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# New Perspectives On Detective Fiction Routledge I

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Multicultural Detective Fiction

Death and the Seaside

Clues: A Journal of Detection, Vol. 34, No. 2 (Fall 2016)

Chewing Over the West

Defective Inspectors: Crime-fiction Pastiche in Late Twentieth-century French Literature

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Finding Freedom

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Contemporary Narratives of Dementia

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Crime Fiction Migration

The Double, the Labyrinth and the Locked Room

Raymond Chandler, Romantic Ideology, and the Cultural Politics of Chivalry

The Centrality of Crime Fiction in American Literary Culture

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New Perspectives on Detective Fiction

Agatha Christie and New Directions in Reading Detective Fiction

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The Detective's Companion in Crime Fiction

A History of American Crime Fiction

Detective Fiction and the Problem of Knowledge

Proceedings of the 2023 2nd International Conference on Social Sciences and Humanities and Arts (SSHA 2023)

A Great Reckoning

Twentieth-Century Crime Fiction

A Gentleman's Murder

Clues: A Journal of Detection, Vol. 42, No. 1 (Spring 2024)

Intersectionality and Decolonisation in Contemporary British Crime Fiction

Fictions of Dementia

Fictionality and Multimodal Narratives

Adventure, Mystery, and Romance

Mediterranean Crime Fiction

*New Perspectives On Detective Fiction*  
Routledge I

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## **NATHAN FRANKLIN**

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### *Multicultural Detective Fiction* Inkshares

Taking up a neglected area in the study of the crime novel, this collection investigates the growing number of writers who adapt conventions of detective fiction to expose problems of law, ethics, and truth that arise in postcolonial and transnational communities. While detective fiction has been linked to imperialism and constructions of race from its earliest origins, recent developments signal the evolution of the genre into a potent framework for narrating the complexities of identity, citizenship, and justice in a postcolonial world. Among the

authors considered are Vikram Chandra, Gabriel García Márquez, Michael Ondaatje, Patrick Chamoiseau, Mario Vargas Llosa, Suki Kim, and Walter Mosley. The essays explore detective stories set in Latin America, the Caribbean, India, and North America, including novels that view the American metropolis from the point of view of Asian American, African American, or Latino characters. Offering ten new and original essays by scholars in the field, this volume highlights the diverse employment of detective fictions internationally, and uncovers important political and historical subtexts of popular crime novels.

### *Death and the Seaside* Bloomsbury Publishing

This book fills a gap in both literary and feminist scholarship by offering the first major study of femme fatales in hardboiled crime fiction. Maysaa Jaber shows that the criminal literary

figures in the genre open up powerful spaces for imagining female agency in direct opposition to the constraining forces of patriarchy and misogyny.

Clues: A Journal of Detection, Vol. 34, No. 2 (Fall 2016) Taylor & Francis

Raymond Chandler, Romantic Ideology, and the Cultural Politics of Chivalry responds to the general consensus that Philip Marlowe represents a chivalric knight out of romance. The book argues that this commonplace reading requires a stunningly rosy rewriting of Marlowe, knighthood, chivalry, and romance. The book offers a history of the cultural politics of chivalry from the Middle Ages through British Romanticism to the modern United States, exposing the elitism, violent masculinism, racism, and ethno-national othering harbored within. Rizzuto also considers the survival of the chivalric ideology after World War I, and argues that the narrative of the Great War destroying chivalry rewrites the ghastly history of warfare. Touching on Chandler throughout these cultural histories, the book then directly confronts the question of knighthood and romance in the Marlowe novels. Rizzuto identifies an explicit rejection of romance in the service of hardboiled gender, class, and genre norms, including a seldom-remarked pattern of violence against women and sexual assault. The volume concludes by offering some ideas about Chandler's motivations and the reception of the Marlowe novels.

Chewing Over the West Springer Nature

This collection establishes new perspectives on the idea of mystery, as it is enacted and encoded in the genre of detective fiction. Essays reclaim detective fiction as an object of critical inquiry, examining the ways it shapes issues of social

destabilization, moral ambiguity, reader complicity, intertextuality, and metafiction. Breaking new ground by moving beyond the critical preoccupation with classification of historical types and generic determinants, contributors examine the effect of mystery on literary forms and on readers, who experience the provocative, complex process of coming to grips with the unknown and the unknowable. This volume opens up discussion on publically acclaimed, modern works of mystery and on classic pieces, addressing a variety of forms including novels, plays, graphic novels, television series, films, and ipad games. Re-examining the interpretive potential of a genre that seems easily defined yet has endless permutations, the book closely analyzes the cultural function of mystery, the way it intervenes in social and political problems, as well as the literary properties that give the genre its particular shape. The volume treats various texts as meaningful subjects for critical analysis and sheds new light on the interpretive potential for a genre that creates as much ambiguity as it does clarity. Scholars of mystery and detective fiction, crime fiction, genre studies, and cultural studies will find this volume invaluable.

Defective Inspectors: Crime-fiction Pastiche in Late Twentieth-century French Literature Routledge

\*\*\*WINNER OF THE CRIME WRITERS' ASSOCIATION'S INTERNATIONAL DAGGER 2017\*\*\* \*\*\*WINNER OF THE DANISH ACADEMY OF CRIME WRITERS' PALLE ROSENKRANTZ PRIZE (Best Crime Novel 2012)\*\*\* \*\*\*WINNER OF THE FINNISH ACADEMY OF CRIME WRITERS' AWARD (Best Crime Novel 2012)\*\*\* \*\*\*WINNER OF THE GLASS KEY (Best Scandinavian Crime Novel 2011)\*\*\* \*\*\*WINNER OF THE SWEDISH ACADEMY OF CRIME WRITERS'

AWARD (Best Crime Novel of the Year 2010)\*\*\* LARS MARTIN JOHANSSON is a living legend. Cunning and perceptive, always one step ahead, he was known in the National Criminal Police as "the man who could see around corners." But now Johansson is retired, living in the country, his police days behind him. Or so he thinks. After suffering a stroke, Johansson finds himself in the hospital. Tests show heart problems as well. And the only thing that can save him from despair is his doctor's mention of an unsolved murder case from years before. The victim: an innocent nine-year-old girl. Johansson is determined to solve the case, no matter his condition. With the help of his assistant, Matilda, an amateur detective, and Max, an orphan with a personal stake in the case, he launches an informal investigation from his hospital bed. Racing against time, he uncovers a web of connections that links sex tourism to a dead opera singer and a self-made millionaire. And as Johansson draws closer to solving the crime, he finds that he will have to confront not just a mystery but his own mortality as well.

### **Three Bags Full** Springer

Since the nineteenth century, the Western realistic novel has persistently represented the addict as a morally toxic force bent on destroying the institutions, practices, and ideologies that historically have connoted reason, order, civilization. Addiction, Representation undertakes an investigation into an alternative literary tradition that unsettles this limited portrayal of the addict. The book analyzes the practices and politics of reading the experimental addiction novel, and outlines both a practice and an ethics of reading that advocates for a more compassionate response to both diegetic and extra-diegetic addicts—an

approach that, at its core, is focused on understanding.

### Geographies of Affect in Contemporary Literature and Visual Culture Cambridge University Press

In this first general theory for the analysis of popular literary formulas, John G. Cawelti reveals the artistry that underlies the best in formulaic literature. Cawelti discusses such seemingly diverse works as Mario Puzo's *The Godfather*, Dorothy Sayers's *The Nine Tailors*, and Owen Wister's *The Virginian* in the light of his hypotheses about the cultural function of formula literature. He describes the most important artistic characteristics of popular formula stories and the differences between this literature and that commonly labeled "high" or "serious" literature. He also defines the archetypal patterns of adventure, mystery, romance, melodrama, and fantasy, and offers a tentative account of their basis in human psychology.

### *Theory and Practice of Classic Detective Fiction* Shambhala Publications

Explores detective stories by authors whose cultural communities are not those of the traditional Euro-American male hero, whose cultural experiences have been excluded from the traditional detective formula, and whose cultural aesthetic alters the formula itself. The topics include *Lucha Corpi* and *From Agatha Christie to Ruth Rendell* Springer Nature Instant New York Times bestseller: #1 in Hardcover Fiction #1 in E-book Fiction #1 in Combined Print and E-book Fiction "Deep and grand and altogether extraordinary...Miraculous." —The Washington Post "Artful...Powerful...Magical." - The New York Times Book Review "Superb" - People "A Great Reckoning succeeds on every level." —St. Louis Post-Dispatch #1 New York

Times bestselling author Louise Penny pulls back the layers to reveal a brilliant and emotionally powerful truth in her latest spellbinding novel. When an intricate old map is found stuffed into the walls of the bistro in Three Pines, it at first seems no more than a curiosity. But the closer the villagers look, the stranger it becomes. Given to Armand Gamache as a gift the first day of his new job, the map eventually leads him to shattering secrets. To an old friend and older adversary. It leads the former Chief of Homicide for the Sûreté du Québec to places even he is afraid to go. But must. And there he finds four young cadets in the Sûreté academy, and a dead professor. And, with the body, a copy of the old, odd map. Everywhere Gamache turns, he sees Amelia Choquet, one of the cadets. Tattooed and pierced. Guarded and angry. Amelia is more likely to be found on the other side of a police line-up. And yet she is in the academy. A protégée of the murdered professor. The focus of the investigation soon turns to Gamache himself and his mysterious relationship with Amelia, and his possible involvement in the crime. The frantic search for answers takes the investigators back to Three Pines and a stained glass window with its own horrific secrets. For both Amelia Choquet and Armand Gamache, the time has come for a great reckoning.

**Addiction, Representation and the Experimental Novel, 19852015** Routledge

This book examines narratives of dementia in contemporary literary texts, studying what is now a pressing issue with deep political, economic, and social implications for many ageing societies. As part of the increasing visibility of dementia in social and cultural life, these narratives pose ethical, aesthetic, and

political questions about subjectivity, agency, and care that help us to interrogate the cultural discourse of dementia.

Contemporary Narratives of Dementia is a seminal book that offers a sustained examination of a wide range of literary narratives, from auto/biographies and detective fiction, to children's books and comic books. With its wide-reaching theoretical and critical scope, its comparative dimension, and its inclusion of multiple genres, this book is important for scholars engaging with studies of dementia and ageing in diverse disciplines. Sarah Falcus is a Reader in Contemporary Literature at the University of Huddersfield, UK. She has research interests in contemporary women's writing, feminism and literary gerontology. She is the co-director of the Dementia and Cultural Narrative (DCN) network. Katsura Sako is an Associate Professor of English, at Keio University, Japan. Her main field of research is in post-war/contemporary British literature, and she has particular interests in gender, ageing and illness. She is a member of the steering committee of the DCN network.

*Allusion in Detective Fiction* Springer

Nearing thirty, with an abandoned literature degree and half-hearted dreams of becoming a writer, Bonnie Falls gives in to her parents' insistence that she finally move out of their home and takes up residence in a shabby first-floor flat with a concrete garden. When her landlady takes an uncommon interest in her—and one of her unfinished stories—Bonnie's aspirations are rekindled, and when Sylvia suggests the two of them take a summer holiday to a seaside town oddly similar to the one in which the story is set, Bonnie is quickly persuaded to accompany the enigmatic older woman. A tense exploration of power and

vulnerability, obsession and manipulation, *Death and the Seaside* is a masterpiece of form and gripping psychological novel about the stories that we tell ourselves.

**Finding Freedom** Vintage

This book aims to establish the position of the sidekick character in the crime and detective fiction literary genres. It re-evaluates the traditional view that the sidekick character in these genres is often overlooked as having a small, generic or singular role—either to act as the foil to the detective in order to accentuate their own abilities at solving crimes, or else to simply tell the story to the reader. Instead, essays in the collection explore the representations and functions of the detective's sidekick across a range of forms and subgenres of crime fiction. By incorporating forms such as children's detective fiction, comics and graphic novels and film and television alongside the more traditional fare of novels and short stories, this book aims to break down the boundaries that sometimes exist between these forms, using the sidekick as a defining thread to link them together into a wider conceptual argument that covers a broad range of crime narratives.

**Talking About Detective Fiction** Ashgate Publishing, Ltd.

"Metafiction lustily mates with hard-boiled mystery in this hilarious homage to Raymond Chandler and company."  
—Publishers Weekly (starred review) *You are Philip M. Noir, Private Investigator*. A mysterious young widow hires you to find her husband's killer—if he was killed. Then your client is killed and her body disappears—if she was your client. Your search for clues takes you through all levels of the city, from classy lounges to lowlife dives, from jazz bars to a rich sex kitten's bedroom,

from yachts to the morgue. *The Case of the Vanishing Black Widow* unfolds over five days aboveground and three or four in smugglers' tunnels, though flashback and anecdote, and expands time into something much larger. You don't always get the joke, though most people think what's happening is pretty funny. "As his dazzling career continues to demonstrate, Mr. Coover is a one-man Big Bang of exploding creative force." —The New York Times "Like Thomas Pynchon in 2009's *Inherent Vice*, Coover pops off laughs on every page." —Publishers Weekly (starred review) "[An] absurdist take on the hard-boiled detective novel . . . depraved and amusing." —Kirkus Reviews

Curious Wine Springer Nature

*A History of American Crime Fiction* places crime fiction within a context of aesthetic practices and experiments, intellectual concerns, and historical debates generally reserved for canonical literary history. Toward that end, the book is divided into sections that reflect the periods that commonly organize American literary history, with chapters highlighting crime fiction's reciprocal relationships with early American literature, romanticism, realism, modernism and postmodernism. It surveys everything from 17th-century execution sermons, the detective fiction of Harriet Spofford and T. S. Eliot's *The Waste Land*, to the films of David Lynch, HBO's *The Sopranos*, and the podcast *Serial*, while engaging a wide variety of critical methods. As a result, this book expands crime fiction's significance beyond the boundaries of popular genres and explores the symbiosis between crime fiction and canonical literature that sustains and energizes both.

Detective Fiction in a Postcolonial and Transnational World

Springer Nature

There are many forms of liberation—some that exist at the mercy of circumstance and others that can never be taken away. In this stirring and timely collection of stories, essays, poems, and letters, Jarvis Jay Masters explores the meaning of true freedom on his road to inner peace through Buddhist practice. He reveals his life as a young African American man surrounded by violence, his entanglement in the criminal justice system, and—following an encounter with Tibetan Buddhist teacher Chagdud Tulku Rinpoche—an unfolding commitment to nonviolence and peacemaking. At turns joyful, heartbreaking, frightening, and soaring with profound insight, Masters's story offers a vision of hope and the possibility of freedom in even the darkest of times.

**Criminal Femmes Fatales in American Hardboiled Crime Fiction** University of Chicago Press

This is an open access book. With the progress of social civilization, social science and its research are becoming more and more important. Theoretically and practically, the study of social phenomena and social problems and the development of prosperous social sciences are the eternal themes of human beings. At present, social science research and its results can hardly meet the needs of social development, especially the unscientific evaluation of social science results, which has aroused great concern from all walks of life, and has produced dirt and questions on social science, thus affecting the proper development of social science. Max Weber once said that "the most important function of social science in modern times is to keep people "clear-headed" and to resist the delusions of "prophetic legislators". " Humanities and arts are the process of perceiving, realizing, thinking, manipulating, and expressing

objective or subjective objects through capturing and excavating, feeling and analyzing, integrating and applying, or displaying the stage results in the form obtained through feeling (seeing, hearing, smelling, touching). The social sciences and humanities and arts contain content that will directly affect our lives and the way society functions. And by reacting to today's increasingly intricate problems and situations through systematic and professional discussions, they will further contribute to the improvement of institutions and the development of society. By thinking about issues and looking at problems and the world from different perspectives by putting the two together, it may be possible to have more comprehensive, appropriate, and better responses; for example, the development of laws requires a deeper understanding of the environment in which they are implemented; international trade requires a certain understanding of the customs of different countries; and the development of tax and economic policies requires a certain understanding of the population, consumer demand, etc. *The Dying Detective* Cambridge Scholars Publishing

Recent crime fiction increasingly transcends national boundaries, with investigators operating across countries and continents. Frequently, the detective is a migrant or comes from a transcultural background. To solve the crime, the investigator is called upon to decipher the meaning(s) hidden in clues and testimonies that require transcultural forms of understanding. For the reader, the investigation discloses new interpretive methods and processes of social investigation, often challenging facile interpretations of the postcolonial world order. Under the rubric 'postcolonial postmortems', this collection of essays seeks to

explore the tropes, issues and themes that characterise this emergent form of crime fiction. But what does the 'postcolonial' bring to the genre apart from the well-known, and valid, discourses of resistance, subversion and ethnicity? And why 'postmortems'? A dissection and medical examination of a body to determine the cause of death, the 'postmortem' of the postcolonial not only alludes to the investigation of the victim's remains, but also to the body of the individual text and its contexts. This collection interrogates literary concepts of postcoloniality and crime from transcultural perspectives in the attempt to offer new critical impulses to the study of crime fiction and postcolonial literatures. International scholars offer insights into the 'postcolonial postmortems' of a wide range of texts by authors from Africa, South Asia, the Asian and African Diaspora, and Australia, including Robert G. Barrett, Unity Dow, Wessel Ebersohn, Romesh Gunesequera, Kazuo Ishiguro, Sujata Massey, Alexander McCall Smith and Michael Ondaatje.

*Contemporary Narratives of Dementia* Bella Books

Twentieth-Century Crime Fiction aims to enhance understanding of one of the most popular forms of genre fiction by examining a wide variety of the detective and crime fiction produced in Britain and America during the twentieth century. It will be of interest to anyone who enjoys reading crime fiction but is specifically designed with the needs of students in mind. It introduces different theoretical approaches to crime fiction (e.g., formalist, historicist, psychoanalytic, postcolonial, feminist) and will be a useful supplement to a range of crime fiction courses, whether they focus on historical contexts, ideological shifts, the emergence of sub-genres, or the application of critical theories.

Forty-seven widely available stories and novels are chosen for detailed discussion. In seeking to illuminate the relationship between different phases of generic development Lee Horsley employs an overlapping historical framework, with sections doubling back chronologically in order to explore the extent to which successive transformations have their roots within the earlier phases of crime writing, as well as responding in complex ways to the preoccupations and anxieties of their own eras. The first part of the study considers the nature and evolution of the main sub-genres of crime fiction: the classic and hard-boiled strands of detective fiction, the non-investigative crime novel (centred on transgressors or victims), and the 'mixed' form of the police procedural. The second half of the study examines the ways in which writers have used crime fiction as a vehicle for socio-political critique. These chapters consider the evolution of committed, oppositional strategies, tracing the development of politicized detective and crime fiction, from Depression-era protests against economic injustice to more recent decades which have seen writers launching protests against ecological crimes, rampant consumerism, Reaganomics, racism, and sexism.

*Agatha Christie Goes to War* OUP Oxford

*Geographies of Affect in Contemporary Literature and Visual Culture* opens a dialogue between the literary and filmic works produced in Central Europe and in the Anglophone world. It relies on the concept of translocality to explore this corpus, offering new readings of contemporary Hungarian films as well as urban fiction and poetry in English. Calling attention to the role of affect in imagining city space, the volume investigates György Pálfi's

Taxidermia, Béla Tarr's Family Nest, Teju Cole's Open City, Toni Morrison's Jazz, China Miéville's Un Lun Dun, Chimamanda Adichie's Americanah, and Patrick Neate's City of Tiny Lights, among many other urban narratives. Contributors examine both widely explored emotions and under-researched affects, such as shame, fascination, and the role of withdrawal in contemporary literature and culture. Contributors: Tamás Bényei, Imola Bülgözdi, Fanni Feldmann, Zsolt Győri, Ágnes Györke, Brigitta Hudácskó, György Kalmár, Anna Kérchy, Márta Kőrösi, Jennifer Leetsch, Katalin Pálinkás, Miklós Takács, Pieter Vermeulen.

Crime Fiction Migration McFarland

This collection of essays by leading scholars insists on a larger recognition of the importance and diversity of crime fiction in U.S. literary traditions. Instead of presenting the genre as the property of Dashiell Hammett and Raymond Chandler, this book maps a larger territory which includes the domains of Mark Twain, F.

Scott Fitzgerald, William Faulkner, Richard Wright, Flannery O'Connor, Cormac McCarthy and other masters of fiction. The essays in this collection pay detailed attention to both the genuine artistry and the cultural significance of crime fiction in the United States. It emphasizes American crime fiction's inquiry into the nature of democratic society and its exploration of injustices based on race, class, and/or gender that are specifically located in the details of American experience. Each of these essays exists on its own terms as a significant contribution to scholarship, but when brought together, the collection becomes larger than the sum of its pieces in detailing the centrality of crime fiction to American literature. This is a crucial book for all students of American fiction as well as for those interested in the literary treatment of crime and detection, and also has broad appeal for classes in American popular culture and American modernism.

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