CHAPTER 1

INTRODUCTION

1.1 Introduction

Space exists and space transitions with time. From outer space to the terrestrial space, from the physical to the digital, and, from the real to the imagined, spatial presence is evident everywhere. These "spaces once thought to be self-contained and autonomous, defined in stable, self-evident ways, are in fact in constant flux, loosely delineated by borders that are shifting, permeable, and always open to question" (Prieto 2016, 21). Geographical space undergoes physical alterations through natural processes like movement of tectonic plates, erosion, weathering, volcanic eruptions, thereby creating landforms and natural boundaries. While we have come far from Pangaea, the Palaeozoic and Mesozoic supercontinent to the present through continental drifts, landscapes change everyday with human intervention such as with building of architectural structures, political demarcation of territories, through the usage of land and resources for agriculture, habitation, or tourism. The transformation of space is also impacted by the sense of place and place-making, that is, an interaction of space with human memories and experiences (Alexander, 2017).

Place brings together physical and social space, time, cognition, emotion, ideas and imagination. Geographical and physical spaces can be created, moulded, modified and reimagined. Spaces also exist in the human imagination and can undergo changes. Stories and narratives create fictional or imagined worlds designed in the human mind such as Tolkein's Middle-Earth or Frank Herbert's Arrakis. Virtual games such as *SimCity* (1989–), a simulation of the real, or *World of Warcraft* (2004–) consisting of fantasy worlds, also perform elaborate place-making which exists completely in the digital space.

These imagined spaces are not created out of nothingness. The philosophical idea "*ex nihilo nihil fit*" or "nothing comes from nothing" propounded by Parmenides substantiates that place and ideological space emerge from cultures, social interactions, social structures, geographical spaces, belief systems, and personal experiences (Pruss 2007, 291). According to Geertz, "There is no such thing as a human nature independent of culture" wherein by culture, new historicists and cultural materialists mean "control mechanisms" or power structures such as "family, state and religious institutions" (Greenblatt 1980, 1–3). Frank Lettricchia, however, emphasises that the "[r]uling culture does not define the whole of culture, though it tries to, and it is the task of the oppositional critic to re-read culture so as to amplify and strategically position the marginalised voices of the ruled, exploited, oppressed, excluded" (Dollimore and Sinfield, 1994). Literary and extra-literary studies, enables the understanding of cultures and society through studies of these imagined spaces. This study is such an attempt. It aims to understand "the social presence to the world of the literary text and the social presence of the world in the literary text" (Greenblatt 1980, 5).

A literary text is in itself a space. Either on a physical or a digital page, the author and the reader go on a journey and engage in the process of meaning-making. The second dimension of space is the human factor (body and intellect) that constantly interacts with the text (Hones 2014, 130). The third dimension of space is the setting established within the story which can either be real, fictional or both in varying compositions (Piatti *et al*, 2009). As stated by Browse *et al* (2019), "stories are tools for making sense of human action in situated social realities" (245). Much against the traditional hierarchical categorisation of canonical and non-canonical popular fiction, this study posits that crime fiction is an important literary genre that documents our world, social, legal and scientific history, culture, human psyche, geographical transitions, environmental changes, and transnational relations, through its various sub-genres. The Police Procedural, a sub-genre of crime fiction, dwells into these social realities through

imaginative narratives. P.D. James' the Adam Dalgliesh series forms the primary textual source for this study. The fourteen-novel series published from 1962 to 2008, has been analytically studied using frameworks from spatial theories, human and cultural geography, and culture studies in order to fulfil the research objectives.

1.2 Research Objectives

There are three objectives of this study:

1. To explore the significance of Police Procedural as a sub-genre within the literary canon of crime fiction and to place James' Dalgliesh series in that context.
2. To map the setting in the fourteen novels of James' Dalgliesh series to understand how space, place and landscape has been used by the author.
3. To study how spaces employed by James in her novels document and critique, twentieth-century British society.

1.3 Thesis Structure

This thesis is structured thematically and spatially. Thematically, it introduces crime fiction and its subgenres followed by a literature survey of Police Procedurals and spatial studies thereby laying out the contextual background. It then progresses to the analytical chapters with evidences from the primary texts to substantiate the arguments in order to address the research objectives. The thesis ends with the conclusion where it discusses the results and findings, limitations, and future scope of the study. The chapters also address spaces in terms of geographical landscapes, crime scenes, and the embodied space, in the descending order of the physical surface area. The thesis may be represented by an inverted pyramid progressing from the broader topic, narrowing it down to the respective subsections:
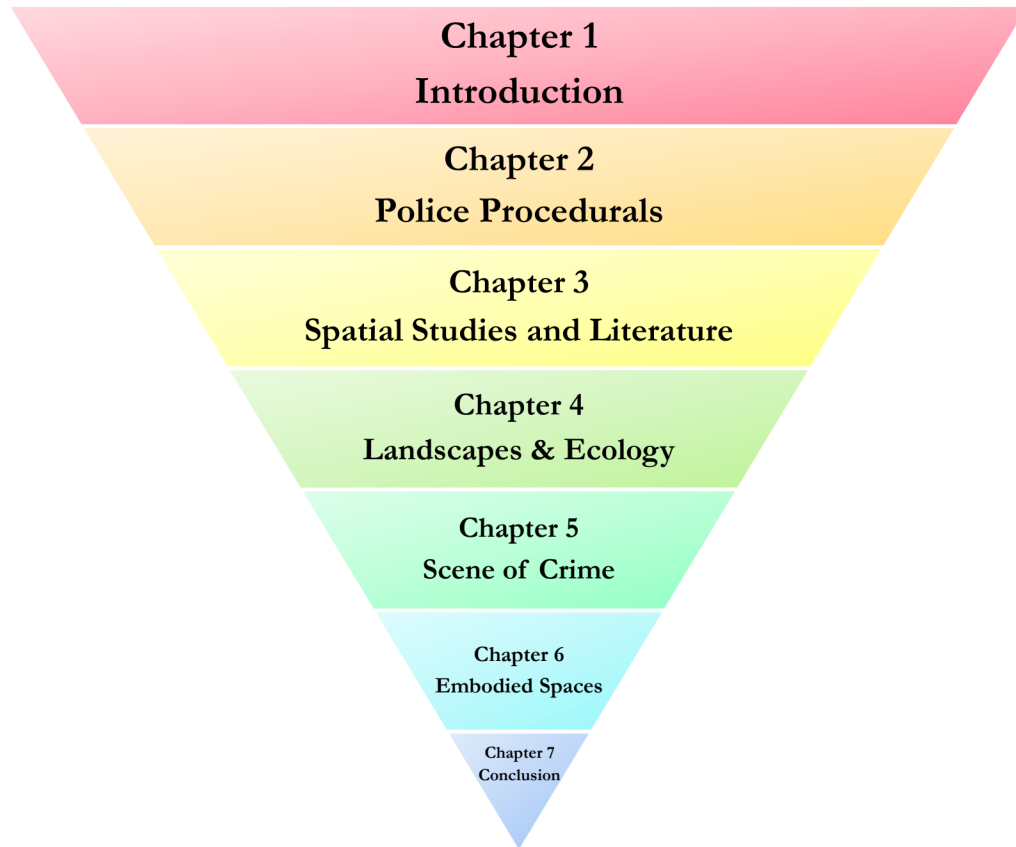
Figure 1: Thesis Structure

Chapter 2, "Police Procedurals and the Adam Dalgliesh Series", focuses on the Police Procedurals sub-genre, its evolution and characteristics. The chapter also introduces the primary texts and the author.

Chapter 3, "Spatial Studies and Literature", focuses on spatial theories and studies on space in literature. It also talks about the relevance of spatial studies and how these might be applied for analysing crime fiction and Police Procedurals.

The following three chapters traverse from the macro to the micro spaces, starting with larger spaces such as the geographical space and landscape, to smaller spaces such as crime scene, to the embodied space, or how bodies interact with space.

Chapter 4, "Landscapes and Ecology: The City River, The Country Headland, The Imaginary Island", is an ecocritical study on City, Country and Island Spaces. Each subsection explores key arguments in representations of landscapes in James' novels. The section on the city space refers to London and studies how the river Thames forms the identity of the city. The section on the country space observes the juxtaposition of the natural headlands with the artificial such as a Nuclear Power Station, and how this binary impacts the lives of people. The section on the island space uses sources from studies in nissology to understand the concepts of geographical and social isolation within an imagined space.

Chapter 5, titled "Place: Scene of Crime", establishes how the occurrence of crime impacts place-making and in turn space. It studies place and identity before and after the crime, within English country houses. Space here, mainly refers to the scene of crime.

Chapter 6 on "Embodied Space", addresses how the human body interacts with space and is itself a space. This chapter studies the embodied space interacting with the geographical and social space to undergo transitions with time.

1.4 Literature Review

The literature review for this study can be categorised under three sections: crime fiction, police procedurals and spatiality. The literature review was important because it facilitated the understanding of the conceptual and theoretical areas for this study, and a familiarisation with already existing research which helped formulate the research gap.

Crime fiction is an umbrella term that encapsulates numerous sub-fields, that is, the sub-genres such as Detective Fiction, Forensic Thrillers, Hard-Boiled Fiction, Legal Thrillers, Police Procedurals and many more. Owing to its magnitude, scholarly works on crime fiction are innumerable. To understand what is crime fiction and to chart its evolution and growth, scholarly works such as that of Todorov (1966), Symons (1972), Priestman (2003), Reddy

(2003), Scaggs (2005), Bradford (2015), have been studied. While their works charted out a classification of crime fiction into different sub-genres along with certain characteristics exclusive to each sub-genre, it was observed that these works largely documented crime fiction situated in the Western world. This also included critical works on how to write crime fiction, especially Detective Fiction, such as that of Van Dine, Knox, and Berkeley, with hardly any references to critical works from the global East. This showed a dearth in research related to the crime fiction studies from a transnational perspective.

However, now, with works such as that of Smolin (2013) who examines Arabic Police Procedurals in the Moroccan context, Crane (2019) who talks about Greek crime fiction writers, and Unur (2020) who discusses the position of women detectives in Turkish television series, show an increase in research related to crime fiction beyond the Western world. It was also observed that while much emphasis was given to Detective Fiction and Hard-Boiled Fiction in classifying crime fiction, Police Procedurals was not dealt with sufficiently, and in some cases, was not included as a separate sub-genre. This led to the choice of the sub-genre for a detailed investigation, which is addressed in Chapter 2 of this thesis.

George N. Dove's (1982) seminal text on Police Procedurals defines the procedurals, and elaborates on the characteristic features of the sub-genre. Dove's work is important as it distinguishes the Procedural from other forms of writing which feature a police officer but do not elaborate on the formal procedures of investigation. Works such as that of Hausladen (1996) and Nestingen (2020) augment Dove's work by talking about the challenges faced by a police officer while investigating the assigned case/cases. These scholars also discuss the changes in the genre in more recent times, as the universe depicted in these works has become more heterogenous and inclusive in nature, with women and trans police officers, and officers from multi-ethnic backgrounds, instead of the conventional white male officer in the lead role. Symons (1972), Bell (2003) and Knight (2004) explain the conditions of the Newgate Prison,

the reforms brought out by the Fielding brothers, and the formation and systematisation of the police force, thereby giving a contextual basis for the Police Procedural sub-genre. Newspaper articles such as that of Lopez (2020) indicate the relevance and the contemporaneity of the sub-genre as it takes on forms other than the novel, such as television and web series. Since P.D. James' Dalgliesh series is the selected primary text for this study, Statio (2014) and Young (2017) aid in understanding the contextual background of the author. For example, many of James' settings are medical centres and mental health institutions, which shows her familiarity with the profession since she herself was a nurse. Her interview with Sarah Crown (2010) also gives an insight into James' world that influenced her writings.

As stated earlier, Hausladen (1996) not only made an attempt to define the genre by referring to Hillary Waugh's understanding of the Procedural, but also emphasised the importance of space in a Procedural narrative. Space is not "simply a setting for a dastardly deed", he says (Hausladen 47). Kodanaga (1998), and, Caitlin and Murray (2014) affirm Hausladen's argument by stating that spatiality in crime fiction is rooted in the socio-cultural context as well as in the politico-legal. Erdmann (2009) goes to the extent to say that crime novels facilitate an "ethnographic reading". Schmid (1995; 2012), Farish (2005), Effron (2009), Howell (2012), Beyer (2012), Phillips (2017) in their works read urban settings in crime fiction, especially in the Hard-Boiled mode. Effron observes linguistic differences, or the language of the "mean streets", that establish a sense of geographical authenticity to the work of fiction. The countryside setting is explored by McManis (1978) and Eichhammer (2016) in Christie's Detective Fiction. Salzani (2007) and Mc Laughlin's (2016) discuss crime fiction through spatial metaphors such as the transitory spaces of roads or pathways. While Salzani parallels the detective with a *flâneur* and a historian (173), Mc Laughlin sees crime fiction as experiential where one can understand spaces in real and its representation within the text through literary tourism.

The importance of space within crime fiction, as observed from these critical works, initiated a need to undertake a literature survey on scholarly works on space, and, studies on space within literature, for this study. Gilbert (2009), Piatti *et al* (2009), Hones (2014; 2018), Harris and Harris (2018), Gonzalez and Lopez (2020) argue that the convergence of geography and literature has led to interdisciplinary studies incorporating literary geography, geohumanities and literary cartography. While these scholars use different terminologies as per the emphasis of each discipline, Westphal (2007) uses the consolidated term 'geocriticism' that also includes anthropology, environmental studies, history, along with geography and textual analysis. Tuan (1977), Cobarrubias and Pickles (2009), and Kümin and Usborne (2013) associate physical space, that is territories, as directly proportional to power, and argue that boundaries are abstract and subject to modifications. The spatial turn in humanities, according to Warf and Arias (2009), establishes this social significance of space and the resulting sense of place is explicated in the works of Bachelard (1958), Foucault (1967), Lefebvre (1974) and Soja (2009). These scholarly works show that each writer is influenced by the other and their works can be understood as a unified concept where the interaction of the physical space and the mental space coincide. Thus, through a detailed survey of relevant literature on spaces, and especially space in fiction, there emerges the research gap.

1.5 Research Gap

Spatial studies in popular fiction and crime fiction is a contemporary field and shows numerous emerging scholarly works which makes this a promising area of research. A detailed study of the primary texts and a systematic literature review within the areas of crime fiction, Police Procedurals and spatial studies, indicated the lack of an in-depth geocritical study of James' Dalgliesh series. It has also been observed that while spatial study in private-eye Detective Fiction and Hard-Boiled Fiction is predominant (especially concerned with urban studies), the usage of space in Police Procedurals still needs more scholarly attention.

1.6 Relevance of the Study

The use of realism employed in Police Procedural narratives as a genre stylistic, makes these narratives a social mirror that reflects how human interactions and communities form the social order. The Procedurals not only comment upon the functioning of the state apparatuses, but also reflect on the psychological aspects of criminal intent, how humans think and interact with one another and also with their environment. Moreover, as a popular genre, it can easily be accessed by the masses. Therefore, it enables one gain insights on the functioning and the procedures of a policing system, which otherwise is a restricted knowledge to a civilian. This study is relevant because it explores a sub-genre that blurs the real and the fictional world, to understand existing social structures and power hierarchies.

> [F]iction (and other hypothetical modes of thinking), by creating alternative realities that overlap in various significant ways with the world as we know it, has a powerful referential function, getting us to think about the real world in ways that would have been impossible without this hypothetical distantiation from the world in which we live. They emphasize the extent to which fiction provides a way for ordinary people to better understand the world around them and to think through the problems they may encounter in their practical lives. Fictional texts, in this view, provide not only aesthetic pleasure, but also serve as an aid in the discernment of important features of the real world that would not have become apparent without them. (Prieto 2016, 23)

Set in Britain from 1962 to 2008, James' novels cover a range of historical, political and social transitions through their representations of the English society: from post-war England to the post-millennial digital age. Among the many Police Procedural writers, a genre largely dominated by male authors, this study chooses to work on a woman writer (writing under a gender neutral name), signifying James' relevance in the corpus of crime fiction

writings. James' works reflect the concerns of her generation, which are addressed in this thesis through spatial references used in her novels. Situated in urban spaces, countrysides, coasts and islands, her works are studied to understand a society's social and cultural practices.

With a new historicist and cultural materialist reading, this study initiates a step towards the need for contemplation, documentation, critique and discovering possible resolutions to social challenges on crime and criminality, police-work and surveillance, community living, ecology and environment. This study establishes that popular forms of fiction are significant representations of social conditions as canonical works, and can help with a cohesive understanding of the society in which we live today. It also documents the growth of crime fiction in genre and form (textual to the digital) and its relevance in contemporary society. This interdisciplinary study brings to the fore an interaction between literary production and historical and social forces. There is a significant attempt here to wed the humanities with the social sciences, bridging the gap between the disciplines.

1.7 Research Design

1.7.1 A Note on Methods

This study is a qualitative literary analysis, wherein the primary texts are critically examined through close reading and observation as well as placing the text within the socio-economic, political, cultural and historical context. It is interpretive since the author's perspective and experiences form a significant part of the analysis. The study also aims to understand society in general from fictional and non-fictional representations within the text giving the research an inductive approach. It is descriptive as well as exploratory as the research investigates into the transitioning of physical and social space from 1962 to 2008 through the lens of spatial

theory in Police Procedural narratives.[1] In order to do so, the conceptual framework permits this thesis to study literary terminologies such as crime fiction, Police Procedurals, space, place and landscape. The theoretical framework relies mainly on Geocriticism, Lefebvre's Spatial Triad, and a New Historicist and Cultural Materialist reading.

Bertrand Westphal's *La Géocritique* (2007), translated by Robert T. Tally Jr as *Geocriticism: Real and Fictional Spaces* (2011) does not "provide a definitive answer to the question, "What is geocriticism?"" ("Translator's Preface" xi). It, however, establishes that Geocriticism "operates somewhere between the geography of the "real" and the geography of the "imaginary" (Westphal 2011, 170). Westphal explains that the fusion of literature and geography was first observed in the 1920s when John K. Wright proposed "geosophy" which considered geography as a "sphere of ideas" and not a discipline exclusive to geographers (31). The coming together of geography and literature was iterated by Marc Brosseau in the 1990s (Westphal, 2011; Hones, 2018).

While the word 'Geocriticism' is used by Westphal and Tally to talk about spaces that are real and imagined, Hones (2018) prefers to use the word 'literary geography'. With the word 'literary' she wants to emphasise on the "literary texts and literary studies", and with 'geography' on "real and imagined geographies and human geography as an academic discipline" (146). She mentions that scholars such as Alan Bradshaw, Stephen Brown and Tally use terms such as spatial humanities, spatial literary studies, geopoetics, "semisynonymous[ly]" (146). However, Tally (2013) argues that "Geocriticism or spatial critical theory" includes "both aesthetics and politics, as elements in a constellation of

---

[1] Mayhew (2003) defines social space as the "combined use and perception of space by distinct social groups, as opposed to personal space. Social space provides an environmental framework for the behaviour of the group, such as a community or natural area".

interdisciplinary methods designed to gain a comprehensive and nuanced understanding of the ever-changing spatial relations that determine our current, postmodern, world" (113).

This study uses the term 'Geocriticism' as an interdisciplinary field of study, as emphasised by Westphal, with the understanding that it not only includes physical, social and cultural geography and literature but also other forms of knowledge such as social anthropology, history, psychology and culture studies, facilitating a new historicist and cultural materialist reading. As quoted by Norder and Rijsdijk (2016), "interdisciplinary studies" refer to the "process of answering a question, solving a problem, or addressing a topic that is too broad or complex to be dealt with adequately by a single discipline or profession [and] draws on disciplinary perspectives and integrates their insights through construction of a more comprehensive perspective" (675).

'New Historicism', coined by Greenblatt and popularised through his work *Renaissance Self Fashioning: from More to Shakespeare* (1980) undertakes a parallel reading of literary and non-literary sources. Historical sources are given equal importance as the literary text to understand the society from which the literary text is produced. This means that the text is not read in isolation or is confined to the analysis of the "words on the page", but also supplemented with the 'co-text' (Eagleton 1996, 27). 'Cultural Materialism' popularised by Jonathan Dollimore and Alan Sinfield in *Political Shakespeare* (1985), emerged from the works of Raymond Williams. Cultural Materialism undertakes "textual analysis" by situating the text within the historical, theoretical and political context (Dollimore and Sinfield 1994, 261). It emphasises on representing subordinate cultures by bringing them out from the margins, and is thus inclusive of popular forms of culture such as popular fiction (such as crime fiction), television and media, music, performance art, fine arts, and more. This study, therefore, does not read P.D. James' Procedural novels in isolation, and is supported by relevant 'co-texts'.

1.7.2 Sources

"We do not have direct access to these figures or their shared cultures, but the operative condition of all human understanding – of the speech of our contemporaries as well as of the writings of the dead – is that we have indirect access or at least that we experience our constructions as the lived equivalent of such access" (Greenblatt 1980, 7).

The 'indirect access' to society is the primary source for this study, in the form of P.D. James' Adam Dalgliesh series, consisting of fourteen novels spanning from 1962 to 2008. In order to place the Police Procedurals as a sub-genre of crime fiction, thereby fulfilling the first objective, this research commences with the study of history and evolution of crime fiction. Critical works are studied so as to identify the characteristics and classify crime fiction under various subgenres. Of the several subgenres, the Police Procedural is selected for further analysis.

Police Procedural novels by contemporary British authors were identified and studied, as the genre became more popular and developed predominantly in the British space. Some of the authors and their works, that were sampled include Ruth Rendell's Inspector Wexford Series, Colin Dexter's Inspector Morse series and P.D. James' Inspector Dalgliesh series. Novels set in Britain such as Scottish writer Ian Rankin's Inspector Rebus series and American writer Elizabeth George's Inspector Lynley series were also studied. Two women writers of Police Procedural series were short listed, for both their popularity and critical acclaim: Ruth Rendell's Wexford series written during 1964 and 2013 and P.D. James' Inspector Dalgliesh series. P.D. James' work has been selected as the primary text for this research. James is known for both her Cordelia Grey and Adam Dalgliesh series. Since Cordelia Grey is a private detective and the focus of this study is Police Procedurals, it was eliminated and the Dalgliesh series was selected. Among Rendell and James, the main reason for the selection of James is the aspect of space. While Rendell's work is mainly set in the fictional market-town of

Kingsmarkham in Sussex, James' work consists of a variety of geographical spaces, landscapes, settings and places that are real, fictional or both, making it an ideal criterion for this kind of a study.

The variety and complexity of 'lived', 'conceived' and 'perceived' spaces are at the analytical core of this thesis (Lefebvre, 1991). The research methods, therefore, include, sampling of data, wherein data, in this context, refers to Police Procedural novels; selection of data as the primary source; sorting and organising data, including writing the summary of each novel with elaborate note-making; classifying evidences collected from data into four main categories: crime fiction, Police Procedurals, space and society; and, observing how these categories interact with each other. The arguments proposed in this research work has been substantiated through evidences from primary and secondary sources. Relevant secondary sources were identified and studied. The sources include books, journal articles, internet sources, and newspaper articles. Multimedia sources such as films, web series, television series, interviews have also been used. This research work also takes the aid of visual sources such as book covers, images, physical maps, and also, digital sources such as Google Earth and Google Satellite Maps for spatial navigation.

1.8 Background to the Study: Crime Fiction and its Sub-Genres[2]

1.8.1 Riddles, Puzzles and Mysteries

Stories and the art of story-telling are not just creative processes but also media of transfer of knowledge and culture systems through oral, written and visual traditions. These traditions transition through space and time. According to Crane and Fletcher (2016), "[g]enre fiction is emphatically placial; that is, it is anchored in the knowledge that place is the condition for the

---

construction and telling of stories, and thus treats as axiomatic the assertion that "[p]lace is primary because it is the experiential fact of our existence" (Cresswell, 2004, p. 32)" (639).

In the contemporary time, the medium of narration of these stories is not only oral or written but also an amalgam of the textual and the visual in the form of graphic narratives such as manga art and comic books, and in digital platforms such as short films, feature films, anime, television drama, gaming and internet sources. The twenty-first century has seen a boom of web series through OTT portals such as Netflix and Amazon Prime Video. Spatially, stories and narration have traversed across various genre mediums and today, have a global outreach through transnational network connectivity and adaptation/translation born out of globalisation. Additionally, stories undertake a journey through narrative progression.

In the case of mystery stories, the narrative survives and develops itself by instigating a sense of curiosity: 'What will happen next?'. Riddles, puzzles and mystery stories, are interactive and challenging because their inherent motive is to test the wit of both the author and the reader. While the reader must engage with the story and find answers to certain questions from the given clues, the author must create the story in such a manner that it outwits the reader, provides a sensible solution and at the same time justifies the solution to satisfy the reader's expectations. Riddles, puzzles and mystery stories exist universally and reflect the culture of the place that they originate from. Some ancient to recent examples include, *One Thousand and One Nights*, which have roots in Arabic culture; *Vetala Panchavimshati* from India is a series of tales where at the end of every tale, Vetala asks a riddle which Vikram must answer; Edgar Allan Poe is known to have written riddles, such as, "Enigma"; J. K. Rowling uses riddles in the Harry Potter series, such as in *Harry Potter and the Goblet of Fire* (2000) where the contestants of the Triwizard tournament must solve these riddles to compete successfully. Some of these examples show how riddles are often incorporated in mystery

stories. The use of riddles is also popular through the character of the Riddler, a supervillain from the Batman series of DC Comics who made his appearance 1948 onwards.

In a crime story, the most important mystery question is: 'Who has committed the crime?' and 'Why was the crime committed?'. However, it is important to note that one may not always be able to solve or justify the 'why'. According to Scaggs (2005) and Bradford (2015), the chronology of crime fiction begins with these mystery and puzzle stories which include biblical stories of Abel and Cain, Sophocles' *Oedipus Rex* (430 BC) and so on. For Bradford (2015), "Oedipus might be regarded as a precursor to the modern detective" (1).

1.8.2 Crime Narratives

Crime narrative is the intersection of riddle, puzzle and mystery. With the evolution and development of human civilisation where philosophical ruminations are made on morality, ethics, justice and law to highlight the violation of humanity in society, the crime fiction narrative originates. Scaggs (2005) writes, "the notion of crime as transgression also serves to establish the boundaries of unacceptable social behaviour. Such boundaries are eventually codified in law and in this way the social order is maintained, and a particular view of the world, or ideology, is further validated and disseminated" (9).

What qualifies as a crime fiction narrative? Reddy (2003), uses the "broad term *crime fiction* to cover all texts in which the central event is a crime and in which a main interest is uncovering the perpetrator of that crime" with the possibility that "the codes and conventions of each genre are intertwined with the codes and conventions of the society in which the literary texts are produced" (1). This "society" in which these "literary texts are produced" are situated in a spatial context, which is the focus of this study.

Crime fiction can have multiple ideological possibilities and dimensions associated with it. Symons contemplates, "Where to draw the line" and concludes that "the precise

placing of the line is a matter of individual taste" (16). For example, it is challenging to define crime, or an action that qualifies as a crime, when the understanding of crime changes territorially, culturally, with time, and even based on one's religion. Other questions rise, can all stories where a crime occurs be categorised as crime fiction? Are folk tales such as the "Little Red Riding Hood", "The Pied Piper of Hamelin" and "Hansel and Gretel" crime narratives where children are victims of crime and cannibalism? Is Mary Shelly's *Frankenstein: The Modern Prometheus* (1818), and such gothic novels, classified as crime fiction? Are Epic narratives that often include abduction and rape of women, crime narratives? Are not Shakespeare's *Hamlet* and *Macbeth* equally crime stories as they are tragedies? For crime fiction as a genre, it can be said that it is a complex network of genres that brings in gothic elements, investigation of the human psyche and an insight into the dark side of human lives. It questions the existing social structure, warns of the ethical and legal consequences and instructs the masses to adopt moral conduct.

Tracing the origins of crime fiction, therefore, is uncertain and cannot be completely justified. However, scholars of crime literature, such as Priestman (2003), Knight (2004), Scaggs (2005) and Bradford (2015), have attempted to trace the evolution of crime fiction and categorise them into specific subgenres. These critics have classified crime fiction under the following categories:

- Newgate Novels and Sensation Fiction

- Detective Fiction

- Hard-boiled Fiction

- Spy Fiction

- Thrillers

- Police Procedurals

The "modern crime fiction" for Bradford (2015) is Eurocentric and dates to the works of Defoe, Ben Johnson and Fielding, such as *Moll Flanders* (1722), *Joseph Andrews* (1742) and *Tom Jones* (1749) respectively. These novels were sympathetic towards their characters who were oppressed, and subjected to the "bloody code", and as a result, would attempt to escape prison to avoid punishment (Bell, 2003; Pykett, 2003). According to Pykett (2003), "Newgate Novels were crime novels, and, in some cases historical novels, which chronicled the 'adventures and escapes of independent, courageous criminals, often legendary eighteenth-century robbers and highwaymen'" (19). The Newgate Novels, often written by male authors, were journalistic and autobiographical in construct as they critiqued the Newgate laws and policies and documented the lives of the prisoners (Pykett 20–21). Some of the authors of the Newgate Novels, had themselves been imprisoned, and had escaped the death penalty due to their patronage. Their personal experiences and the social conditions inside the prison are reflected in their novels. Early examples include Edward Bulwer Lytton's *Paul Clifford* (1830) and *Eugene Aram* (1832), William Harrison Ainsworth's *Rookwood* (1834) and *Jack Shephard* (serially published in *Bentley's Miscellany* from 1839-1840), Charles Whitehead's *Lives of Highwaymen* and *Autobiography of Jack Ketch* and Dicken's *Oliver Twist* (1838).

While the Newgate Novels focussed on the flaws of the judiciary and the imposition of the 'bloody code', Sensation Fiction contemplated on human psyche and behaviour with respect to crime and criminal intent. They "were tales of modern life that dealt in nervous psychological, sexual and social shocks, and had complicated plots involving bigamy, adultery, seduction, fraud, forgery, blackmail, kidnapping and, sometimes, murder" (Pykett 33). The setting in Sensation Novels included asylums and brothels, thereby segregating spaces into the legal public and the shady marginal.

Despite the multitude of literary writings produced during the eighteenth century, it was the Detective Fiction, that became, and continues to be, the most popular form of crime

fiction. Existing as "penny dreadfuls", "shilling shockers", and serialised short stories, the genre first became popular in America with the stories of Nathaniel Hawthorn's *Twice Told Tales* (1837) and Edgar Allen Poe's *Tales of the Grotesque and Arabesque* (1840) (Bradford 2015, 11; Scaggs 2005, 56; Kayman, 2003). In Britain, Arthur Conan Doyle's Sherlock Holmes stories in George Newnes' *Strand Magazine* from 1891 to 1930, canonised the image of Holmes with a tweed jacket and deerstalker cap, a smoking pipe, and a magnifying glass. James (1985) writes, "if the detective story was born in America, I would argue that it came of age in the fog shrouded streets of Victorian England and in the genius of Conan Doyle" (639). With the Public Libraries Act of 1850 that facilitated the circulation of books, increased literacy, and people using their commute time for reading, there was a phenomenal increase in readership. The advancement of transportation facilities and increased connectivity through road and rail enabled movement of books, magazines and articles from urban spaces where they were printed, to remote areas of the rural countryside and villages. The 1900s saw three major developments in the field of literature and writing:

a) Scholarly and critical works on Detective Fiction

b) Flourishing of detective stories by women authors

c) Boom in crime fiction writing

What came to be known as the 'Golden Age of Crime Fiction', saw the growth of crime fiction writings, especially through detective stories written by women authors. This included, Agatha Christie's Hercule Poirot and Miss Marple series, Dorothy L. Sayers' Lord Peter Whimsey series, Margery Allingham's Albert Campion novels, and, Ngaio Marsh's Roderick Alleyn novels. Studies show that there were women writers who wrote prior to the Golden Age such as Elizabeth Braddon's *Lady Audley's Secret* (1862), which according to Bradford (2015) was one of the earliest works in Britain or America. However, it was the Golden Age

when women writers gained recognition, especially for their distinct detective characters. Hercule Poirot, like Holmes, gained popularity and has been depicted in the cinema, television, graphic novels and even video games. The 2017 film *Murder on the Orient Express* by Kenneth Branagh, is one of the recent examples that show how Christie's novels and characters are prominent in mainstream media. Similarly, Christie's Miss Marple became popular as the elderly "spinster sleuth" even though Marian Halcombe, Wilkie Collin's female detective, made her appearance much before in *The Woman in White* in 1860 (Kayman, 2003).

It is important to note that many authors, especially during the war and interim period, used pseudonyms for their works, most likely to avoid censorship. It is, therefore, challenging to determine the authorship of certain works which leaves a gap in the data. For example, the Nancy Drew mysteries (1930 onwards) published by Edward Stratemeyer are collectively written by authors under the name Carolyn Keene. Furthermore, some of the names were gender-neutral, rendering it difficult to associate them with specific writers. Some of the writers who used pseudonyms included, Cecil Day Lewis writing as Nicholas Blake, John Creasey as J. J. Marric, Anthony Berkley as Frances Illes, Daniel Nathan (or Fredrick Dannay) and Manford Lepofsky (or Manfred Lee) writing together as Ellery Queen. In the twentieth century, the use of pseudonyms continued with writers such as Ruth Rendell, who wrote as Barbara Vine, or Phyllis Dorothy James who used the gender-neutral name P.D. James.

A cornucopia of narratives on Detective Fiction initiated scholarly and critical works. S.S. Van Dine (William Huntington Wright)'s "Twenty Rules of Writing Detective Fiction" (1928) and Ronald Arbuthnot Knox's "Detective Story Decalogue" (1929) established rules for the writers of Detective Fiction. Some of the rules which came under Antony Berkeley's concept of "fair play" included that the writer of Detective Fiction must not involve supernatural elements; the detective must not be the criminal; the criminal must have been

mentioned in the narrative; and the reader should not be subject to a sudden revelation of a new character (Scaggs 2005, 33–37).

Kayman (2003) categorises detective characters according to their personality and characteristics. An 'armchair detective' for example, is someone who relies on his/her thinking and rational ability as opposed to the physical ability to solve a crime. The armchair detective prefers to undertake detection in the confines of enclosed spaces such as the home instead of traversing through the streets in search of clues. Jeff in Hitchcock's *Rear Window* (1954) could be described as an armchair detective, although, he is not a professional detective and is bound to the home space due to his broken plastered leg. However, through the use of his camera lens and binoculars, Jeff, like a private detective, mediates through the detection of murder from the confines of his room, till the criminal is captured and arrested. The other two categories that Kayman identifies is the 'scientific detective' and the 'genius detective' and Holmes qualifies both the traits with his use of chemistry, anatomy and forensic science to solve his crimes. In *A Study in Scarlet* (1887), Holmes can calculate the height of a man by the "length of his stride" (Doyle 26). Watson also writes how Holmes conducts experiments to identify blood stains, displaying his knowledge in serology and forensic sciences (9). Pérez Reverte called this "retrograde analysis" where the clues from the present are used to construct the past to understand how a crime was committed (Scaggs 2005, 33).

While Pierre Boileau and Thomas Narcejac argue that "detective fiction cannot be subdivided into kinds" and are instead "historically different forms", Todorov in his "The Typology of Detective Fiction" (1966) categorises Detective Fiction under "Whodunit", "Thriller" or "Série Noir" and "Suspense" (Todorov, 1966). Todorov's Whodunit consists of two stories where one is about the crime and the second is the investigation. While the first part needs to be in chronological order the second part need not. The detective is immune and the second part is presented as a story written by the friend of the detective, such as Dr Watson

writing about Holmes' investigation. The Thriller and the Suspense genre depend on instigating curiosity and building suspense, as evident by their names. The first part of the narrative in the Thriller genre moves from "effect" to "cause", that is, the existence of the corpse, leads to the culprit and the motive (47–48). The second part of the narrative leads from 'cause' to 'effect', that is, a crime is planned, and the narrative progresses to how the crime will be executed. The emphasis, here, is on the question: 'what will happen next?'. In both Thriller and Suspense genre, the detective does not have immunity and therefore, is vulnerable to injuries and attacks. In Suspense stories, the detective can be a suspect who is falsely accused of a crime and will have to take up an investigation privately to prove innocence.

Todorov's classification brings in the conjunction of Detective Fiction with Hard-Boiled Fiction and Spy Thrillers. The Hard-Boiled Fiction and Spy Thrillers were more in vogue in the United States, however, spy figures in British fiction also created a mark in literary history. Fleming's British secret service agent James Bond, for example, is a well-known character internationally. The Bond novels are adapted and re-adapted into well-acclaimed films. From *Dr No* featuring in 1962, to, *No Time to Die* released as recently as 28th September 2021, Fleming's Bond has traversed across decades and enthrals masses across cultures. Seed (2003) delineates Spy Fiction or Espionage Fiction as narratives that revolve around conspiracies between government agencies. Here, the secret agent who is a master of disguises usually travels to international locations and landscapes.

These works of fiction in contemporary times have come under scrutiny and have been critiqued under the lens of issues on race, immigration, political tension, "xenophobia" and intercultural interaction with local communities (Seed 117). The figure of the spy is present in epic narratives such as Dolon and Odysseus in Homer's *The Illiad* and *The Odyssey*, or Sinon in Virgil's *The Aeneid* (Wilder, 2021). One of the earliest espionage fiction in modern times is associated with James Fenimore Cooper's *The Spy* (1821), followed by works such as

Kipling's *Kim* (1901), Joseph Conrad's *The Secret Agent* (1907), Somerset Maugham's *Ashenden* (1928), Graham Greene's *The Confidential Agent* (1939), John Le Carré's *Little Drummer Girl* (1983) and *A Perfect Spy* (1986), and so on.

The Hard-Boiled Fiction's "'private'. . . eye/I(nvestigator)" was quite different from the figure of the spy or the elite detective of Detective Fiction (Porter 95). The Hard-Boiled Fiction incorporated a realistic representation of society with the use of street language, depiction of gangsters and a corrupt society, and the detective who was not infallible but would take justice in his own hands. Spillane's Mike Hammer from *I, the Jury* (1947), equates the self with the justice system, as reflected in the title. According to Porter (2003) the Hard-Boiled Fiction was a consequence of the American Society in the 1900s which experienced rapid industrialisation and Great Depression (1926) resulting in aggravation of violence and organised crime. Other significant examples include Chandler's Philip Marlow in *The Big Sleep* (1939) and *Farewell, My Lovely* (1940), and Hammett's *Red Harvest* (1929) and *The Maltese Falcon* (1930). The detective protagonists in these works of fiction were men. The woman figures were modelled as attractive women who would use deception and trickery, and thus, were labelled as '*femme fatale*'. The Hard-Boiled and the Spy Fiction became extremely popular in both written texts and cinema, known for its elements of mystery, investigation, fast-paced action sequences, travel, situations of conflict and strategic manipulation, and international conspiracies.

1.8.3 Literatures without Borders

The large variety of sub-genres within the genre of crime fiction has produced literary and cinematic representations across the globe. The result is a profusion of works that transcend spatial boundaries and form (short stories, novellas, novels, graphic novels, television series, films, web series, video games). Often, sub-genres interact with each other and interweave stylistic patterns of Thriller, Suspense, Horror, Noir and Detective Fiction. Especially in the

cinematic space, these interweaving of genre stylistics is evident with the cultural influences of the geographical space through dialogues, costumes, language and cinematography. Kurosawa's *Rashomon* (1950) is a mystery narrative that highlights the unreliability of human memory, thereby questioning the idea of the ultimate truth. Mario Puzo and Francis Ford Coppola's *The Godfather* trilogy, and, Scorsese's *Goodfellas* (1990) adapted from Pileggi's *Wiseguy: Life in a Mafia Family* (1985), are films based on lives of gangsters and street crimes. Stieg Larsson's *The Girl with a Dragon Tattoo* (2005) adapted into films in 2009 and 2011, combines investigatory narrative with gothic thriller. The gothic undertone in Larsson's novel has much to do with its Swedish setting and snow-covered isolated landscapes.

Crime fiction establish their global presence through their transnationality. There is still much scope of study in various geographic realms such as in the context of Asia, Middle East, Africa, South America, where the genre adapts and evolves in accordance with the cultural context. According to Kinkley (1993), in China, crime fiction was a prohibited genre during the Mao period. However, despite a dearth of Chinese crime fiction, we have examples such as Cheng Xiaoqing, who has translated Sherlock Holmes into Chinese, and is known for his Huo Sang detective stories (published from 1922 to 1937). In Japan, Shin Kibayashi under the pseudonym Seimaru Amagi, created the manga *Tantei Gakuen Kyū*, which is about a private detective school run by ex-cop Morihiko Dan. It was serialised in *Weekly Shōnen Magazine* from 2001–2005. Similar to Gosho Aoyama's *Detective Conan* (1994–), *Tantei Gakuen Kyū* (Abe, 2003–2004) as an animated series appeals to a wider audience, both adults and children alike. Seichō Matsumoto and Tarō Hirai (known as Edogawa Ranpo, an anagram for Edgar Allan Poe) are among the most established mystery writers in Japan.

In the Indian context, Sharadindu Bhandhopadhyay's Byomkesh Bakshi series became a household name through the original books, and later through films and television series in both Bengali and Hindi languages, since it made its first appearance in 1932. Similarly, C.G.

Zachariah, (known by his pen name Kottayam Pushpanath) is credited for writing Detective stories and crime fiction novels such as *Chuvanna Manushyan*, as well as translating Bond and Holmes stories into Malayalam language (Philip, 2018; Jacob, 2018). Nidimoru and Krishna D. K.'s *The Family Man* (2019–2021) is a popular crime fiction web series that engages with contemporary discourses on terrorism. Colonial and post-colonial discourses emerge out of narratives such as *The No.1 Ladies' Detective Agency* (2008–2009) adapted from Alexander McCall Smith's novels set in Botswana, Africa. Crime fiction narratives, today, reach wider viewership and audience engagement through video games such as Liza Marklund's *Dollar* (Sandvik and Waade, 2008). In this manner, crime fiction literature transcends not only geographical borders but also adapts and adopts newer forms.

There is an endless list of examples of short stories, novellas, novels, graphic novels, television series, internet series, films, video games which are crime fiction narratives. The sub-genres too are not always clearly defined as it allows the flexibility to blend into each other, borrowing features and characteristics from other genres and sub-genres. This shows that it is difficult to trace the evolution or define crime fiction in very clear terms. Among all these sub-genres, there emerges a genre that has features of the mystery puzzle formula and also borrows from other sub-genres. But this sub-genre has a distinct feature and that is its representation of a public figure bound to the law of the nation: a police officer. This thesis studies the figure of the police, and narratives where the protagonist is an officer functioning under these laws. The second chapter of this thesis, therefore, explains the emergence and evolution of the Police Procedural subgenre, and establish its characteristic features to highlight how this sub-genre is both related to and deviates from other forms of crime fiction narratives.