in the world of Miss Feakins who, later in the novel, is likened to “a brothel madam recommending her latest recruit to one of her fussier customers” when she is to present Cordelia to a new customer (James 206). Such despises in the way James depicts the secretarial position at Feakins Secretarial Agency function to disfavour the

professional limits set traditionally for women and to expose how “[w]omen are stunted and prevented to grow by feminine mystique” and as a result how “they couldn’t fulfil their potentialities” (Freidan 101). The only clear path for Cordelia is to have a secretary job in an office preferably operated by a “Crusoe,” or another minor occupation at somewhere else, as the barmaid in the novel, Mavis sarcastically asks her “[y]ou’ll be looking for a new job, I suppose? After all, you can hardly keep the Agency going on your own. It isn’t a suitable job for a woman” (James 12). Now that the male partner is dead, Mavis thinks the agency will not be able to operate just with Cordelia although, even when Bernie was alive, he and Cordelia were unsuccessful in solving mysteries, and the agency was not closed down. Cordelia reacts to Mavis by saying that the agency will keep on running and explains being a detective is “[n]o different from working behind a bar; you meet all kinds of people” (James 12), and she makes it clear that she is not willing to surrender to the dominant system and to become one of the typical women who were crushed in the process of those patriarchal workings of the system. Later on, Cordelia remembers her mother and their relationship with one another, and Cordelia tries to get motivated on her professional preferences with her mother’s help by asking her, in her imagination, if it is a suitable job for her to be a detective. Her mother gives an expected reply for Cordelia as she says it is “an entirely suitable job for a woman” (James 13). At this moment, Cordelia assumes an imaginary bonding with another female, her mother, and she consults her mother and gets imaginary support that she cannot find in real life. In this way, the novel also presents the reader with the portrayal of a self-sufficient woman who has promising self-confidence and strength against all odds.

Furthermore, the depiction of Cordelia as a successful detective in the place of the powerful and the superior in the traditional binary opposition, contrary to usual gender portrayals in early detective novels and particularly women as weak, silent, and passive like a nonhuman or non-existent, might be considered as reconstructing a new binary opposition with a similar logocentric way of thinking or simply reversing the former gender oppositions; yet, since Cordelia is nothing but a traditional detective commonly portrayed in any of those classic detective novels mentioned before, the novel cannot be regarded as suggesting new binaries or alternative structures, and it merely functions as deconstructing and subverting those existing structures in

patriarchy and detective fiction. Considering the fact that literature is not independent upon the time and space in which it is created, it always has a say on the contextual elements from which it is influenced, such as the culture, the society, the language, and the period out of which it is composed; and it is also an undeniable fact that literature can also function as a tool to exert, or to subvert, the prevailing power system on readers; therefore, as an ideological apparatus it has both legitimizing and delegitimizing power over facts, realities constructed within the ideology. In *An Unsuitable Job for a Woman*, James not only presents such counter forces against Cordelia as a detective, but she also overtly underlines the fact that a woman manages to resist and fights back these ideology driven oppressions in the patriarchal system and discourse.

From the beginning to the end of the novel, people who learn that Cordelia is a detective cannot consider the profession suitable for a woman, and they try to persuade her in the necessity of finding a different job, and they even try to prevent her from becoming successful in investigating. As noted above, Mavis the barmaid suggests that Cordelia end her career in the detective agency since the male partner, Bernie, is dead and the agency cannot function without a male; the police officer arriving at the agency after Bernie's suicide thinks, with no hesitation, of Cordelia as the secretary, and warns her referring to the crime scene as "[i]t isn't a nice place for a woman" (James 9), so neither Cordelia nor the secretary Miss Sparshott should linger around. Then the first person who knocks on Cordelia's door to look for a detective, Miss Leaming does not believe, at first, Cordelia is the detective at the agency and mockingly remarks, "I don't know if he [Sir Ronald] would consider you an effective substitute" (James 18) and arrogantly tells Cordelia what to do, and despises Cordelia's forensic skills, noting "[t]hose are skills which I hardly feel you will find appropriate to this case" (James 21). Later on, Leaming introduces Cordelia to Sir Ronald with a severe loathe saying "[t]his is all that remains of Pryde's Detective Agency – Miss Cordelia Gray" (James 26). Another hateful criticism comes from another young woman, one of the victim's friends, a university student, Isabelle who repeats the usual concern at the time to Cordelia observing, "[i]t is not, I think, a suitable job for a woman" (James 87). These traditional deterrents for Cordelia's choice of profession are deliberately accumulated in the novel so as to point at how it is propagated in

society so frequently, and also it is a constructed myth that has invaded much of the collective unconscious as a result of its origins in ideological discursive practices. At this point, it is meaningful to recall Foucault who refers to the counterproductive force that might be generated within the dominant discourse. Foucault argues, “[d]iscourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile, and makes it possible to thwart it,” and in *An Unsuitable Job for a Woman*, the prevailing discourse about women, sex and gender together with detective, policing, victim, and murderer are presented and then those patriarchy constructed grand narratives about women are undermined and deconstructed. With expositions of confinements of women to gender or sex-oriented roles and the biased nature of the dominant discourse, the novel tries to render the power structure within the discourse fragile to make it possible to be thwarted.

The importance of such a subversive representation is commonly emphasized in deconstructive readings, particularly as initiated by Derrida, feminists are influenced by the deconstructionist approach and post-structuralism which purported, in parallel to Foucault’s arguments, the possibility of subversions of logocentric binary oppositions, patriarchal hierarchies, dominant discourses, and truths developed to supplement the metaphysics of presence with the help of solely the text itself since, they claim, it has the potential to deconstruct itself if the critic is to find the correct imbalanced brick in its construction. Radical feminist, like Hélène Cixous and Luce Irigaray suggested the development of a new parole, “écriture féminine” or “parler femme” to break down the patriarchal discourse and Kristeva cited the existence of such deconstructive semiotic processes together with symbolic ones in any forms of communication and signification process, and she claimed the latter as having a subversive, poetic, irregular, and abnormal voice. In *An Unsuitable Job for a Woman*, there is no écriture féminine or parler femme that reflect female experience as suggested by their theoreticians, yet there is a new subversive discourse fashioned in it, which challenges the norms and perceptions created by the dominant ideology in society. In the novel, the ideological discourse created in the patriarchal system is challenged; in other words, the feminine mystique, as Freidan named, which “encourages women to ignore the question of their identity” (96) is thwarted.

In the novel, one way the rebellious female detective takes to confront and resist the patriarchal oppressions is cutting loose all her family ties which have always been one of the infinitesimal power units of patriarchy that has served in the subjugation of women by the prevalent ideology. At times, certain details and past experiences about her family are revealed to some extent, for example how she was abused by foster mothers and she always felt the necessity to be passive and obedient, how happy she felt at the convent where “[f]or the first time she learned that she needn’t conceal her intelligence” (James 63); how she was sent by her father to the Convent school where she was deprived of a proper education because in the Convent, as Cordelia remembers, “[s]cience subjects were in general little regarded at the Convent of the Immaculate Conception” instead “the incomprehensibility of the universe” and “the inscrutability of God’s laws” are explored (James 23); and how her father prevented her going to a university just because he needed her as a “cook, nurse, messenger and general camp follower” (James 64) to serve for his comrades and himself who was, as Cordelia describes, “an itinerant Marxist poet and an amateur revolutionary” (James 21). As a result of the sufferings she has experienced since she was born, she is depicted as a self-supporting and self-sufficient individual. In much of the narration, she appears as uprooted from her family, her friends and the society to which she cannot or does not want to fit in. As a result, in Kotker’s words, the fictional protagonist in the novel, Cordelia remains as “an excellent portrait of the outsider” (53) both within the society and to her family. The portrayal of Cordelia uprooted from all family and societal ties becomes an important motive when considered within Millett’s arguments which blames family as one of the ideological institutions exploited by patriarchy as she remarks on family as being “both a mirror of and a connection with the larger society; a patriarchal unit within a patriarchal whole. Mediating between the individual and the social structure, the family effects control and conformity where political and other authorities are insufficient” (Millett 33). In her novel James suggests a new type of woman who manages to overthrow the familial interpellation by severing all her ties with the idea of the family which, all throughout her life, has remained only as an oppressing patriarchal unit in relationship with the patriarchal society to set boundaries around her.

The novel not only exposes the patriarchal social order constructed ideologically but also negates its hegemonic imposition of the gender binary that propagates the idea that males are dominant and superior, and females are inferior and subjects. Millett refers to patriarchy as “a social order” which inculcates “a birthright priority whereby males rule females” on individuals thanks to “a most ingenious form of ‘interior colonization’” (25). What Millett claims, similar to Lacan’s argument “language pre-exists conscious,” is that gender pre-exists sex, in other words, we are born into a social order that is already well-established, definitions, classifications, rules are already certain, and females are to be dominated and ruled as a result of a natural code in this patriarchy-constructed social order. In *An Unsuitable Job for a Woman*, first of all, there is a portrayal of the 70s England, the social order prevailing at the time, and how females are regarded, in this social order, as inferiors subjugated by males. In the part where Cordelia meets Sir Ronald is an exposition demonstrating how the ideology has already inflicted Cordelia’s subconscious with such perceptions as low self-esteem and a sense inferiority. The description of the moment when Cordelia meets Sir Ronald goes as such:

She knew that she was facing a man of authority and high intelligence; his strength came over like a physical force. . . . The arrogant head was held high, the eyes were keen and wary under the heavy lids. Above all he looked successful. Cordelia had seen that look before, had recognized it from the back of crowds as, inscrutable, they had watched the famous and notorious pass on their way – that almost physical glow, akin to sexuality and undimmed by weariness or ill-health, *of men who knew and enjoyed the realities of power*. (James 25-26; emphasis added)

In this excerpt taken from the very beginning of the novel, Cordelia has felt she is weak and inferior whenever she meets a powerful and authoritative man, and also it should be noted that all men who enjoy the “realities of power” have the similar aura that leads Cordelia to think he is the superior. This is because of the inculcation of a social order in the subconscious of individuals with the help of the ideological discourse prevalent in the culture and society. As Millett remarks, such an inculcation is not carried out by forcing, but “[s]o perfect is its system of socialization, so complete the general assent to its values, so long and so universally has it prevailed in human society, that it scarcely seems to require violent implementation” (43). What is more, Sir Callender is also aware of his powerful position in the binary opposition formed in

society and considers Cordelia and her detective agency as weak and “pathetic” (James 173). It becomes clear when he thinks nobody will believe Cordelia when she accuses a highly successful scientist with filicide. As Kotker also notes “[h]e is confident that whatever Gray’s findings are, he can control her and her information so that he will learn what he wants to know without endangering himself” (53). Sir Callender’s self-confidence derives from the fact that he does not regard Cordelia as a threatening detective as he thinks Cordelia is both inexperienced and an inferior, a woman because of the prevalent perception of women as subjugated beings within the society. That is why, Sir Callender remarks no one would believe her and “no police officer in the world would take it seriously” since [n]either the police nor the courts are sympathetic to slander nor to hysterical nonsense” (James 170). Then Sir Callender steps further and threatens Cordelia,

I shall make you unemployable, Miss Gray. And first of all I shall bankrupt that pathetic business of yours. From what Miss Leaming told me it shouldn’t be difficult. Slander can be a highly expensive indulgence. Remember that if you are ever tempted to talk. Remember this too. You will harm yourself; you will harm Mark’s memory; you will not harm me. (James 173)

The language Sir Callender uses in this excerpt while addressing Cordelia is very authoritarian and formal as he obviously desires to distance himself from her in order to press his superiority against her whom he thinks of having a trivial importance in society, compared to his own position. However, it becomes clear at the end of the novel that, contrary to Sir Callender’s insults and disdains, Cordelia proves that she is not someone to be underestimated as she not only unearths how and why Mark was murdered but also who the murderer is. In addition, she manages to protect Miss Leaming from the superintendent genius, famous fictional detective of James, Dalgliesh, as she covers the murder ingeniously and fakes a suicidal scene immediately before the police arrive. Later on, she also manages to survive all pressures and interrogations of Dalgliesh and both Miss Leaming and she goes free of him even after they punished an individual on their own dismissing legal procedures.

In brief, with the character of Cordelia Gray in *An Unsuitable Job for a Woman*, James has created a very brave and self-confident young woman who survives despite all negations set around her in society. She not only rejects the roles, values, and codes

imposed on her by the patriarchal society and its ideological discourse, but she develops a distinct code of her own to claim a new identity other than the one which pre-exists in her. The novel problematizes those constructed and fixed roles that society straitjackets on individuals regarding the gender, family, individual values, and the profession which constitutes the identity of a person. All of these novelties in the private eye, Cordelia Gray, the protagonist in the novel, lead us to the re-imagination of the detective figure that is an indispensable element in detective novels. The usual protagonist in the genre who has been traditionally characterized not only as male, masculine, authoritarian, and powerful, but also as perfectly rational, highly eccentric and aloof is transformed into a new level of representation in several detective novels subsequent to James's *An Unsuitable Job for a Woman*, and with *Night Train*, the next literary work selected to be studied in the following chapter, the protagonist of detective novels, the detective mutates into a new character which defers all significations and classifications regarding its identity.

## CHAPTER THREE

### 3. SUBVERSION OF THE LANGUAGE AND THE MYSTERY PLOT AND PERFORMATIVE GENDER CONSTRUCTION: AMIS'S NIGHT TRAIN

*Night Train* was published in 1997 as the ninth novel of Martin Amis who, with this novel, stepped into a new phase in his career as the novel is in stark contrast with other fictional works he produced previously. When compared with two well-known novels by Amis thematising crime, a murder and a suicide, *Money* (1984) and *London Fields* (1989), the narrative quality and style of *Night Train* is so different that one can claim they were written by different authors. Unlike the manipulatively intradiegetic and sardonic narrators of previous novels, the narrator of *Night Train* is the one who becomes manipulated and she is never humorous, or if she is, it is always dark and reminiscent of something not amusing in any sense. Despite being a crime novel like the other two, *Night Train* differs from them as it not only figures a female police officer, Detective Mike Hoolihan as the protagonist but also, the plot is essentially based on the deciphering of a mysterious homicide/suicide of a character, Jennifer Rockwell. The novel, therefore, is situated among the well-established genre of detective fiction; and particularly since it does not project an expected unearthing of a mystery as detective novels traditionally do, it is mostly considered by many a parody of classic detective novels. As Philips points out, the novel is “at once a spoof of a detective novel” because of its overt postmodern parody of detective novels; and it is a “metaphysical thriller about cause and effect” (para. 10) because of the fact that the novel is both a whodunit but mostly a whydunit, questions which are not answered in the novel. It is true that the classic question to be answered in detective novels is replaced with a new question which does not query a murderer or a culprit but it does request a reason or reasons for a suicide, yet it is also true that the novel is essentially about the process of an investigation and the pursuit of a criminal from the beginning of the novel to the end. Therefore, the novel also belongs to the genre of detective novel with its emphasis on the detective and her investigation which is traditionally the core of the detective novels. Hence, in this chapter, *Night Train* will be explored in the light of the arguments that will expose and question its peculiarities as a

contemporary detective novel in its narrative so as to, first, lay bare the diversities and similarities it has, as compared to a traditional English detective novel, and second, relate these idiosyncrasies in its narration to a feminist discourse, particularly, the influence of performative processes on gender construction in relation to the patriarchal logocentric ideological discursive practices.

Martin Amis, the second-born of the famous English novelist Kingsley Amis has been one of the most well-known and renowned English writers since the publication of his first novel, *The Rachel Papers*, and is now the author of fourteen novels, numerous essays and critical reviews along with several nonfiction works. He was born on 25 August 1949 in Oxford and he has lived in various parts of England with occasional visits and stays in the US (Bradford 10). As a result, he has had the chance to experience and compare the cultural varieties in England and America, which resulted in obvious influences on his novels; and according to Finney, this influence gifted an “international appeal” to his works (2). In fact, one of his most famous and successful books, *Money* is a great study and critique of those two diverse cultures in detail, and through a whimsical narrator protagonist, John Self, satirizes the capitalist, hedonist, food-drug-cigarette-alcohol-sex addict modern society of the 1980s.

Amis’s career of writing began while he was getting educated at Exeter College, Oxford University, and at that time, according to Finney, his professor advised him to take some time off his education and focus on writing instead of completing a thesis on Shakespeare (6). After graduation, Amis pursued a career as a literary critic before he completed his first novel. Apart from temporary professions at an art gallery or an advertising agency, he began working for *The Observer* as a book reviewer with a pseudonym “Henry Tilney;” later, he started working as a trainee editorial assistant at the *The TLS* (The Times Literary Supplement); and then in 1974, he became the deputy literary editor of the political and cultural magazine, *New Statesman* for which he also wrote weekly reviews on various novels and novelists including Philip Roth, Kurt Vonnegut, Anthony Burgess, and Vladimir Nabokov; and finally, he started his career as a full-time writer after he left *New Statesman* in 1979 (Finney 6-11). With the first novel which he began to compose during Oxford years

and completed and published in 1973, *The Rachel Papers*, Amis, won the Somerset Maugham Award for the best first novel by a writer under the age of thirty-five just like his father did with his *Lucky Jim* (Rennison 5). Amis's second book, *Dead Babies*, was published in October 1975 in Britain and, as Finney points out, it attracted harsh criticism and strong reactions all around literary circles because of Amis's "choice of subject matter and by his vivid physical descriptions" in this parody of Agatha Christie style country-house detective novel despite the fact that, Finney adds, it was intended by Amis to be a satire of modern society and civilization (12).

Following *Dead Babies*, he wrote *Success* in 1978 and *Other People* in 1981, but two novels published subsequently, in the 80s, *Money* (1984) and *London Fields* (1989) are the works that have brought Amis worldwide fame and fortune, and they have also been regarded as the most representative of Amis and qualities associated with him, some of which are the metafictional narrative style, humorous narrators, epilogues and postscripts attached to the texts, dark themes and portrayal of idiosyncratic and arrogant protagonists, vivid and sometimes terrifying depictions of human miseries, linguistic word plays with repetitive words and dialogues revealing his witty and comic ironic stance. Diedrick points out those distinctive qualities that would summarize the art of Amis, noting, Amis's style has, on the one hand, a "satirical impulse, the engine of an incisive wit aimed at contemporary social realities" and on the other, "a love of verbal play and formal experimentation inspired by Vladimir Nabokov" (1). These Amisian characteristics are easily detected in *Money* and *London Fields* which are also representative products of the 80s, a time mostly associated with conservative rallying and wild capitalism due to the fact that Margaret Thatcher in England and Ronald Reagan across the continent – both of whom were affiliated with conservative political parties – were in power; and the novels, *Money* and *London Fields*, vividly portraying American and English cultural interactions and featuring lifestyles of those characters who are perfect offspring of the decade, are since labelled as two of the most representative works of the period. Furthermore, Elaine Showalter cites these novel as belonging to a specific period and genre that she names "Ladlit" that refers to those fictional works produced by male authors and essentially are detailed portrayals of male identity in contemporary Britain as, in Showalter's words, "the male protagonists and unreliable first person narrators

betrayed beneath their bravado the story of their insecurities, panic, cold sweats, performance anxieties, and phobias” (60). She also goes on to say in the same article that *Money* is the “apotheosis of the Ladlit genre” as it thematises “subtextual worries about marriage and paternity” (69). In particular, *Money* is the novel that focuses on one single man who is misogynistically self-important and every woman around him is a mere sexual object for him. *London Fields* also portrays women as simply pastime beings for men, yet these novels can also be read as harsh criticism of the patriarchal oppression to push those severe issues of the contemporary societies to the bare eyes of the reader. As a result of these facts, Amis is often regarded as one of the few writers who excellently portrayed the panorama of English and American cultures.

When *Night Train* was published in 1997, the novel has opened a new page in Amis’s narrative style and his career. As opposed to all previous fictional works he created, *Night Train* is a novel in which the characteristic Amisian comic energy, humour, and ironic narrative stance are weakened and his brutal satire of modern men in novel, like *Money* and *London Fields* is replaced with a hard-bitten world-weary attitude personified in the character of Mike Hoolihan. Adam Philips claims in his article “Cloud Cover,” the style of Amis was completely different in *Night Train* and the author, Amis did write in a fashion that contradicts what he used to do in former novels. Amis is “in drag,” in *Night Train*, Philips writes, as a female narrator, Mike Hoolihan (para. 7), yet in a very bleak and dark narration, she is not an object of humour or satire at all. Also, for the first time, Amis takes up an intimate female voice to be the narrator that challenges those mostly misogynist male narrators of Amis’s previous novels. However, the book is still easily affiliated with Amis and his narrative style thanks to those playful linguistic structures of which Amis is very fond and which basically consist of the use of the slang with severe sweats; repetitive sentence structures, repetitive words with similar sounds, and similar meanings that gives the novel a lyrical rhythm and sound. Moreover, Philips draws attention also to how awkwardly cultured and literary Mike Hoolihan is despite the abundant slang in her talks, and he notes, “Amis often makes Hoolihan sound like a slangy, street-wise academic” because, Philips adds, “Hoolihan is so glaringly, so brashly literary” (para. 6). It is probable that because of this reason Philips associates the narrator, Hoolihan to Amis and claims her to be his mouthpiece throughout the novel as mentioned before.

However, Amis is known as a satirist of modern capitalist societies and their negative influences on individuals, and especially his major works *Money*, *London Fields*, and *Dead Babies* are perfect social satires, as the characters in these novels are crushed under cruel modern capitalist conditions of the twentieth century that pump into veins of its subjects, impulses to desire more of everything and be unsatisfied with what they get. As a result of their overreaching nature, all Amisian characters in these novels face a fatalistic future and a devastating end. However, *Night Train* does not overtly satirize the social structures or essentially posit them as in any sense responsible for, or the culprit in, the suicide of a promising, young, and beautiful woman, the novel simply recounts an investigation carried out to unearth whether a dead Jennifer was murdered or committed suicide, and if it was a suicide, what led to it.

Death is a common theme in Amis novels, and although several novels by him, *Dead Babies* (1975), *Other People* (1981), *Money* (1984), *London Fields* (1989), *The Information* (1995), and *Yellow Dog* (2003) explore murders, or suicides and homicides, *Night Train* (1997) is the only book that could be categorized within the genre of the detective novel not only because the former group of novels do not centre the narration around the crime and homicide or suicide, but also because these novels do not project a detective or an amateur and the pursuit of a murderer or the unearthing of a mystery, and the murder or the suicide of the protagonist or the antagonist in these novels are given mostly as the ultimate inevitability for the characters. For instance, *London Fields* is a murder novel, and it has a homodiegetic narrator, Samson Young who is a writer and claims he is the writer of this book, as well. He cites minute events leading to the murder of the femme-fatale of the novel, Nicola Six. It is made clear at the beginning of the novel that she will be murdered as the chapter allocated is titled "The Murderee," and she also knows she will be murdered by one of the limited number of culprits a few minutes after midnight on 5 November 1999, her thirty-fifth birthday, yet there is the question of "who'll do it" reverberating all throughout the novel, not a whodunit, and in this sense, the novel reverses the detective novel pattern as it does not recount the investigation aftermath of a murder but the time before a murder. Also, despite a chapter titled "The Murderer" that posits a character, Keith Talent, an ignorant criminal and amoral womanizer, as the murderer, it becomes clear at the end of the novel, the narrator/writer of the novel is ironically also the murderer

of the murderess, Nicola Six. In this respect, the novel could be categorized under the genre, mystery or crime novel, but still it is not a detective fiction as the novel is not mainly about the pursuit of a criminal or investigation of a case, and it does not involve the essential elements and patterns of detective fiction, such as a detective, a private eye, or an amateur, a crime scene to be investigated, or any suspects and victim. In brief, even though murder is a grand theme playing an important role in Amis's fiction, due to these facts cited above, only *Night Train*, as a novel featuring an American female detective in pursuit of a "who or why" for a suicide is situated within the long-lasting tradition of the English detective novel and could be compared to the masterpieces produced in the genre.

*Night Train* is set in an unnamed American city, and it is narrated by a first-person narrator, the protagonist in the novel, Detective Mike Hoolihan, a woman with a male name and a masculine build and voice, living with a never-seen boyfriend in a gloomy dark flat near a train station. The story simply revolves around the suicide of Jennifer Rockwell who was an astrophysicist working at a university, and the plotline swings to-and-fro among the details about Jennifer's life that led her to commit suicide and Hoolihan's life which, as it turns out, is almost on the same track as Jennifer's. In fact, the interaction after the suicide between the victim and the detective leads these two plotlines to coalesce into one in the second and third parts of the novel where the novel turns into a character study as it consists of a pure revelation of Mike's inner world and her psychosis that is accelerated with the details she finds out in the suicide case. The novel begins by the statement "I am a police," and descriptions of herself, in particular her position in the police department, how she began policing and how she became who she is, at which department she works followed by the confession revealing the case of Jennifer Rockwell as "the worst case" she has had (Amis 1). Curious enough, next comes a detailed portrayal of her physical appearance and details about her family and how she looks after her mom who was "way ahead of her time" with "the look now associated with highly politicized feminists" (Amis 2). Then follows details about her moderate success in her career as a detective and the strange cases or crimes she has seen. After a comparatively long self-description is given, she finally engages in the worst case she has ever had with these words: "As of today – April second – I consider the case 'Solved.' It is closed. It's made. It's *down*" (Amis

4). However, she also knows that it was not solved, and she is not at peace or happy how all went down. As a result, she goes back to March fourth when it all started and starts telling how she has been involved in the case by Jennifer's father Tom Rockwell who, as later revealed, is a retired high-ranking police officer, used to be a colonel, and Mike's superior. At 20:15 on the same day, the telephone rings, and she learns that Jennifer Rockwell shot herself to death, and as Mike knows the Rockwells personally, the detective on the telephone asks her to give the bad news to the family.

Mike goes to crime scene, first, before she pays a visit to Rockwells, and the minute she goes in the door, she thinks "[t]his was definitely not a yeah-right suicide" (Amis 7) because she believes Jennifer was not so miserable or in pain as to commit suicide and her life was too good to end in this way. After the inspection of the crime scene she leaves the room by remarking "[t]his was a no-wrong suicide" (Amis 8). In her brief inspection of the scene, she has a quick recollection of the memories she shared with Jennifer, how she became affiliated with Jennifer, and thinks about what the victim meant for her. She is frustrated and terrified after seeing her body "glazed naked on the chair, her mouth open, her eyes still moist, wearing an expression of childish surprise" and with bullet wounds inside her mouth (Amis 10). Then, she leaves the scene to inform Rockwells about the tragedy of their daughter. The report like notes with a date *March 4* end abruptly after Mike informs Rockwells and leaves them in sorrow. The next section dated *March 5*, begins with a Mike that wakes up hallucinating Jennifer standing at the end of her bed. For a detective who claims she has seen all sorts of murder and dead bodies, it is strange that it has an impact on her as such. On *March 6*, Jennifer's father Tom, not satisfied by the resolution of the case as a suicide visits Mike and asks her to investigate the suicide in order to reach a why or a who as he suspects Jennifer's boyfriend and a colleague to her, Trader Faulkner, an Associate Professor of Philosophy of Science at CSU might be involved in the mysterious death of his daughter. Mike is not convinced that Trader is the murderer, but she accepts Tom's request, "[b]ring me something I can live with," and starts investigating the case (Amis 19). It is later revealed that Hoolihan is a recovering alcoholic and former homicide detective who is in a relationship with an obese computer geek, Tobe who is never seen taking part in any part of the storyline. The novel that moves on like a diary of Mike's in the first part, with dates at the beginning

of each section turns into a collection of reflections with titles at each section in which Mike's inner world takes up most of the narration. Mike informs the reader that she was sexually abused as a child by her father, and she had temporary, short-lived affairs with strange men. Also, it is revealed that she has been raised by the state and became a successful detective despite the disadvantages. During her investigation on Jennifer Rockwell's case, she unearths that Jennifer was doing drugs, and thus began to make silly mistakes at work and to read books about committing suicide. All of which are reported to be awkward for someone like Jennifer who also, as revealed later, arranged a date with a womanizer, Arn Debs in the bar of a local hotel, and gave him Mike's number instead of her own, the reason of which is unclear. Mike finds out that all of these suspicious things about Jennifer are just red herrings, clues deliberately planted by Jennifer to manipulate the investigation after her suicide as she knew that Mike would be the one investigating her suicide. As a result of this, Mike ends her narration by concluding "I have taken a good firm knot and reduced it to a mess of loose ends" since as a detective, she has managed to unearth little or nothing to solve the mystery of Jennifer's death.

Most detective novels in the second half of the twentieth century are affiliated with literary postmodernism, as is *Night Train*, and these detective novels have come to be identified as a new sub-genre. Dennis Porter in *The Pursuit of Crime* (1981) categorizes them under the title "antidetection," and describes them as involving an investigation that "lead[s] not to the reaffirmation of a hidden order satisfying both to reason and morality but to a core of doubt," and he adds, "[w]here the [traditional] detective story has pursued the goal of perceptual familiarization, much of the serious fiction of our time has been committed to the task of defamiliarization, often by means of a more or less explicit parody of the detective genre" (245). However, Michael Holquist identifies these novels as "metaphysical detective stories" in his 1971 article and refers to them as fiction bringing together lowbrow and highbrow literature, in his own words, establishing "a relationship between two levels of culture, kitsch and the avant-garde" (135). These statements by Holquist and Porter are also in relation with Cawelti's classification of literary works as either "mimetic" – referring to highbrow or serious and the avant-garde – or "formulaic" that involves kitsch and the detective novels. Whereas Cawelti sets a clear demarcation between the two

groups, Holquist and Porter claim the existence of a relationship, interaction at work, particularly in the works of such writers as Robbe-Grillet, Borges and Nabokov. Very similar to Porter's description, Holquist characterizes a metaphysical detective story as not having "the narcotizing effect of its progenitor," and unlike traditional detective stories, "it gives strangeness, a strangeness which more often than not is the result of jumbling the well known patterns of classical detective stories" (155). Following Holquist, Patricia Merivale and Susan Elizabeth Sweeney, defines metaphysical detective novel as,

a text that parodies or subverts traditional detective-story conventions-such as narrative closure and the detective's role as surrogate reader-with the intention, or at least the effect, of asking questions about mysteries of being and knowing which transcend the mere machinations of the mystery plot. Metaphysical detective stories often emphasize this transcendence, moreover, by becoming self-reflexive (that is, by representing allegorically the text's own processes of composition). (2)

Merivale and Sweeney add, these detective stories "explicitly speculate about the workings of language, the structure of narrative, the limitations of genre, the meanings of prior texts, and the nature of reading" (7). Amis's *Night Train*, in the light of these arguments, could be categorized as a metaphysical detective novel or an antidetective novel, and in this study, first, narrative features of *Night Train* are put under scrutiny to categorize it under the definitions Porter, Holquist, Merivale and Sweeney by exploring the novel within the framework that these critics draw for their classifications; and second, it will be questioned to what extent Amis's novel functions as both a traditional detective novel and a parody that has political dimensions and a say on gender and identity construction within the discourse of feminist criticism, particularly in relation to Judith Butler's theory on gender construction and performative.

### **3.1. A Case against the Detective**

The last Christie novel and the last case of Miss Marple's, *Sleeping Murder* was published in 1976 four years after James's *An Unsuitable Job for a Woman* had been published. Since then, many things have changed in the world, and as a result the art of fiction including detective novels has been evolving particularly after the breakthrough that came after the post structuralist and postmodernist épistémè of the

late 1900s affecting both the understanding of the world of humanity and hence, the literature, especially in the second half of the twentieth century. Novels written within the framework of realism during the Victorian or the modernist literary period, either within a broader social scope portraying a panorama of a community – as is the case in most social novels of the Victorian period like those works of Dickens's, Eliot's, Hardy's, or Gaskell's – or in the sense of psychological realism, singularly portraying a coherent story of an individual or individuals interacting with other characters and institutions in society – as is the case in modernist literary works of Woolf's or Joyce's – have all been mostly exhausted and obsolete since such representations of individuals or societies have no longer been preferred greatly by those writers who have come to believe such a representation of the world does not truly reflect the experience of the contemporary individuals or communities who have been exposed to too many things with the increase in the number of media sources, technological tools; the multiculturalism in societies; the rise of capitalism; the intensification of global influences on once secluded masses; and the unprecedented accumulation of knowledge as well as the simultaneous dissemination and distortion of it across societies and individuals through various sources of media. As a result, postmodern literature or postmodernism in writing meant for Susan Sontag and Leslie Fiedler who first began to use the term in the 1960s “‘a new sensibility’ in literature which either rejected modernist attitudes and techniques or adapted or extended them” (Nicol 1). Though postmodernism is a term that defies its categorization and definition as it arises from post structuralism that bases all its arguments on the continuous deferral of signification and ultimate meanings or ends, it is possible to observe in literature the impacts of postmodernism and to identify the peculiar qualities, to some extent, that make a novel postmodernist. In a very simple and broad sense, a postmodern work, as Malpas suggests, “evokes ideas of irony, disruption, difference, discontinuity, playfulness, parody, hyper-reality and simulation” (7). As a novel written by an author whose most famous works, *Money* and *London Fields* are representative examples of postmodernist literature, *Night Train* is a detective novel that also makes use of the poststructuralist technique of deconstruction to subvert the generic traditions of conventional detective novels drawing the emphasis of the genre from the

investigation of the crime to more ontological and epistemological issues regarding human experience.

The first and foremost of the generic subversions that *Night Train* overtly does is to alter the narrative structure of traditional detective novels, and the novel does not have the usual climactic plot line of traditional detective novels. Mike Hoolihan, the detective and protagonist of the novel begins with a confession, and in the second paragraph of the novel, she informs us why she is writing, and she remarks “[w]hat I am setting out here is an account of the worst case I have ever handled” (Amis 1). She stands at a time point when the case is over for her and she begins telling what happened and how it all started, by admitting she could not solve it. The next section is titled “March 4” as it is the day when she learns of Jennifer’s death. At the end of the novel, the story of Mike comes full circle, and the plotline returns to where it began. At the beginning, she informs the reader that she is to meet the autopsy guy Paulie No, and after that to close the case as solved, and the novel ends with their meeting, suggesting a circularity in the narrative ending where it begins with none changed or transformed since there is still no answer provided for the death of Jennifer and whether it is a murder or a suicide is unknown. However, there is also an inner narrative in which Mike tells how it all began and went down in the case, and in this second layer of narrative, there is a process of revelations comprised of Mike’s struggles, stresses, and conflicts when she is in pursuit of answers in the investigation, and when they are considered as a whole with Mike’s last statements at the end which are obvious contemplations of Mike on suicide, there appears a linear process in the narrative that depicts the changes and developments in Mike’s psychology. As a result, the narrative structure of the novel comes out to be both circular and linear at the same time. This is in fact a subversion in the narrative structure of the classic detective novel which are, as Cawelti notes, perfect applications of a formulaic pattern in consecutive parts, which begin with “introduction of the detective” and the introduction of the crime and clues, followed by the investigation and the “announcement of the solution” with the “explanation of solution,” leading to the denouement (82). All the masterpieces in the English detective novel including James’s novel studied in the first chapter apply this structure immaculately. All traditional detective novels follow the formulae faithfully, and, for instance, Christie’s novel *The Murder on the Orient*

*Express*, which is one of the most strictly formulaic novels of Christie's, begins with the introduction of the detective, Hercule Poirot en route to London after solving a case in Syria; then in "Part One" sub headed as "The Facts," is where the crime is introduced, and investigation of Poirot begins; and the next section, "Part Three" sub headed as "Hercule Poirot Sits Back and Thinks" ends with the announcement of the solution(s) and explanation of it to the passengers gathered at the restaurant of the train waiting Poirot's explanation, and the novel ends when M. Bouc, the director of the company, decides to conceal the real murderers from the police as he thinks the murder was a just one. The traditional formula is applied to the novel with no step missed out in the pattern. Similarly, James's novel *An Unsuitable Job for a Woman* applies the traditional formula to a great extent except the final complication in the novel, where the murderer is shot to death and the truth is concealed by the private eye from the police instead of leaving the justice to legal institutions. In an unconventional way, Cordelia covers for the murderer and refrains from the legal prosecutors and James's legendary fictional detective, Dalgliesh. As opposed to these, *Night Train* is a total break from the traditional pattern of detective novels as it begins with an abrupt introduction of the detective in first person by declaring "I am a police" (Amis 1), and the story consists of a recount of what the detective has experienced in a case she has been unsuccessful in solving, and how she has come to where she is at the beginning of the novel. This retold version of what has happened begins with the dead body in a locked room similar to those traditional detective stories of Poe, Doyle, and novels of Christie, but the investigation carried out in the novel leads nowhere except where she has started, thus it disrupts the entire traditional pattern. The unsuccessful detective becomes unable to solve the mystery, all the clues and details she has found are red herrings, the victim appears as having committed suicide, yet it is not for sure, as well; thus, the resolution at the end means more complications for the reader.

Moreover, the traditional demarcation between two storylines, the story of the crime and the story of the investigation or detective is blurred, yet, perhaps, it would be more appropriate to say eliminated, in the narrative of *Night Train*. As Todorov notes, classical detective stories are twofold since there is the story of the detection on the outer layer, and the story of the crime inside, and in his words, "these two stories have no point in common" (44). This statement is true for almost all traditional English

detective novels, yet the distinctive boundaries between these two stories are blurred to such an extreme extent in *Night Train* that it is no longer possible to mention two separate stories. There is not only a consecutive cause and effect relationship in the story of the crime, but there is also a parallel drawn between the course of events in the story of the crime and the incidents or circumstances around the detective. The traditional one-way linear movement of investigation in the detective novel is altered in *Night Train* as there is an interaction between the story of the victim and the story of investigation or the detective. It is possible to observe such an interaction at two levels: the first is, the manipulation of the victim, dead or felon-de-se Jennifer who planted clues to mislead the investigation and the detective. The clues Mike finds out that would potentially prove Jennifer was in a suicidal mode, in depression or in psychosis all turn out to be false leads, planted by Jennifer as if she were planning to fool the police after she passes away. It becomes clear that she deliberately misleads the investigation in order to fake a background for her no-motive-suicide, or in Mike's phrasing, "no-wrong suicide" (Amis 8). Tasteless paintings she bought lately – all of which her boyfriend Faulkner refers to as "real crap" (115) – are paid by checks dated April 1, in other words April Fool's Day; and Jennifer gave Mike's number, as if it is her own, to Arn Debs with whom Jennifer would supposedly meet at a bar, suggesting a possible night out with this womanizer; and the place they were supposed to meet is *Decoy Room* in a hotel, revealing Jennifer's intentions. All of these lead to a conclusion that Jennifer used bait on Mike to misguide her with a playscript she wrote for Mike to perform. The reason or reasons why Jennifer needed to fool Mike is never made clear in the narration, yet Mike is so obsessed with the case that she thinks Jennifer is inside her head and playing around with her mind. She says, "[n]ow I feel that someone is inside of me, like an intruder, her flashlight playing. Jennifer Rockwell is inside of me, trying to reveal what I don't want to see" (67). As Bentley also suggests, Jennifer becomes "the author of her own crime fiction," adding a metafictional layer on the narrative by "establishing the mystery of her own death and then supplying clues as to the motivation (2015 83).

The second level of interaction between the story of the detective and the felon-de-se is revealed with impacts of the investigation on the life of the detective, and how she is influenced by all these manipulations. As it is also clear in the example above,

towards the end of the novel, Mike cannot differentiate her own consciousness from that of Jennifer, or in other words, she cannot spirit Jennifer away from her mind. The last section of the novel, "The Seeing" begins with the words, "[t]his is where I felt it first: In the armpits. On March fourth Jennifer Rockwell fell burning out of a clear blue sky. And that's where I first felt the flames. In my armpits" (Amis 133). Then it is revealed that how the motiveless suicide of Jennifer causes Mike to reconsider her own life and to find no motive to continue living in her miserable ways, but she also cannot feel suicide is the ultimate resolution, so she adds, "Trader was right: *Making Sense of Suicide* [the book found in the apartment of Jennifer] doesn't make sense of anything much, including suicide. But yet it told me what I needed to know. Its author didn't tell me. Jennifer told me" (Amis 133). The spooky night train rattling in her flat at each passing, shuddering her, "bending the stairs out of joint" all throughout the novel is a symbol for the eternal way out, simply to the death, and the borderline between living or ending the life is something that Mike felt every night (Amis 149). It is also explicitly noted in the novel that "[s]uicide is the night train, speeding your way to darkness. You buy your ticket and you climb on board. That ticket costs everything you have. But it's just one-way. This train takes you into the night and leaves you there" (Amis 67). With several questions in mind, Mike is led to an investigation on her own life with the help of the investigation of Jennifer's case. These complex relationships between characters and narrative layers, especially in the second and third parts of the novel, emphasize the idea of subversion of traditional detective novels as they often involve little depth in characterization and narrative style with surface details and descriptions. This subversion is intensified further with the compilation of all surface details related to the investigation in the first section as opposed to the allocation of the following two parts, as Will Norman remarks, for "all depth and no surface" (41-42) since the story in these parts is transformed into a story of the detective herself in which, in parallel to the motiveless path leading to a suicide that Jennifer took, the detective goes through a similar process implicating a possible suicide at the end.

The first-person narration in *Night Train* and the detective as the focalizer in the narrative with slang and a direct hard-boiled American vernacular imply a deliberate effort by the author to subvert the linguistic patterns and narrative structures

of traditional English detective novels as well as the hard-boiled American version since the novel is both within these two and at the same time does not belong to any. In Amis's novel, the detective uses a lot of swears and slangs, such as like "schnook" (12), schmaltz (28), "hardon" (30), and "diesel" (35), and also some direct, immediate expressions particularly in the first part of the story which is much like a hard-boiled detective novel; but unlike hard-boiled novels the detective is also a female whose language definitely demonstrates how well-cultured she is. As compared to the language used particularly in the second and third parts of *Night Train*, most traditional English novels including all Christie novels, stories and novellas of Doyle, and even James's *An Unsuitable Job for a Woman* have simpler language structures, with shorter sentences and repetitions and a middle-class stiff-upper-lip style expression with less emotional or sub-textual meanings beyond the surface. Unlike the language in the second and third parts of *Night Train* which reflect mostly the subconscious world of characters extensively and is highly allusive, most traditional detective novels consist of barren dialogues and staccato sentences. As Porter notes, Christie's language, with "[t]he cumbersome but well-constructed sentences with their predictable adjectives ... and their British adverbs ... connote social conformity, circumspection, and sobriety" (1981 135). On the contrary, the language of Amis's in *Night Train* is full of with wordplays, fragments, slangs, rhyming repetitions, all of which make the language more lyrical and more poetic. Besides, the complex language syntax intensified by figures of speech drags the psychology of the characters to the forefront rather than forging them behind the surface just as Christie does; hence the language of the traditional detective novel is subverted overtly in *Night Train* to embrace a postmodernist linguistic plurality and variety. At the end of the book where Mike starts the paragraph that ends her narration asserting "[t]here – finished. All gone" implying her departure taking the night train, she adds,

I want to call Trader Faulkner and say goodbye but the phone's ringing again and the night train's coming and I can hear that dickless sack of shit bending the stairs out of joint and let him see what happens if he tries to stand in my way or just gives me that look or opens his mouth and says so much as one single word. (149).

This final revelation of the novel is about a nihilistic lack of motive for continuing living nor ending the suffering by committing suicide. Mike's psychosis

surfaces in these words above, and she figuratively imagines the night train as a masculine power that would stop her, even from committing suicide, and she challenges it fiercely with the statements above, if he ever, or the ideology and the power structure *he* symbolizes, tries to stop her ultimate blow against *him* or the system. The use of language with such figurative aspects is peculiar to Amis and it could be detected at work in most of his works, particularly in his novels *Money* and *London Fields*; yet, whereas in these two novels there is an ironic detachment and a humorous, satiric aspect, *Night Train* involves an intimate immediacy in the confessional statements of the protagonist despite the existence of a different sort of irony at play that is made obvious to a careful reader. Despite the fact that both *Money* and *Night Train* are narrated in first-person and involve a story of a suicide, John Self, the protagonist of *Money* is portrayed ironically unaware of the fraud around him and of the self-destructive paths he has pathetically taken all throughout his life. The dramatic irony in the narration of this novel transforms into situational irony in *Night Train*, which becomes apparent when the detective investigating the reason or reasons for a suicide becomes suicidal influenced by this former suicide; in addition, the narrative tone, as opposed to *Money*, is not comic, humorous, or promising, yet highly bleak, dark, and gloomy often evoking the possibility of a total end of everything for the protagonist despite the hope presented at the end of *Money*, for the protagonist, John Self who, all throughout the novel, is portrayed as leading a wretched life in complete misery.

Amis's style is idiosyncratically playful, his language is often sardonic and humorous, and his narration is usually ironic in his novels. A similar linguistic structure and style obvious in *Night Train* makes the novel subversive to the genre of the detective novel that traditionally refrains from extensive playfulness, humour, or hyperbolic examples of wordplays; in particular, the works of Agatha Christie which often include sentences that clearly tell who the characters are, what happened or is happening with little or no metafictional elements that would disturb the fair play rule of Knox's – though, as mentioned in the first chapter, there are certain exceptions even in Christie's novels like *The Murder of Roger Ackroyd*, and *And There Were None*. At this point, before comparing *Night Train* with traditional detective novels, it would be better to determine an Amisian style by comparing *Night Train* to *London Fields*. The

following sentences from *London Fields* are typical Amisian: “his purple patches of epiphanic swiping and stiffing, of fiddling an gypping and duping and diddling” (169); “Brooding, tousled, lip-biting Nicola, in a series of adverts, for sunglasses; white-saronged, ringleted, pouting Nicola, not actually Cleopatra but one of her handmaidens” (175); “Keith shoved himself through the CostCheck doors, gave the nod to Basim, leaned through the cage and borrowed a half of vodka from Harun, tethered Clive to the stockroom doorknob, and furiously trudged down the stairs to pay his last call on Trish Shirt” (171). Similar sentences are spread in the narration of *Night Train*, for instance when Mike enters into the crime scene for the first time, she remarks:

In my time, I have come in on the aftermath of maybe a thousand suspicious deaths, most of which turned out to be suicides or accidentals or plain unattended. So I’ve seen them all: Jumpers, stumpers, dumpers, dunkers, bleeders, floaters, poppers, bursters. I have seen the bodies of bludgeoned one-year-olds. I have seen the bodies of gang-raped nonagenarians. I have seen bodies left dead so long that your only shot at a t.o.d. is to weigh the maggots. But of all the bodies I have ever seen, none has stayed with me, in my gut, like the body of Jennifer Rockwell. (Amis 4)

Another similarly hyperbolic statement comes out when Mike refers to the dissecting process at a police autopsy:

Die suspiciously, die violently, die unusually – in fact, die pretty much anywhere outside an intensive-care unit or a hospice – and you will be cut. Die unattended, and you will be cut. If you die in *this* American city, the paramedics will bring you down to ME’s office on Battery and Jefferson. (Amis 22-23)

In both novels, as it is obvious, there are repetitive sentence structures, words with similar meaning and similar or same sounds, similar or same suffixes, short sentences and immediate expressions coming one after another like bullets leaving a machine gun.

Amis’s style of writing, as seen in the sentences given above purports to intensify the meaning to reveal more than what is written by mediating to a sort of free-associated consciousness, but, when they are situated within the traditional detective novel vernacular, they are apparently innovative, awkward, and subversive. It is in dire contrast with the direct, certain, and prosaic linguistic patterns in traditional detective novels. The narrative tone in Christie novels, for instance, which assures the

reader with its comforting third-person view is, as Knight notes, precise yet it is also trivial and it directly tells the reader what just happened or is happening at that moment with mere physical acts or descriptions (1980 122). In the same book Knight exemplifies Christie's tone with one of her fictional narrators, Shepherd of *The Murder of Roger Ackroyd* noting particularly the fact that the linguistic legacy of Christie's that influenced the traditional detective novel has been her "dry, objective writing and use of brisk dialogue" with "familiar phrases and banal rhythms," "full of unsurprising collocations," "conventional responses," "even, muted flow of clichés and trivial information, the unconceptual syntax" and dialogues about "simply related action without narrative comments or evaluations" (121-123). Compared to Amis's novel, Christie's language in the novel Knight poses as exemplary, is more direct and much simpler. She refrains from using words in repetitions unnecessarily, and there is a great deal of dry dialogue that oppose Amis's expressions that reflect Mike's inner conflicts, comments, and evaluations on the things happening around her. Mike's language is more allusive and informal with a great deal of slang and colloquial expressions at times as opposed to Christie's usually formal and precise language that delivers the meaning with great certainty. It is clear in the novel, *Night Train* that the narrative language is devised by Amis to subvert certain generic traditions of classic detective novels.

In addition to the linguistic subversion made in the novel, the narrative technique in *Night Train* is also a challenge to the traditional detective novel. Mike, a recovering alcoholic who has been on hospice for a good long time, begins her narration by reflecting upon her use of language and asking to be excused for the slang she uses as well as possible mistakes and contradictory statements in her narration. As a very self-conscious narrator, Mike underlines her position as the narrator telling a story based on her own experience. At the very beginning of her narration, she directly addresses the reader, explains why she is telling what she is telling, and apologizes, "in advance for the bad language, the diseased sarcasm, and the bigotry" to the reader (Amis 4). Similar apologies are scattered all throughout the narrative as if to draw attention to the unreliability of the narrator, a feature of the narration that can be regarded as a postmodern move. Although this self-awareness may not be a frame breaking move that exposes the fictional nature of the novel, in other words, the novel

may not be a metafiction, by emphasizing the fact that it is a narrated version of what has happened before – in other words it is the *sjuzet* of the *fabula*, it definitely distorts the realistic flow of events and the seamless narrative construction that realistic detective novels have had.

In addition, Mike often refers to crime series on TV comparing them to the police work she does and thinks what unrealistic representations they are. She regards them as components of a hyper-reality that have been blended with the original authenticity, as Mike, displeased by the fact, rages, “TV has also fucked up us police. No profession has been so massively fictionalized” (Amis 18). Mike believes, having been influenced by TV, people expect crimes and murders to be committed in a peculiarly smart way, and detectives to be as genius as the ones in TV, and it has twisted the minds of all people including lawyers and culprits who even try to be like the ones in the TV series, to which she reacts, “TV, etcetera, has had a terrible effect on perpetrators. It has given them style. And TV has ruined American juries for ever. And American lawyers.” (Amis 18). The truth is, Mike’s story is also one that has been heavily influenced by fictional TV series and films as it involves stereotypical elements that could be possible to see on TV such as stock characters, a usual cinematic crime scene, detailed autopsy sessions, and a hard-boiled lonely American detective. These shared components abundant in contemporary movies, TV series, and detective books prove that they are influenced by one another; so, TV series and books often become pastiches or parodies with slight changes of other works of fiction, like *Night Train*. The result is an endless continuum of simulacra that repeats one another; that is why Mike refers to criminals appearing in reality as “copycats” by remarking “[t]hen there’s copycat, where the guy’s copying the TV or some other guy or copying some other guy who’s copying the TV. I believe that copycat is as old as Homer, older, older than the first story daubed in shit on the wall of the cave. It precedes the fireside yarn. It precedes fire” (Amis 128). After these speculations of Mike’s about the hyperreality of fiction or the fictionality of the reality, it could be concluded that Amis’s self-conscious narrator posits how vague such concepts as fact, fiction, truth, authenticity, and originality are, and how they are problematized and thus distinctions are blurred in the contemporary culture. Clearly, making such allusions either overtly, as in the example, or covertly at a more subtextual or mythical level, is a clear sign of the

disruption of the unified, singular, realistic, direct narrative style of the traditional detective novels, bringing the narrative closer to the forked tongue used by postmodernist novels which notoriously cast doubts on anything, which would never be possible in traditional detective novels.

The characterization and portrayals of the protagonist/detective in *Night Train* is subversively unusual for the genre, and as a detective novel, it is more about the inner conflicts and striving of the protagonist, hence more like the novels written within psychological realism rather than traditional detective novels that picture what is out in the open, in other words, physical actions or events happening around the detective and the victim in the microcosm of the fiction. Although the novel ends where it begins, suggesting a circular narrative, there is a process of development depicted affecting the protagonist in many ways. In *Night Train*, the second and third parts, there is a full transformation of Mike as a fictional character because these parts are all about Mike's inner striving, her deliriums and struggles, reflecting her depressive psychosis and putting additional dimensions into her character, and as a result, making her a round character. Considering the fact that the second and the third parts of the book, which are allocated for this psychological realism, make up two-thirds of a comparatively short novel, *Night Train* shares more with the contemporary mainstream novels that are categorized as "mimetic" by Cawelti, than it does with the detective novels with a traditional formula. Moreover, the first part of the novel titled "Blowback" moves with consecutive sections, a date as the title of each like a report, a police file reflecting all things done and happened, and this part is all surface, with no depth. Excluding the prologue in which Mike introduces herself and explains how she is engaged in the case, from the beginning that starts with the crime scene of Jennifer and to the end which portrays Mike at the funeral of Jennifer, in this first part of the novel, the reader is provided with all surface details regarding the investigation. However, the second and third parts of the novel are just the opposite of what is done in the first part, and they are all depth and almost with no surface details. Such a division of surface and depth in different parts break narrative sequence and the usual flow of the classical narrative structure of detective novels and it is clearly subversive and new within the genre.

Cawelti notes, “formulaic works necessarily stress intense and immediate kinds of excitement and gratification as opposed to the more complex and ambiguous analyses of character and motivation that characterize mimetic literature” (14), and traditional detective novels ensure the maximum “excitement and gratification” thanks to these four important factors: first, a relatively simple language accessible to all readers; second, identifiable contexts and landscapes; third, a plot that involves an intriguing mystery; and fourth, identifiable and stereotypical characters. Hence, the detective in these novels often a smart, intelligent and cultured sleuth who manages to crack mysteries and unravel the truth and the criminal. Nevertheless, neither in the previously studied novel of James’s, nor in Amis’s novel, there is an exceptionally intelligent detective portrayed. In fact, Amis’s detective Mike, at the very beginning of the novel announces her mediocracy in her profession by remarking, “I worked one hundred murders. My clearance rate was just above average” (Amis 3). It is a statement that renounces all supreme qualities that she should have inherited from her predecessors. In addition to the fact that she has not been able to reach a resolution on the case, it ironically breaks her mental integrity down, exposing her unstable psychological state with occasional crisis and deliriums, just as the one she goes through after she learns at the autopsy that all her theories constructed on the fact that Jennifer has not committed suicide come down with the autopsy results, and her narration loses its coherence suddenly, then the following monologue falls out in a state of frenzy:

*No. No, I don't live alone, I said. I live with Deniss. And just that once I shed tears. I don't live alone. I live with Deniss.*

As I was speaking those words, Deniss, in actual fact, was scowling through the windscreen of a U-haul, taking himself and all his belongings at high speed toward the state line.

So I did live alone. I didn't live with Deniss.

Is that Tobe now, starting up the stairs? Or is it the first rumor of the night train? The building always seems to hear it coming, the night train, and braces itself as soon as it hears in the distance that desperate cry.

I don't live alone. I don't live alone. I live with Tobe. (Amis 26)

This is one of the sections in which Mike has lost all since she is occupied with Jennifer's case and has huge questions in her mind bothering her very much. With these sentences, she, in fact, presents two major matters – apart from Jennifer's suicide – that have had an impact on her when they are examined from a wider angle, in other words, when considered in the unity of the novel as a whole. The first and the most obvious is about her fear of loneliness. All throughout the novel, she claims having an affair with a fat computer geek, Tobe who is never seen anywhere or as taking part in the course of any events. She says she sadly broke up with Deniss somewhere before in the story and is now living with Tobe, and in the section above, she points at how unreliable she is as a narrator as she adds an ambiguity in her relationships, and her repetitions, "I don't live alone" reflecting her fear of loneliness might be a reason for her to make up, perhaps, imaginary boyfriends. The second major problem that Mike suffers and that surfaces in this excerpt above is how night train as symbolizing death, also stands for all fears she has. As an agent reminding death, the ever-present option of committing suicide, night train is the ultimate archetypal fear, one that overshadows others and includes all others. As it is seen in this example, Mike as a narrator is unreliable, as a detective unsuccessful, and as an individual unstable; hence she is a reaction to the unrealistically reliable, successful, and stable detectives of traditional detective novels.

Moreover, except the protagonist and the victim, aka felon-de-se, none of the characters is multidimensional, and most of them are flat types or stereotypes. One of them, Trader Faulkner is a typical aged professor in love with a young and promising inferior academic; the other one, Sylvio, a colleague of Mike is a typical amoral detective and a womanizer; Jennifer's father, Tom Rockwell is a typical grieving father who does not want to believe his daughter committed suicide and starts looking for a murderer, or at least an extrinsic motive to her death; and his wife, Miriam is the typical mother crying for her daughter lost, and just as is the case in the traditional detective novels, they are all presented by the narrator, and not much is revealed about them in the novel. Even Jennifer, the second important character in the narrative, is not a round one because of having a limited portrayal that lacks dimension, though she is more influential on the course of events if compared with traditional counterparts. Cawelti attributes weak characterization of the victim as a denotative pattern for traditional

detective stories, and he argues, “[i]f the reader is given too much information about the victim or if he seems a character of great importance, the story’s focus around the process of investigation is blurred” (91), which is what traditional detective novelists beware of the most, and this is in a way true for *Night Train*. In the novel, Jennifer is not described as having a life of her own before she dies and there are no flashbacks to her life, or we never get to see what she thinks, or what she had in mind.

However, the way she ends her life, her construction of a story of her own leading to her suicide, and her manipulative red herrings or “blinds” as Mike refers to them, play a significant role in the plot, and as a result of her actions or choices, the investigation and the detective are led astray. This relationship between Mike and Jennifer is comprised of an unprecedented detective and victim interaction. Jennifer is the felon-de-se who replaces the role of the victim that traditional detective novels include. In traditional detective novels, victims are almost trivial characters, and they are essentially ‘figures on the floor.’ Almost all Christie novels provide very limited detail about the victim and after they are dead, they become the first piece of a puzzle, which is used by the detective to construct her theories and complete the whole puzzle-like picture. For instance, in the *The Murder of Roger Ackroyd*, the victim, Ackroyd does not play a significant part once he is dead and he is referred in the narration only when his relationship with another character comes out; and the same goes for Colonel Lucius Protheroe of *The Murder at the Vicarage*. In fact, never has a detective novel in the English literature portrayed a dead body, a victim prepared puzzling blinds to misguide the detective and to manipulate the investigation. As opposed to these, in *Night Train*, decisions and actions that Jennifer takes before committing suicide become excessively important in the unfolding of the plot despite her passive position. Jennifer builds a case of her own since the course of investigation is deliberately manipulated with the false evidence she placed before she died for Mike whom she knew would be the investigator of her case.

Another subversive assault by *Night Train* on the narrative of detective novels is achieved through alterations in the traditional way of setting the crime as detached or isolated from the society, say, in a country house, a village, or an island as Christie does. Porter notes, not only Christie, but also other traditional detective writers,

deliberately strive to distance the crime from the society by setting the story deliberately in a remote rural countryside (1981 137). However, Christie is the detective novelist par excellence who manages to lure the readers into such narrative environments where they no longer feel in danger. Setting the stories in such remote places, she lets the reader feel away from the actual problems in society as in the fictional microcosm of Christie, the only danger is the crime that can be taken under control by a superhero, the detective. As Porter also draws attention, “[a]gainst the real background of a depressed agriculture, rural unemployment, slow economic recovery, slump, and the preparation for war, Agatha Christie projected the vision of a mythic England of cottage and manor house, churchyards and country lanes, where only solvable crimes posed a threat to age-old ways of life” (Porter 1981 194-195). In contrast, subsequent to Christie, most contemporary detective novels including *Night Train* are set in bustling crowds of the city, and in this novel, there is the depiction of a familiar crime scene as well, a room where Jennifer is found with her body in a curious position giving clues about her death, similar to the locked-room mysteries of traditional detective novels. However, none of these fiction writers picture a crime scene as vividly and threatening as Amis does in *Night Train*, and in Amis’s version there is a morbid scene narrated in horror, blood and gore everywhere, “a towel turbaned around her [Jennifer’s] head” to cushion the violent sound of the gunfire, and her body “glazed naked on a chair” with a mouth torn apart with bullets shot through in it, and “eyes still moist”; to which Mike reacts, “I have said that I am used to being around dead bodies. But I took a hot flush when I saw Jennifer Rockwell” (10). No horrid scene like this would be possible in the narrative of Christie novel in which, as Engelhardt also notes, “there is hardly any vivid description of any unpleasant situation . . . like a bloodstained corpse is never described in any detail” (84-85). Therefore, the essential function of traditional detective novels, that is to comfort the reader by securing their status, is thwarted to be replaced with a terrifying and threatening purpose which is shocking the reader by forcing a morbid scene and a body slaughtered bloodily into their face as a reality of the life of the victim.

The setting in traditional detective novels often includes two opposite places: the crime scene and the safe house of the detective, but what these places mean within the narrative is reversed and subverted in *Night Train*. As against the murders, crimes,

dangers, and wicked schemes haunting the outside, detectives of traditional novels have a safe haven to return again and again whenever they need to sit back and think about the mystery and to activate their raticionative skills in order to proceed in the case. This safe haven is often a closed space where the detective feels himself secured from the dangers of intervention or interruption, and it is a flat for the likes, Sherlock Holmes or Dupin and sometimes a compartment in a train, or a house in the village for Poirot. However, Mike has no sacred haven like 221B of Sherlock Holmes, and her dwelling is much more terrifying for her than what is out since the threat is not outside detached from her but it is inside her flat, like the night train, shaking the ground on her apartment as well as every inches of her body and her mind, as an ever-increasing danger, a possibility threatening her very existence: to commit suicide or not to commit suicide. Thus, although in traditional English detective novels, as Cawelti remarks, “[w]e are always aware of the threatening chaos of the outside world” (97), in *Night Train*, Mike’s flat means a threatening chaos for both Mike and the reader, especially with limited descriptions in the entire narration which reinforce its gruesome darkness, together with the sudden and loud passing of the night train that breaks into Mike’s derelict house of dangers, where nobody except her was seen living. Thus, it could be concluded that the novel subverts the formulaic setting of traditional detective novels as *Night Train* reverses what they mean within the plot and alters its importance in the novel.

All these subversive alterations, amendments, and innovations that *Night Train* displays in the areas of narration, language, setting, and particularly the characterization of the detective, challenge the formulaic traditional detective novels and its well-established patterns. As a result of these, the detective novel, with the help of *Night Train*, is brought closer to mimetic and avant-garde works of fiction; in other words, the borders that divide the detective novel as a popular culture production and serious literature get blurred. In fact, as one of the basic tenets of postmodernism is to bring down all borders, put differently, to destroy binary oppositions, to embrace plurality, multiplicity, and varieties, including all and excluding none, *Night Train* is a true postmodern novel that brings distant concepts and notions together in itself. As Duffy suggests “[t]he conventional and essentially comforting whodunit understanding of identity at the heart of detective fiction is subverted in *Night Train*,

transformed into a whydunnit,” into a question that can only be answered by what is at once a more fundamental and more metaphysical interrogation of the concept of identity” (311). With these generic subversions, the arguments in the novel also turn into challenging ones for the system as opposed to traditional detective novels which are often regarded as the mouthpiece of the phallogocentric system and the ideological discourse. Hence, in the following section, *Night Train* is discussed as a postmodern detective novel, which, with an unusual character like Mike Hoolihan, subverts the patriarchal discourse, particularly in the areas of gender and identity construction.

### 3.2. The Clash of the Societal Expectations and the Individual Performative

It is explained and exemplified clearly in the previous section that Martin Amis, apart from his wordplays and a direct colloquial vernacular, is a notorious English author who is often characterized by his excessive use of graphic descriptions of violence, vivid details of murder, blood, gross human behaviours as well as his sexist narrators and misogynist characters, and women with details emphasizing their femininity and sexuality. His most famous books, *Money* and *London Fields*, the former chosen as “All-TIME 100 Novels<sup>1</sup>” by *Time* magazine, and has been added to the lists of “The 100 Best Novels Written in English<sup>2</sup>” and “The 100 Greatest Novels of All Time<sup>3</sup>” by *The Guardian*, are filled with such Amisian qualities as the ones cited above. The drug, alcohol, and sex addict narratee, John Self in *Money* is the misogynist protagonist par excellence, one of the major figures in *London Fields*, Keith Talent is introduced to the reader as the murderer and a womanizer seeing all as mere pastime objects; and women in these novels, particularly, Nicola Six in *London Fields*, and women that John Self spends time temporarily in *Money*, are all depicted as sexual objects or bodies attracting males, and with little or no active part they take in the course of events. Furthermore, Nicola Six, despite being declared as the murderess and the victim at the beginning of the novel, and although the novel is about the death of

---

<sup>1</sup><http://entertainment.time.com/2005/10/16/all-time-100-novels/slide/times-list-of-the-100-best-novels/>

<sup>2</sup> <https://www.theguardian.com/books/2003/oct/12/features.fiction>

<sup>3</sup> <https://www.theguardian.com/books/2015/aug/17/the-100-best-novels-written-in-english-the-full-list>

Six that takes place at the end, the portrayal of her in the novel is very shallow, and with a little detail, and it is impossible to consider Six as a round character that is fully developed or explored in the novel. As a result of the representations of women in his novels as passive victims as opposed to active domineering masculine figures, Amis's books are often despised by feminists, and as it is mentioned in the previous section, they are either discarded as misogynist ladlit works by feminists like Showalter or dismissed as appallingly sexist by the judges of "The Man Booker Prize", Maggie Gee and Helen McNeil (Finney 22). In addition, Amis critics also acknowledge how gender-biased his style is in representation, and Finney remarks "[i]n most of his fiction, Amis writes as a male, mainly about male characters addressing an implied male reader, and largely, drawing on male literary sources" (139); and Diedrick admits "his mode of caricature is discriminatory; his men are typically colossal in their absurdity, while his women are absurdly diminished" (20).

However, with the publication of *Night Train*, Amis's oeuvre has taken up a new path. Instead of male misogynist narratees, there is a woman narrating, in a confessional first-person mode; instead of sexist portrayals of shallow female characters who are stereotypically passive, there is the presentation of active women who become the essential motive in the construction of the plot and whose inner struggles enrich the novel with a psychological depth; instead of the depiction of ignorant and sexually attractive "belles" as used to be, there is an intelligent detective who wears her heart on her sleeve and demonstrates explicitly her reactions against the patriarchal logocentric oppressions around women; that is why Natasha Walter from *The Guardian* comments on the novel, "for the first time he [Amis] has created heroines who are defined not by their underwear and the size of their breasts, but by their work and relationships and human disappointments" (para. 7). As a result of the idiosyncratic portrayal of Mike Hoolihan as a woman and a detective in the novel, as the powerful yet not domineering, as a female yet with a masculine body and voice, yet with ambiguous sexual preferences, the novel negates intensely the ideological systematization and gender or sex based classification, and eventually, it purports to prove these criteria of classification are both products of the patriarchal discourse which is also responsible for the continuous perpetuation of the oppression based on the categorized gender/sex roles in society.

In “The Subject and Power,” Foucault focuses on how individuals are made subjects within the system of power, and in the second part of his article, he mentions “dividing practices” as a significant technique used to objectivize the subject. He notes, “[t]he subject is either divided inside himself or divided from others. This process objectivizes him. Examples are the mad and the sane, the sick and the healthy, the criminals and the ‘good boys’” (777-778). Theories about power are based on a binary opposition that argues the existence of two essential sides in a power structure. In each binary opposition, there is one group that is subjugated and thus powerless and inferior, and another second group who takes advantage of the power they have via dominating the other (Foucault 1982 794-795). Historically, these opposing categories are considered as essential metaphysics of presence, and they are used to situate individuals within broader circles and to associate them with certain values. In other words, the system of power, traditionally “applies itself to immediate everyday life which categorizes the individual, marks him by his own individuality, attaches him to his own identity, imposes a law of truth on him which he must recognize and which others have to recognize in him. It is a form of power which makes individuals subjects” (Foucault 1982 781). Because of such dividing practices that ideology imposes on the individual, the identity that defines the person becomes just a result of a manipulative process since individuals acquire these based on ideological divisions in which they are classified. Also, the ever-active power relations in the construction of individual identities, with a system of categorization and classification of human beings, are responsible for the perpetuation of the process of differentiation, and as Foucault asserts, “[e]very relationship of power puts into operation differentiations which are at the same time its conditions and its results” (1982 792). Hence, the flawless implementation of the power and the ideological discourse necessitate the categorization and systematization of individuals within certain groups, roles, races, nations, so as to identify all, under diversified classes, to address, control, and manipulate as passive groups. Moreover, in *Discipline and Punish* Foucault claims power relations are established with the help of certain disciplinary regulations that are necessary “for assuring the ordering of human multiplicities” (207); and the system of discipline is defined by him as “a type of power . . . comprising a whole set of instruments, techniques, procedures, levels of application, targets; it is a ‘physics’ or

an ‘anatomy’ of power, a technology” (206). To recap, a process of interpellation in Althusserian sense is needed for the power relations to be established, in which a classification or a naming process is at work, in other words, an addressing to an individual takes place; and once the individual responds to this addressing by identifying herself/himself within the system or class she/he is situated, the individual becomes subjugated, and thus is ready for further categorizations, systematizations, and stratifications.

For Foucault, the systematization based on the sex and gender has been one of the most effective apparatuses that the ideology exploited in order to subjugate individuals. Foucault argues in *History of Sexuality I*,

the notion of ‘sex’ made it possible to group together, in an artificial unity, anatomical elements, biological functions, conducts, sensations, and pleasures, and it enabled one to make use of this fictitious unity as a causal principle, an omnipresent meaning, a secret to be discovered everywhere: sex was thus able to function as a unique signifier and as a universal signified. (154)

Foucault, referring sex to mean concurrently the biological sex of an individual and the physical activity of having intercourse, claims, the modern age is obsessed with the sex, and the naming of sex and sexuality, or in his own words, “the deployment of sexuality” (155) with definitions and limitations constructed within the society allowing the power to reify human bodies and manipulate them in line with its purposes. As a result of this, he claims, “sexuality and power are coextensive” (Butler 2006 40), and he draws attention to how intricate the relationship between sexuality and power and how efficient sexuality is as an ideological apparatus used to enhance power relations,

[Sexuality] appears rather as an especially dense transfer point for relations of power: between men and women, young people and old people, parents and offspring, teachers and students, priests and laity, an administration and a population. Sexuality is not the most intractable element in power relations, but rather one of those endowed with the greatest instrumentality: useful for the greatest number of maneuvers and capable of serving as a point of support, as *a linchpin, for the most varied strategies*. (1978 103; emphasis added)

Sexuality that is determined by the biological sex of an individual, or as Foucault points out, sex that has been historically created by the ideological discourse on sexuality (Fryer 42), becomes the “linchpin” and the essential ideological discursive

practice with which modern knowledge-power relationship is elaborated and as a result of the deployment of sexuality within the system, varied and multiple strategies of power becomes influential to objectivize the individual and the body. In other words, Foucault, in claiming that all sex related concepts and notions are figments that are produced collectively in society and as a result, the human body is situated and systematized within broader epistemological and political discourses such as education, profession, reproduction, and other similar issues.

Inspired by the arguments above, postfeminist thinkers like Judith Butler assert that women are taught all of these constructed gender attributes within the culture they live in, and as a result of this process, they are not only gendered, but also sexed, through repetitive collective performances carried out by all the members of this constructed group or the class; put simply, since women perform those behaviours and attitudes associated traditionally with their gender tacitly, they have come to be named arbitrarily as female from birth to eternity. Therefore, for Butler, both gender and sex refer to the same things, and they are synonymous (2006 11), and the latter is neither the cause of the former nor invincible against the manipulations of the former; that is why Butler remarks “[I]ived or experienced ‘sex’ is always already gendered” (1986 39). In fact, the dichotomy between man and woman has never been seen as valid by contemporary feminists like the ones in French school. Kristeva in “Women’s Time” refers to the dichotomy as “belonging to metaphysics” and questions “What can ‘identity’ even ‘sexual identity,’ mean in a new theoretical and scientific space where the very notion of identity is challenged” (33-34). Similarly, Cixous refers how the dichotomy between man and woman functions as the originator of further oppositions in society, and she claims,

every theory of culture, every theory of society, the whole conglomeration of symbolic systems-everything, that is, that’s spoken, everything that seizes us, everything that acts on us-it is all ordered around hierarchical oppositions that come back to the man/woman opposition, an opposition that can only be sustained by means of a difference posed by cultural discourse as ‘natural,’ the difference between activity and passivity. (44)

What Butler objects to is not only that the dichotomy between man and woman are constructed socially, culturally, and historically, but also the dichotomy between the concepts sex and gender, one being a biological fact and the other being formed

within the society is a social, cultural, and historical construct. To have the body of a woman would not necessarily mean for Butler to have feminine or female attributes or preferences and desires. For her, there is no denotative relationship between sex and gender, and as she remarks “man and masculine might just easily signify a female body as a male one, and woman and feminine a male body as easily as a female one” (2006 9). Although sex is more a fabricated social concept exploited to exercise power, the society has come to regard it as a biological and scientific fact. As Foucault suggests, “sex is the most speculative, most ideal, and most internal element in a deployment of sexuality organized by power in its grip on bodies and their materiality, their forces, energies, sensations, and pleasures” (1978 155). However, Foucault also emphasizes in *History of Sexuality I*, “[w]here there is power, there is resistance” (95), and within the legitimization and systematization processes of the power, there is always counter forces that challenge the power and the system. The existence of the counter forces has two essential functions, and first, the system exploits these delegitimized classes, in Foucault’s wording “the delinquent,” in order to set its boundaries around the “proper” to leave out the “improper,” and second, it enables a centrifugal force in the power to render delinquent possible, in other words, what power delegitimizes becomes subversive on its system and the ideological discursive practices exercised within the power. Based on these arguments, in this section, the characterization of the fictional detective in the novel, Mike Hoolihan, will be examined in order to claim the fact that her characterization necessitates a re-imagination of the mythical detective as a male and masculine; and the traditional understanding of the woman as feminine and female.

Butler refers to Foucault’s idea that sexuality and power are coextensive as the former is produced and legitimized within the latter, and the latter is guaranteed by the former; yet the legitimization process of power products through regulations, classifications and prohibitions, is also productive because there is always the possibility of producing subversive deviations and mutations and the process legitimizes these as well, by positing them outside the circle, or as the other. Butler claims “the sexuality that emerges within the matrix of power relations is not a simple replication or copy of the law itself, a uniform repetition of a masculinist economy of identity” (2006 40). She, therefore, asserts the existence of productions that “swerve

from their original purposes and inadvertently mobilize possibilities of ‘subjects’ that do not merely exceed the bounds of cultural intelligibility, but effectively expand the boundaries of what is, in fact, culturally intelligible” (2006 40). Although these “swerves” are outside the legitimate circles, they are still subversive on the ideological discursive practices, and they problematize perceptions of gender identity and sexuality, thus, as Butler suggests above, the boundaries that set “cultural intelligibility” of gender identity turns into an infinite continuum of changes, and the fictional detective Mike Hoolihan is portrayed as swerving from original purposes of the masculine detective character; and therefore, she moves out of the cultural intelligibility, and as a result, expands its boundaries as Butler has suggested.

The novel *Night Train* begins with a full awareness about how influential performative is on the appearance of a concept like gender in society, and it overtly problematizes gender and sex as given and stable. To draw attention to the ambiguity and fluidity of this concept, the detective of the novel introduces herself as Detective Mike Hoolihan, and adds immediately, “And I am a woman, also,” and remarks, “I am a police . . . Among ourselves, we would never say I am a policeman or I am a policewoman . . . We would just say I am a police” (Amis 1). Pointing at the traditional dichotomy between man and woman doing the same profession, Mike negates any affiliation to a group classified by gender or sex. Being a police officer becomes a gender-free profession, and the detective is a woman with a male name, Mike. In fact, the mutation of classic masculine domineering detectives of traditional detective fiction into androgynous figures in contemporary detective novels opens up a new space to put phallogocentric ideological discourses in dispute and subvert its oppressive classifications and systematizations within the microcosm of the novel so as to claim alternative pluralities to rigid ideological categories. In this context, the detective in *Night Train* is both a subversive parody of traditional detective figures, and it overtly functions to offer alternative pluralities in identity formation and a sleuth who is genderless, sexless, not masculine and feminine but both to some extent, hard to classify, hard to systematize, with blurred identity boundaries. The detective likened to “highly politicized feminists” is reported as having a masculine voice “deepened by three decades of nicotine abuse” in addition to her “rural rather than urban – flat, undecided” features that she has inherited from her father (Amis 2). With a body that

is affiliated with both the masculine and the feminine and that is neither at the same time, Mike Hoolihan does not comply with, in Butler's expression, the "cultural intelligibility" of the society. All throughout the novel, such feminist and politicized purposes in her depiction are laid bare via ambiguous portrayal of her gender and identity.

The novel problematizes the limits of cultural intelligibility by also drawing attention to the fluidity in gender construction with a protagonist like Mike. As a character not within the sphere of cultural intelligibility so as representing the undefinable or the unknown, in several circumstances, Mike is always taken for a man, and often described as a masculine figure or a genderless, a neuter, and a body with no obvious feminine or masculine attributes. All throughout the novel, it is deliberately underlined several times that Mike has diverse signs and performatives, which break down the usual signification process for her gender, and eventually blur her identity. At this point, it is worth recalling Judith Butler who notes "[t]he juridical structures of language and politics constitute the contemporary field of power; hence, there is no position outside this field" (2006 7). As a result of the fact that it is impossible to reject them or assume them as absent, and that is why Butler suggests, "the task is to formulate within this constituted frame a critique of the categories of identity that contemporary juridical structures engender, naturalize, and immobilize" (2006 7). In *Night Train*, the representation of Mike is a "a critique of the categories of identity" as she is portrayed to throw suspicions on these categories and thus lead the reader to an epistemological questioning. As a woman with a man's name, a masculine body, a deep voice due to heavy smoke, she is often mistaken to be a man. As compared to Amis' women in his previous novels, those women who are almost nothing more than feminine, attractive, sexual, and passive bodies, Mike Hoolihan is more like Amis' male characters, like John Self or Keith Talent who are either excessively masculine with a huge body and often with an addiction to drugs, smoking, alcohol, sex, or food. Mike describes herself in the novel as having a strong nicotine abuse, a recovering alcoholic, and "a forty-four-year-old police with coarse blonde hair, bruiser's tits and broad shoulders, and pale blue eyes" (43). Mike reacts how people take her for a man and address her as a "sir" by saying "[t]his is happening to me more and more often: The sir thing. If I introduce myself over the phone it never occurs to anybody that I'm

not a man. I'm going to have to carry around a little pack of nitrogen or whatever – the stuff that makes you sound like Tweetie Bird" (24); and in fact, in the case above, the man addressing her as "sir" is sitting next to Mike at the bar, and although he sees her, still he takes her for a man, so not just the deep voice she has but how she appears also recalls masculinity.

Later in the book Mike explains how being a cop or a detective helps her establish a dominant masculine position through demeaning men as inferior while dignifying women as superior by altering the usual binary opposition. She remarks,

There I am in my parka, my black jeans. They think I'm a diesel. Or a truck driver from the Soviet Union. But the men know at once what I am. Because I give them the eyeball – absolutely direct. As a patrol cop, on the street, that's the first thing you have to train yourself to do: Stare at men. In the eyes. . . . no other kind of woman on earth, not a movie star, not a brain surgeon, not a head of state, will stare at a man the way a police stares. (Amis 35)

Her association with highly masculine figures in the excerpt above and the emphasis in the oppression in her stares reveal how a woman at a position from where she can alter the power structure with the help of being a part of the law enforcement is laid bare, and this demonstrates how the phallogocentric classification of individuals based on their sex, body, physical appearance, or outfit are merely arbitrary.

The novel also reveals how women feel a need to comply with the classification they are coerced, and how those women who do not meet the expectations of the society, need repressing themselves. Mike muses to herself sometimes, "[i]t is not too late. I'm going to change my name. To something feminine. Like detective Jennifer Hoolihan" (Amis 105), and it becomes clear how gender perceptions and expectations of the society are in clash with gender performatives of individuals, and how gender is nothing but, as Butler suggests "the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being" (2006 45). Moreover, it is also evident in this confession of Mike that she feels she fails to comply with the class she is gendered in. This intrinsic motive in her is because of the inculcation of a self-regulating system by the patriarchal ideology, and as Butler remarks, "[t]he social constraints upon gender compliance and deviation are so great that most people feel deeply wounded if they are not really manly or womanly, that they have failed to

execute their manhood or womanhood properly” (2006 41). This is in fact one of the areas where the Foucauldian panopticon regulatory system of the ideology is implemented effectively, and what takes place here is the activation of a self-controlling system that Mike is imbued with, thanks to complex procedures of Althusserian interpellation and subjugation she has faced. As a result, ideological state apparatuses become more effective to inculcate in subjects the intrinsic need to perform what indeed ideology demands from them, to exercise power and hegemony. As Foucault believes, in this system, power is not exercised mainly through coercion, yet, what is more effective is to establish and exploit infinitesimal power structures with the help of various institutions in society, and with excessive volition that are performed by individuals as though they were acting on their free will. He writes,

In itself the exercise of power is not violence; nor is it a consent which, implicitly, is renewable. It is a total structure of actions brought to bear upon possible actions; it incites, it induces, it seduces, it makes easier or more difficult; in the extreme it constrains or forbids absolutely; it is nevertheless always a way of acting upon an acting subject or acting subjects by virtue of their acting or being capable of action. A set of actions upon other actions. (Foucault 1978 789)

Inspired by Foucault who believes, in a power structure, the oppression of the powerful and the subjugation of the inferior is not mainly applied through coercion, yet, what is more effective in this structure is to establish a self-controlling mechanism among and inside the subjugated individuals, Butler notes how both women and men feel an oppression to perform according to the expectations of the society they live in, and if they do not they are mostly traumatized. Hence in parallel to the arguments of performative, the collective actions of a group that is classified by gender or sex of its members identify a “proper” framework or a safe zone for the group, and having a proper female name is one of them, and Mike with her male name that she associates with her masculine appearance, her deep voice, and her muscular physique, and she feels a pressure to change her name into something feminine in order to meet the cultural intelligibility or the criteria that society collectively constructed for her gender.

The ambivalent portrayal of Mike’s gender is amplified further in *Night Train* through problematizing her sexual preferences. Butler in her book *Gender Trouble*, draws attention, first to how the collective unconscious is structured to legitimize the

dichotomy of man, the masculine and the other, the feminine or woman; and second to the need to subvert the idea that women are biologically equipped with such notions as maternity, femininity, female desire and feminine sexuality that are culturally and historically associated with all women (Butler 2006 125). She objects to the association of being a woman to being feminine, female and maternal, and she claims once women cut loose from these cultural yokes, “[t]he culturally constructed body will then be liberated, neither to its ‘natural’ past, nor to its original pleasures, but to an open future of cultural possibilities” (Butler 2006 127). Indeed, this is what the representation of Mike exemplifies in *Night Train*, as a result of an ambivalent portrayal of her sexuality. Although she claims to have a heterosexual relationship with a boyfriend, Tobe, there is no single scene in which he takes place, and even in the apartment where Mike has been depicted, Tobe is never seen. He is like an imaginary figure that Mike has taken up in order to move her life into the societal level of the “proper;” and that is why, at a time of psychosis, Mike speculates on whether she has a boyfriend or she lives alone and whether she lives with Tobe or Deniss, her alleged boyfriend, and as if she desired to refute the fact that she lives alone, she cries “I don’t live alone. I don’t live alone. I live with Tobe” (Amis 26). Although Mike may appear as a woman who is in need of a relationship at times, like the one mentioned above, it is seen clearly throughout the novel, she is not in search for any sort of these commitments; to illustrate, her promiscuous colleague who is described as a “hardon” and who makes use of every chance to sleep with anyone that “has ever thrown a pass at him” complains Mike has “just slapped him around a few times,” and she has no interest in men (Amis 32). Therefore, the characterization of Mike as such exemplifies the possible ambivalent sexual preferences and commitments that women might have as opposed to the cultural expectations and intelligibility.

The deliberate absence of Mike’s alleged boyfriend in the narrative becomes relevant when it is considered that the name Tobe might be used to suggest the reader “to be,” which could mean “the boyfriend to be” and represent an unreal boyfriend or refer to wishful thinking. Such a wordplay is not unusual, particularly when it is situated within the oeuvre of Amis, whose wordplays and distinctive naming of characters prevail his *Money* and *London Fields*. The protagonist narrator of *Money* is a selfish, self-important, gluttonous overweight, named John Self; and in London

Fields, one of the main characters in the novel, Keith is humorously surnamed as “Talent,” but introduced in the narrative as a villain with no evil skills to consider him a talented one. Similarly, *Night Train* is abundant in this sort of names playfully used, like the use of name Mike for a “woman” detective, a suggestive name like Tobe as an imaginary boyfriend, Trader Faulkner as an old man and Jennifer’s lover whose rhetoric leads the detective Mike to cry like a child while she was interrogating him, Tulkinghurn as the family doctor alluding to Dicken’s *Bleak House*; and thus, the use of such allusive names in *Night Train* not only “reinforces the fictionality and the artificiality of the story,” as Diedrick suggests (165), but also opens a space for the novel to make a critique of the ideological discourse in detective novels and of patriarchal discursive practices prevalent in society.

Furthermore, although Mike appears much like a butch figure, with queer preferences, this is not made very explicit in the novel, as well, and there are implications hinting that she might be a lesbian, or a heterosexual and perhaps an asexual person. On the one hand, she persistently reminds of the reader that she has a boyfriend, and she has had heterosexual relationships all throughout her life; on the other, she experiences a passionate involvement in the life of Jennifer, the “felon-de-se,” and has an intense self-identification or a sort of commitment with her implicating a homosexual desire that surfaces with the investigation out, which, as a result, turns into a self-investigation, leading her to explore her own identity. For instance, having detailed descriptions of Jennifer’s body often as beautiful and slender, and musing on how pleasant it is to look at, as opposed to her huge colossal body with “coarse blonde hair, bruiser’s tits and broad shoulders” (Amis 43), Mike draws a fine line between Jennifer’s feminine beauty and the masculine outsize body of herself. Another more obvious suggestion is made in “Part 3” titled “The Seeing” where Mike confesses how Jennifer has haunted her, particularly, how she has felt the “burning” in her body, “in the armpits” (Amis 133), and cannot get away from thinking about her. The characterization of Mike in the novel covertly points at a homosexual attraction to, or a relationship with Jennifer, and in the chapter where she begins “Jennifer Rockwell fell burning out of a clear blue sky,” there, her boyfriend Tobe is reported “was long gone” (Amis 133), and Tobe, who may be representing an imaginary relationship as mentioned above is absented from her life when Mike is completely absorbed in

Jennifer's life. Therefore, although the novel does not explicitly present a queer as the protagonist, there are implications hinting it is so and the story does not involve anything that would demonstrate she is a heterosexual or asexual, so it becomes clear that the novel purports to problematize traditional gender expectations and to emphasize the significance of individual choices and preferences in gender construction.

The argument above might be extended thanks to several other references in the novel underlining the ambiguity in Mike's sexuality and particularly her disinterestedness in traditional heterosexual preferences. In one of these, she herself remarks "I feel grateful for quiet workloads on such days as this, days of lethargy and faint but persistent nausea which have to do with my time of life, and my liver. More my liver than my unused womb" (Amis 40); and to draw attention to how distant she is from the maternity referring to her 'womb' which is "the organ in the body of a woman or other female mammal, in which a baby develops before birth" ("Womb," def N.1). Women have been historically and with no exception associated with maternity by the dominant patriarchal ideology as one of the original biological traits of all women, since, at one point in the novel, Trader Faulkner as the mouthpiece of collective unconscious, asserts "[w]omen want children" - as referring to Jennifer - and Mike reflects "He [Trader] looks at me, my own flesh, my eyes. And he's thinking: Yeah. All women except this woman" (Amis 49). As seen in the examples, Mike is portrayed as subverting such binary oppositions as male or female, masculine or feminine, heterosexual or homosexual, maternal or paternal via breaking down traditional gender and sexual roles in society by distorting the repeated performance formula assigned to her class, in other words, to all women, and her position in society as a detective who has been traditionally associated with the superior, the masculine and the dominant, helps her in this quest, and as Diedrick suggests with Mike in *Night Train* "Amis would create a female character whose voice, altitude, and behaviour raise questions about the very meaning of gender" (161)

Finally, the book overtly makes a critique of the traditional boundaries and restrictions set around not only women but also men, regarding their predestined and biology-based gender roles, particularly those social constraints that limit women; and as a mouthpiece of the author, Mike denounces those gender roles in her reflections or

confessions, consequently affirming a fluidity in such concepts as reflecting identity. As a representative of the second half of the 90s, she still stumbles on her decision to be a detective, which she believes, is still seen as a man's job by all people around her, and she reacts even "[t]he jury is still out on women police. On whether they can take it. Or for how long" (Amis 11). In addition, she criticizes how women are persecuted, victimized, and classified as mere passive objects whereas men are stereotypically classified as perpetrators, murderers, and active. She muses "[m]urders are men's work. Men commit them, men clean up after them, men solve them, men try them . . . women really don't figure that much, except as victims, and among the bereaved, of course, and as witnesses" (Amis 11). Notwithstanding the fact that Jennifer Rockwell has committed suicide and killed herself, and another woman, Mike, herself is investigating the case at the time, she believes that women have specific passive roles and that they cannot even kill themselves successfully since she also at one-point asserts, "suicide is a dude thing. *Attempting* is a woman thing: They're more than twice as likely to do that. *Completing* is a man thing: They're more than twice as likely to do that" (Amis 71). Through Mike's affirmations of gender-specific roles prevalent in society in the examples above, the novel attains two things: first, as mentioned above a criticism of restrictions applied on women to those roles that are mainly passive and of the internalization of these patriarchal restrictions as a result of cultural inculcation; and second, an exposition of the fact that how men are also regarded as always culprits of everything in this system, including all murders and all suicides. That is why, in another example, Mike draws attention to how men have had the sole responsibility in nuclear armament taking place at the time, and how they will doom all humanity with nuclear machines as opposed to women who were absented in places where such decisions are taken since they are kept as mere passive witnesses perpetually (Amis 11).

It is clear in the examples cited above that the logocentric patriarchal ideology and its discursive practices and state apparatuses confine, particularly women, to rigid roles and expect them to fulfil these roles regardless of individualities, diverse identities, or personal preferences. Nonetheless, to evidence Butler's oft-quoted argument, "[g]enders can be neither true nor false, neither real nor apparent, neither original nor derived" (2006 193), the novel *Night Train* features a protagonist detective

who exemplifies the ambivalent nature of gender, sex, and sexuality, so as to subvert those stereotypical roles that the hegemonic logocentric patriarchal ideology imposes on individuals. In other words, as it is impossible to move out of the logocentric system or the prevalent patriarchal ideology and their discursive practices, the purpose becomes to find, or to create, intrinsic fissures within them in order to deconstruct the gender or identity reality they have established in parallel to Butler's suggestions who believes, since it is inevitable to repeat those constructed gender and identity roles, "[t]he task is not whether to repeat [attributes of gender], but how to repeat or, indeed, to repeat and, through a radical proliferation of gender, to displace the very gender norms that enable the repetition itself" (2006 202); therefore, what Mike does in *Night Train* is to repeat an oft-performed duty, that is, to be a woman and to be a detective, yet she does these with significant subversions made on all conventional representations or stereotypes.

## CHAPTER FOUR

### 4. SWIFT'S *THE LIGHT OF DAY*: THE AB/USE OF THE TRADITIONAL NARRATIVE FORMULA AND DE-POWERING THE GAZER

Graham Colin Swift has been one of the most influential and significant English novelists, notably since the second half of the twentieth century. Acclaimed by readers and critics, several of his books have been listed for significant literary prizes and seen as some of the finest examples of recent literary tendencies. He is the author of several novels, which are, chronologically, *The Sweet-Shop Owner* (1980), *Shuttlecock* (1981), *Waterland* (1983), *Out of This World* (1988), *Ever After* (1992), *Last Orders* (1996), *The Light of Day* (2003), *Tomorrow* (2007), *Wish You Were Here* (2011), and *Mothering Sunday: A Romance* (2016) as well as other short stories and nonfiction works.

Linda Hutcheon regards Swift's masterpiece *Waterland* as a pioneering example of a significant contemporary literary trend of the contemporary literature in her famous work, *A Poetics of Postmodernism*, and she cites *Waterland* as an example of historiographic metafiction along with works of other renowned experimentalist novelists such as Julian Barnes and Peter Ackroyd (15). The success of *Waterland* derives from the fact that the novel is an excellent historiographic metafiction constructed upon magic realism and multiple plots, with a blend of the memory with the public history leading to an epistemological questioning of the reality and facts themselves. The novel, therefore, was shortlisted for "The Man Booker Prize" in 1983 and won *The Guardian* Fiction Prize in the same year, and since its first publication, it has become one of the landmarks of postmodernist fiction. Swift's second much-admired novel was *Last Orders*, written in 1996, and it won "The Man Booker Prize" the same year. Similar to *Waterland*, *Last Orders* also has a great number of innovations and idiosyncrasies in its composition, such as different narrators in each chapter, and hence, different perspectives, moving back and forth in time since there is more than one storyline, as is the case in *Waterland*, with each storyline representing a new reflection of a different character from his past memories, and their reverberations at present, and metafictional narrative qualities blurring the differences

between fictional and factual, or fiction and history. Each chapter is narrated by first-person narrators and is based on the impressions and reflections of that specific narrator, and the reader is provided with all the details about the other characters; these very short chapters are titled with the name of the narrator of that chapter, except some that are named after the places where the travelling group passed through; and in one chapter titled “Jack,” a man who has recently died, speaks out his thoughts for the novel which, indeed, covers just a single day of a car trip to the Margate, Kent to fulfil the last wish of Jack Dodds.

In both novels cited above, Swift portrays the personal domestic lives of characters together with significant historical events in the background, that are worldwide wars or national political upheavals, notwithstanding the fact that Swift has never witnessed any of the world wars, since he was born in 1949, London, and he could only have been an eyewitness of the aftermath of WWII. In fact, in *Waterland*, because of the wide timespan of the narration, both world wars are in the background of the events that take place in the lives of the characters in the novel. In several of the Swift novels, including *The Light of Day*, this is the case, and on the backdrop, there is a war, influencing the individuals at a microlevel. This enables Swift to situate his characters and plots in a more realistic background, a historical moment that has actually taken place. As a result, it becomes easier for the reader to get engaged with the fictional plotline of the novel, and the book gains a contextual base, in other words, a time and a space to associate the fictional heterocosm with certain events taking place in the world, thus making the most of his novels, examples of the historiographic metafiction. Moreover, the blend of the factual or historical with the fictional lets the author explore and question reality itself since the boundaries between the real and fictional are deliberately transgressed in several Swiftian novels including the ones cited above, and as one of these, *The Light of Day* problematizes the concept of reality extensively, by presenting an unreliable narrator and revealing everything through the insights, perceptions, and memories of this protagonist, George Webb, a private-eye/ex-cop.

*The Light of Day*, longlisted for “The Man Booker Prize,” in 2003, is the story of a single day when the protagonist of the novel is to pay a visit to a graveyard and a prison. The chapters of the novel alternate between this single day and the past, particularly when George is hired by a woman named Sarah to spy on her husband in order to confirm the break-up of her husband with his mistress. In addition, narrated in first-person by George and based solely on his reflections, impressions, perceptions, and thoughts, the story often harks back to George’s own past memories, mainly those about his childhood and his parents, his marriage and profession, both of which ended in failure. George narrates what he does on November 20, 1997 in comparatively short chapters that are untitled but numbered solely, and each of them are often allocated entirely for either the present day or the past. The story begins with George climbing the stairs up to his office in Wimbledon and then chatting with his partner Rita, who, betrayed by her husband, became one of his customers in years past and had a relationship with George, afterwards. The second chapter is a return to a past day when, a new customer named Sarah visits George to seek help in spying on her husband, Bob and his Croatian girlfriend, Kristina. The only request Sarah makes from George is that he is to spy on them for a while to make sure that she actually gets on the plane that will take her to her own country, Croatia where a long-lasting war with Serbia is over now. Sarah is aware of the affair between her husband and the Croatian, and she lets Bob take the girl to Heathrow Airport and end his relationship with her there, yet Sarah also is unsure whether Bob will let her go off to Croatia and wants to make sure Bob does not fake it, so she hires him. The moment George welcomes Sarah into his office, he is infatuated with her, and particularly her knees are of great interest to George’s imagination. From this day on, George is obsessed with Sarah, and it is made clear very soon in the book that Sarah stabbed her husband to death in her kitchen, and as a result, has been in prison for the last two years; so, every Thursday, George pays a visit to Sarah. On that specific day narrated in the novel, the second anniversary of the murder, George, instructed by Sarah, buys some flowers to visit Bob’s grave in Putney Vale before driving to see Sarah in prison. As he goes along, in flashbacks, he gives details about his childhood, his parents and how his father betrayed his mother, his own marriage and how he was deserted by his wife, Rachel, his relationship with his daughter, his cooking practices, his efforts to learn authoring

through feedback from Sarah, his career as a detective in the police force and how he got himself thrown off the force because of his failure in a case, and finally, details about a number of events leading to Bob's murder.

The narrative structure of the novel is twofold: one is George's first-person narration of the things he does on November 20, 1997, and the observations and comments he makes on that single day, and the other one includes his retellings of the events leading to the murder on November 20, 1995 in addition to certain past memories of George's about his life. All is reported from George's point of view, and George is placed in a position where he can tell whatever he wishes as there is no other account of events told by another narrator to challenge George's arguments. Curious enough, a single point-of-view utilized in this novel by Swift is in stark contrast with the narrative structure of the previous novel of his that is *Last Orders* in which the narrative structure is based upon a combination of a variety of narrators; in other words, at least, one chapter is allocated for each of the characters – even a dead one narrates a chapter in the novel – and, as a result, various reflections of characters on others, and on the mutual activities are laid bare. However, as the entire story unfolds through the singular point of view in *The Light of Day*, the novel might be considered as lacking polyphony, and there is no other centrifugal force defying George's centripetal voice in the narration; yet, through certain literary devices and techniques, George's own version of narration is problematized, and its flaws and his deliberate efforts of misleading are exposed.

Furthermore, *The Light of Day* is also considered as a work of detective fiction for several justifiable reasons. To begin with, the main character is a detective, though one that is kicked out of the force after messing up with a case. The plot, as well, revolves around the pursuit of a person whose next step is the core of the tension, or the suspense, created in the narration. In addition, the composition of the novel is based upon his observations, reflections, impressions, deductions, reasonings, and recollections of certain past memories, as is the case in most detective novels. Secondly, the plot is constructed on the unearthing process of a mystery despite the fact that the culprit is made known to the reader very early in the book; yet, the question of why or how the crime is committed remains unanswered, almost all throughout the

novel. Thirdly, the fact that there is a murder taking place in the novel, not a petty crime, complies with the traditional need for a major crime in detective novels. Together with the murder, there is a crime scene pictured, a locked-room like place, a kitchen that is very common in traditional detective novels. Finally, as is the case in traditional detective novels of Doyle and Christie in which the detective has a sidekick that often narrates the story, *The Light of Day* does not leave that detail out to fulfil as a true detective novel because a sidekick, as well, is planted next to the kicked-out-of-force-detective, George Webb, despite the fact that this sidekick in *The Light of Day* is not the narrator in the novel, contrasting with the case in most classic detective fiction. This indispensable sidekick of the detective is repeatedly included in the storyline by the narrator throughout the novel. Nevertheless, the evidence summed up here that would deem *The Light of Day* a detective novel, are all utilized in a highly idiosyncratic style, and thus, the result becomes both a detective novel and a case study of an individual, a modern man. Therefore, in the next part, the novelties, innovations, or subversions made on the genre with *The Light of Day* will be examined particularly in terms of the narrative structure and the characterization in the novel.

#### **4.1. *The Light of Day* Versus Traditional Narrative Structure of the Classic Detective Fiction**

*The Light of Day* presents several essential elements that a classic detective novel would traditionally do; in other words, there is ample similarity that would be sufficient to categorize it as a detective novel, yet the presence of certain deviations from the traditional formula of the genre make the novel subversive when considered within conventional detective fiction. Hence, the novel that might be considered as a detective novel at first, is seen as, in fact, portraying the life of a man in a small locale with his inner struggles, desires, fears, joys, impulses, problems, dilemmas, and confusions; indeed, the reality of an individual is seen in ‘the light of a day’ in a modern environment. Besides, the details with which the novel bears a resemblance to detective novels are appropriated and mutated to generate unique alternatives of these generic qualities. Thus, the result becomes both a detective novel that includes the essential elements of the genre and a reproduction of the detective novel in which all these generic elements are elaborated into new forms or uses, so as to subvert the

overall formula of the detective novel. In what follows, such adhesions and deviations are pointed out.

The first significant generic quality that might draw the attention of a detective fiction reader is that all the typical characters are included in *The Light of Day*, yet all these figures are characteristically differentiated from their conventional equivalents. Similar to the conventional detective novels of the Golden Age or the stories of Holmes and Poe, the protagonist of the novel is a detective, and this figure is traditionally expected to have a major role in the pursuit of the criminal, and in the process of unearthing the mystery that is at the heart of the plot, which is more or less, true for *The Light of Day*. As Knight also underscores, in his pivotal *Form and Ideology in Crime Fiction*, a skilful detective, either private or a policeman from the force, is essential at the centre of the plot that focuses on mainly the unravelling of a mystery, the unearthing of a culprit, and ultimately on the restoration of the order that is disturbed by the criminal acts of an individual or a group. (8). As is the case, popular paragons of detective fiction, Poe's Dupin, Doyle's Holmes, Christie's Poirot, or Sayers' Wimsey are not only the protagonists of the fictional works they appear in, but also the highly successful detectives fervently cracking the mystery or puzzle they are engaged with, at the end of the story or the novel, so as to relieve the society from the threats that would arise out of the disorder. Likewise, another critic, Cawelti, in his work *Adventure, Mystery and Romance*, categorizes the detective novel within the formula fiction and notes that protagonists in formula literature are often "heroes who have the strength and courage to overcome great dangers, lovers who find perfectly suited partners, inquiries of exceptional brilliance who discover hidden truths, or good, sympathetic people whose difficulties are resolved by some superior figure" (18), and the protagonist is mostly the investigating agent in detective novels, be it a detective, a private eye, a police officer or a group of policemen of the force. It is made obvious in these quotations by Cawelti and Knight, and seen in those conventional detective novels exemplified, detective novels that remain faithful to the tradition of classic formula establish the plot and the narrative structure around those heroic investigating figures who tackle the mysteries and puzzles they face, and unearth the criminal acts, motives to commit those crimes, and ultimately, the culprits, in order to restore the

previous social state and reset the collective unconscious of the milieu to its origins which formerly had offered individuals a peaceful and worry-free state.

However, the private eye George, of *The Light of Day*, lacks several characteristics that would validate him as a match for the top conventional detectives of traditional detective novels, who are heroic savers of humanity, and unlike the authoritarian, successful, self-confident rational figures like Dupin, Holmes, Poirot, or even Miss Marple, Detective Inspector George Webb is a blatantly passive, obsessive, irrational character who has self-confidence issues and had been thrown out of the force after his failure as a detective investigator there. He is a man who admits defeat very quickly by affirming his insufficiencies and deficiencies both verbally and physically. As opposed to conventional stereotypes in the classic detective novel, George informs us that he was not a very smart man, who even at school was mostly unsuccessful, and he adds he had no interest whatsoever in art, either. This, in fact, is very much in contrast with the extremely intellectual and successful archetypes of traditional detective fiction, such as Holmes, who is an expert in playing the violin, and enjoys literature to an extent that he can quote from Goethe twice in *The Sign of Four* (145, 204), and alludes to Gustave Flaubert in “The Red-headed League” (1998 46); or the gentleman detective of Sayers, Lord Peter Wimsey who, as it is revealed in his first adventure *Whose Body?*, is very much interested in classical music and can play a Scarlatti sonata on piano exquisitely (30). The new detective George has none of these eccentricities, and he is predominantly portrayed as a failure. This is made obvious at the very beginning in the novel by drawing attention to the fact that when he was at the force, he had a disappointingly unsuccessful interrogation with a suspect called Lenny Dyson who had allegedly stabbed Ranjit Patel. Throughout the interrogation of one suspect named Kenny, George was so ignorant and hasty to draw conclusions on the case that he failed to see the details. In particular, his lack of professionalism is made clear with such expressions of him as “sometimes you just get impatient, you get excited—you get near the edge. The scent of a quick kill under your nose. Dyson did it, Mills didn’t – I knew that.” (Swift 112) or at times with others like “I watched his eyes. You can tell. Ninety-five per cent true. Sometimes it’s not detection. It’s being in the picture. As if I’d been standing there [in crime scene] all along, watching, in that passage.” (Swift 114). In these words, George reveals how he

relies on his instincts, or impulses instead of basing his arguments on factual data, clues, or any other rational reasons. He does not ever stress the significance of the detection, providing proof, or the need to collect evidence to allege an accusation on somebody are essential in any criminal cases, and thus, in the case that led to his dismissal from the force, he claims with no viable proof, Lenny Dyson committed the crime, and Kenny Mills is under false accusations. In that case, after the stabbing of a man named Patel, there appear two suspects, Dyson and Kenny. As George intuitively feels that Dyson is to blame, he says Kenny told him that he saw Dyson leaving the Patel's shop, which is the crime scene as well, in order to make Dyson admit his accusations, yet the recording tape, as George describes, picks up his illegal attempt and leads to his downfall since he has abused his position with insufficient evidence, because Kenny's lawyer withdraws his client's former allegations against Dyson by claiming, "he was coerced into making his statement by intimidation and deceit" (Swift 118). George, as a result laments, "[s]ometimes it's you who gets caught" (117) since the result is, George becomes the convicted one since Kenny's lawyer accuses him of coercion, which is also proved by, later on, his attack of Kenny out of anger during an interrogation with his "hands round Kenny's throat" (Swift 119), and Dyson shames he is a victim of the police malpractice, so Dyson and Kenny walk out of the interrogation free, but George, with accusations of corruption leading to his dismissal from the force, since he failed in interrogating suspects and conducting a case as simple as this.

The failure of DI George at the force in resolving a case as simple as the one above, and while interrogating someone, the way he turns himself into the one that is interrogated; while looking for evidence in a case against a culprit, the way he becomes the culprit, or the one 'cooked' in his own words, due to his loss of control of himself and the case, whereas the criminals keep calm and maintain their self-assurance, all add up to the construction of a fictional detective figure, who is in stark contrast with extremely rational and successful detective protagonists of traditional detective fiction. For instance, the archetype, Sherlock Holmes, with his extreme confidence in his deductive skills, often makes his prospective success at the end of each of his cases obvious with his priggish speeches that he delivers through Watson. In one of the dialogues between Holmes and Watson about how Holmes deduces meaning out of things at the first glance, Watson demonstrates his surprise crying "excellent," to

which Holmes chuckles and remarks “elementary” in a know-it-all manner, and immediately shows off by saying, “[i]t is one of those instances where the reasoner can produce an effect which seems remarkable to his neighbor, because the latter has missed the one little point which is the basis of the deduction” (Doyle “The Crooked Man” 584). Then he demonstrates how he is so sure of his ultimate success in resolving any sort of mysteries by exemplifying a challenging case he has at present, and he comments, “I hold in this hand several threads of one of the strangest cases which ever perplexed a man’s brain, and yet I lack the one or two which are needful to complete my theory. But I’ll have them, Watson, I’ll have them!” (584). Such an example of self-confidence that Holmes performs derives from his complete trust in rationality and reasoning that form the basis of everything for him since in another instance, he insists “when you have eliminated the impossible, whatever remains, however improbable, must be the truth” (2004 328). In a similar vein, appearing for the first time in fiction with the publication of *The Mysterious Affair at Styles* as a retired Belgian police officer and taking part in several Christie mysteries, the private eye Hercule Poirot never, even for a second, considers failure as a possible ending for his investigations, although it is revealed in Christie’s short story “The Chocolate Box” that he has failed in solving several of his cases. He is not passive or emotional and does not lack self-confidence, as does George Webb of *The Light of Day*. He never considers failure at a case to be his fault, unlike George who questions himself as a detective, who does not know the answers although he has been able to witness all that happened at a case (Swift 222). “No, but seriously, have you ever failed?” asks Hasting once to Poirot, and the latter replies,

Innumerable times, my friend. What would you? *La bonne chance*, it cannot always be on your side. I have been called in too late. Very often another, working towards the same goal, has arrived there first. Twice have I been stricken down with illness just as I was on the point of success. One must take the downs with the ups, my friend. (“The Chocolate Box” 141)

One thing that is very clear in this excerpt, apart from Poirot’s confession, is that Poirot regards his failures to be the result of circumstantial or subsidiary reasons that are independent from his control. Then Poirot ends his narration noting “[a]fter all, [. . .] it was an experience! I, who have undoubtedly the finest brain in Europe at present, can afford to be magnanimous” (152). In contrast with Poirot’s and Holmes’

attitude, or more exactly with their over-confidence, arrogance, and egotism in a success or a failure status at a case, George's lack of confidence and rationality, obsessive emotional reactions, his self-destructive decisions, and impulsive behaviours not only make the protagonist of a contemporary detective novel, *The Light of Day* an opposite or an alternative of the conventional investigating agents presented in the traditional detective fiction of Poe, Doyle, Godwin, Collins, Dickens, and more recently of the Golden Age detective writers, such as Christie and Sayers; but they also demonstrate a movement from the generic notion that portrayal of heroic detective figures is a must in detective novels to a trend that portrays more plausible and detailed fictional characters as detectives to make them more accurate representations of the individuals in society. Thus, the novel both fulfils as a detective novel and presents a study or an exemplary case of a character struggling among certain problems within the current social context. In other words, whereas the conventional detective figure in the traditional detective novels is portrayed as a superman, the modern-day counterpart is an everyman living in a typical environment and experiencing typical issues. As a result, they are easier for the reader to sympathize with or associate with, unlike the traditional figures in Holmes or Christie series that deliberately aim to detach the reader from what is happening in the stories or novels. It is inevitable to compare what the novel presents with what actually happens in contemporary societies. To conclude, therefore, *The Light of Day* not only exemplifies the idea that detective fiction has been evolving from the purpose of giving pleasure to the purpose of causing disturbance or self-critic, but also subverts the belief that detective fiction is an ideological discourse that propagates and ensures the practices of the dominant ideology, since it does not purport to restore an order lost, or reassure and comfort the reader.

Furthermore, as opposed to the traditional detective novels that centre more on the plot and the pursuit of the criminal, *The Light of Day* focuses more on characterization, and the story of the detective, which is more or less the case in previous novels studied in the dissertation. Therefore, the motives of the detecting agents, their actions, and decisions, or the conclusions they draw in the course of the investigation are all fused with, the detectives' own life story in the novels studied, so their past memories, failures, successes, loves, disappointments, repressions or oppressions experienced, their feelings, passions, or any other vicissitudes occurring

in their lives at the time of the investigation make up a bulky part of these novels. Also, in *The Light of Day*, there are essential generic elements of the detective novel that make up the basic plot and the story of the investigation and the crime; and besides that, there is a digression from this progressive line that dives into the inner world of the detective. Typically, in detective fiction, there are two stories, that of the crime and that of the investigation, that is why Todorov tags them doubly plotted (44). Porter also notes in his work *The Pursuit of Crime* that “[i]n the process of telling one tale a classic detective story uncovers another. It purports to narrate the course of an investigation, but the ‘open’ story of the investigation gradually unravels the ‘hidden’ story of the crime” (1981 29). With this quotation, Porter claims, the detective novel is “a genre committed to an act of recovery, moving forward in order to move back” (1981 29) In *The Light of Day*, the idea of “moving forward in order to move back” is accomplished with a slight difference. While the narration of a single day goes on with George’s routine and usual ‘progression’, there is also a movement, a ‘digression’ into George’s past, his traumatic childhood, his ignorant parents, his unsuccessful marriage, his loose family ties, his failure at his job. The digressive intrusion of these details in the progressive plotline adds a distinctive value on the classic formula of traditional detective novels because of alternating stories of the murder and the investigation, of the past and the present, of the detective and the criminal, alternate in each chapter of the novel. Thus, put simply, it is obvious that *The Light of Day* is a detective novel in its essence since it involves the basic elements of the genre, a crime and a major one, a murder, a detective, a sidekick and a criminal, a victim, and others threatened by the crime. Also, it fits into the definitions made by several critics – to cite one for instance, Porter who defines the detective novel to be “the generic term for all novels whose principal action concerns the attempt by a specialist investigator to solve a crime and bring a criminal to justice, whether the crime involved be a single murder or the endeavour to destroy civilization” (1981 5). At the same time, *The Light of Day* is not solely a postmodern parody of the genre as it is in novels like Barnes’ *Flaubert’s Parrot* and Ackroyd’s *Chatterton*, because of the fact that each of these novels leave out one or more essential generic elements of the detective novel. For instance, whereas *The Light of Day* involves a major crime, a murder, which is, to many, a must for almost all classic detective novels (Cawelti 81), in both other novels

cited above is precisely a story of a murder, or a major crime, in fact neither a crime is committed nor a criminal is tried to be unearthed in these novels, yet they are stories of investigation carried out for no professional purposes, but for individual personal inquiries, and the narrative structure or the unfolding of events is unlike the one in detective novels, or the plot does not centre around a detective and the crime. Therefore, neither the presence of a society threatened by the crime or the offence, nor the restoration of the previous order is one of the practices of these novels. In contrast, *The Light of Day* presents a major crime, more specifically a mariticide, which could have threatening ramifications if not cured, or the criminal not punished, and the order not restored. As a result, although the novel shares a lot with postmodern appropriations of the detective novel, it equally features all the essential generic codes of detective fiction, and thus is also a unique contemporary example of the genre.

In the novel, the purpose is not the traditional restoration of the order that is temporarily broken up by the criminal act, and the message is not the inevitable punishment of the criminal, yet individual inclinations and feelings of a detective are what is emphasized and explored. The idea of the punishment of a wrongdoer within a family without legal processes is clearly an assault on the societal order, and it is a sort of a crime that could appear in one of the Golden Age novels. The motive of this murder is the jealousy of the wife or the philandering of the husband, and this is a similar motive, for example, to the one that we see in Christie's, *The Mysterious Affair at Styles*, in which a young lover poisons his wife because of his affairs with a younger woman. However, it is also obvious that *The Light of Day* is a deviation from the detective novel of conventional sense, due to the reasons that are put forward in this chapter. More specifically, in terms of the crime, and the idea of restoration of the societal order, the novel does not provide the reader with simple and clear messages as is the case in classical detective novels. As the narrator of the novel, private eye George is not happy with the result, the handcuffing of Sarah, or in a sense, the restoration of the order, and he is convinced that the victim, Sarah's husband, Bob Nash, is to blame for the murder and the following outcomes of his infidelity in his relationship. He cries in the chapter seventeen, "What a fool this Bob Nash was, not to see what was under his nose. Going for the young girl. And him a gynaecologist too" (Swift 67). Twice in the chapter eight does Sarah admit the fact that it is her own fault

for things having gone as such, and she ending in jail and Bob in the grave; yet George cannot or does not admit it to be Sarah's fault, and particularly, in the chapter nine, ten, forty-five, forty-eight, and fifty-seven, his mind is preoccupied with the question whose fault it was for the murder, and in fact indirectly, the question of whose fault it was for Sarah to be in jail and away from himself. When Sarah remarks, "I know what you're thinking, George. If I'd never let her in. If I'd never let the poor—thing—into my house [. . .] 'What a fool,' that's what you're thinking," George, on the contrary meditates, "I'd been thinking Bob was the fool" (Swift 68). While he exonerates the murderer more than once in the novel by drawing attention to her petite naïveté in taking Kristina into her home, he blames Bob several times, or sometimes Kristina, and even himself for the tragic demise and its consequences. Following the example above, George reacts to Sarah's admittance of her fault by noting, "[a]ll his [Bob Nash's] bloody fault" (Swift 168). When the philandering husband Bob Nash thinks of a suicide at the time of his return home from the airport leaving Kristina off to Croatia, George clearly reveals he is disappointed with Bob's final refrainment from this idea since he would be happy to have Sarah at the end, and he comments on the moment of Bob's suicidal speeding on the wet road as such,

A necessary moment? A moment of truth? A self-administered shock? The life that used to be his, right there, about to pass in front of him.

They might have had to carry him in. It might have been handy. Accident and Emergency. Someone might have realized who he was. My God—that's Bob Nash.

But he [Bob] came to a halt.

[. . .]

It might have saved them [Sarah and Bob] both. The danger list, then off it.

[. . .]

A "tragic accident"—at that point. Thinking even—it had been her "concession"—it was all her fault.

But she wouldn't have to be in this place [in prison] now. Visiting time, like a hospital ward. Neither of us would (Swift 178-179).

Later on, George reveals, when the police rushed into the crime scene, how he considered taking the blame for murdering Bob in order not to allow Sarah to be arrested as he remembers,

And there I was on the scene of the crime, all eyes on me, as if I was the perpetrator come back to announce, to confess: it was me.

[. . .]

Bob's body was between us. We [referring to Sarah and himself] looked at each other, amazed. I might have sworn it aloud, there and then, in front of police witnesses. End of the earth. Beyond. (Swift 218-219)

It is obvious in the examples above that the reason for George to make the effort in acquitting Sarah of the crime is his love for her, yet it is also evident in the examples that he is reluctant to work for the exposition of the criminal and is ignorant about the restoration of the societal order, and as a private eye and an ex-cop, he works to save a criminal for his personal ends, and he abuses his professional and societal position through spying on, or collecting data on people freely, as a detective. As a result, despite having the same powerful status as his conventional counterparts who are in the habit of using this power to save the societal order, George abuses his authority and privileges. Undoubtedly, this is one of the generic subversions that the novel does within the genre, and the purposes of which, will be associated, in the next part, to gender, gaze, and the ideology in order to explore them within feminist concerns.

Another peculiarity about the fictional detective of *The Light of Day* is that he is represented as a character with extreme obsessions; in a way both similar to and different from the archetypal detectives of the genre. The eccentricities and obsessions of Sherlock Holmes are what made him a unique and a memorable figure for the reader. His obsession with making deductions out of whomever he meets or whatever he sees, his unstoppable rationalizing mind, his reasonings and resolutions, his smoking pipes or using drugs, playing the violin to clear his mind at times, and sometimes thinking about a case, an object, or a person, several hours sitting on his chair are some of the examples that demonstrate his bizarre habits and obsessions. For example, at one point in *The Hound of Baskervilles*, Watson points out

“Sherlock Holmes had, to a very remarkable degree, the power of detaching his mind at will. For two hours the strange business which we had been involved in appeared to be forgotten, and he was entirely absorbed in the pictures of the modern Belgian masters. He would talk of nothing but art” (Doyle 36). At another instance, Watson refers to “the poetic and contemplative mood which occasionally predominated in him” when “he had been lounging in his armchair amid his improvisations and his black-letter editions” (Doyle “The Red-Headed League” 38). In “The Golden Pince-Nez,” Watson reports, “he engaged with a powerful lens deciphering the remains of the original inscription upon a palimpsest” which he later finds out belongs in the second half of the fifteenth century (Doyle 751). For an entire day, Watson and Holmes sit in silence in the same room, and Holmes spends his whole energy and time on an object with his magnifying glass. In these examples cited above, Sherlock Holmes is portrayed as an obsessive character who cannot control some of his urges and impulses, yet all of them are about solving mysteries or unearthing the hidden criminals or crimes.

Similarly, the contemporary version of archetypal detective figures, George Webb in *The Light of Day* is characterized to be obsessed with certain things and people. George is obsessed with the fear of abandonment and being lonely, and he is extremely anxious about having Rita around him, and afraid that she will leave him one day. Whenever he mentions something about her, his autophobic insecurities reveal themselves in his words. Frequently, George repeats the various versions of the expression, “But she’s going to leave me, I can tell” (Swift 4). His fear of abandonment, that began perhaps with his parents, who have disappointed him, continues with other people and things that have left him or will possibly do so. The unexpected abandonment of his wife, the sudden dismissal from his job, the possibility of losing the only person, who cares for him, Rita and finally, the loss of a newly-found love, Sarah, who has been imprisoned for the murder of his husband, all make George an obsessive person anxious of losing things he possesses. His autophobia and the obsessive fear of losing what he owns or loves, are also revealed with further examples in the novel. The clutch of Sarah to her shoulder-bag so tight and never letting go of its strap is what George is attracted to so much when he meets Sarah for the first time, and he refers to this posture of Sarah’s several times in a four-pages-

long single chapter. While listening to Sarah's story, he is distracted by her relationship with her handbag, and notes, "All the time she'd been holding on to the strap of her shoulder-bag, twisted round her fingers, like a pet on a lead" (Swift 15). Following that, all his focus moves on her bag, and he observes,

She still clutched the *strap* of her *shoulder-bag*, knuckles squeezed tight.

Someone some day should write a book about *handbags*, *shoulder-bags*, Maybe they have. About how women cling to them, as if they're their closest friend. When all else fails.

Where she is now [in prison] they can't have *handbags*. The *straps*.

And now, of course, I have that *shoulder-bag* – along with the other things. In my safe keeping. And, yes, it's like a pet. I've stroked it, talked to it.

[. . .]

A treatise on *handbags*.

[. . .]

She clutched the *strap*, as if she were waiting for *the bag* to get up first.

[. . .]

Moments later I went to the window to see if I could catch her crossing the street—as if, just by looking, I might stop her stumbling into the path of some car. And there she was, marooned for a moment on the traffic island. The sun on her head. She crossed and turned left, past Jackson's florist's, clutching *the strap* of that *shoulder-bag* tight. (Swift 20-21; emphasis added)

One reason for George to pay so much attention to Sarah's shoulder bag is certainly his attraction to her, and the subsequent love he feels for her, and another is his fetishist obsession with her attachment to it, objectifying the female body. In this context, it should be remembered that George's extreme attraction to Sarah is not merely limited to this specific example, since from the first moment he sees her, he is obsessed with her body. The frequent reference to it and the way he describes it are all significant when considered together with George's obsession with watching, seeing, or spying. However, since the analysis of such obsessions would be better understood within a feminist theoretical context, they are saved to be explored in the next part in detail.

Nevertheless, what is for sure in the examples above is that George has obsessions that one would never expect a conventional detective figure of a traditional detective novel to have, and his obsessions are not limited to objects or women as is seen in the example above. His obsessions about observing and spying on people are possibly some of the consequences of his professional habits; or more probably, he becomes a detective because he has already been obsessed with stalking others, and he admits his obsession noting “[i]t’s what we all do, I think, in our different ways. Something in the blood, in the nose. Under the chestnut tree, the sticky breath of summer rain. We’re hunters, that’s what we are, always stalking, tracking the missing thing, the missing part of our lives” (Swift 105). With this statement, he reveals that the lack he feels in himself leads to the desire that would never be satisfied, therefore, it will remain as a lifelong desire or an obsession. George’s obsessive stalking begins in childhood, and as it is made clear in the novel that he spared a good amount of time following and spying on his father, to expose his extramarital affairs, and perhaps because he unearthed a fact like this that could traumatize a child at his age, he keeps observing and stalking others all his life to fill ‘the missing part of his life.’ Therefore, although he was separated from his wife, Rachel, he likes to keep an eye on her, and stalks her from time to time to see how she goes on with her life apart from him, and at other times, he stalks Sarah, although she hires him to watch her husband, Bob.

In several other instances in the novel, George also speculates on his observation skills and draws attention to his ability to watch others invisibly. There is too much ado in his narration about watching or seeing others, and being seen by others, and all throughout the novel, there is an emphasis on seeing or not seeing and watching or spying on others, and repetitively George produces several arguments related to these. He describes himself as “[t]he mystery man who showed up from nowhere to watch things, then slipped away. To make his report” (Swift 56). He enjoys being a passive watcher who invisibly follows people and reports anything. Suiting this peculiar quality of his, the major job he is entrusted with in the novel is a simple watch of the farewell of two lovers at an airport, and Sarah assigns him with it, noting,

So even if he [Bob Nash] does say goodbye to her, even if that’s where they say goodbye, I want to know how he does it, how they do it. I want to have been there – but invisible – for that. Do you understand?

[. . .]

Watch them, George. Watch over him for me. (Swift 77)

Nevertheless, as is mentioned previously, George is never good at seeing things, although he is able to watch silently and remain invisible. The other characters around him RE also aware of his lack of seeing or sensing things. His daughter draws attention to his inability to see things, and she remarks, “[y]ou’re a detective, Dad. But you don’t see things. You don’t notice things” (Swift 48). Therefore, unlike conventional detectives who are masters of noticing and seeing things, George is an inactive figure who is solely able to watch and report. This has been so all throughout his life, both in his relationships with others as a social being, and in his profession as a detective, and he is also aware of this inability and this seems to bother him too. At one point in the novel, he questions his investigative ability as a detective, and he asks, “[b]ut I was a detective, wasn’t I? I could always see people, be with them, follow them” (Swift 105). His impotency to detect or notice things even though he is a detective, therefore, makes him a parody, or a subversion of conventional detective archetypes of traditional detective fiction. As a result, George concludes his investigation of the Nash case noting “I might never have seen Sarah again, not properly. Just followed her, dogged her, snooped, spied. But that wouldn’t have made me a detective, would it? It would have made me something else” (Swift 105). Thus, as a detective who in fact knows he is not a good one, he always aims to prove his abilities in detecting and seeing, yet it is revealed with his such efforts, that he is just a parody of those extreme detectives of traditional detective novels.

George is also obsessed with the idea of being looked at, being seen by others, or being watched and stalked by others, which, indeed, supplements the abovementioned arguments related to his anxieties and fears about his professional detective abilities and competence. In one of his watches, for instance, he contemplates on whether Rachel, his ex-wife whom he is spying on at the time, can see him doing that. He says, “[a]nd if she could see me now – if she could see what I’m doing now – what on earth would she think? That I’ve lost it altogether, passed way beyond the bounds?” (Swift 52). Then he adds,

Sometimes I think she can see me – she’s watching over me – like I imagine she must imagine I can see her. It’s a right, an ability, we both have, by virtue of having been together, once, for so long.

Watching me slide.

It’s nonsense of course. She can’t see me. Even Sarah can’t see me. Though that’s different: I try to lift Sarah from where she is, I try to be her eyes.

But Rachel can’t watch me. Why should she? How do we choose? The truth is we meet, we part, we go our way. There aren’t any laws, there aren’t any rules. We’re not here to follow each other, to guard each other’s lives. (Swift 52-53)

However, he does follow her, and others, and while stalking them, he also speculates about many things as one of the most talkative and most retrospective narrators of Swift’s novels, along with Tom Crick in *Waterland*. George Webb as a detective is obsessive about watching and being watched or becoming invisible, despite his impotency seeing or sensing beyond things as opposed to his profession, and *The Light of Day* as a detective novel presents a protagonist who is an obvious parody of the archetypal detectives of traditional detective fiction since the eccentricity of the conventional detective figures like Holmes or Poirot and their strange, intriguing, and interesting obsessions are playfully appropriated to an excessive looseness in *The Light of Day*. Therefore, whereas the traditional detective fiction aims to attract the reader with these traits of the detective, the novel studied presents a more complex and a more fully developed fictional character as a detective.

Apart from this unconventional representation of the traditional detective figure in *The Light of Day*, all other traditional stock characters of classic detective fiction, in particular, the sidekick, the victim and the criminal, are converted into extraordinary versions in the novel studied, and when they are compared with their conventional equivalents, which are stereotypically inserted in all classic examples of the genre, these new atypical examples or versions could be considered as transgressive for the generic boundaries traditionally set around the detective novel. The detective novel, as explained before, is a formula-conscious form of fiction which imposes upon its practitioners a ready-made structure and basic elements that would include stock characters (Cawelti 91), and these figures are often binary opposites, the detective versus the criminal, the victim versus the criminal, suspects versus the detective, and criminal versus those who are threatened by the offence are the binaries

opposing one another traditionally in classic detective fiction. Almost all novels that are categorized under detective fiction include all of these figures as binary opposites to acquire a puzzle-like structure. Although the presentation of the characteristic qualities of these characters might differ in each classic detective novel, the essential function and role of these characters and the conflict among them remain stable, and the line that separates them is never blurred. As a result, classic detective novels stick to those fair play rules and conventions which are, basically, the plot matters more than characterization; the pursuit of the criminal and the final exposition or a possible punishment of the criminal are essential to restore the societal order; the criminal is the defiler of the social contracts and societal norms, and is the negative opposite or the other in power structures, whereas the investigating agent is the saviour, the powerful, the dominant, the ultimate positive in the binary opposition, and the archetypal noble knightly figure whom readers always associate or side with.

However, in the past, certain writers of classic detective fiction subverted certain components of the classic formula, and these writers of detective fiction add something new and distinctive into their work in order to complicate the puzzle-like plot even further and undoubtedly to attract more readers. For instance, as is mentioned before, Christie's twist in *The Murder of Roger Ackroyd* or *And There Were None* are obvious. In *The Murder of Roger Ackroyd*, Christie presents a sidekick narrating the story, Dr. Sheppard who comes out to be the murderer at the end of the novel. This might be viewed as a transgression of the generic stereotypical roles between the criminal and the sidekick narrator, yet the boundary set around these characters which defines the stereotypical role and function or use of them is not transgressed, and when it becomes clear in the penultimate chapter, "And Nothing But the Truth" of Christie's *The Murder of Roger Ackroyd* that Sheppard is not among those who are threatened by the crime, but he is the criminal, the style and content of Sheppard's narration changes, and he is not anymore a formal and aloof narrator who tells, or seems to tell, what he witnesses happening around him. The last chapter of the novel exposes the conflicts and dilemmas in the mind of Sheppard as a cruel criminal, as opposed to his distant narrative in previous chapters that are mostly depictions of what is happening in the investigation. In this chapter, he turns into a cruel criminal who is revealed to take delight in informing the reader how excellent the murder plan he made was, and

how even for Poirot, it was so difficult to ruin, so as to prove his guilt that would ensure his arrest. No matter who the criminal is, he or she is presented as the offender and the unwanted in the societal order, so when a sidekick or a narrator come out to be the criminal, he will turn to be the offender, and the other; and whoever is the detective, will be the restorer of the order by exposing the offender or finding out the crime. The basic role of criminals and offenders as one of the delinquents and the contrast between them and the societal order and its protector, the detective kept intact in traditional detective fiction. Therefore, as seen in the example of Sheppard in *The Murder of Roger Ackroyd*, once the criminal reveals himself, the style of the author works to detach him from the rest of the society since the offender cannot be sided or sympathized with in classic detective novels.

In addition, the transgressive examples as the one above is very rare in the conventional detective novel, and in all of these, such transgressions are made to a limited extent because the classic detective novel writers usually would not care for the elaboration of the basic formula of the genre or obscuring the undercurrent ideological purposes. However, *The Light of Day* both exploits and contests certain quintessential parts of the detective novel. In particular, the conventional characterization of subsidiary characters as stereotypical and simple in traditional detective novels is not what happens in *The Light of Day*, because the criminal, the victim, or the sidekick are presented as not simple but fully complex characters with distinctive motives, interests, tendencies, desires, and fears. Such a portrayal of these characters obviously intensifies their significance in the plot, and the novel becomes more than a detective novel in the conventional sense. To illustrate, as is mentioned before, the roles of the Nash couple are not limited to the stereotypical binary opposition of the murderer and the criminal. Normally in a traditional detective novel, one of them would be merely a foul-intended murderer, and in this case, it is the wife, Sarah Nash; and the other would be a victim, and in the novel, it is the cheating husband, Bob Nash. Nevertheless, Bob is portrayed as both an offender and a victim as opposed to Sarah who is portrayed as both a criminal and a victim. Whereas the conventional detective novels push us to pity and side with the victim and resent and oppose the criminal, Swift's novel undermines this ideological message and the propagation of such discursive practices circulated through power structures since

Swift asks the reader neither to side completely with the victim and oppose the criminal, nor to do the opposite, and blame the victim while exonerating the criminal.

In *The Light of Day*, the portrayal of the sidekick, Rita, and the criminal Sarah, and the presentation of them in the novel as more intellectual, skilful, active, resourceful, and as a result, more powerful and superior figures than the detective, is a subversion of stereotypical roles in conventional detective fiction. Rita is the partner of George at his office and might best fit the role of traditional sidekick of the detective, though she is not the minute narrator of the investigation as is the case in classic detective fiction. George introduces her saying “[b]ut she knew even before than I did. She’s not in this job for nothing, she can pick up a scent” (Swift 3). Repetitively, George questions whether she would be a better investigator in the Nash case than he is, or she will make a better private eye than he does. He also notes how Rita is quicker at reading thoughts and faces than any men, including himself (Swift 7). Then George draws attention to how he is not so good at reading faces, or even, he says, reading books as opposed to Rita or Sarah (Swift 7). Eventually, there is nothing special about George’s investigation or deduction skills as opposed to Sarah or Rita, and, indeed, he is in clear contrast with archetypal detective figures, like Sherlock Holmes, who is skilful enough to reveal so many hidden details by looking at his customer’s faces or attire, or Poirot for whom the essence of investigation is the observation or smelling things out. In contrast with these masters of deduction, George is unable to gather any data through reading someone or to reason and pass a judgment based on his observations. Because of his lack of the skill for deduction, he is thrown off the force since he cannot foresee the ill intents of the convicts in a case. He cannot sense the moment and other events that distance Rita from him, he cannot see that his daughter is gay, he cannot understand why Rachel, his wife, left him, and he cannot explain the motive for Sarah to kill her husband. As opposed to his resourceless and also ineffective inertia, Rita, whom he defines as “my assistant, my associate, my partner, or not-quite partner. [. . .] But I wouldn’t dream of calling her my receptionist or even my secretary” (Swift 4), is portrayed with better detective qualities; and Sarah, the murderer, who in conventional detective novels is a loathed figure, is a more intellectual character who teaches George how to be an author, checks his writings occasionally giving him feedback. At the beginning of the novel, George says, “[t]he

truth is she's taught me to say things, to say all this, to put things down in words. It's been an education, really" (Swift 8), so it is made clear with a metafictional devising as such that George narrates *The Light of Day* in the way or possibly the form Sarah recommends. The tutoring of the detective by the criminal causes a paradox for detective fiction, which would certainly undermine the basics of the genre of the detective novel because the criminal figure, who has traditionally been a defiler of the civic life, is transformed into a virtuous individual who helps the improvement of a member of the society, and ironically, this benefits no one but the detective, and the criminal does this when she is literally in jail.

As seen in the example above, the portrayal of a murderess, Sarah Nash differs from these conventional counterparts with her unusual qualities, yet it also harks back to traditional criminals of Holmes and Poirot stories, as well, thus achieving both a subversion and a deviation from the stereotypical representations of the genre. Similar to criminals in traditional detective novels of Christie and Doyle, those who are often – except a few like the criminal mastermind Moriarty in Holmes and the alphabet-wise serial killer in the *The ABC Murders* – high-ranked, well-off, prosperous, or gentlemanly figures, that at one point, have gone wrong for the first time in their lives, Sarah is a college lecturer and a translator married with one child with a decent well-off life, yet a murderer who has gone wrong for the first time in her life, not a serial killer or an experienced criminal. Perhaps, at a single moment of frustration, she loses herself for a while and murders her husband. This is significant to notice since it underscores another peculiarity of *The Light of Day* because both in Swift's novel and most of the traditional detective fiction, particularly Christie's and Holmes, the criminal activity is because of an individual going wrong, and the crime is not portrayed as a product of the society. However, whereas the traditional detective novels do this to detach the crime from the rest of the society and persistently keep the criminal in mostly in an unintelligible state of otherness, *The Light of Day* deliberately places the criminal in the middle of the plot sparing a good deal of narration for her to acquit her on several grounds.

The extraordinariness in the way she is portrayed derives from the fact that she is presented in the novel as anything but a criminal by the detective, who is also the

only narrator of the novel. In several of the references to her by George, she is implied to be a victim, more specifically, a victimized woman abandoned for another, just like the detective himself whose wife is reported in the novel as leaving him off with no apparent reason. The motive for the murder is the disappointment of a spouse who is cheated, which is in fact, a very traditional motive to murder commonly used in classic detective novels, including particularly those of Christie's. However, her husband cheats on Sarah, and when she hears this from Bob, in fact, she has the motive, to go mad or commit the crime, which would be an expected reaction if the novel were a conventional detective novel, but Sarah calmly asks George to end the relationship at once, as if she would be glad to continue her relationship with him overcoming this petty trouble, and she also devises a detective to make sure that he breaks up with the girl he has engaged. However, when she sees that her husband did what she has asked, and just as soon as the motive for the crime is eliminated, Sarah, unexpectedly again, in the cosy kitchen where she waits for him to return from the airport and cooks the favourite dish of him, goes on and stabs him to death. At that point, George, upset with the fact that he lost the chances to be with Sarah for a good ten years, because of the silly outcome of all events, cannot make sense of them and cries,

On top of all that, the extraordinary fact, the mystery, that she did it on the very night that he'd said goodbye to the girl. He'd seen her on to a plane. He was coming back to her, his wife. Everything was going to be as it was. And for God's sake, she'd got all dressed up to welcome him. She was dressed – don't say it – to kill. (Swift 160-161)

After these remarks in the chapter forty-four, as George is unaware what happened next until the murder is committed, and he arrives with the police, he speculates on what might have happened and what might Sarah have thought to have the motive to kill him. The entire chapter is composed of George's assumptions along with a little of his memory and some bits of stories told by Sarah about her and Bob's past. At one point, he says, "[n]ow I run it all back through my head, as if I was there" (Swift 164), and all his narration is comprised of guesses and fabricated stories. Not only does he try to make sense of Sarah's reactions, he also contemplates how Bob must have felt leaving Kristina, and how Kristina might have felt while getting dressed to leave Wimbledon, and her well-off life there, for an undesired one in the country which has just recently come out of a long-lasting war. George's confusion is clear in

his remarks, “[r]evenge? He had it coming? But who was the real monster now? The real monster of the two? He was just a gynaecologist who’d crossed a line – and taken advantage of a poor helpless refugee girl. No he didn’t look so pretty. But who was the real monster now?” (Swift 166). He cannot decide who the victim and offender are, what the motive is, who deserved what, and who is to blame as the cause of all these. The story unfolds, yet, instead of unearthing the real motive to kill as well as other mysteries, since it is a detective novel, and they are supposed to project the crack of a mystery or mysteries, the plot revolves around itself and the novel brings even more mysteries and questions that are never answered. In fact, considering the fact that all we know about the characters and events comes from George’s monologues, but it is not wrong to consider all of these as speculations of him. We know as much as George tells us, and he is very much prone to construct upon what he has witnessed in order to fill the gaps in his memory.

The elaborate narrative structure of the novel, which juxtaposes the present with the past in alternative chapters merging the story of the detective with the story of the crime as well as blurring the lines between facts and the fiction is absolutely Swiftian, and thanks to its over-talkative and over-reflective narrator, together with its highly postmodern concerns and subversive nature, the novel shares a lot with other Swiftian novels. *Waterland*, *Last Orders*, and *The Light of Day* are all first-person narrations, and they combine the past memories and the present status of individuals, as well as matching the story of those individuals with the grand historical events, particularly wars, of the time. Peter Widdowson notes similarly in Swift’s biography, “the narrative structure of Swift’s fiction – intercutting histories from the past with the story of the present in a comprehensively disturbed chronology – is at once a critical controversion of the linear realist narrative, and a sophisticated display of postmodernist self-consciousness” (5). Moreover, in all three novels, there is one, or multiple, middle-aged male narrators who present the reader an incursion into both the past and the present problematic state of theirs, thereby questioning the decisions made in the past, affecting the present; in other words, past overlapping the present is what Swift enjoys portraying in these novels. Indeed, David Malcom attributes this peculiarity to all of his fiction, and notes, “the narrator in a Swift text is almost always a sad, self-scrutinizing man, middle-aged or older, delving into his unhappy past in

order to try to work out how he got to the rather dispiriting situation in which he finds himself" (14). In *Waterland*, Tom Crick offers one of the best fictional examples of narrating the past and the present side by side, setting them on a wider panoramic study of multiple generations back. Another great innovative example of such a combination of the past with the present is given in *Last Orders*, in which various characters perform a similar task as Tom Crick did, yet, this time, they recall a more recent past compared to Crick, and reveal relatively less detail, but enough to question what they are doing at present; and finally, in *The Light of Day*, the single narrator, George Webb efficiently provides the reader with alternating chapters, from past to present, and not only the recent past that caused him to reach his present state, but also the distant childhood memories or the painful reminiscences from his marriage and work life are related to the current 'dispiriting situation' of his.

The complexity of the narration is another significant thing that strikes a typical detective novel reader in *The Light of Day*. As opposed to the simplistic and progressive narration of detective fiction which, without exception, includes a clear climax and a denouement, the novel is linear with little or no complication and certainly no climax or a denouement; or perhaps it may be considered as having a circular narrative structure since it ends where it begins because the past events are extended on the present state, and while the narration in the present involves a single act on a single day, specifically the slow-motivated progress of George from his office to the floweriest to graveyard, then to the prison for visiting Sarah, the past, indeed, makes up the iceberg beneath the surface of the narration in the present since it comprises George's traumatic past in detail. Thus, unlike the traditional detective novels, the purpose is not to uncover a mystery, or solve a problem; rather, it is to provide a mystery, to present the complication behind the simplistic city life. The novel presents no progression toward the solution of a problem, the novel itself causes the problem, and whereas traditional detective novels, such as Doyle's, Christie's, or Sayers' provide a neat ending which often features the exposition of the criminal or offender, and the explanation of the mysterious events, the deviant offspring, *The Light of Day* presents no further elucidation or explanation once it is done constructing the problem. Despite the early answer to the classic question 'whodunit,' and the revelation of the murderer as Sarah, the novel suggests several more unanswered questions,

particularly, about the motive to murder; the purpose of Bob leaving Kristina and contemplating committing suicide, and later on changing his mind; the causes of Rachel for leaving George, and George's father cheating on his wife; the reasons for George taking up writing, and for Helen, George's daughter going lesbian. Therefore, at the end of the novel, in *The Light of Day*, the narrative structure is designed, not to reach a denouement through a movement from complication to simplification, as is the case in conventional detective fiction; rather, it complicates things further with various digressive details irrelevant to the story of the crime.

Swift's novel features the interweave of the story of the crime with the story of the detective, and in this sense, although the novel appears similar to the previous novels analysed in previous chapters, *The Light of Day* takes this "interweave" one step further as compared to the *Night Train* or *An Unsuitable Job for a Woman*, since the novel becomes a merge of both stories to form a unified single plotline. In traditional detective novels, and the two former novels studied in the dissertation, the plot begins at the beginning of the investigation, and there is, as is clarified before with reference to Dennis Porter's arguments, a movement forward to unearth the mystery as well as a move to backward to recreate or re-visualize the crime and the events leading to it. However, in *The Light of Day*, the conventional doubly-plotted nature of the traditional detective fiction, which includes the story of the crime and the story of the investigation, is metamorphosed into a new form that has a single and unified, yet more complicated and more comprehensive plot, in which there is a clear relationship between the story of the crime and the story of the detective. More specifically, in *The Light of Day*, the fact that detective, George Webb, is the character who, in the first place initiates the complication in the plot since he is the one who cannot stop the murder being committed, although he is, indeed, the one entrusted by Sarah to take control of the things and the person who should secure that things do come out as necessary, that is Bob breaking up with Kristina and returning home safe to Sarah, which would save the marriage. Nonetheless, George fails in conducting the job he is entrusted with, and he cannot prevent the tragedy, as a result. In fact, he is also portrayed as clearly reluctant to stop the murder, which paradoxes the duties his profession requires of him. He repeatedly curses himself because of not being able to, or not wishing to stop the murder, as well as not being skilful enough to predict

possibilities, or see the details. Based on his implications, therefore, the detective in *The Light of Day* is or becomes the originator and the designer of the crime that is committed, unlike the traditional detective novels that attain the fictional detective character a role that ‘restores the order disordered by the crime.’

In alternating chapters, George Webb covers the things that occurred two years ago, before and after the murder of Bob Nash, and the present repercussions of the past with the tragic demise, yet the narrative span of the novel is not limited to the period that the crime influences, or has been influenced. There are several chapters allocated to the details of George’s childhood and his marriage. Several references are made to his childhood and the relationships in his family, and several others to his daughter, Helen. These sudden and sometimes irrelevant inclusions of George’s life into the narration in a stream of consciousness form, makes the narrative more reflective, as opposed to those in conventional detective novels, which are often made of pure descriptions of the actions present, or of the explanations or rationalizations of the detective. These references also make the novel more complex and more comprehensive that lead the reader into a role that mainly witnesses, rather than solving the puzzle, a panoramic presentation of the life of a self-scrutinizing narrator. For instance, in the chapter twelve, there is the story of how his wife left George, and how his daughter Helen sided with him; in the chapter twenty-four, George recollects the memories that he had with his daughter dining together, and it is followed by, in the chapter twenty-five, with George spying on his father, when he was a child, and witnessing his father cheating on his mother, which, in fact, has already been included in the plotline previously in the chapter twenty as George, with a sudden impulse, turns to his childhood days when he went to the golf course with his father; in chapters twenty-eight and thirty, George’s failure in his professional life as a detective; the chapter thirty-one when George returns to his family and presents details about the relationship between his mother and father; and the chapter thirty-six, which is a continuation of the arguments about his failure in the force. Along with these chapters allocated mainly for George’s life, several other chapters are based on George’s imaginative reconstructions of the bits and pieces about things; for instance how Sarah and Bob might have fallen in love in France, how Kristina might have felt leaving London, and in her own homeland, what Sarah or Bob might have thought when they

were having family issues, what his father might have had in mind while cheating on his mother, and what might have been the reasons for George's mother not facing her husband. These fabricated stories are blended not only with the one-day routine of George's at the present time, but also the story of the murder, and the borderline that segregates the story of the detective from the story of the crime is, thus, blurred and made almost invisible.

At this point, another Swiftian quality that is subversive in the traditional detective novel appears, that is, George standing out as an unreliable narrator with a great deal of his narration in *The Light of Day* being fabricated through his imaginative processes. He often constructs upon what he already knows, or has observed, for the time being, and thus, he is fabulating based on actual things happening around him, adding a metafictional side to the novel. The reader is made well-aware of these deliberate digressions from the main plotline, thanks to his common negations, or deconstructions of what he has already fabricated before. In classic detective novels, which, without exception, purport to be realistic with a reliable narrator, and there is nothing included in the narration that is clearly fabricated by the detective or the narrator, except the assumptions of the detective, and the red herrings, or omissions that are planted in the narrative to ensure the puzzle-like structure, while, in Swift's novel, the realism in the narrative and the reliability of the narrator are noticeably undermined as a result of the combination of the false and unreal, with what is told to have actually taken place by the single focalizer of the novel, George Webb, and that is why Widdowson remarks in *The Light of Day*, "George seems to be a truly unreliable narrator: in the sense that he unwittingly reveals more than he is aware of – most particularly because what he regards as his grasp of 'the whole picture, the whole story' (LD 224) is deeply partial in both senses of the word." (104). This is because, in many chapters, he is witnessed to be musing into distant artificial imaginary details from simple objects or events. On several occasions, George tells made-up stories to the reader about people he investigates. For instance, in the chapter twenty-seven that begins with the words, "[a]nd Kristina? She disappeared of course. Became a missing person, an absent witness," George produces imaginary endings for her with initiatives, such as "I think of her on that night, in that plane. Tears all the way? (Did someone sitting next to her have to take pity?) Or dry-eyed, hard-eyed, sipping her free

drink? Thinking of what was behind her, or what was ahead?" (Swift 106). Then he mostly speculates about the life of Kristina after leaving Bob and Wimbledon, and the love between Kristina and Bob. He assumedly pictures how they have loved each other and where they have consummated this passionate love. Similarly, the chapter fifty-six consists mostly of mere assumptions of George's, on the lives of the people he has been investigating, and the narrative becomes nothing more than guesswork. The chapter begins with the words "I drive into Beecham Close. As if I'm him, I'm Bob Nash on a night two years ago," and then George begins telling what possible humane acts that the people under his investigation might have committed in the house which is, at the same time, a crime scene, and several sentences that are structured with the auxiliary, "would have done" follow (Swift 203). The next chapter is also filled with fabrications of George's, and this time, he produces theories on ways to stop the murdering and the tragic fall of his love, Sarah, and in sentences with, "could have," "might have," and "should have," George demonstrates his regressions about the course of all the events. The chapter includes sentences demonstrating things undone, such as "[a]ll my fault. I could have stopped him, stepped in, I had enough chances," or "I should have switched on a siren," and "I might have been the even bigger fool" (Swift 210-211). After these two chapters of 'what might have been' and 'what should have been done' a chapter follows about 'what might be happening now,' and specifically, George produces possibilities happening in the life of Kristina upon leaving Wimbledon, and the Nash family. Also, George begins imagining a dreamy ending in which Bob goes off with Kristina, leaving Sarah forever for George Webb. He says, "[a]nd the truth is, he had flown with her. Or he might as well. He was up there with her, I believe it (and Sarah would have seen it), up in the rescuing air" (Swift 213); yet this is nothing, but an illusion George wants himself to be involved in, instead of a portrayal of the reality. Such fabricated stories would never take place in a traditional detective novel, which mostly maintains those fair-play rules that would include no speculations from either the detecting or the narrating agent, usually the sidekick, so it could be concluded that *The Light of Day* questions the reliability of the detective by providing an unreliable narrator as the detective, and it transgresses the traditional generic boundaries, or the formula set around the detective novel, and the fact that George disrupts the plotline of the fictional work he is inserted in, particularly

with the help of his imaginary digressions, and with his own efforts at writing a story of his own, adds a metafictional aspect to the novel, as well.

The metafictional quality of *The Light of Day* is emphasized with frequent attempts of the novel to involve the reader in the construction of the meaning, since such attempts also lay the artificial and arbitrary nature of the work, as does the digression of George's mentioned above. The narrative structure is designed to include the reader in the meaning construction process of the novel, just as the traditional detective novels do, and quite occasionally in the text, ellipses, questions, and incomplete sentences are formed that would engage the reader with a task of filling in the gaps of the fictional work, which is the case in *Waterland* and *Last Orders*, as well. Therefore, as the narrative of the novel unfolds, instead of providing answers with the progression of the story, it piles up more question marks. Indeed, classic detective novels are also designed with the purpose of absorbing the reader in the plot, with the task of pursuing the criminal and solving the puzzle or undoing a mystery. By guiding the reader with details and clues, these works of fiction offer a process of investigation carried out by the detective with whom, in a way, the reader gets into a form of a competition in reaching the resolution. As Hühn notes, "the basic internal tension in a classic-formula novel can be conceptualized as a contest between writing and reading or, more precisely, between *writing* stories and *reading* stories" (40). In his article, Hühn draws attention to the formation of the story of the crime by the criminal, and then the decipherer of it by the detective, yet the story in a classic detective fiction is also read and the mystery deciphered once again, on a secondary level, by the reader as it is written or encrypted by the criminal, and decrypted by the detective, on the fictional level. In conventional detective novels, the tension is increased rampantly up to a point where the agent brings all the clues detected together to make sense about them at a moment of epiphany. What usually keeps the detective reader fans continuing to read is reaching this moment before the detective. However, in *The Light of Day*, this climactic moment leading to the denouement is missing, and from the beginning to the end, the reader is given some details about the Nash case, the detective, and things happening at present, as well as several past experiences of the detective, yet as these details do not provide a complete picture of the events referred to in the book, and as there are several fragmented thoughts and sentence breaks, the novel only lets

the reader visualize an incomplete or vague picture of the reality. Therefore, unlike the conventional detective novels which provides a panoramic portrayal of the crime, the novel studied provide fragmented bits and pieces, most of which are irrelevant to the story of the crime. The remaining relevant things about the story of the crime, let the reader construct, or fill in the blanks, to form a complete picture of things which have happened, yet this would mean each reader will have their own version of stories after reading *The Light of Day*.

In traditional detective novels, the narrative structure is also designed to involve deliberate silences, blanks, red herrings, or puzzling complications to avoid unravelling the mystery too soon, and sometimes the chronological order of events is distorted. Some of the details are left out or kept away from the reader, and some extra details that would function as red herrings are added in order not to diminish the tension, or amplify the suspense. In addition, in many traditional detective novels, what the detective knows and contemplates are not revealed to the reader before the denouement. Cawelti notes, “[t]he detective’s point of view is deliberately kept secret from the reader and the narration is mostly based on the account of a sidekick. This is one of the essential qualities of traditional detective fiction since they need to be “able to maintain a complex intellectual suspense” and an “uncertainty until the final revelation” (1980 8). Therefore, the traditional detective novels withhold certain facts just for a while in order to ensure the rise of the tension until the climax. Similar to these works of fiction, *The Light of Day*, on one hand, enables blanks and pauses to engage its reader in the plot, in a way, with the construction of the text, and making sense of it as the events progress; on the other, it subverts the typical ‘exposition-tension-explanation’ formula structure of the genre since it never reveals most of the things that would let the reader see the mystery fully resolved.

The narrative style of the novel, as keeping several things unrevealed in the narrative, leaving mysteries unresolved, stories incomplete, and questions unanswered within the limit of the plotline, is not only a subversion of the generic traditions of the detective novel, but also a possible attempt to overpass the fictional heterocosm presented, and thus, to fulfil as a writerly text as opposed to readerly nature of the classic detective fiction. In a sense, with each reading, surpassing the fictional nature

of its own, the text would cause the reader to indulge in a variety of serious questions about the social, economic, political, and cultural context of their own. In the novel, the crime is committed, the criminal is punished, and the case is closed, yet several other questions left unanswered both in the novel, and in the mind of George, the narrator. Within this context, it could be concluded that the form of detective fiction is used and abused in *The Light of Day*, to acquire something more than a typical detective novel, that is, to make the prospective reader see certain ideological practices or discourses from the perspective of a new filter that would clearly problematize the conventional ways of seeing or perceiving various socio-cultural values in the world they live; that is why, in the next part, the subversions made within the detective novel are related to the theories of John Berger and Laura Mulvey to explore the theories of the gaze and scopophilia within the narrative framework of the novel, *The Light of Day*.

#### **4.2. *The Light of Day* and the De-Powering of The Gazer**

Richard Bradford refers to Graham Swift as having essentially male characters or protagonists who are “intractable watchers, concerned ostensibly with the big questions that attend their usually unhappy existences” (179). This is mostly true for Swift’s novel, *The Light of Day*, as well. Through the supremacy of a monologue of a male protagonist, George Webb portrays the immediacy of the present with a meditation on the past. As he reveals his feelings for Sarah slowly and unfolds the events leading up to the murder, he occasionally includes his reflections on his past, particularly on his failed marriage, his relationship with his daughter, his failure as an investigator, and his childhood trauma related to his father’s philandering. The story of the events that have taken place around the 1980s and the 1990s as well as the ones in the present on one single day, November 20, 1997 are presented to the reader from the detective and the protagonist George’s point of view, so the only narration is constructed through the single gaze of one person. As is mentioned before, therefore, George Webb enjoys the ultimate power to present whatever he wishes in whatever way and form he desires. However, his power as the gazer is also undermined in several occasions with several references in the novel, and particularly his traditional role as a male gazer having the supremacy over the female he portrays is problematized

through opposing him with more skilful, more intelligent, and hence stronger female figures. Also, in several references in the narrative, he is given as a character who admits his inferiority as opposed to the powerful female figures he gets in touch with. In what follows, the novel, *The Light of Day*, is explored and subjected to a close analysis to expose in what ways and how the male gaze is problematized and thwarted so as to lose its powerful domineering and manipulative functions, even though it is written in the form of a highly traditional genre that is detective fiction. While doing so, the arguments that are drawn out of the novel are discussed in the light of particular theories on gaze and gender; especially those of John Berger and Laura Mulvey in order to extend the representative scope of the novel in terms of the subversion of these traditional concepts.

In his most well-known works *Waterland* and *Last Orders*, Swift has a sexist point of view in his portrayals of women, and women are often presented as being of secondary importance. In these novels, the scarce and one-dimensional representation of women is one of the first things that attracts the reader. In *Waterland*, for instance, there are four women, Sarah, Helen, Mary, and Martha in order of the number of times they are mentioned, and in most cases the details given about them are through their husbands or the affiliations they have to other males. Two of them are depicted as going mad, and one is already narrated to be a witch, yet all are kept mostly silent in the book and the way they are portrayed is not as detailed as the male counterparts. More importantly, in *Last Orders*, only one of the women enjoys the chance to present herself to the reader in first-person narrative, and a single chapter is allocated to her, but all the other women are kept completely silent in the novel. As opposed to these very sexist representations of women in these works, *The Light of Day* provides us with two particularly significant characters, Rita and Sarah, the representations of whom are of great importance in regarding the novel as a pro-feminist literary work. Indeed, what Swift's *The Light of Day* does, simply is, in the first place, presenting, and therefore exposing, the manipulative and controlling power of the male gaze, prevalent in literature, specifically, the detective novel; and secondly, displaying a set of events that would subvert the dichotomy between the active gazer, and the passive gazed, so as to depower the male gazer and empower the female gazed. Hence, in this

section of the dissertation, it is purported to reveal the application of a process of exhibition and exposition of the male gaze, in *The Light of Day*, followed by devaluing the domineering and controlling practices of the male gazer.

In his influential work, *Ways of Seeing* (1972), John Berger writes, “[s]eeing comes before words. The child looks and recognizes before it can speak” (7). In his book, Berger first emphasises the prevalent concept of ‘the perspective’ in European paintings which, he claims, began in the early Renaissance, and he points out that it “centres everything on the eye of the beholder . . . makes the single eye the centre of the visible world”; therefore, he notes, “[t]he visible world is arranged for the spectator as the universe was once thought to be arranged for God” (16). The notion of the perspective in a painting might be transferred to a narrative form in multiple forms, since there is always, in a written work, the perspective of a narrator, sometimes a separate one of the focalizer as well as one of the writers, and often, these distinct perspectives are to be found in a fictional work all at once. In any forms of writing, be it fiction or non-fiction, the privilege that perspective has in a painting – that is how to see things and how to arrange and present them to the reader – belongs to one or some of these three agents. The way focalizers see the things around themselves, and the ways that narrators give them out to the reader, and the forms the writer presents compose the perspective of a writing. The relationship between the focalizer, narrator, and the writer makes up the overall ‘perspective’ or the point of view that a fictional or nonfictional work might have, and as a result, these works of art are labelled, at times, as biased, ironic, or sardonic. In a nonfiction like a history book, phenomenologically, how the author sees the things that happened, in other words, his political stance in presenting what happened, becomes significant to assess the purpose and the quality of that book; or in a fiction, like a Shakespearean play, how the characters see themselves, their actions, and their opinions on these, might differ from that of the playwright, and this causes some of the tension of the play. For example, in an Oscar Wilde play, say, *The Importance of Being Earnest*, the characters’ opinions about themselves and how high and noble they think of themselves might be undermined thanks to the overall composition of the play by Wilde, and thus, the hypocrisy and the triviality of the characters might be exposed; or in a Dickens novel, say *Great Expectations*, how the protagonist focalizer, Pip thinks of London as a place

to improve himself both morally and socially is undermined with the efforts of the author who draws attention, as the first thing when Pip steps into the city, to how even the walls are darkened by the smoke of the industrious city of London, and similarly, how violent people are gathering around a spectacle of hanging, and finally to the vanities of the gentry with whom Pip desires to associate. In parallel to these examples, *The Light of Day*, utilizing the fictional character, the private eye George Webb as the focalizer and the narrator, purports to expose the male gaze in a fictional work and to undermine the power-holding and active position of the male and the male gaze through a series of literary devices.

Recalling now once again John Berger who, in his analyses, focuses essentially on how women, in the perspective of the male gaze, are subjected to an objectification process in art, and claims particularly in paintings how women are depicted as sexual objects mostly fragmented and commodified for men's pleasure in looking and seeing, the argument in this section of the dissertation is that *The Light of Day* overtly exposes the male gaze in its fictional scope, and also covertly strips the gazer of its traditional powerful state of being. Berger observes that men are the active ones looking at the women who are passively being looked at, and such portrayals of women in art lead to the establishment of dominant male figures as opposed to dominated female ones, and clearly, this is devised and propagated by the patriarchal ideological discourses, which traditionally purport to classify, systematize, and therefore, engender its subjects (47). Like Berger, Laura Mulvey, making a critique of Hollywood films, claims, all mainstream films reflect women from the point of view of the male, in other words, from the perspective of the male gazer. She notes, "woman as image, man as bearer of the look" in films, so she claims that women are objectified through the presentation of the male gaze (19). One of the concepts on which Mulvey bases her arguments in her article "Visual Pleasure and Narrative Cinema" is the Freudian scopophilia, and Mulvey draws attention to how Freud "associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze," in his *Three Essays on Sexuality* (16). A similar process takes place in *The Light of Day* which is an extended and a more complex form of such mainstream films that Mulvey analyses, or paintings that Berger explores. Much like these forms of art, Swift's novel, as a literary genre featuring a detective as the focalizer and the narrator, from whose perspective all

events are portrayed, arranged, ordered, and at times, omitted, is clearly an example of the male gaze prevalent in written art.

Berger begins his analyses in his book by noting “[t]o look is an act of choice” (8), and what George in *The Light of Day* chooses to reflect in the novel forming his perspective is important in assessing the nature of his gaze while narrating or portraying the female figures in a novel. In the novel, everything revealed to the reader through George’s perspective, and the look or the perspective he has on other things and people, in particular women, and women-related things, become significant when situated or considered within the gaze and gender studies. George begins his narrative particularly in some of the first chapters by drawing attention to three female figures, and the way he presents them is quite odd, yet meaningful. The first of these figures is Rita, who is his secretary and assistant, or in George’s description, the partner whose “job description has never been set in stone” (Swift 4). From the moment he goes into the office on a usual morning, George’s gaze turns to Rita, and he introduces her into his narrative in the way he sees the physical body of a woman momentarily. He gives a detailed account of what she is wearing at that specific moment saying,

She’s wearing the pale pink top, soft wool, above a charcoal skirt. Round her neck a simple silver chain. The small twinkly stud earrings, a waft of scent. She always gets herself up well, Rita. We have to meet public after all.

But the pale pink is like a flag, her favourite colour. A very pale pink – more like white with a blush. I’ve seen her wearing it many times. I’ve seen her wearing a fluffy bathrobe of the same soft pink colour, loosely tied, tits nuzzling inside. Bringing in morning tea. (Swift 4).

The close-ups of George’s gaze on Rita’s body in this excerpt, beginning with her upper top, her skirt, her face, and the accessories she has, the perfume she wears, and then recalling a private moment they possibly had before, all add up to the scopophilic pleasure that George enjoys while looking at her; and another thing that becomes clear in his portrayal of Rita is how the female body is objectified sexually and fragmented visually for the male pleasure. Chaudhuri notes on the arguments of the male gaze in mainstream cinema that “the woman as erotic spectacle is the perfect fetish. The camera fetishistically isolates fragments of her body (face, breasts, legs) in close-ups. The use of such close-ups for the heroine stresses that, unlike the hero, she is valued above all for what her appearance connotes, for her beauty and sexual

desirability” (37). Similarly, in a narrative like *The Light of Day*, as one of the women in the book, Rita is portrayed as a fragmented image with close-ups, and her body is objectified with the help of, particularly, drawing attention to more feminine sides of her appearance, such as feminine clothes, perfume, silver chain, earrings, and particularly the associations with “the pale pink”, “soft wool”, “white with a blush”, “fluffy bathrobe of the same soft pink colour, loosely tied, tits nuzzling inside.” Similarly, in the chapter fifty-two, towards the end of the novel, George recalls how he welcomed Rita the first time in his office, and the descriptions in the chapter are clear expositions of how the female body is objectified through a process of the scopophilic male gaze. The first thing George notices is Rita’s legs and shoes, and there are frequent references to them as well as her ‘knee,’ ‘ankle,’ ‘toe,’ and her ‘hips,’ in the portrayal of the newly met customer, Rita (Swift 190). All these references imply a sexual pleasure in looking, and the scopophilia in George’s gaze with fragments of Rita’s body from the top to the bottom, from the accessories she wears to the physical female body. George refers to them as “an inspiring sight, a magnificent sight” as if the parts of the female body were something to value by looking (Swift 191). At this point, it would be resourceful to remember Laura Mulvey who notes for movies, “[i]n a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly” (19). In a similar fashion, in the art of fiction, the novel, the male gaze is empowered with a supreme role to style or see the female body as he wishes and desires. Considering the fact that the novel is also authored by a male writer, the power of patriarchy and of the male gaze is amplified. Referring to Rita at times as an angel, George continues his gaze on her body observing,

The eyes are tired, made up immaculately, but tired. The sunlight streaming in is like a warm bath, but it isn’t kind to the lines round her eyes. It catches a wisp of steam rising from her mug and puts a sparkle in her hair. She moves a bit closer to point out something. A silver bracelet at the end of the pink sleeve. . . . She’d cupped her wineglass in both hands – her nails wine-red too. (Swift 6)

All of these fragmented images and descriptions, with sexual connotations cited in these examples above, make up the complete picture of a female, a body of a

woman, assorted with feminine accessories, and presented from the point of view of, or the perspective of the male, and so Rita becomes more, or perhaps less, than an associate, a partner, or a secretary despite the fact that George reports she has all these roles in his life. Towards the end of the book, George also reveals the moment he met Rita as a customer, and once again, it is witnessed how George objectifies the female body through a series of fragmented and close-up looks at her, thus, demonstrating his sexual attraction to her, in other words, exposing the fantasies of the male. He notices Rita's "legs crossed, eyes clear, the black point of one shoe now and then prodding the air" followed by his remarks, "[a]nd I'm a detective. I'm not a fool. I can read signs" (Swift 190). Soon after that, he once again looks at, "[t]he point of her shoe poked forward, like something being aimed. She took her eyes off me and looked along the stretched-out line: knee, ankle, toe" (Swift 191). Then the male gaze turns now on to "the striding hips of a woman" as George describes Rita, and adds, "[i]t's an inspiring sight, a magnificent sight" (Swift 191). Clearly, with these examples, the male gaze in a literary text, and how it can reflect the male fantasies in representation of the female, and all accumulated within the patriarchal discourses, are exposed. The involvement of patriarchy in this argument is significant because how the male gaze produces these images about the appearance of a female is what the patriarchal discourses have inculcated into the collective unconscious of the male through various representations in all forms of art, such as paintings, movies, literary texts, sculpting and others, and as Berger notes, "[t]he way we see things is affected by what we know or what we believe" (8); therefore, the male gaze, fashioned as a significant element of the ideological practises of patriarchy has been a watermark that almost each work of art has had for a long time, so it still continues to shape the way the male sees the female.

In *The Light of Day*, it is ironic that Swift utilizes a detective – a private eye, someone who is essentially responsible for watching things and people, and who, traditionally is the embodiment of one of the social control mechanisms of the ideology, and hence its patriarchal practices – to have the perspective or the gaze not only on Rita but also on other women, yet at the same time, assigning him a passive role which makes him incapable of doing anything except watching, undermines the essential role of the gazer, who is traditionally associated with activity and power. Although, the male gazer in the novel is the one who is capable of acting, looking or

gazing at somebody, he becomes the one who is looked down on with the help of certain literary devices utilized within the narrative structure, and the overall portrayal of him makes him the weaker of the couple, the gazer and the gazed, so the traditionally superior position of the gazer who exerts a certain power on the gazed is eliminated. In his descriptions, Rita is generally portrayed as a woman who is more capable than George, as she senses or gets things easier, despite not being a detective like George, which suggests a distortion or a reversal of gender hierarchy. For instance, although George is the employer of Rita, he is afraid of being left by her, and asks himself anxiously, “[w]here would I be without her?” (Swift 4). There is a clear contrast drawn between Rita and George in the novel, and as opposed to traditional gender expectations, Rita is associated with reasoning while George is often characterized with intense passion and obsession. Moreover, the patriarchal society expects women to be, or at least look, more pleasant, and to smile more, but while George smiles and thinks it is a beautiful day, Rita is the one ignoring his smile with a “shivering” (Swift 3). Compared to traditional detective figures that are men of reason, George lacks a rational way of thinking, and is portrayed as an emotional being.

Towards the end of the novel, the binary of reason/emotion is complicated even more thanks to the reversal of traditional generic roles in the chapter sixty-one. As George the detective exchanges roles with Rita, and he becomes the one subjected to the interrogation of Rita, and George the gazer is reinstated under Rita’s gaze that is defined by George as “cagily but keenly at the same time, softly but sharply” (Swift 220). The exchange of gender roles becomes even more obvious when George compares Rita to Marsh, the detective that was assigned for the Nash case and that interrogated George at that time, and George refers to Rita as “a version of Marsh – Marsh in a pale pink top” and remarks “and my office had become a nick. My own office, but Rita had hauled me in for a session” (Swift 220). The superior position of Rita is underscored more than once in this chapter apart from the example stated above in phrases like, “[l]ooking at me cagily but with a small glint of triumph;” “Rita looked as if she could pounce” (Swift 220); “George, she might have said, you look a bloody mess;” “I think she saw me . . . She looked at me suddenly as if I was floating away. Her face went soft again – scornful and soft at the same time” (Swift 221). Rita looks at him “softly but sharply” which is a gender-neutral description, and she looks “as if

she could pounce” which is not a feminine portrayal of a woman, as George likens her to an “unpredictable animal in a zoo” (Swift 220). Traditionally, in several European myths and folktales, the male and particularly, the male desire, is associated with male animalistic nature, so comparing Rita to an unpredictable animal is a masculine description of her. She is both the “interrogator” and the “rescuer.”

George’s repeated references to Rita as observing him and his emphasis on the power in her look or gaze demonstrates, on one hand, the subversion of the traditional domineering position of the detective in classic detective fiction, and on the other, the reversal of the roles of the gazer as the male, and the gazed as the female, that is objectified. George feels uncomfortable because of being gazed, and he feels awkward about being questioned in his own office by Rita. He imagines Rita to be his “interrogator” and his “rescuer,” or “the jury” in the Nash case, and he feels as if he is under the observation of “the jury a whole jury of Ritas” (Swift 221). The jury to whom all the evidence and stories are presented for the conviction in a court, and who acts like a gazer/investigator of these to pass a conclusion is embodied as Rita who would pronounce the verdict as, George thinks, “[n]o discussion: put the bitch [Sarah] away” (Swift 221). Finally, Rita questions the capability of George as a detective, and thus the role of George as the narrator, the traditional gazer, the detective that should have been traditionally dominant is undermined. The following dialogue between them helps to reveal the nature of their relationship as George meditates to himself,

I caught myself, collected myself.

‘So who knows?’ I said. ‘Who knows how it happened?’

I looked, steadily enough, into Rita’s eyes.

‘Who knows?’ I said

She might have given a snort. *Who knows?* What kind of language was that for a detective? I was supposed to know, supposed to find out. My job. And – so it appeared – I’d *been* there, I’d been at the bloody scene” (Swift 221-222).

George is aware of the fact that even though he is supposed to know ‘how it happened’ since he is the detective, he does not. However, later in the novel, it is revealed that Rita is sure about ‘how it happened.’ His lack of knowledge is contrasted

with Rita's certainty and knowledge, which contributes to her portrayal as a direct and decisive person much like the masculine images of a detective in traditional detective novels. Even her nurturing acts like serving the tea are dissociated from femininity, as she is reported by George as offering it "like a threat" (Swift 222). Finally, in the chapter fifty-two George admits Rita would make a good detective, even perhaps, a better one than him, by pointing out how "[s]he had the knack, she had the makings" of certain masculine roles that are traditionally associated with the male detective, and how a feminine role like cooking is "[n]ot her strong point" (Swift 194). All of these examples lead to the conclusion that there is a consistent comparison in the portrayal of the couple, George and Rita, and the male detective, is the one that is the weaker of the two, because of failing mostly; the male gazer is the one that is depowered in the novel while the role of the female gazed is changed for better with a reversal of the traditional binary opposition between the two.

Another significant, and in fact, a more striking portrayal of the relationship between the male and the female is that of George the detective and Sarah the murderer, and the active presence of a male gaze on the portrayal of the female in a written narrative is both exposed and reverted with the characterization of a female as a stronger and more dominant figure with a capability of overthrowing the traditional role of the gazer in the detective novel. George's first-person narration centres on the physical presence of Sarah within the scope of his male gaze, and her appearance, her body, and her movements are reflected from the perspective of his gaze. At this point, it is significant to remember some of the arguments put forward by John Berger who notes,

a woman's presence expresses her own attitude to herself, and defines what can and cannot be done to her. Her presence is manifest in her gestures, voice, opinions, expressions, clothes, chosen surroundings, taste – indeed there is nothing she can do which does not contribute to her presence. Presence for a woman is so intrinsic to her person that men tend to think of it as an almost physical emanation, a kind of heat or smell or aura. (Swift 46)

In line with Berger's claims, the presence of Sarah in George's narrative perspective in one of the early chapters in the novel turns his narration into something that purely focuses on the physical presence of Sarah in his office, and her body, her physical movements, and her attire are nothing but things that add up to her feminine

aura. Whatever she does and however she appears make up her presence before the male gaze, and with an interesting association of 'the sunlight' with 'the male gaze', George's narration fragments the female body, and objectifies the female through that. The sunlight coming in "at a slow slant" through the office window "like a partition across the desk between us [George and Sarah]" is a metaphor reflecting the male gaze since with the sunlight George's gaze studies parts of her body, and he notes, "[i]t [the sunlight] just touched her knees, making them look as if they couldn't hide" (Swift 8). As Berger notes, the presence of a woman is a 'physical emanation' like 'a kind of heat or smell or aura,' the presence of Sarah within George's gaze emanates itself as a physical and sexual object with the sunlight, exposing her knees that cannot hide, and so Berger's claim that 'there is nothing she can do which does not contribute to her presence' is underscored in the portrayal of Sarah by George, which, in fact, is a result of the patriarchal ideology that has constructed an artificial way or perspective of seeing or objectifying women. Although George clearly remarks Sarah is not only a clever woman but also one that can read his face "like a book" and can understand what he thinks unlike him who is not good at reading faces at all, she is a physical emanation for him, a female body that is fragmented by him into 'defenceless knees' or 'defenceless smile' that leads George to feel "a small pang, for her" and "the pain and shame" (Swift 8). Just as Laura Mulvey criticizes the mainstream Hollywood films noting, "[w]oman displayed as sexual objects is the leitmotif of erotic spectacle [. . .] she holds the look, and plays to and signifies male desire" (19), a fictional character in a written form of art, Sarah Nash, who is, at the beginning of the chapter, depicted as a clever and self-confident woman, is later mutated into a defenceless, feminine, and fragmented object whose sexuality, which is normally hidden, could be revealed by the sunlight, or the male gaze.

The male gaze associated with the sunlight depersonalizing women continues in the next chapter, and a female florist is objectified with a repetitive emphasis on her body as a silhouette as well as fragmenting it through close-up descriptions of her feminine gestures or activities. This time, George's gaze and "the sun comes in from behind, through a back window," and the florist girl selling flowers across the detective office, turns, as George describes, into "a silhouette against a sheet of light" (Swift 9). The presence of a woman under the male gaze is simplified since it is defined as a bare

silhouette with only her bodylines and darkened details under that powerful male gaze associated with the sunlight. The florist is referred to show herself under that light more than once and George also notes the light to be some kind of a “screen” turning her into a mere silhouette. With close-ups of her body, particularly to her “loose strand of hair” and “her breath steaming,” George describes her as something felt purely as a physical presence, and specifically, upon the florist girl’s smile, he discloses the male gaze, objectifying the female, since he remarks “[y]ou can’t help the obvious thought: a flower as well” (Swift 11). Within a deeply patriarchal discourse, the florist girl is considered as a flower, and once again, women are depersonalized and objectified by the ideology that is inculcated by the patriarchal practices into the subconscious of all in society.

Moreover, George’s referrals to Sarah are often through the sunlight, a filter or the “screen” as George refers to it (Swift 11). That filter even functions to alter the way he sees women, and it works, to add femininity on women’s appearance, that is why, George observes Sarah’s body and its parts in a way that has sexual connotations. Under the sunlight he views her eyes shifting colour “from black to brown, to ripple” and her black hair changes as George refers “when the sunlight from the window caught it[her hair] you saw it was deep brown” (Swift 13). Quite a lot of descriptions of Sarah’s body and her outfit are done by George, and through comparisons of her style of clothing and makeup to other women, the way the patriarchal discourse stereotypes women and these stereotypical expectations are laid bare through his narrative. George describes women visiting his office, they “come in with their lines rehearsed” and “[c]louds of scent,” yet Sarah “wasn’t one of the star turns – if she wasn’t cheaply dressed . . . She’d done her face, I guessed, in the hasty, automatic way of women who don’t need to slap it on like war paint. She didn’t need to – though she might be going to war” (Swift 13). George, focusing fully on Sarah’s clothing, notes, “[s]he’d undone her coat but hadn’t taken it off, and she was carrying a bag, a plain black soft-leather bag which she’d unhooked from her shoulder and let slip to the floor. The flaps of her coat fell open. A black skirt of some velvety material, a sandy-coloured top over a white blouse” (Swift 14). Then his gaze turns now on to her body, and in George’s narration, it is clearly seen that he is particularly interested in her knees and the patriarchal ideology associated with the sunlight lurks again between

him and Sarah to draw more attention to Sarah's knees. George remarks "The bar of sunshine between us caught her knees and gave them an almost tinselly sheen. They didn't seem like the usual knees of women that can project from a skirt with all kinds of angles and meaning. They were just knees caught in the light" (Swift 14). There are obvious sexual connotations in several of George's descriptions of Sarah's body, her movements and the clothes she wears, but in the one above, George dehumanizes and objectifies the female since Sarah's knees are defined as having a "tinselly sheen" like metal under the sunlight and George feels the need to affirm "[t]hey were just knees caught in the light." Also, it becomes obvious that George – or the male gaze created as a result of the patriarchal processes that are active in society and the collective unconscious of all its members – expects women to have a stereotypically feminine appearance notwithstanding the performative they individually have; yet, even though women like Sarah do not meet such expectations, and are unlike George's patriarchal stereotypes, this fact cannot help but add an exotic value to the sexual desire of the gazer and the commodification of women's bodies. As Laura Mulvey points out in her book *Fetishism and Curiosity*, not only objects but also images, essentially images of women and their bodies transformed with the help of a traditional "belief in phantasmagorias and imaginary systems of representation," and they are easily turned into sexual pleasure commodities (5). In a work of art, whether be it a fictional movie, a painting, a photo, or a novel like *The Light of Day*, the woman and parts of the body of the woman are simply fetishized for sexual pleasure with the help of the patriarchal filter or screen called 'the male gaze,' which is nothing but one of the cumulative products of the traditional teachings and beliefs of the patriarchal culture. Because of this process of commodification and fragmentation of the female body, particularly for sexual purposes, George is left in a state of mind that would perpetually lead him to be in pursuit of sexual fetishist phantasmagorias, and that is why he imagines Sarah walking out of jail free at one point in the novel, and fragments her body in a way that has clear sexual connotations since, instead of imagining a possible union with her at the end, he says, once "[s]he'd have walked out free and happy . . . I'd have watched her heels, the backs of her knees . . . I'd have watched her from my window, crossing the Broadway, walking back to her life. And that might have been and should have been the gift enough for me" (Swift 189). Once again, the focus in George's narrative

directed on Sarah's body, 'the backs of her knees and her heels' and the idea of stalking.

The phantasmagoria created within the pervert imaginary systems of representation works in parallel to the male gaze which basically functions for filtering what the male sees and perceives. The presence of a woman is perceived by the male as a stereotypical image that is already defined, classified, systematized and inculcated in the unconscious of the male by patriarchy, and this fact is revealed in *The Light of Day* with overt references of George's to his awareness of the fetishist commodification of the male gaze. A version of his own practice of the male gaze on Sarah is given from the perspective of another male, and George himself points out how the male gaze is utilized for the scopophilic sexual pleasure via objectification and commodification of the female body with pervert fetishist purposes. He imagines Sarah in a class she is teaching and speculates on a possibility that how "some surly eighteen-year-old" student would feel the pleasure gazing at Sarah in the classroom she teaches. George says, "[h]e'd look at her hips, her knees. She stands by the window. The curve of an armpit, through the sleeve of a blouse, like the twist in a rope. The hidden layers in people" (Swift 67). While the male student is told to have the scopophilic pleasure in looking, George thinks, "[a]nd girls his age could only be – girls his age" drawing attention to the passivity or the naivety of the female students (Swift 67). Despite her active role as an empowered woman teaching in this example, Sarah is sexually objectified by the student in George's imagination. The example demonstrates how George's unconscious is structured by the patriarchal ideology to stereotype the male and the female into predestined roles, particularly the male as the active and the female as the passive, one on whom such patriarchal practices as the gaze, objectification, fragmentation and commodification are exerted.

Later on, George imagines himself having a similar pleasure just by gazing on Sarah and with sentences structured with "would," George fetishistically dreams of kissing Sarah's knees (Swift 69). Just as Laura Mulvey claims for the cinema, there appears a double form of the scopophilia that male feels while gazing at the female in a narrative, as well. Mulvey, in her article "Visual Pleasure and Narrative Cinema" first points out how the cinema offers voyeuristic pleasures for the ones watching and

the ones being watched, second, draws attention to Lacan's mirror stage and underlines the narcissistic pleasure that the gazer gets through identification of itself with the main male figure, in other words, "screen surrogate" starring in the movie which is considered as "the more perfect, more complete, more powerful ideal ego" (20). She, therefore, claims the existence of "two contradictory aspects of pleasurable structures of looking in the conventional cinematic situation" (18). The first one is the pleasure that gazer gets as a result of the objectification of the female through a voyeuristic process, and the second one is the narcissistic pleasure, "ego libido" that the gazer enjoys as a result of the "identification with the image seen" (18). In both examples mentioned above, it is George who voyeuristically and narcissistically enjoys the pleasure both in looking at Sarah and identifying with the screen surrogate, the imaginary male student; that is why, at the end of the chapter, George admits all to be in his imagination noting "[m]aybe it was me all along, something happening in me, that could make me see, detect, the girl in her. Maybe I was the one feeling *young*" (Swift 71; emphasis added). Therefore, with the identification of himself with an image of 'some surly eighteen-year-old young' George, indeed his narrative, proves the doubly objectified position of women both through the male gaze constructing the outer layer of narration of George and through a surrogate character within the inner layer of the narrative structure. As Mulvey points out the perversion of the male scopophilic desire noting a process of the production of "obsessive voyeurs and Peeping Toms whose only sexual satisfaction can come from watching, in an active controlling sense, an objectified other" in the patriarchal society (17), George feels sexually satisfied only if he has an active control on the objectified other. His obsession in looking or watching others and his proud in his ability to be invisible while watching others, or in other words, his fear of being visible while doing these, all derive from his role as a peeping Tom.

When added together and seen as a whole, these examples cited above clearly expose the male gaze functioning within a specific narrative form, the detective novel, and also, apart from this exposition, in the portrayal of Sarah and George's relationship, there are certain parts that reveal the subversive style of the author on George's sexist perspective. At these moments, the traditional role of the male gazer is subverted despite the fact that the single narrator of the novel is the very person

whose perspective is to be the supreme monologue that the novel presents. Sarah, who would traditionally be characterized as a weak and passive female figure or as a villain and perhaps a femme-fatale since she is the murderer in this detective novel, has been portrayed as one of the most active, clever, and strong characters in the novel, and at times, she is narrated to have an angelic divine position that cannot be attained by the narrator, George Webb. She is the one whom George has fallen in love without any hopes of reconciliation, and he thinks they will not be united even though she goes out of jail possibly since she does not love him back as there is none in the book suggesting her love for him. In George's recalls of their conversations, she is always the dominant of the two and the one with greater integrity and decisiveness as opposed to George's impulsive, obsessive, and emotional acts and behaviours, which all bring him closer to the traditional feminine stereotypes and Sarah to traditional masculine stereotypical gender roles of the male.

In line with these, not only is Sarah the brutal killer in this example of the detective novel, aggression, which is traditionally associated with masculinity in detective novels, is mostly allotted for the female figures in this specific work. In particular, Sarah stabs his spouse to death in a cold-blooded manner and in a kitchen, which is a space traditionally associated with the feminine domesticity, yet after the murder, when George reaches the crime scene, he draws attention to Sarah's dressing and the fierce and aggression in her appearance noting "for God's sake, she'd got all dressed up to welcome him. She was dressed – don't say it – to kill" (Swift 161). The appearance of Sarah and her outfit are associated with the frustration and aggression she feels after her husband Bob's betrayal. Also, in another reference, even the way Sarah looks is described to have a high level of aggression since, George tells, with a single look, "the kind of look . . . she never thought she would or could ever give," Bob Nash "cracked under it, crumbled, had no choice but to confess" (Swift 57). The power in her 'look' at her husband makes him reveal what he hides from his wife, Sarah, and George resembles this look that Sarah gave to Bob to the one she had when she visited George for the first time in his office, and this time George describes it as "[a] look like a knife" (Swift 58). In these examples, how Sarah appears and looks and what she wears or does are all linked to aggression, strength and power she has in

contrast with the weakness, passivity, and ignorance of the male figures, Bob and George.

Moreover, although George is the detective in the story and Sarah is incarcerated, she is the one who is mostly depicted with authority and power. Particularly, in his visits to prison, George is either interrogated or tutored by Sarah. She teaches him authoring and he has his writings checked by her in his prison visits. As a man who explicitly accepts that he knows nothing about words and writing, George is a figure with less confidence and knowledge but with more negligence or the ignorance while Sarah as a self-assured figure of authority. Although George is the detective in the novel, in their prison meetings, Sarah is the one controlling the way their talk goes, and mostly, as George also admits, she gives him “grilling” him through interrogating (Swift 168). George says, “she looks at me closely, only a slight crease of a smile. As if I’m under interrogation. Another game. I’m the one under suspicion, even the guilty party. Sarah’s had me in for questioning, a grilling” (Swift 174-175). Although Sarah is the murderer and is in prison now, George is under interrogation, and Sarah has him in for questioning. While Sarah’s love for Bob literally imprisons her, George’s romantic involvement with Sarah is a figurative imprisonment for him, and thus, George asks, “[a]m I visiting her? Is she visiting me?” (Swift 175). The role of the detective is swapped with the role of the murderer with the help of thematising a platonic love of the detective for the criminal. This fact not only is a clear subversion of certain generic codes of traditional detective fiction, but also is an overt example in a fictional work that questions and perhaps reverses traditional gender hierarchy, and, in addition, the emphasis on the word ‘look’ in the examples cited above and the fact that this look belongs to a woman and also is a powerful domineering one obviously alters the roles in the traditional theories about the gaze.

As a result, in the novel, *The Light of Day*, the power and dominance of the male gaze is thwarted both with the help of portrayals of strong and authoritarian female figures as the spectacle of the male gaze as opposed to passive observing of George, and with the reversal of the traditional dichotomous roles of the gazer as a male and the gazed as a female since the novel offers Rita and Sarah as characters who

exert power on George with their - as described by the detective narrator George Webb - 'cold,' 'caging,' 'scornful,' 'sharp,' 'interrogating,' 'grilling,' 'like a knife' looks. Although George is the sole narrator in the novel, and therefore, the novel appears lacking polyphony at first glance, *The Light of Day* is a novel that overtly and covertly exposes and problematizes the traditional understanding of the male gaze and its singular perspective in a written form of art, that is the genre of the detective novel.

## CONCLUSION

Variations or deviations from traditional detective novels have always been an issue, yet, as this study has shown, when traced, towards the end of the twentieth century, the deviations from the standardized formulae increased in number and significance. The novels selected for the analysis in this dissertation project a unique exploration and criticism of the patriarchal practices active in literature particularly in the examples written in the second half of the twentieth century, and what they have in common is that they consistently problematize the ideological discourse of the oppressive patriarchy on women. They exemplify a specific deviation from the formulaic pattern of the traditional detective novel after the 1970s; a deviation that, first, makes use of and exploits traditional generic codes; second, has consistency and coherence in terms of the literary qualities it subverts and transgresses the boundaries between “mimetic” or the high-brow and “formulaic” or the low-brow literature; and finally, affiliates these novels with the contextual socio-political theories of feminism making the texts more alert to and aware about the problems of women in society. It has been seen in this study that, although detective fiction has been traditionally considered as one of the forms of ISAs – the ideological state apparatuses since it has always manipulated its readers into the re-establishment of the societal order disturbed by the crime and the acts of the criminal. With the help of the stories ending with the final punishment of the criminal, a moralizing idea about the inevitable punitive ending for those who try to endanger the well-established socio-cultural order of the dominant and the powerful. Hence, the genre is usually considered, as Brian McHale labels, “epistemological genre par excellence” (9), the contemporary examples of the detective novel explored in this dissertation problematize the power relations between man and woman, particularly those about gender roles and norms, gender performance and male gaze. It has become clear as result of the findings in the study that, with the publication of *An Unsuitable Job for a Woman* in 1971, a new voice and a new discourse in detective novels have been initiated via parodying generic assets of conventional detective fiction, which would align James’s novel with contemporary examples of the genre, *Night Train* and *The Light of Day* written by Martin Amis and Graham Swift respectively.

The selected detective novels are specimen of a distinct deviation after the 1970s which evocatively portrays motiveless murders, ineffective pursuits of criminals, or unusual criminals that readers sympathize with, victims that have strong impacts on the life of the investigator, and suicides that lead nowhere. Also, on the one hand, they clearly subvert the tradition and undermine the ideology-based content of these writings, yet, on the other, they keep some of the generic codes of the detective novel intact. For instance, there are brutal murders of victims portrayed at the beginning of each novel in a room harking back the mysteries of Poe or Doyle and Christie; there are actual detectives who are on the trail of the criminal as their job and carrying out the investigations as an official part of their profession; the cases in these novels are, without exception, murders which is a must major crime for traditional detective novels of the Golden Age; and more importantly, the plot in each of these novels essentially revolve around the investigation of these murders by the detective. However, this study has shown that these novels are not only parodies of classic detective fiction, they also work for broadening the literary borders of the genre and enriching the artistic quality of it via putting a significant effort to overthrow the traditional restrictions set around the genre. These modifications are made particularly in the areas of the plot and narrative structure, the language, the setting, and more obviously, in the characterization through altering the usual presentation of the event, making the narrative language more complex and allusive, setting the story in more urban areas – as opposed to the traditional effort of distancing the crime from the reader – and deconstructing the traditional fictional male, white, and genius detective myth.

A literature review in the first chapter of the dissertation has been carried out to outline the major narrative style and basic literary qualities of the traditional detective novels particularly with the help of the arguments and definitions or classifications made by major critics of detective fiction, such as John G. Cawelti, Martin Priestman, Stephen Knight, and Dennis Porter. To trace the development of the detective novel, a survey of English detective fiction, beginning from the short stories in *The Newgate Calendar*, is provided; then first examples of popular crime or detective fiction from writers like Dickens, Collins, Poe, and Braddon are explored. Next, Sherlock Holmes short stories and novellas of Doyle and mystery novels of Christie are overviewed. Particularly, by analysing three important sleuths from the

works of these writers, Sherlock Holmes, Hercule Poirot, and Miss Marple, first, the characteristic features of detectives and detective fiction including the narrative structure, characterization, language, setting, presentation of crime and criminal in relation to detectives are outlined; second, what they disclose and conceal in the narrative about the ideological social, cultural discourses of “épistémè” are questioned.

The survey in the first chapter has shown that the fictional detective and the other characters in these stories are flat, and basically stereotypes. They have specific roles and predestined duties to carry out, and they show little or no change, growth, so they are not round as opposed to fictional characters that would be seen in other subgenres of the novel at the time. One reason why Holmesian sagas attract the reader is the eccentricities of the detective, and Poirot in Christie novels does this with his observing skills and wisdom of his ‘gray cells’ and both with their rationalization skills and intelligence and self-confidence; and Miss Marple with her observation and reasoning skills together with her old age and domesticity. Crime is always a murder in Christie whereas in Holmes’s stories, it might not. In both tradition, language is simple with disconnected staccato expressions, dialogues or comments and descriptions of the narrator. The usual climactic narrative structure includes, first, an exposition that introduces the crime and the detective to the reader, second an action that involves a process of investigation and the climax of the stories, usually the capture of the criminal, and finally a resolution in which the criminal is exposed and the reader is informed about the actual course of events. All the narrative is based on the account of a sidekick filtering what is presented to the reader. In this sense, the sidekick is both the mouthpiece of the author and the embodiment of the socio-cultural values of the time. Particularly in Christie’s novels, there is an effort to put distance between the reader and the setting to assure the safety of the reader, and both Christie and Doyle mostly turn a blind eye on the social, cultural, and political events of the time. Therefore, particularly the representation of women in these works of fiction is mostly biased and problematic since neither in domesticity nor in society, women are portrayed as having a complete character development, but often as figures in obscurity and darkness, and they are just simple and silent images in the background in men’s world. There is a traditional masculine dominance in classic detective novels and women in these novels are always of secondary importance or order. This is mostly

because the essential purpose of these writings is to maintain the existing patriarchal ideological order; in other words, to restore the order which is temporarily disturbed by the criminal.

The analyses of *An Unsuitable Job for a Woman* in the second chapter has revealed a dramatic change in the genre regarding the issues mentioned above. In particular, the novel represents a new trend in the presentation of the detective particularly in terms of the gender of the detective and how she handles the case. The characterization of the protagonist, Cordelia Gray, as a woman who is in a struggle to acquire a social and professional status functions as an obvious subversion, not only of the traditional characterization of the detective as a male, with his determined mind and highly successful career in conventional detective novels, but also of the patriarchal ideology that has been long influential on the genre. To address these subversions, the novel is read in the light of second wave feminist critics, such as Millett and Freidan, and how and why it subverts certain generic codes of traditional detective novels are linked with the arguments of these writers. Usually accepted as the first detective novel that portrays solely a female as a detective, Cordelia Gray, who struggles her way up through detecting as a profession in an unwelcoming environment, the novel features an exposition of the oppressive patriarchal society which desires to keep women perpetually away from all powerful and domineering professions including detecting. The novel emphasizes the overt challenges Cordelia makes to the roles that socio-cultural ideological discursive practices imposed on her as well as the intellectual and professional developments she experiences, as opposed to those classic detective novels of Doyle and Christie, whose fictional detectives are flat, never changing, aloof and eccentric aliens to the society they are situated in. As opposed to this, Cordelia in James's novel has close contacts, direct mutual connections, bondings, and relationships with other characters, and unlike the "old spinster" Miss Marple who is good at solving mysteries and who happens to have an involvement in cases tried by other male detectives in the novel, Cordelia is the active detective in charge who is directly assigned to the case. Also, the detective is portrayed to have been involved in the case deeply, associating herself with the victim. In the novel, there are parallels drawn between her suffering and the victim's problems. During the investigation, she lives in his home where the murder has been, uses his

house utensils and wears his belt, the very belt that the victim is hanged with. The similarities in the lives of the victim and the detective are also pointed out to expose how patriarchal society and culture have victimized both. Mark is murdered by his own father for Sir Callender's great scientific purposes, and Cordelia is sacrificed for political shenanigans of her own father who has blocked her from getting a university education and coerced her into spending a good many year serving him and his communist ideals.

It is also seen that *An Unsuitable Job for a Woman* is doubly plotted since the investigation of the crime and Cordelia's own story of becoming a detective is given in parallel to each other, and the major emphasis is on the stereotypical and limited professional opportunities available to women in the patriarchal societies. The narration of investigation is often interrupted by recollections of how as a woman she is always stunted by the male in society. Preferring to be a detective at a time when women were in harsh struggle against the sexual discrimination in the workplace at the time, Cordelia symbolizes the appearance of the 70s new woman who has been trying to occupy a self-sufficient position in society at a respected level and profession. She is the fictionalized figure of women's reaction against the patriarchal discourse that demeans women into bawdy roles and inferiority in traditional binaries. Written by a woman in the aftermath of those heated debates about the current state of women like "The Equal Pay Act" of 1970 and "Sex Discrimination Act" of 1975, the novel serves well to expose the workings of the patriarchal system in society and to encourage the reader to question and discuss their legitimacy. In line with the arguments of the time, particularly those of Kate Millett and Betty Freidan, the novel proposes a need for women to break free from stunting boundaries drawn around themselves, those binary oppositions constructed by patriarchy confining women to stereotypically inferior roles both in family and society.

In this sense, the novel negates hegemonic imposition of the gender binary that propagates the idea that males are dominant and superior, and females are inferior and subjects. Particularly, Cordelia's relationship with Sir Callender and her father exposes the patriarchal practices propagating the idea that women are weaker, more emotional, intrinsically submissive and domestic. Nonetheless, Cordelia manages to thwart the

patriarchal male supremacy since she proves that she is not someone to be underestimated, as she not only unearths how and why Mark was murdered and who the murderer is, but she also manages to protect an innocent woman who murders the villain, Sir Callender, from the superintendent genius, P.D. James's famous fictional detective, Adam Dalgliesh, by covering the murderer, Miss Leaming ingeniously. Also, the relationship of Cordelia with her father reveals that family is shown in the novel as one of the sources of patriarchal oppression of women. Having no spouse or family, Cordelia recalls her father solely with the limitations he sets around her. She is sent to a convent school where she feels at peace with other women more than she does at home with her family. Because of her father, she cannot get a university education, and she is stunted in her personal and educational development, yet she also manages to overthrow the oppression by severing all her ties with the idea of the family which, all throughout her life, has seriously restricted her freedom. Based on these examples, and in line with the arguments of Millet and Freidan, family is portrayed in the novel as a patriarchal apparatus that not only oppresses women and confines them into an inferior subjugated position, but also leads them to suffer all their lives, so with the example of Cordelia, it is suggested that women are to break free from all familial boundaries to claim their own lives. Hence, with a character like Cordelia as the private eye in a detective novel instead of a male detective, which is the tradition in the genre until the time, the novel exemplifies a self-confident young woman who survives despite all negations set around her in society. Those constructed and fixed gender roles that society straitjackets upon women are questioned. As a result, the private eye Cordelia Gray, the protagonist in a 1971 detective novel, leads us to the re-imagination of the detective figure that is an indispensable element in detective novels.

The second novel explored in the third chapter, Martin Amis's *Night Train* furthers the subversions mentioned above. The analyses of the novel have demonstrated that the literary subversions related to the characterization of the protagonist and the structure of the narrative plot could be associated with a subversion of masculinity, femininity, gender norms and roles, and male gaze. The novel stands out as a unique example of Amis's literary oeuvre since it takes up a woman as the protagonist and narrator, and it is also a highly subversive text on the traditional formula of classic detective novels. In the first place, the fact that the novel subverts

the traditional climactic plots of the detective novel becomes significant when considered with the struggles that the detective goes through because of having a profession that is traditionally associated with masculinity. The traditional resolution-oriented movement of the plot in detective novels is subverted in the novel, and the novel provides no climax and no mystery is unravelled at the end of the novel. This results from the failure of the detective since she cannot come up with concrete evidences that would reveal whether the victim is murdered or has committed suicide. Lacking a climax and a resolution, the novel deviates from the traditional formula of the genre since it exposes the unrealistic traditional expectation that all mysteries must be resolved at the end.

With no resolution at the end, the novel also draws attention to the failure of a woman as a detective to be derived from the patriarchal confinements around her. Unlike the male detectives in classic detective novels, she is questioned, shunned, and pulled back by the society as an investigator. Leading her to lose not only, the control of the case, but also her sanity, patriarchy is hinted to be responsible for the unsuccessful end of the investigation because of the limitation set around her. The 'night train' that she refers to as 'him' is the oppressive force that is always after her waiting for her to fail. The unsuccessful investigation of her leads her to contemplate in submitting herself to the night train that symbolizes both the death and her surrender to the patriarchal system. The failure of her in her investigation is emphasized with the plot that leads to no denouement or a successful unearthing of the mystery of Jennifer Rockwell. Hence, the narrative form supplements the content which clearly posits patriarchy as one of the major sources that confine women to such an extent that would lead finally to an absolute failure and submission to the system.

Furthermore, the conventional demarcation between the story of the crime and the story of the investigation is blurred in *Night Train*, and the story of the detective is weaved into the storyline to complicate the narrative further. Although there is a consecutive cause and effect relationship in the plot, there are also parallels drawn between the course of events in the story of the crime, and the incidents happening around the detective while she is investigating the crime. Put more simply, the victim, the dead Jennifer is portrayed to have deliberately planted clues and evidence, most of

which are false, to manipulate the investigation. Therefore, Mike is so obsessed with the case that she thinks Jennifer is inside her head and playing around with her mind. Not only the investigation, but also the way Mike lives is influenced by Jennifer's death with the evidence Mike uncovers while echoing the last moves of Jennifer before she dies. Upon finding out certain facts about Jennifer's life, she begins questioning the reality in which she lives. In the second and third chapter, which are mostly about the confusion of the detective against the investigation leading nowhere, the psychosis and other private issues she has are projected. Among these, her conflicts about how she appears or should appear and what she does or what she should do, and what people around her think of her actions and appearance take up much of the text. Therefore, the cultural intelligibility, in other words, what the society expects women to do, is portrayed to be in obvious clash with how she actually performs.

In addition, as proven in this study, the first-person narration with the use of a great deal of slang and a direct hard-boiled vernacular subverts the linguistic patterns and narrative structures of traditional English detective novels. The direct immediate expressions and slang that are very possible to hear in a Hollywood serial about a police department or see in an American hardboiled detective novel are scattered through Mike's casual language. Several terminological words related to criminology and the police work are used to hide any affiliation of Mike to femininity, and there is little to differentiate her voice from a male cop. However, although this is the case on the one hand, on the other, particularly in the second and third part of the novel, Mike's voice turns into a soft confessional mode with a great extent of sentimentality at times. Therefore, the language Mike has in the novel problematizes not only the hardboiled vernacular of the male cops in detective fiction, but also the traditional voice of women in classic detective novels, so her style of language helps to blur the borderline of a classification based on gender norms.

Together with Mike's language, the wordplays in the novel are significant while assessing Mike's denunciation of a classification based on gender norms and roles. Although she claims to have a relationship with a boyfriend named Tobe, he is never seen and nothing is revealed about him. He remains as an imaginary figure that Mike created in order to appear, with her heterosexuality, as within 'the proper' centre

that the society has constructed. Particularly the name of her boyfriend, Tobe emphasizes his state of absence or the fact that he is an imaginary figure since it implies 'the boyfriend to be,' representing wishful thinking. Such a wordplay is not unusual, particularly when it is situated within the oeuvre of Amis who names a very selfish protagonist as John Self in *Money* and a useless man with no apparent skill as Keith Talent in *London Fields*. With this boyfriend example in *Night Train*, the ambivalence in Mike's sexual preference is underlined. Also, at a point in the novel, she notes how distant biologically she is from bearing a child, referring to her womb as useless and her body non-female. One of the patriarchal ideological teachings for a woman is that women have the biology to bear a baby, so all women are supposed to have one, as Trader in the novel also claims, yet Mike feels she cannot have, and claims she is not born to have one, and clearly denounces the fact that she is sexed as a woman biologically and gendered as a female culturally, and what Mike does in *Night Train* is to repeat an oft-performed duty, that is to be a woman and to be a detective, yet she does these with significant subversions made on all conventional representations or stereotypes.

Finally, another contemporary novel, *The Light of Day* by Graham Swift is selected to explore in the dissertation how the genre represents women as literally the victim of all criminal cases as well as of the practices of patriarchy. As opposed to James's *An Unsuitable Job for a Woman* and Amis's *Night Train*, Swift's novel stands out as a distinctive example of the detective novel since it exploits and subverts almost every single generic tradition in the detective novel. It begins by undermining the most essential generic feature of detective fiction; in other words, the novel consists of a backward narration of a murder story, beginning from the present and revealing the murderer at the beginning, thus eliminating the element of the mystery in detective novels which conventionally are based upon concealing the murderer and intensifying the tension until the climax and denouement.

The presentation of the story differs from the traditional detective novels since it presents two and perhaps more timelines in alternating chapters. One of the stories covers a usual Thursday of the detective, George, and the other is about the day when he gets the Nash case. Also, in a very Swiftian way, certain moments from George's

past, particularly from his childhood and marriage years, as well as the past of other characters are weaved into the plot. Since the greater part of the narrative is about the life of the detective, George's motives, actions, decisions and the conclusions he draws in the course of the investigation, his failures, successes, loves, disappointments, repressions, or oppressions experienced, his current feelings, passions, or any other vicissitudes occurring in his life are emphasized more than the story of the crime and the investigation. Moreover, as opposed to the simplistic progressive narration of detective fiction, which, without exception, includes a single obvious climax and the denouement, the storyline that is narrated to be about the present day of George Webb has a circular narrative structure and it ends where it begins, and the story about the Nash case that ended up with Sarah's handcuffing two years before complicates the consecutive narrative structure of the novel. With this complication, it is made explicit that unlike the traditional detective novels, *The Light of Day* is not about the process of uncovering a mystery, or solving a problem; rather, it is to provide a mystery, to present the complication beyond the simplistic structure of detective novels.

At this point, the unreliability of the narrator detective furthers the generic subversions mentioned above. A great amount of George's narration is fabricated, and they do not reflect what has happened. The expressions like 'would' and 'could' are parts of syntactical structures that show the nature of his narration which is nothing but the extended version of what he has already known or observed, so they are just imaginary resolutions of George's narration. The reader is made well-aware of these deliberate digressions from the main plotline thanks to his common negations or deconstructions of what he has already told before. In addition, there are quite a number of blanks, ellipses demonstrating the pause that deliberately keeps certain facts in the story as unrevealed to the reader. George's narration withholds drawing an entire picture of the things which have occurred, leaving mysteries unresolved, stories incomplete, and many questions unanswered, so the novel becomes a subversion of the generic narrative structure of the traditional detective novel, and it also attempts to overpass the fictional microcosm of the novel metafictionally with its deliberate blanks left for the reader to fill in. In brief, *The Light of Day* challenges the readerly nature of the traditional detective fiction texts.

Another major quality that sets *The Light of Day* apart dramatically, not only from the novels studied in the second and third chapters of this dissertation, but also from traditional counterparts, is the distinctive portrayal of the detective. As opposed to Cordelia Gray and Mike Hoolihan, George Webb in Swift's novel is a detective who is a complete sham and a failure. In this sense, he is a parody of the heroic paragons of the classic detective fiction. Compared to such conventional detectives of classic novels Dupin, Holmes, Poirot, or even Miss Marple, he stands out as an anti-hero who is far from the ideological purpose of traditional detective novels, that is saving the social order that had been defiled by the crime. Although the crime in the novel, which is the murder of a spouse, is very much like the ones seen in classic detective novels, the ideological purpose that is mentioned above is not one of the worries of the detective, so the message is not the inevitable punishment of a criminal through the restoration of the social order, but the individual conflicts, inclinations, and feelings of a detective are what is emphasized and explored. He is a man with great obsessions which, indeed, point to his insecurities and fears unlike such traditional detective figures as Holmes or Poirot in classic detective fiction. His obsessions are about women and the female body, seeing or becoming invisible, watching and stalking others, and he has clear autophobic issues. He fears being abandoned by Rita, he cannot let his ex-wife go after they got divorced, and tracks her, and he is often horrified of losing Sarah forever at the end. As a detective who has been quite a failure in his profession, George Webb is one of the best examples of antiheroes that could ever be seen in the genre of the detective novel.

Moreover, all other traditional stock characters that classic detective fiction features are converted into extraordinary versions in the novel, transgressing the generic boundaries traditionally set around the detective novel. Although in *An Unsuitable Job for a Woman* and *Night Train*, there are victims, criminals, and suspects who are loyal to the traditional characterization style of the genre, that is, who are true to their natural character roles, in *The Light of Day*, neither the narrative nor the detective present them as simple, shallow stereotypes, and particularly, the criminal, the victim, and the sidekick in this novel are presented as complex characters with distinctive motives, interests, tendencies, desires, or fears. Sarah who happens to be the murderer of the story is the beloved of the narrator and a great deal of details

are given about her. At every chance, George tries to acquit her from the explicit guilt of murdering her husband. Same goes with the sidekick, Rita who once had a relationship with the narrator. She takes up a great deal of George's narrative, and both Sarah and Rita are significant figures that are included in several chapters. These characters are also presented in the narrative as more intellectual, skilful, active, resourceful, and as a result more powerful and superior figures as compared to the detective, George Webb. Also, the victim Bob Nash is portrayed in more detail unlike the victim in traditional detective fiction, and many things are revealed about his marriage with Sarah and his extramarital relationship with Kristina. Besides, the roles of the Nash couple are not limited to the stereotypical binary opposition of the victim and the criminal, and the question of 'who the real victim of the story is' becomes complicated further with George's unreliable and speculative narration. In brief, the characters in the novel are not given as one-dimensional, like pawns in chess or pieces in a puzzle as it is the usual case in classic detective novels.

All these literary subversions made in *The Light of Day* urge the reader to query the possible function or purpose of these, particularly when considered in a socio-cultural context. In the dissertation, a particular analysis of these subversions is made to trace the patriarchal discourse in literary works and extend certain feminist theories toward them. The novel is not only a contemporary novel that resembles traditional detective novels, which are, for many, the ideological genre par excellence, but it also involves arguments that are more profound than the ones in traditional detective novels. Therefore, theories of John Berger and Laura Mulvey on gaze and gender are utilized, to make a close reading of *The Light of Day* in order to explore how a literary work might both reflect the perspective of the male supremacy within the patriarchal system, and how this male gaze could also be problematized, and in fact, thwarted to lose its domineering and manipulative functions even though it is written in the form of a highly traditional genre that is detective fiction. John Berger, in his book, points out that, beginning with the Renaissance, there has been the influence of 'the perspective' in art, particularly in paintings, and everything in a piece of art is arranged based on this perspective of the artist or the gazer. He also notices particularly how women portrayed in paintings after that period are reflections of the male perspective or the male gaze, and how these images of women are organized, modified, and

presented from the viewpoint of the male. In other words, they are, like an inanimate object, fragmented, and sexualized with extra focus on feminine details for the pleasure of looking. In line with Berger, Laura Mulvey, a scholar in film studies, draws attention to how women in mainstream Hollywood films are portrayed as images that would essentially appeal to men since they are reflections from the perspective of the male, or put simply, of the male gaze; and she continues to criticize these films saying they offer a “scopophilic” pleasure for those men watching them. In this dissertation, theories of Mulvey and Berger are extended on a literary written work, a novel because the portrayal of women in this novel are purely from the perspective of a single male narrator, George Webb, and it has been in the study that this results in significant repercussions.

After the analysis of George’s narrative, it has been seen that he perceives women he looks at or gets in touch with as mere physical presences or objects. Whenever he is to meet a woman, he often gives a detailed account of their appearance, their attitude, parts of their body, and what they are wearing. Often with close-ups to specific parts of the female body, George fragments women and describes those fragments in highly sexual terms. With Rita, these close-ups are sometimes on her ‘pointy’ shoes or her ‘fluffy bathrobe,’ and at other times on her breasts and her back, or on her high heels, and her legs, which are, from time to time, noted by him as a ‘magnificent sight;’ and with Sarah, they are mostly on her knees, and sometimes on her eyes, her hair, and on the objects she has around, like the handbag she clutches, or the dress, the perfume, and the make-up she wears (Swift 190-191). Perhaps stepping further at times, George demeans women into ‘silhouettes’ with just having the shape of a physical female body intensifying his misogynistic perspective that deems women sole physical presences (Swift 9). Therefore, his portrayals of women are obvious examples of ‘the female body objectified’ in literary texts, to the extent which also leads to the fragmentation of it for the visual pleasure of the male.

Besides, a close reading of *The Light of Day* has revealed the fact that there is an obvious association of the sunlight with patriarchy, and the male gaze, and often there is the portrayal of the sunlight, shining on women, or at times, on parts of the female body. George describes Sarah with the help of the sunlight, or the ‘screen’ as

he names it, that filters what and how he sees. The filter altering the way he sees women works to point at the traditional cultural expectations such as overt femininity, or extreme sexuality and promiscuity. The sunlight as a filter symbolizing patriarchy, exposes the ideological inculcations in George's mind that teaches him to expect all women to be feminine and sexually attractive as well as objectifying women through fragmenting their body. Such an objectification and fragmentation process becomes very clear when George notes the sunlight coming through the window in between Sarah and himself is on her knees giving them a "tinselly sheen" like metal under the light. The sunlight not only urges George's gaze to centre on a part of a woman, Sarah's knees, but also it helps George to see it something like an object. Sarah Nash, who is at first, noted as a clever and self-confident woman by George, later turns into a defenceless, feminine, and fragmented body whose sexuality, which is implied that it is normally hidden, could be revealed by the sunlight, or the male gaze. As a result, the novel exposes how a woman and parts of her body are simply fetishized for male sexual pleasure, with the help of the patriarchal filter or screen called 'the male gaze,' which is nothing but one of the cumulative products of the traditional teachings and beliefs of the patriarchal culture. The image of the woman in George's mind is something that has already been defined, classified, organized, and systematized, just as the women's images in a Renaissance painting, and any other similar images of women.

As opposed to George's sexist narrative, ironically, the novel portrays him as an impotent detective, who is depowered by the women he faces although he is traditionally expected to be the dominant or the powerful one. The detective who is to observe, watch, and see things in classic detective novels is, in a way, a representative of the male gaze active in the genre. The gazer is depowered via subverting one of the traditional binary oppositions in the genre, that is the detecting agent and the detected subject. The detective as a fictional character in classic detective novels, is conventionally portrayed as the embodiment of social control mechanisms of the ideology, and hence its patriarchal practices. However, *The Light of Day* evocatively presents a detective like George, to expose and subvert such practices of the patriarchal ideology, because he cannot see, sense, or expose and prove anything. He is aware of his impotency in seeing things, and he is even criticized by other characters in the

novel because of his resourceless detecting. Also, he is presented in the novel as the weaker of the two whenever he is with a woman. Though, he is the one who narrates the story and has the advantage of gazing and having control of anybody, he becomes the one who is looked down upon, so the traditionally superior position of the gazer who exerts a certain power on the gazed is weakened and perhaps eliminated.

With its negations of the power of the male gazer, Swift's novel *The Light of Day* continues the specific generic deviation that James's *An Unsuitable Job for a Woman* has started, and Amis's *Night Train* has furthered. The exact point these novels deviate from the mainstream detective novels is their consistent criticism of the patriarchal oppression in the socio-cultural context at the time these literary works were produced. In other words, what brings them under the same classification, as proved in this dissertation, is the argument they make to alleviate the social, cultural, legal and economic status of women, via functioning as a counter force or discourse against patriarchy. These novels are, therefore, subversive texts both on the stereotypical representations of women in the traditional detective novels, and the generic codes of this literary tradition. James's novel exposes and problematizes the contemporary stereotypical roles that women are confined to, particularly the professional opportunities traditionally limited to women outside the domestic sphere. That is a significant point of time in history, because since then, the feminist detective novels have been popular, since two of such contemporary novels, *Night Train* and *The Light of Day* could be tracked to the lineage of James's. Particularly the characterization, the narrative structure, the setting and the language in these novels are subverted, and the ideological novel par excellence, the detective novel has been deviated into a text that has more profound arguments against patriarchy. In all three novels, detectives are mutated into new contemporary forms which are neither extremely successful and dominant, nor a total failure, so they challenge the common cultural and social expectations and stereotyping. Whereas James's private eye, Cordelia Gray, struggles to occupy a profession that has been traditionally an offspace for woman, Amis's Mike Hoolihan struggles to occupy a position in society, the police force, both of which have been traditionally allocated solely as a masculine space. In parallel to these, a male detective in Swift's novel undermines the supremacy of the male detective, and the male narrator, in detective novels since he is portrayed as a

complete failure in contrast with the strong and authoritarian women portrayed in the novel, and his narration is undermined by his ironic self-negations, and obvious fabrications which both expose his unreliability. Therefore, along with the characterization, the style and language of all three novels also work not only to illustrate and explore certain established attitudes and beliefs, but also to subvert the generic traditions in the detective novel.

Drawing upon these analyses, it could be concluded in this dissertation that, the detective novel as a literary genre has experienced a particular deviation in the 70s, after James's milestone novel was published, and the significance of this deviation lies in the fact that not only has it consistently subverted the generic codes of traditional detective novels, but has also thematized certain feminist concerns and supplemented such arguments by means of deliberate literary subversions, particularly the subversion of the conventional characterization of the detective as a white, smart, heterosexual male, which is, the subversion of the traditional climactic narrative structure and plot that includes the 'crime-investigation-denouement,' and the subversion of the predictable linguistic style that supplements the discourse of patriarchy. Initially, the detective novel in the 1970s is seen still under the influence of Christie, and James's novel is very similar to the Christie novels, in the well-ordered narrative structure and the pursuit of the criminal at the core, a climax and a denouement revealing the mysteries, yet differs from Christie in the presentation of the detective. James's protagonist is both a representative of the "new woman" of the 70s, and a parody of the fictional detectives of traditional detective novels. Following James's novel, the realism in detective novels has been transformed into new forms and certain conventions are blurred in further examples of the genre. In particular, the major element or "the must" in these novels, "the detective" has become someone far from authoritative or determinant, and evolves into someone as confused as the other characters affected by the crime, and it has become difficult, perhaps impossible, for him or her to reveal any forms of reality and unearth any mysteries. The representation of the reality or the actuality has been no obstacle to these contemporary detective novels; in contrast, the difficulty in reaching the truth and the impossibility of close-cut-ends, final solutions, full revelation of mysteries, definite character roles have been some of the major concerns of these novels. In line with these, the social and cultural

problems of individuals in contemporary societies have been exemplified to provide new insights into these issues. Hence, these novels are representative works for “épistémè” or “zeitgeist” of the second half of the twentieth century. Finally, it should not go without noting that, the scope of the dissertation has been restricted to the analyses of the reverberation of this deviation in novels, *An Unsuitable Job for a Woman* by P.D. James, *Night Train* by Martin Amis, and *The Light of Day* by Graham Swift, yet it is intended that the study will contribute to further academic research on both subversions and deviations from the mainstream detective novel tradition, and the deconstruction of the patriarchal discourse in literature.

XXXXXS  
GCPS

## BIBLIOGRAPHY

- Althusser, L. "Ideology and Ideological State Apparatuses." *Literary Theory: An Anthology*, edited by Julie Rivkin and Michael Ryan, Blackwell Publishing, 2004: 693-702.
- Amis, M. *Night Train*. Harmony Books, 1997.
- Auden, W.H. "The Guilty Vicarage: Notes on the Detective Story, by an Addict." *Harper's Magazine*. May, 1948, <https://harpers.org/archive/1948/05/the-guilty-vicarage/>.
- Bakhtin, M. *Problems of Dostoevsky's Poetics: Theory & History of Literature, Volume 8*. University of Minnesota Press, 1984.
- Barker, C. *Cultural Studies: Theory and Practice*. Sage Publications, 2005.
- Bell, I. A. "Eighteenth-Century Crime Writing." *The Cambridge Companion to Crime Fiction*, edited by Martin Priestman, Cambridge University Press, 2003.
- Belsey, C. *Critical Practice*. Routledge, 2002.
- Bentley, N. "Mid-Life Crises: *The Information* and *Night Train*." *Martin Amis*, Liverpool University Press, 2015.
- Berger, J. *Ways of Seeing*. British Broadcasting Corporation and Penguin Books Ltd., 1972.
- Butler, J. *Gender Trouble*. Routledge, 2006.
- . "Performative Acts and Gender Constitution." *Literary Theory: An Anthology*, edited by Julie Rivkin and Michael Ryan, Blackwell Publishing, 2004: 900-911.
- . "Sex and Gender in Simone de Beauvoir's *Second Sex*." *Yale French Studies*, No. 72, *Simone de Beauvoir: Witness to a Century*, 1986, pp. 35-49.
- Bradford, R. *Martin Amis: The Biography*. Constable & Robinson Ltd., 2011.
- . *The Novel Now: Contemporary British Fiction*. Blackwell Publishing, 2007.
- Carter, R. and Mcrae, J. *The Routledge History of Literature in English*. Routledge, 1997.
- Cawelti, J. *Adventure, Mystery and Romance: Formula Stories as Art and Popular Culture*. Chicago University Press, 1976.
- Chaudhuri, S. *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa De Lauretis, Barbara Creed*. Routledge, 2006.

- Christie, A. "The Chocolate Box." *Hercule Poirot: The Complete Short Stories*, Harper Collins Publishers, 1999.
- Cixous, H. "Castration or Decapitation?" Translated by Annette Kuhn, *Signs*, vol. 7, no. 1, 1981, pp. 41-55.
- Connelly, K. *From Poe To Auster: Literary Experimentation in The Detective Story Genre*. 2009, The Temple University, PhD Dissertation, <https://digital.library.temple.edu/digital/collection/p245801coll10/id/41668>.
- Davies, D.S. "Introduction." *The Best of Sherlock Holmes*, Wordsworth Editions Limited, 1998.
- Diedrick, J. *Understanding Martin Amis*. University of South Carolina Press, 1995.
- Dollimore, J., and Alan S. "History and Ideology: The Instance of Henry V." *Alternative Shakespeares*, edited by John Drakakis, Routledge, 2002: 209-31.
- Doyle, A. C. "The Abbey Grange." *The Return of Sherlock Holmes*, Wordsworth Classics, 1995.
- "The Adventure of the Golden Pince-Nez." *The Return of Sherlock Holmes*, Wordsworth Editions Limited, 1995.
- *The Best of Sherlock Holmes*. Wordsworth Editions Limited, 1998.
- *The Hound of the Baskervilles*. Wordsworth Editions Limited, 1999.
- *A Study in Scarlet & The Sign of Four*. Wordsworth Classics, 2004.
- "The Crooked Man." *The New Annotated Sherlock Holmes, Vol. 1: The Complete Short Stories: The Adventures of Sherlock Holmes and the Memoirs of Sherlock Holmes*. Edited by S. L. Klinger, Wessex Press Ltd., 2005.
- Duffy, B. "From a Good Firm Knot to a Mess of Loose Ends: Identity and Solution in Martin Amis' *Night Train*." *Investigating Identities: Questions of Identity in Contemporary International Crime Fiction*, edited by Marieke Krajenbrink and Kate M. Quinn, Rodopi, 2009.
- Elbir, B. "Charles Dickens'in *Kasvetli Ev* Romanında Anlatıcılar ve Anlatım Yöntemleri." *Littera*, vol. 20, Haziran, 2007.
- Eliot, T.S. *Selected Essays*. Faber and Faber Limited, 1934.
- Engelhardt, S. *The Investigators of Crime in Literature*. Tectum Verlag, 2003.
- Freidan, B. *The Feminine Mystique*. W. W. Norton & Company, Inc, 2001.
- Finney, B. *Martin Amis*. Routledge, 2008.

- Foucault, M. *The History of Sexuality: Volume I*. Translated by R. Hurley, Pantheon, 1978.
- . *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Alan Mark Sheridan Smith, Vintage Books, 1995.
- . "The Subject and Power." *Critical Inquiry*, vol. 8, no. 4, 1982, pp. 777-795.
- Fryer, D. R. *Thinking Queerly: Race, Sex, Gender, and the Ethics of Identity*. Routledge, 2012.
- Hadley, M. *British Women Mystery Writers: Authors of Detective Fiction with Female Sleuths*. McFarland & Company, Inc., Publishers, 2002.
- Holquist, M. "Whodunit and Other Questions: Metaphysical Detective Stories in Post-War Fiction." *New Literary History*, vol.3, no.1, 1971: 135-156.
- Hughes, W. "The Sensation Novel." *A Companion to the Victorian Novel*, edited by Patrick B., & William B. T., Blackwell, 2002.
- Hutcheon, L. *A Poetics of Postmodernism: History, Theory, Fiction*. Taylor & Francis e-Library, 2004.
- Irigaray, L. *This Sex Which is Not One*. Cornell University Press, 1985.
- James, P.D. *Talking About Detective Fiction*. Alfred A. Knopf, 2009.
- John, S. *Lives of the Novelist: A History of Fiction in 294 Lives*. Yale University Press, 2012.
- Jones, M., Barker, B. "'An Unsuitable Job' for Anyone: The 'Filthy Trade' in P. D. James." *Theory and Practice of Classic Detective Fiction*, edited by Jerome H. Delamater and Ruth Prigozy, Greenwood Press, 1997.
- Jones, S. J. *Antonio Gramsci*. Routledge, 2006.
- Klein, K.G., editor, *Great Women Mystery Writers: Classic to Contemporary*. Greenwood Press, 1994.
- Knight, S. *Form and Ideology in Crime Fiction*. The Macmillan Press Ltd., 1980.
- . *Crime Fiction, 1800-2000 Detection, Death, Diversity*. Palgrave-Macmillan, 2004.
- . "The Golden Age." *The Cambridge Companion to Crime Fiction*, edited by M. Priestman, Cambridge University Press, 2003.
- Kristeva, J. "Women's Time." Translated by Alive Jardine and Harry Blake. *Signs*. vol. 7, no. 1, 1981, pp. 13-35.

- Lask, T. "Hercule Poirot Is Dead; Famed Belgian Detective." *The New York Times*. August 6, 1975: 1, <https://www.nytimes.com/1975/08/06/archives/hercule-poirot-is-dead-famed-belgian-detective-hercule-poirot-the.html>.
- Lorenz, Janet. "P. D. James." *Salem Press Biographical Encyclopedia*, 2015.
- Lindsay, E. B. *Great Women Mystery Writers*. 2<sup>nd</sup> ed. Greenwood Press, 2007.
- Malpas, S. *The Postmodern*. Taylor & Francis Group, 2005.
- McHale, B. *Postmodernist Fiction*, 1987.
- Miller, D. A. *The Novel and the Police*. University of California Press, 1988.
- Millett, K. *Sexual Politics*. University of Illinois Press, 2000.
- Mulvey, L. *Fetishism and Curiosity*. Indiana University Press, 1996.
- . *Visual and Other Pleasures*. Palgrave, 1989.
- Norman, W. "Killing the Crime Novel: Martin Amis's *Night Train*, Genre and Literary Fiction." *Journal of Modern Literature*, Fall 2011, vol.25, no.1, 37-59.
- Owen, K. B. "'The Game's Afoot': Predecessors and Pursuits of a Postmodern Detective Novel." *Theory and Practice of Classic Detective Fiction*, edited by Jerome H. Delamater and Ruth Prigozy, Greenwood Press, 1997.
- Patricia, M., and Sweeney S., editors. *Detecting Texts: The Metaphysical Detective Stories from Poe to Postmodernism*. University of Pennsylvania Press, 1998.
- Philips, A. "Cloud Cover." *London Review of Books*, vol. 19, no. 20, Oct. 1997.
- Pittard, C. "From Sensation to the *Strand*." *A Companion to Crime Fiction*, edited by Charles J. R. & Lee H., Wiley-Blackwell, 2010.
- Priestman, M. *Detective Fiction and Literature: The Figure on the Carpet*. Palgrave Macmillan, 1991.
- Priestman, M., editor. *The Cambridge Companion to Crime Fiction*. Cambridge University Press, 2003.
- Porter, D. *The Pursuit of Crime: Art and Ideology in Detective Fiction*. Yale University Press, 1981.
- . "The Private Eye." *The Cambridge Companion to Crime Fiction*, edited by Martin Priestman, Cambridge University Press, 2003.
- Quinn, E. *A Dictionary of Literary and Thematic Terms*. 2<sup>nd</sup> ed., Infobase Publishing, 2006.

- Rennison, N. *Contemporary British Novelists*. Routledge Taylor & Francis Group, 2005.
- Rivkin, J., and Ryan, M., editors. *Literary Theory: An Anthology*. Blackwell Publishing Ltd, 2004.
- Rzepka, C. and Horsley, L., editors. *A Companion to Crime Fiction*. Wiley-Blackwell, 2010.
- Sayers, D. *Whose Body?* Wildside Press, 2009.
- Scaggs, J. *Crime Fiction*. Routledge, 2005.
- , "Double Identity: Hard-Boiled Detective Fiction and The Divided "I." *Investigating Identities: Questions of Identity in Contemporary International Crime Fiction*, edited by Marieke Krajenbrink, Kate M. Quinn, Rodopi, 2009.
- Showalter, E. "Ladlit." *On Modern British Fiction*. Edited by Zachary Leader. OUP, 2002. 60-76.
- Swift, G. *The Light of Day*. Vintage, 2004.
- Todorov, T. "The Typology of Detective Fiction." *The Poetics of Prose*, Cornell University Press, 1987.
- Walter, N. "If You Have Tears to Shed, Prepare to Shed Them - in a Martin Amis Novel." *The Guardian*. Thu 11 Sep 1997, <https://www.theguardian.com/books/1997/sep/11/fiction.martinamis>.
- Widdowson, P. *Graham Swift. Writers and their Work*, 2006.
- Woods, R. "'It Was the Mark of Cain': Agatha Christie and the Murder of the Mystery." *Theory and Practice of Classic Detective Fiction*, edited by Jerome H. Delamater and Ruth Prigozy, Greenwood Press, 1997.
- "Womb," def N.1. *Cambridge Academic Content Dictionary*. <https://dictionary.cambridge.org/dictionary/english/womb>.
- Young, L.A. *P.D. James: A Companion to the Mystery Fiction*. McFarland & Company, Inc., Publishers, 2017.

## ATILIM DISSERTATION

### ORJINALLIK RAPORU

% <b>4</b>	% <b>3</b>	% <b>2</b>	% <b>3</b>
BENZERLIK ENDEKSI	İNTERNET KAYNAKLARI	YAYINLAR	ÖĞRENCİ ÖDEVLERİ

### BİRİNCİL KAYNAKLAR

<b>1</b>	<b>Submitted to Coventry University</b> Öğrenci Ödevi	<% <b>1</b>
<b>2</b>	<b>www.yumpu.com</b> İnternet Kaynağı	<% <b>1</b>
<b>3</b>	<b>analepsis.files.wordpress.com</b> İnternet Kaynağı	<% <b>1</b>
<b>4</b>	<b>en.wikipedia.org</b> İnternet Kaynağı	<% <b>1</b>
<b>5</b>	<b>Submitted to Cardiff University</b> Öğrenci Ödevi	<% <b>1</b>
<b>6</b>	<b>Agnes Woolley. "Contemporary Asylum Narratives", Springer Science and Business Media LLC, 2014</b> Yayın	<% <b>1</b>
<b>7</b>	<b>orca.cf.ac.uk</b> İnternet Kaynağı	<% <b>1</b>
<b>8</b>	<b>Stephen Knight. "Form and Ideology in Crime Fiction", Springer Nature, 1980</b>	<% <b>1</b>

9	Submitted to Atilim University Öğrenci Ödevi	<% 1
10	Submitted to Red Bank Catholic High School Öğrenci Ödevi	<% 1
11	Submitted to University of Wales, Bangor Öğrenci Ödevi	<% 1
12	<a href="http://www.barnesandnoble.com">www.barnesandnoble.com</a> İnternet Kaynağı	<% 1
13	Submitted to Saint Mary's School (NC) Öğrenci Ödevi	<% 1
14	Submitted to Beaumont High School Öğrenci Ödevi	<% 1
15	<a href="http://etd.lib.metu.edu.tr">etd.lib.metu.edu.tr</a> İnternet Kaynağı	<% 1
16	Submitted to Hope Christian School Öğrenci Ödevi	<% 1
17	<a href="http://dspace.unive.it">dspace.unive.it</a> İnternet Kaynağı	<% 1
18	<a href="http://www.reference.com">www.reference.com</a> İnternet Kaynağı	<% 1
19	<a href="http://epublications.uef.fi">epublications.uef.fi</a> İnternet Kaynağı	<% 1

20	<a href="https://theses.cz">theses.cz</a> İnternet Kaynađı	<% 1
21	<a href="https://kdevries.net">kdevries.net</a> İnternet Kaynađı	<% 1
22	Nils Bothmann. "Action, Detection and Shane Black", Springer Nature America, Inc, 2018 Yayın	<% 1
23	<a href="https://e-libra.ru">e-libra.ru</a> İnternet Kaynađı	<% 1
24	Maurizio Ascari. "A Counter-History of Crime Fiction", Springer Science and Business Media LLC, 2007 Yayın	<% 1
25	<a href="https://doras.dcu.ie">doras.dcu.ie</a> İnternet Kaynađı	<% 1
26	<a href="https://krusamarnh.files.wordpress.com">krusamarnh.files.wordpress.com</a> İnternet Kaynađı	<% 1
27	"Sherlock Holmes in Context", Springer Science and Business Media LLC, 2017 Yayın	<% 1
28	<a href="https://www.sbc.org.pl">www.sbc.org.pl</a> İnternet Kaynađı	<% 1
29	Submitted to University of Chichester Öđrenci Ödevi	<% 1

30	<a href="http://ethesis.helsinki.fi">ethesis.helsinki.fi</a> İnternet Kaynađı	<% 1
31	<a href="http://www.e-reading.mobi">www.e-reading.mobi</a> İnternet Kaynađı	<% 1
32	<a href="http://ir.canterbury.ac.nz">ir.canterbury.ac.nz</a> İnternet Kaynađı	<% 1
33	Submitted to University of Newcastle Öđrenci Ödevi	<% 1
34	<a href="http://search.barnesandnoble.com">search.barnesandnoble.com</a> İnternet Kaynađı	<% 1
35	<a href="http://ikee.lib.auth.gr">ikee.lib.auth.gr</a> İnternet Kaynađı	<% 1
36	Submitted to Shawnee Mission-East High School Öđrenci Ödevi	<% 1
37	<a href="http://www.goodreads.com">www.goodreads.com</a> İnternet Kaynađı	<% 1
38	Submitted to Sheffield Hallam University Öđrenci Ödevi	<% 1
39	Submitted to University of North Carolina, Greensboro Öđrenci Ödevi	<% 1
40	Submitted to Bath Spa University College Öđrenci Ödevi	<% 1

41	<a href="http://detective.gumer.info">detective.gumer.info</a> İnternet Kaynađı	<% 1
42	<a href="http://d-scholarship.pitt.edu">d-scholarship.pitt.edu</a> İnternet Kaynađı	<% 1
43	<a href="http://digitalcommons.fiu.edu">digitalcommons.fiu.edu</a> İnternet Kaynađı	<% 1
44	Submitted to Roehampton University Öđrenci Ödevi	<% 1
45	Submitted to Upper Arlington High School Öđrenci Ödevi	<% 1
46	Submitted to University of South Alabama Öđrenci Ödevi	<% 1
47	Kate Watson. "Family Discord", European Journal of English Studies, 2010 Yayın	<% 1
48	Submitted to The Steward School Öđrenci Ödevi	<% 1
49	<a href="http://epdf.tips">epdf.tips</a> İnternet Kaynađı	<% 1
50	<a href="http://vi.scribd.com">vi.scribd.com</a> İnternet Kaynađı	<% 1
51	Michael Cook. "Narratives of Enclosure in Detective Fiction", Springer Science and Business Media LLC, 2011	<% 1

52	<a href="http://zodml.org">zodml.org</a> İnternet Kaynağı	<%1
53	<a href="#">Submitted to University of Hull</a> Öğrenci Ödevi	<%1
54	<a href="http://journalistesdebout.com">journalistesdebout.com</a> İnternet Kaynağı	<%1
55	<a href="#">Submitted to UC, Irvine</a> Öğrenci Ödevi	<%1
56	<a href="http://archive.org">archive.org</a> İnternet Kaynağı	<%1
57	<a href="#">Submitted to Farmington High School</a> Öğrenci Ödevi	<%1
58	<a href="#">Submitted to Strongsville High School</a> Öğrenci Ödevi	<%1
59	<a href="http://etd.ohiolink.edu">etd.ohiolink.edu</a> İnternet Kaynağı	<%1
60	<a href="http://jyx.jyu.fi">jyx.jyu.fi</a> İnternet Kaynağı	<%1
61	<a href="http://jahsonic.com">jahsonic.com</a> İnternet Kaynağı	<%1
62	<a href="http://ualresearchonline.arts.ac.uk">ualresearchonline.arts.ac.uk</a> İnternet Kaynağı	<%1

63	Submitted to Boston College High School Öğrenci Ödevi	<% 1
64	William Collins Donahue. "Holocaust as Fiction", Springer Science and Business Media LLC, 2010 Yayın	<% 1
65	Submitted to Kozep-europai Egyetem Öğrenci Ödevi	<% 1
66	Submitted to Holy Names Academy High School Öğrenci Ödevi	<% 1
67	Submitted to University College London Öğrenci Ödevi	<% 1
68	Submitted to Central Queensland University Öğrenci Ödevi	<% 1
69	Submitted to Leiden University Öğrenci Ödevi	<% 1
70	Submitted to University of Johannesburg Öğrenci Ödevi	<% 1
71	"Martin Amis: Postmodernism and Beyond", Springer Science and Business Media LLC, 2006 Yayın	<% 1
72	Submitted to University of Sheffield Öğrenci Ödevi	<% 1

73	Submitted to University of Bucharest Öğrenci Ödevi	<% 1
74	Submitted to University of Leicester Öğrenci Ödevi	<% 1
75	Submitted to University of Reading Öğrenci Ödevi	<% 1
76	Submitted to University of Liverpool Öğrenci Ödevi	<% 1
77	www.cairn-int.info İnternet Kaynağı	<% 1
78	"The Ethics of Latin American Literary Criticism", Springer Science and Business Media LLC, 2007 Yayın	<% 1
79	link.springer.com İnternet Kaynağı	<% 1
80	www.scribd.com İnternet Kaynağı	<% 1
81	Submitted to Key High School Öğrenci Ödevi	<% 1
82	www.audiopartners.com İnternet Kaynağı	<% 1
83	buddy2blogger.blogspot.com İnternet Kaynağı	<% 1

84	J.C Bernthal. "Queering Agatha Christie", Springer Nature, 2016 Yayın	<% 1
85	www.bl.uk İnternet Kaynağı	<% 1
86	murderbooks.com İnternet Kaynağı	<% 1
87	womenandmediafa2016.blogspot.com İnternet Kaynağı	<% 1
88	open.library.ubc.ca İnternet Kaynağı	<% 1
89	Submitted to Dublin City University Öğrenci Ödevi	<% 1
90	Submitted to City University of Hong Kong Öğrenci Ödevi	<% 1
91	Submitted to University of Huddersfield Öğrenci Ödevi	<% 1
92	de.scribd.com İnternet Kaynağı	<% 1
93	Submitted to Oak Ridge High School Öğrenci Ödevi	<% 1
94	www.irannamag.com İnternet Kaynağı	<% 1

- |     |  |      |
|-----|--|------|
| 95  | Watching the Detectives, 1990.<br>Yayın  | <% 1 |
| 96  | Submitted to Bogazici University<br>Öğrenci Ödevi  | <% 1 |
| 97  | <a href="http://www.jptoussaint.com">www.jptoussaint.com</a><br>İnternet Kaynağı                             | <% 1 |
| 98  | <a href="http://foros.hispavista.com">foros.hispavista.com</a><br>İnternet Kaynağı                           | <% 1 |
| 99  | <a href="http://www.gentlemansgazette.com">www.gentlemansgazette.com</a><br>İnternet Kaynağı                 | <% 1 |
| 100 | <a href="http://is.muni.cz">is.muni.cz</a><br>İnternet Kaynağı   | <% 1 |
| 101 | Herbert Sussman. "VICTORIANS LIVE",<br>Victorian Literature and Culture, 2008<br>Yayın                       | <% 1 |
| 102 | Submitted to University of Virginia<br>Öğrenci Ödevi   | <% 1 |
| 103 | Mareike Jenner. "American TV Detective<br>Dramas", Springer Science and Business Media<br>LLC, 2016<br>Yayın | <% 1 |
| 104 | <a href="http://etd.lsu.edu">etd.lsu.edu</a><br>İnternet Kaynağı   | <% 1 |
| 105 | Submitted to Higher Education Commission   |      |

	<b>Pakistan</b> Öğrenci Ödevi	<% 1
106	<b>arounddate.com</b> İnternet Kaynağı	<% 1
107	<b>Submitted to Toowoomba Grammar School</b> Öğrenci Ödevi	<% 1
108	<b>Lucy Sussex. "Women Writers and Detectives in Nineteenth-Century Crime Fiction", Springer Science and Business Media LLC, 2010</b> Yayın	<% 1
109	<b>Brian Finney. "English Fiction Since 1984", Springer Science and Business Media LLC, 2006</b> Yayın	<% 1
110	<b>Submitted to Turun yliopisto</b> Öğrenci Ödevi	<% 1
111	<b>www.ffos.unios.hr</b> İnternet Kaynağı	<% 1
112	<b>Submitted to Massey University</b> Öğrenci Ödevi	<% 1
113	<b>Alice Bennett. "Afterlife and Narrative in Contemporary Fiction", Springer Science and Business Media LLC, 2012</b> Yayın	<% 1
	<b>Antoine Dechêne. "Detective Fiction and the</b>	

114	Problem of Knowledge", Springer Nature America, Inc, 2018 Yayın	<%1
115	arro.anglia.ac.uk İnternet Kaynağı	<%1
116	Submitted to Blackburn College, Lancashire Öğrenci Ödevi	<%1
117	Clare Clarke. "Late Victorian Crime Fiction in the Shadows of Sherlock", Springer Science and Business Media LLC, 2014 Yayın	<%1
118	Submitted to University of Leeds Öğrenci Ödevi	<%1
119	Christiana Gregoriou. "Deviance in Contemporary Crime Fiction", Springer Science and Business Media LLC, 2007 Yayın	<%1
120	Submitted to Edison High School Öğrenci Ödevi	<%1
121	waikato.researchgateway.ac.nz İnternet Kaynağı	<%1
122	Submitted to Pittsfield High School Öğrenci Ödevi	<%1
123	Submitted to Lee's Summit North High School Öğrenci Ödevi	<%1

124	Submitted to Susquehanna University Öğrenci Ödevi	<% 1
125	Submitted to University of Wales Swansea Öğrenci Ödevi	<% 1
126	Submitted to Chulalongkorn University Öğrenci Ödevi	<% 1
127	www.digra.org İnternet Kaynağı	<% 1
128	Richard Fantina. "Victorian Sensational Fiction", Springer Science and Business Media LLC, 2010 Yayın	<% 1
129	Submitted to Edge Hill College of Higher Education Öğrenci Ödevi	<% 1
130	Submitted to Ateneo de Manila University Öğrenci Ödevi	<% 1
131	www.aile-icla.org İnternet Kaynağı	<% 1
132	www.newandusedbooks.com İnternet Kaynağı	<% 1
133	"100 American Crime Writers", Springer Science and Business Media LLC, 2012 Yayın	<% 1

134 Sarah J. Heidt. "Juliette Atkinson. Victorian Biography Reconsidered: A Study of Nineteenth-Century "Hidden" Lives. Oxford: Oxford University Press, 2010. Pp. 315. \$99.00 (cloth).", The Journal of British Studies, 2012  
Yayın

<% 1

135 Submitted to Yeditepe University  
Öğrenci Ödevi

<% 1

136 [publifarum.farum.it](http://publifarum.farum.it)  
İnternet Kaynağı

<% 1

137 [uir.unisa.ac.za](http://uir.unisa.ac.za)  
İnternet Kaynağı

<% 1

138 Submitted to Queen Margaret University  
College, Edinburgh  
Öğrenci Ödevi

<% 1

139 Submitted to University Of Tasmania  
Öğrenci Ödevi

<% 1

140 "Chapter 100487 Penalties", Springer Science  
and Business Media LLC, 2014  
Yayın

<% 1

141 [colloquium.bescollege.net](http://colloquium.bescollege.net)  
İnternet Kaynağı

<% 1

142 Submitted to Nottingham Trent University  
Öğrenci Ödevi

<% 1

[repository.library.georgetown.edu](http://repository.library.georgetown.edu)

143	İnternet Kaynađı	<% 1
144	Valérie Orlando. " Historiographic metafiction in Gillo Pontecorvo's Remembering the "forgotten war"; ", Quarterly Review of Film and Video, 2000 Yayın	<% 1
145	Gerald Alva Miller. "Exploring the Limits of the Human through Science Fiction", Springer Science and Business Media LLC, 2012 Yayın	<% 1
146	www.ucg.ac.me İnternet Kaynađı	<% 1
147	www.dartmouth.edu İnternet Kaynađı	<% 1
148	Submitted to University of Kent at Canterbury Öğrenci Ödevi	<% 1
149	Stephen Knight. "Crime Fiction since 1800", Springer Nature, 2010 Yayın	<% 1
150	lib.ugent.be İnternet Kaynađı	<% 1
151	blog.lib.umn.edu İnternet Kaynađı	<% 1

Submitted to Palo Verde High School

152 Öğrenci Ödevi < % 1

153 unlimited-ebooks.weebly.com  
İnternet Kaynağı < % 1

154 "Cross-Cultural Connections in Crime Fictions",  
Springer Science and Business Media LLC,  
2012  
Yayın < % 1

155 Submitted to University of Birmingham  
Öğrenci Ödevi < % 1

156 uncg.instructure.com  
İnternet Kaynağı < % 1

157 Submitted to Wilfrid Laurier University  
Öğrenci Ödevi < % 1

158 Submitted to University of Dayton  
Öğrenci Ödevi < % 1

159 Submitted to University of Keele  
Öğrenci Ödevi < % 1

160 Submitted to West University Of Timisoara  
Öğrenci Ödevi < % 1

161 www.ideals.illinois.edu  
İnternet Kaynağı < % 1

162 www.uic.edu  
İnternet Kaynağı < % 1

163	Submitted to University of Warwick Öğrenci Ödevi	<% 1
164	www.era.lib.ed.ac.uk İnternet Kaynağı	<% 1
165	trespassingjournal.com İnternet Kaynağı	<% 1
166	arizona.openrepository.com İnternet Kaynağı	<% 1
167	www.mollytotoro.com İnternet Kaynağı	<% 1
168	Submitted to Anatolia College Öğrenci Ödevi	<% 1
169	www.slideshare.net İnternet Kaynağı	<% 1
170	Submitted to Radboud Universiteit Nijmegen Öğrenci Ödevi	<% 1
171	Submitted to SUNY Brockport Öğrenci Ödevi	<% 1
172	Submitted to South Dakota Board of Regents Öğrenci Ödevi	<% 1
173	Submitted to University of Winchester Öğrenci Ödevi	<% 1
174	Submitted to University of Edinburgh Öğrenci Ödevi	<% 1

175	Submitted to Sunway Education Group Öğrenci Ödevi	<% 1
176	Submitted to IIT Delhi Öğrenci Ödevi	<% 1
177	ethos.bl.uk İnternet Kaynağı	<% 1
178	David James. "Quotidian Mnemonics: Graham Swift and the Rhetoric of Remembrance", Critique Studies in Contemporary Fiction, 01/01/2009 Yayın	<% 1
179	Submitted to Al Akhawayn University in Ifrane Öğrenci Ödevi	<% 1
180	Submitted to West Chester Area School District Öğrenci Ödevi	<% 1
181	Submitted to University of Technology, Sydney Öğrenci Ödevi	<% 1
182	Submitted to Highland Community College Öğrenci Ödevi	<% 1
183	Submitted to Laureate Higher Education Group Öğrenci Ödevi	<% 1
184	Alberto Gabriele. "Reading Popular Culture in Victorian Print", Springer Science and Business Media LLC, 2009	<% 1

Yayın

185	"Women on Screen", Springer Science and Business Media LLC, 2011 Yayın	<% 1
186	Submitted to University of New South Wales Öğrenci Ödevi	<% 1
187	www.ece.uprm.edu İnternet Kaynağı	<% 1
188	Submitted to Warsaw University Öğrenci Ödevi	<% 1
189	Merja Makinen. "Agatha Christie", Springer Science and Business Media LLC, 2006 Yayın	<% 1
190	www.filo.pl İnternet Kaynağı	<% 1
191	Detective Fiction and Literature, 1991. Yayın	<% 1
192	Submitted to University of Cambridge Öğrenci Ödevi	<% 1
193	Robert Pendleton. "Graham Greene's Conradian Masterplot", Springer Nature, 1996 Yayın	<% 1
194	Submitted to UIN Sunan Ampel Surabaya Öğrenci Ödevi	<% 1

195	Submitted to Monash University Öğrenci Ödevi	<% 1
196	Submitted to Flinders University Öğrenci Ödevi	<% 1
197	indigoblooms.blogspot.com İnternet Kaynağı	<% 1
198	Agnes Woolley. "Chapter 2 Narrator as Host in Graham Swift's The Light of Day", Springer Science and Business Media LLC, 2014 Yayın	<% 1
199	www.museindia.com İnternet Kaynağı	<% 1
200	Submitted to College of William and Mary Öğrenci Ödevi	<% 1
201	Submitted to University of College Cork Öğrenci Ödevi	<% 1
202	Submitted to University of Brighton Öğrenci Ödevi	<% 1
203	epdf.pub İnternet Kaynağı	<% 1
204	Submitted to University of Amsterdam Öğrenci Ödevi	<% 1
205	Merja Makinen. "Feminist Popular Fiction", Springer Science and Business Media LLC,	<% 1

2001

Yayın

206	<a href="http://booksandcleverness.com">booksandcleverness.com</a> İnternet Kaynağı	<%1
207	<a href="#">Submitted to Tiffin University</a> Öğrenci Ödevi	<%1
208	<a href="http://www.sherlockholmes.com">www.sherlockholmes.com</a> İnternet Kaynağı	<%1
209	<a href="#">Submitted to Queen Mary and Westfield College</a> Öğrenci Ödevi	<%1
210	<a href="http://staff.missouriwestern.edu">staff.missouriwestern.edu</a> İnternet Kaynağı	<%1

Alıntıları çıkart

üzerinde

Eşleşmeleri çıkar

Kapat

Bibliyografyayı Çıkart

üzerinde

**CURRICULUM VITAE****Name and Surname:** Mustafa GÜNEŞ**Place and Date of Birth:** Kilis, 03.10.1986**Education:**

<b>Degree</b>	<b>Field</b>	<b>University</b>	<b>Year</b>
Undergraduate	English Language and Literature BA Programme	Hacettepe University	2008
Graduate	Educational Administration Supervision Planning and Economics MA Programme	Gaziantep University	2012
Graduate	English Culture and Literature PhD Programme	Atılım University	2019

**Work Experience:**

<b>Work Place</b>	<b>Position</b>	<b>Year</b>
Çankaya University	Lecturer	February 2018 - present
Çankaya University	Instructor	September 2014 - February 2018
Atılım University	Instructor	July 2012 - September 2014
Zirve University	Instructor	December 2009 - June 2012
Cappadocia University	Lecturer	July 2008 - September 2009
Istanbul Fast Ferries Co. Inc., <i>Sealife Magazine</i>	Part Time Translator	September 2007 – June 2008

**Foreign Languages:** English – Advanced  
German – Intermediate

**Publications:**

Güneş, Mustafa. “Cultural Intelligibility and the Individual Performance in Martin Amis’s *Night Train*.” *KARE – Uluslararası Edebiyat, Tarih ve Düşünce Dergisi*, vol. 6, no. 2, 2019, 36-52.

Güneş, Mustafa. “Postmodern Realism in Jeanette Winterson’s *Sexing the Cherry*” *Atılım University Social Sciences Journal* vol. 5, no. 1, 2015, 5-19.

Güneş, Mustafa. “Ending up with nothing and Belonging to Nowhere: Displacement and Alienation in Naipaul’s *Half a Life*.” *8th International IDEA Conference Proceedings*. Muğla Sıtkı Koçman University, 2014,

**Translations:**

Franklin Le Van Baumer. *Main Currents of Western Thought*. Yale University Press, 2010. (As a member of the translation committee, original name of the book in Turkish: *Batıya Yön Veren Metinler I, II, III, IV*, Cappadocia University Press, ISBN: 978-605-444-802-7.)

**E-mail:** [gunesmustafa@aol.com](mailto:gunesmustafa@aol.com), [mustafagunes@cankaya.edu.tr](mailto:mustafagunes@cankaya.edu.tr)

**Phone:** 0312 233 1550,

**Date:** 22.12.2019