

Question 3. In your proposal, you write: " I also expect that by using a portion of the list to explore the period leading up to 1945 a stronger argument can be made for the post-1945 period and its crucial shift toward a lack of signification, a decentered world, and an emphasis on the instability of both language and the human mind, making the study of memory in the post-1945 period especially ripe for investigation." In this answer, demonstrate how one or two of the post-1945 texts you've read demonstrate "a lack of signification, a decentered world, and an emphasis on the instability of both language and the human mind" as they are connected to memory. Contrast these texts to a pre-1945 text (or two) that does not have these elements.

Insert Title Here

Wilkie Collins's *The Moonstone* (1868) and Edgar Allan Poe's C. Auguste Dupin short stories are most often cited by scholars as the official beginning of the detective or crime fiction genre.¹ As the genre grew exponentially through its mass production and consumption, detective fiction swelled to its all-time high with Sir Arthur Conan Doyle's creation of the world's most famous detective figure, Sherlock Holmes. From these popular detective figures grew the classic, amateur, and golden age stories that comprise the dominant generic trends leading up to the start of the second world war. The golden age of crime fiction, oftentimes characterized by the interwar period, alongside the earlier classic and amateur detective stories set a precedent for the genre that established discernable trends and characteristics for the genre. Among these were the genre's puzzle-like structure which emphasized the plot's drive toward solving the central crime or mystery, isolated settings and locales among the upper classes of society, and distinct detective figures who used the powers of observation and ratiocination as tools to restore order and uphold the law. These generic conventions not only distinguish crime and detective fiction from other popular genres, but over time they have become important indicators of various transitions within crime fiction. Focusing on the conventions of setting and methods of detection,

¹ Poe's three Dupin stories include, "The Murders in the Rue Morgue," (1841) "The Mystery of Marie Roget," (1842) and "The Purloined Letter" (1844). For more please see Poe's *Tales of Mystery and Imagination*.

this essay briefly addresses how pre and post-1945 crime fiction conceptualizes both the reliability of memory as well as the viability of signifying practices.

For golden age crime fiction readers, in particular, who struggled to make sense of the events of the first world war, the genre posited the value of logic, reason, and signifying practice as the keys in unlocking both the mysteries on the page as well as the means to “decode the signs of nature and humanity” (Malmgren 47). Through its use of the literary puzzle the golden age also privileged the hermeneutic code and signaled the genre as fully centered, motivated, and strictly devoted to signification, ensuring its dedication to uncovering truth and enacting justice, something audiences throughout Europe felt had been taken from them (Malmgren). Similar to the earlier works of Poe, Collins, and Conan Doyle, the golden age emphasized signifying practice through its regular utilization of verbatim eyewitness testimonies, intertextuality, and physical clues such as maps, drawings, letters, ciphers, and hieroglyphics. All of these elements in the narrative pointed to the possibility of decipherability and interpretation. As such, these texts are epistemologically dominant and promise readers resolution by dissolving doubt and offering linkages between physical clues and criminal acts. Carl D. Malmgren suggests that “mystery unfolds in a pre-Saussurian world in which the relation between signifiers and signifieds is not arbitrary, not subject to the play of *différance*” (15).² Since pre-1945 crime fiction makes a clear connection between signifier and signified, the behavior and clues manifested throughout its narratives are sensibly motivated and, therefore, can be read and properly interpreted because the novel’s world is comprised of rational signs and sign-makers.

² Malmgren’s uses the term “mystery fiction” to refer mostly to golden age detective fiction but especially to works within the genre that precede the hard-boiled tradition. In reference to hard-boiled or noir crime fiction Malmgren uses the term “detective fiction.” I use detective and mystery fiction interchangeable throughout my project, but it is still important to note Malmgren’s distinction in order to dispel any confusion in my own use of terms.

Within the realm of pre-1945 crime fiction, memory is conceptualized as fully intact and unquestionably reliable. For the amateur and golden age detective, this kind of memory serves as a crucial tool in their methods of detection because it endows them with the remarkable ability to read the physical clues of an individual so that they can deduce a subject's inward character, motives, and relationship to the central mystery or crime. One example is Poe's detective, Dupin, who attributes his powers of deduction not only to his acute sense of observation, but to the capabilities of his mind and memory: "To observe attentively is to remember distinctly . . . Thus to have a retentive memory, and to proceed 'by the book,' are points commonly regarded as the sum total of good playing The necessary knowledge is that of *what* to observe" (63). Here, Dupin ties his observational skills to the distinctiveness of his memory as well as to the "retentive" nature of memory. Dupin suggests that in order to observe the "right" details about an individual or situation, one must also have a memory that is capable of recalling and discerning what those details are in relationship to the larger narrative of the crime.

Sherlock Holmes also makes an important connection between effective methods of detection and signifying practice by pointing to the detective's ability to infer meaning based on observation. Holmes argues:

'The ideal reasoner . . . would, when he had once been shown a single fact in all its bearings, deduce from it not only all the chain of events which led up to it but also all the results which would follow from it. As Cuvier could correctly describe a whole animal by the contemplation of a single bone, so the observer who has thoroughly understood one link in a series of incidents should be able to accurately state all the other ones, both before and after.' (109)

Here, Holmes suggests that an entire “chain of events” as well as their subsequent “results” are deducible from “a single fact.” His continued reference to Culvier and the ability to identify an animal by “a single bone” further suggests that objects are inscribed with meaning and that their relationship to other objects or to a larger whole is discernable. Although Holmes points to the possibility of multiple interpretations or meanings of a clue or physical object, he does so with the promise that in understanding a single link one “should be able to accurately state all the other ones, both before and after.” In order to do this, however, “one link in a series of incidents” must be “thoroughly understood,” indicating that through the powers of memory and observation, individuals can translate the hidden meanings inherent in one single aspect of the mystery and from there, decipher the more complex links comprising the chain of past events. This view of detection as its relationship to memory also implies that recalled experiences and memorial reconstructions are accurate, reliable, and stable enough to be interpreted and used as evidence of the crime.

Dupin’s comment that a detective must “proceed ‘by the book,’” raises another interesting point concerning pre-1945 modes of detection, memory, and signifying practice. As mentioned earlier, much crime fiction predating the second world war highly lauded the use of logic and deductive reasoning as the ways in which its detective figures eventually arrive at their denouement moments. Although detectives like Dupin, Holmes, and even Agatha Christie’s Poirot appear exceptional in their abilities, Dupin suggests that each are simply operating “by the book,” so to speak, and are simply proceeding using a set of established rules and procedures. In fact, many of these detectives are depicted instructing or teaching their various apprentices how they too can become more adept at the skills of effective detection. This suggests that rather although eccentric in many ways, these detectives’ ability to solve mysteries is not exceptional,

but accessible by all. This is an important distinction because it illustrates that because memory is tied to observation, and observation to the skills of the amateur and golden age detective, the extraordinary capabilities displayed by these figures are accessible to all. Victoria Stewart, a scholar of crime fiction argues that “Perhaps to a greater extent than other types of narrative, detective fiction also relies on the reader’s own powers of memory and on their ability to sift through detailed information and retrieve that which is relevant” (59).

Another common indicator of memory and signifying practice in pre-1945 crime fiction is the use of space and setting. Ernest Mandel suggests that “the war and its destruction, the millions killed, the ensuing revolutions, and the inflation, economic upheavals, and crises, meant the end for ever of that *douceur de vivre*” (30). As a result, the traditional settings of the texts took on new meaning as they became presentations not of “contemporary life, but of a recollection of Paradise Lost” (Mandel 30). While golden age crime fiction was largely characterized as escapist literature, it is interesting to note that this escape was into nostalgia or a lost past. In the detective’s ability to reconstruct the events of the past in order to solve the central mystery, the genre seemed to offer a hope to its readers that the lives they lived before the first world war could somehow be revived if only the past could be understood. The settings of these narratives, therefore, resembled spaces in which the effects of crime, violence, immorality, and murder could not contaminate the outside world.

To do so, these settings required an inordinate amount of isolation while also remaining somewhat relevant to the masses. The way that the genre most commonly achieved this ideal space was to situate its narratives in small, isolated villages, on sprawling country estates and manors, and even within confined spaces such as boats and locomotives. All of these settings for the stories represented closed systems in which chaos could be allowed to exist but always with

the understanding and direct expectation that it would be contained and eventually overcome by the reestablishment of order. A space such as Agatha Christie's Orient Express train which "consisted of a kitchen and dining-car, a sleeping-car and two local coaches" illustrates a common example of a setting where the characters and the crime are closed off from the rest of the world and where chaos is contained (3).

Similarly, the genre's conventional use of maps and drawings within the text to depict the layout of villages, estates, rooms, and even the placement of items and furniture within these spaces suggests a devotion not only to order, but to signifying practices where physical spaces and objects are inscribed with meaning. Among the many examples of this convention, Agatha Christie's novel, *The Murder of Roger Ackroyd* (1926) shows the central role that setting and the objects within those settings play in the solution of the murder. Through her text, Christie makes use of various drawings to clearly set out the locale and orientation of the spaces represented throughout the narrative. Maps or drawings like those in Figures 1 and 2 not only provide useful to readers trying to visually comprehend the narrative's structure, but both drawings provide useful details about the layout of the manor and its property as well as the exact configuration of items within Roger Ackroyd's study.

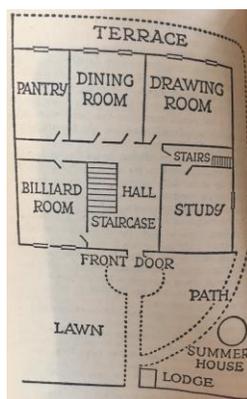


Fig. 1. Map of inside and outside spaces at Fernly Park.

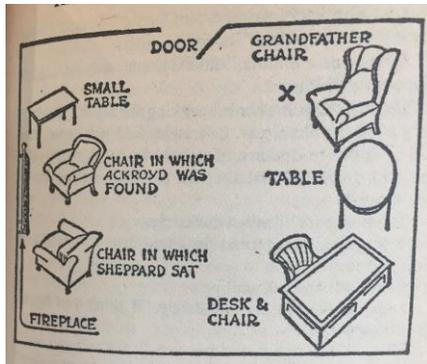


Fig. 2. Spatial diagram of the items of furniture in Roger Ackroyd's study.

On a surface level, these drawing or maps with their distinguishable lines and clear borders between rooms, inside and outsider spaces, and objects within these spaces acts as evidence to the setting of these narratives in closed, isolated, and definable spaces. In each of the figures both the spaces and objects are clearly labeled and demarcated, further suggesting the readability of the setting and one's ability to interpret its meaning in relation to the movements through and within these spaces. The fact that these visible clues are made accessible to readers and that they are done so rather early on in the text tests the abilities of the reader's own memory as they are asked to both remember and recall relevant information that is presented over a span of time and in a variety of ways.

As the plot reaches its denouement moment, readers come to realize the significance of these visual clues. Referencing the armchair in Figure 2, Poirot notes that the chair was “pulled out from the wall,” a detail indicated both by his own observation and as well as in the drawing provided by Dr. James Sheppard, the narrator and murderer. Poirot says that although ““Inspector Raglan dismissed that [the chair] as of no importance. I, on the contrary, have always regarded it as of supreme importance”” (244). In mentioning the position of the armchair to the residents at Fernly Park, Poirot hopes to encourage the murderer to confess rather than openly interpreting the clue. In a private conversation with Dr. Sheppard Poirot does say, however,

“There is always a reason behind my actions,” suggesting that the seemingly useless detail of the chair actually carries a significant amount of evidence to the crime. Poirot’s words also strongly indicate the power of signifying practice in that they hint at the process of meaning-making in the actions and behaviors of individuals.

Coming to the end of our discussion concerning pre-1945 crime fiction, one last convention of the genre must be discussed. As stated earlier, one of the main goals of this fiction is to achieve a sense of closure through the solution of the mystery. For this reason, most crime fiction preceding the 1930s neatly ends with the reestablishment of order. This generic convention implies a reliance in signifying practice because it suggests that through acts of meaning-making and interpretation of physical clues, eyewitness accounts, and various settings criminal motives can be deciphered and punished so that order can ensue. The conclusion of these narratives also push toward the notion that the past can be interpreted and reliably reconstructed, and that memory (either its utilization or its analysis) is the central tool from which this conclusion arrives. Even in narratives from this period that do not end with a sense of completion or resolution, such as Conan Doyle’s story of “The Five Orange Pips,” there is still a strong indication that this is due to a destruction of key evidence rather than the dissolution of the link between signifier and signified.

In the 1920s and 1930s the shifting social and political climate in the United States stemming from events such as the second world war, the Great Depression, and Prohibition ushered in the newest and most radical transition the crime fiction genre has seen to date. Initiated by Dashiell Hammett in the 1930s and further solidified later on by Raymond Chandler, a new branch of crime fiction evolved that not only responded to but also intimately interacted with the seedy underpinnings of the era. Hammett himself had worked as a Pinkerton Operative

and drew much of his inspiration not only from his own life but from the real world around him. “The interweaving of flat realism and wild fantasy seems to grow out of Hammett’s basic sense of life,” writes John G. Cawelti who adds that “the vision of an irrational cosmos, in which all the rules, all the seeming solidity of matter, routine, and custom can be overturned in a moment, pervades his world from beginning to end” (166). Oftentimes lauded as the introduction of realism into the genre, the hardboiled tradition recognized the outside world as inherently chaotic and rather than trying to correct this flaw, it reveled in it. Moving staunchly away from the hermeneutic code of the earlier amateur and golden age texts, Hammett and Chandler’s fiction adopted the proairectic code, relying on action and suspense to drive its plot forward. Many of the hardboiled novels’ narratives step back away from the central mystery and refocus their attention on the movements and actions of its detectives. As a result, the plot becomes less about solving the crime and more about following the detective’s journey and exploring the psyche.

This transition to the hardboiled detective also indicated the beginning of a movement away from signifying practice. Similar to the reaction in the genre following the first world war, the reverberations of WWII resounded throughout the genre but exhibited themselves in vastly different ways. Rather than leaning on the genre to escape the reality of a war-torn world, the transition to the hardboiled transition openly resisted and outwardly challenged the ability to reliably regain the past, reestablish order, and come to conclusive resolutions for its mysteries. Malmgren remarks, “There is thus no 'solid ground' in detective fiction, and no absolute center, no repository of justice, wisdom, stability, or order” (74), and Michael Holquist asserts that “Instead of reassuring, they disturb. They are not an escape, but an attack . . . Rather, they dramatize the void” (173). Thus, as signifying practices are critiqued, and the narratives lose

their hold on “solid ground,” the same convention the genre once used to illustrate its reliance on memory and the conventions that signal their downfall post-1945.

The change in setting is one of the most notable indicators of the paradigm shift that occurs in hardboiled fiction. These narratives no longer take place in the private country manor or the drawing-room but on the mean city streets. The actions of the detectives and the infiltration of crime can no longer be contained, exposing entire cities, counties, and even states to chaos, corruption, and violence. These locales underscore not only the “darkness and decay of the cities and their surroundings,” but also the “atmosphere of failure” and the improbability of complete closure (Moore 60). Hammett’s first novel, *Red Harvest* (1929), exemplifies this new setting with the author’s introduction of Personville, more commonly referred to by its residents as “Poisonville.” Hammett’s detective, the Continental Op describes the city, saying:

The city wasn’t pretty. Most of its builders had gone in for gaudiness. Maybe they had been successful at first. Since then the smelters whose brick stacks stuck up tall against a gloomy mountain to the south had yellow-smoked everything into uniform dinginess. The result was an ugly city of forty thousand people, set in an ugly notch between two ugly mountains that had been all dirtied up by mining. Spread over this was a grimy sky that looked as if it had come out the smelters’ stacks. (03-04)

Stating that the “city wasn’t pretty” and repeatedly using the adjective “ugly” to describe both it and its surroundings, the Op’s observation draws a stark contrast between the neatly manicured lawns and easily mapped rooms and furniture of the country manor and the hardboiled detective’s new stomping grounds. The Op suggests that Personville’s city builders might have “been successful at first,” but his subsequent comments that the city has been “all dirtied up by

mining” to create “uniform dinginess” and his later references to the city by its nickname, hints at the city’s susceptibility not only to physical but criminal contamination or poisoning. Whereas the country manor with its easily defined boundaries and objects suggests a level of containment, the settings in the hardboiled novel move outside of the realm of definability and into contamination itself. The whole meaning behind the nickname of “Poisonville” itself suggests that those who enter its limits are at risk of contamination, a risk that the Op takes but finds difficult to escape unscathed.

If the golden age settings represented an attempt to restore order through its use of memory and observation as ways to uncovering the mysteries of the past, the hardboiled tradition highlighted the shortcomings and inherent unreliable nature of memory. Even though the hardboiled noir tradition was largely considered an American development, authors such as Margery Allingham who is oftentimes codified as a golden age writer, invoked the new settings in her novels in an attempt to address the obscure and fragmented nature of the world post-WWII. Her novel *The Tiger in the Smoke* (1952), although still conforming to many of the golden age traditions, uses its setting to suggest the dark transformations of post-war England. Set in London, a city commonly blanketed in fog, the novel’s plot takes place during a bout of fog that can only be described as “pea soup” consistency and which lasts for a record-breaking amount of time. Allingham’s narrator describes the city and its eerie streets saying, "The overhead lamp shining on the fog made it look as though the scene were taking place under muddy water. Distances were deceptive and colours untrue" (29). Allingham not only removes her characters from the country manor and places them on the streets of London, but she does so amidst criminal and natural disasters that eventually reach a level of national security. The author’s use of fog throughout the text operates as a metaphor on a few different levels. On one

hand it represents the obscured nature of reality and the failure of signifying practice as everything literally becomes blurred to the point that it appears “deceptive” and “untrue.” On the other hand, the fog also invokes a common metaphor used to describe memory. As Allingham’s characters struggle not only to reconstruct the events of the spreading crime in order to catch the criminal, the characters also struggle to remember and extract meaning from their time spent as soldiers, lovers, and bystanders of war. As the novel’s setting suggests, this task proves difficult to navigate and, in the end, it results in failure as the criminal is not caught, the lost treasure is meaningless, the memories of a lost lover found out to be distorted and false, and the band of war veterans and societal misfits who try to make sense of their traumatic pasts gradually make their way to the forefront of the plot only to be hastily used and abandoned. In all of these ways, the setting of the novel highlights the inability to interpret what is inherently blurred or fragmented, suggesting that in the case of both memory and signifying practice, this is the case.

What began in the early 1930s with Dashiell Hammett and Raymond Chandler’s hardboiled fiction extended into later subgenres of crime fiction such as the psychological thriller, the police procedural, and the postmodern detective. Whereas the hardboiled novel started to move away from the earlier conceptions of memory and meaning-making through means of signification, more recent trends in crime fiction such as the postmodern detective story completely abandon them. One such examples is Paul Auster’s *City of Glass* (1985). The plot of Auster’s novel starts off familiarly enough as Quinn, the protagonist, receives a mysterious phone call from someone asking for the help of a detective. Quinn, a detective fiction novelist, eventually decides to help the caller but finds that this decision plunges him into a bizarre and unsettling world involving the nature of language. To being Quinn’s story the narrator reminds readers that "The center, then, is everywhere, and no circumference can be drawn until the book

has come to its end,” a seemingly straightforward foreshadowing of what appears to be the promise of resolution by the end of the text (15). As readers are introduced to Quinn’s character, they are equally reassured by his multiple references to the structure and tenants of detective fiction that his story will result in similar outcomes. Quinn states that “the more accurate the scrutiny, the more successful the results. The implication was that human behavior could be understood, that beneath the infinite façade of gestures, tics, and silences, there was finally a coherence, an order, a source of motivation” (105), and he makes reference to the idea that in the good mystery story there is “nothing wasted, no sentence, no word that is not significant. And even if it is not significant, it has the potential to be so” (15). What readers find, however, is that the longer they follow Quinn’s story, the less these statements prove true.

Despite Quinn’s references to the centeredness of the text or his rather extended experience and knowledge with the traditional tenants of the crime fiction genre, Auster’s text acknowledges these generic traits and then immediately swerves to avoid every single one. The client, Peter Stillman (the son), asks Quinn to help provide information and protection against his father (also Peter Stillman). Auster’s refusal to distinguish one Peter Stillman from the other Peter Stillman through the use of a suffix might at first seem a simple detail but as readers become aware of repeated uses character doubling, it suggests that this is one way the author blurs the divisions and boundaries between people, objects, and reality and fiction.³ At the root of Quinn’s case is the troubling fact that Peter Stillman (the son) lacks the ability to coherently utilize language due to the experiments his father did on him as a child by locking him in a dark room without human contact for years. During their first meeting Peter rambles, “Wimble click crumblechaw below. It is beautiful, is it not? I make up words like this all the time. That can't be

³ In addition to the doubling of Peter Stillman, Auster doubles himself by creating the character of Paul Auster, the real detective that Quinn is impersonating. Paul Auster, the character, also has a son who doubles Quinn.

helped. They just come out of my mouth by themselves. They cannot be translated" (30).

Although Peter has undergone speech therapy to regain some use of language, he oftentimes spews nonsense. How this first meeting intends to do, however, is foreshadow the rest of the novel's struggle, and ultimate failure, to assign language, actions, and memory to meaning.

Quinn eventually tracks down Peter Stillman (the father) and begins following him and observing his daily movements and habits. Although Quinn exercises the deductive reasoning and ratiocination techniques of detectives like Dupin, Holmes, and Poirot; he is constantly butting up against the difficulties imposed by signification. Of Quinn the narrator comments, "It seemed to him that he was looking for a sign. He was ransacking the chaos of Stillman's movements for some glimmer of cogency. This implied only one thing: that he continued to disbelieve the arbitrariness of Stillman's actions. He wanted there to be a sense to them, no matter how obscure" (108-09). After spending days following Stillman trying to make sense of his movements, Quinn finally decides to approach Stillman and blatantly ask why the man wanders around the city, to which Still replies that he is in search of the lost language of God. When pressed, Stillman explains that this is the language that man has forgotten how to speak:

'A language that will at last say what we have to say. For our words no longer correspond to the world. When things were whole, we left confident that our worlds could express them. But little by little these things have broken apart, shattered, collapsed into chaos . . . Hence, every time we try to speak of what we see, we speak falsely, distorting the very thing we are trying to represent. It's made a mess of everything.' (121).

Quinn's search for a "sign," "some glimmer of cogency," "sense," as well as his continued "disbelief [in] the arbitrariness of Stillman's actions," appear to correlate with Stillman's own

objectives. However, Stillman's insistence that the language currently accessible to them is "broken apart, shattered, collapsed into chaos," suggests that the only meaning that either of them can decipher from any object, action, or language is "imprecise; [that] it is false; [and] that it hides the thing it is supposed to reveal" (Auster 122). No matter how many observations or words Quinn commits to his diary of the case, he only moves further away from the ability to understand what the things he writes signifies. Despite Quinn's desperate attempts to decipher the meaning behind Stillman's movements throughout the city, Stillman's words serve as a haunting reminder that to Quinn and readers alike that "every time we try to speak of what we see, we speak falsely, distorting the very thing we are trying to represent."

In this way, Auster's text confronts the conventional tenants of pre-1945 crime fiction by acknowledging how they operate and what they claim to achieve through these methods only to illustrate that in crime fiction after the 1945 moment, these methods are no longer viable and that signifying practice not only falls short but crumbles under the realization that memory is unstable, depictions of the past are unreliable, and any attempts to draw inferences from either the physical world or language are futile. Whereas the crime and detective fiction preceding 1945 embodied a clear sense of logic and order and established memory as reliable and signifying practices as the keys to unlocking the mysteries behind human behavior, post-45 crime fiction not only rejects these notions but openly attacks them. From the progression from the hardboiled noir detective to the postmodern detective, post-45 crime fiction is invested less in solving mysteries and more in investigating human behavior while still acknowledging either the shortcomings or the impossibility of this task. Just as the amateur and golden age stories use their settings and their methods of detection to reiterate their trust in and reliance on recollections of the past and signifying practices, the narratives of post-45 crime fiction use the same generic

conventions to undermine memory and signification. What both the pre and post-1945 periods illustrate, however, is the genre's deep investment in conceptions of the past and their ramifications on human behavior, truth claims, and justice.

Works Cited

- Allingham, Margery. *The Tiger in the Smoke, a Novel*. 1st ed. Doubleday, 1952.
- Auster, Paul. *City of Glass*. Penguin Books, 1985.
- Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. U of Chicago P, 1976.
- Collins, Wilkie. *The Moonstone*. Tinsley Brothers, 1868.
- Christie, Agatha. *Murder on the Orient Express*. Collins Crime Club, 1934.
- . *The Murder of Roger Ackroyd*. William Collins, Sons, 1926.
- Doyle, Arthur Conan. *The Adventures of Sherlock Holmes*. George Newnes, 1892.
- . "The Five Orange Pips." *The Adventures of Sherlock Holmes*. George Newnes, 1892.
- Hammett, Dashiell. *Red Harvest*. Alfred A. Knopf, 1929.
- Holquist, Michael. "Whodunit and Other Questions: Metaphysical Detective Stories in Postwar Fiction." *The Poetics of Murder: Detective Fiction and Literary Theory*. Edited by Glenn W. Most and William W. Stowe. Harcourt, 1983.
- Malmgren, Carl D. *Anatomy of Murder: Mystery, Detective, and Crime Fiction*. Popular Press, 2001.
- Mandel, Ernest. *Delightful Murder: A Social History of the Crime Story*. U of Minnesota P, 1986.
- Moore, Lewis D. *Cracking the Hard-Boiled Detective: A Critical History from the 1920s to the Present*. McFarland & Company, Inc., Publishers, 2006.
- Poe, Edgar Allan. *Tales of Mystery and Imagination*. London, 1850.
- Stewart, Victoria. *Narratives of Memory: British Writing of the 1940s*. Palgrave Macmillan, 2006.