The members of the Committee approve the dissertation of Bin-feng Huang defended on June 29th, 2016 .

Dr. Frank Stevenson

Professor Directing Dissertation

Dr. Yin-I Chen

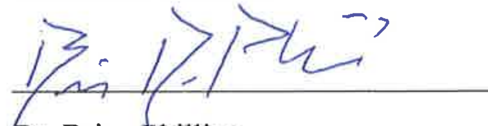
Committee Member

Dr. I-Ping Liang

Committee Member

Dr. Chin-yuan Hu

Committee Member



Dr. Brian Phillips

Committee Member

Approved:

Tsui-fen Jiang, Chair, Department of English

國立政治大學英國語文學系博士論文

Ph. D. Dissertation
Graduate Institute of the English Department
National Chengchi University

指導教授：史文生教授
陳音頤教授

Thesis Advisor: Professor Frank W. Stevenson
Professor Eva Yin-I Chen

「言其未言，補其裂縫」
－論愛倫坡偵探故事中的敘事斷裂
“Say the Unsaid, Repair the Fractures”
－On the Narrative Ruptures in Edgar Alan Poe’s Detective Stories

博士生：黃斌峰

Ph. D. Student: Billy Bin Feng Huang

中華民國一Ｏ五年六月

June 2016

摘要

在本論文中，將借用皮埃爾・馬舍雷的理論，深入分析愛倫坡偵探故事中的敘事斷裂。首先在第二章中，先釐清「偵探小說」的定義：偵探小說乃是一個虛構故事，主題敘述偵探或某位近似偵探的人物偵破一件案子的過程。根據該定義，即可得知愛倫坡並非第一個偵探故事的作者，卻是偵探文類的開山鼻祖。

第三章處理馬舍雷的理論。首先，馬舍雷認為任何一個文本中，作者必定會留下未竟之語，即所謂的敘事斷裂。這些未竟之語讓文本中的聲音多元化，也是文本存在的原因。若將馬舍雷的已說/未竟之語之模式，與阿圖舍，伊果頓，詹明信等人關於意識形態的論述一起檢視，便能刻劃出這個相互關係：文本無法直接取得歷史，必須透過意識形態；文本無法精確反映出意識形態，後者若置於前者後，前者的未竟之語便會出現。另外，馬舍雷在「文學製造理論」一書中曾提及：文本中的未竟之語，即是文本原本可能的發展方向，或是一種潛能。若套用德勒茲虛擬/現實的觀念，即可得到此結論：馬舍雷所謂的未竟之語或敘事斷裂，即是德勒茲的虛擬，乃是儲藏潛能之處。一旦未竟之語被說出，敘事斷裂被彌補，就是開發出一種潛能，或是呈現出一種文本可能的發展情境。根據已上所言，筆者提出一個假設：愛倫坡的偵探故事中，在故事情境，偵探角色刻劃，以及邏輯推演三個地方，留有敘事斷裂。而在古典，冷硬，以及後現代的偵探小說中，會用不同的方式，來彌補這三個敘事斷裂，也呈現出愛倫坡偵探故事三種可能的發展。

第四章處理愛倫坡偵探故事中的故事情境與主題間的關係。愛倫坡的偵探故事寫於 1840 年代，當時的美國人民深信美國的富強（強勢意識形態），但實際上工業化與都市化卻帶來各種的社會問題（強勢意識形態的內部矛盾）。在愛倫坡的偵探故事中，都市乃是個陰暗之地，但卻又和故事發展無直接相關。這顯然和愛倫坡的成長背景有關（作者立場）。因此愛倫坡在此處的未竟之語：在偵探故事中，故事情境與主題應有直接關連。一些重要的古典偵探小說家，像是愛嘉莎克莉絲蒂或柯南道爾，傾向根據當時的一般意識形態（general ideology, GI）來描繪故事情境，並把故事中的犯罪看成破壞社會穩定。冷硬派的偵探小說著重社會寫實，因此故事情境多為衰敗的城市，這也是犯罪的根源。至於後現代的偵探小說，故事情境多為如迷宮般的世界，陷在其中偵探的調查最後觸礁。

第五章處理偵探的角色刻劃。當時的主流意識形態，乃是強調理性的啟蒙思維，但其實社

國立政治大學 National Chengchi University

會上卻有另一股強調非理性的暗流思潮（強勢意識形態的內部矛盾），而愛倫坡對於理性的態度卻不甚明朗（作者立場）。在「莫爾格街兇殺案」與「瑪莉羅傑之謎」兩故事中的偵探角色杜賓，基本上是個平板人物（flat character），僅是理性的化身。但在「失竊的信函」中，杜賓的角色刻劃，卻和裡面的惡徒，D 部長，並無太大差別。在此的敘事斷裂：偵探故事中的偵探與惡徒間的二元對立遭到破壞。然而，在偵探小說發展的三個階段中，這個斷裂卻從未彌補：古典派的偵探看似代表理性或律法，其實常有犯法之舉；冷硬派的偵探角色刻劃複雜，而且有可能是社會上的弱勢族群，時常踩到法律界線；至於後現代的偵探，則和惡徒毫無二致。

第六章處理邏輯推演與真相間的關係。首先，邏輯推演乃是啟蒙思維下的產物，深植於當時的強勢論述。在愛倫坡的三個偵探故事，以及「金甲蟲」中，邏輯推演乃是找出真相的手段。然而，若細看杜賓的邏輯推演，即知其中有所缺陷（強勢意識形態內部矛盾的顯現），這顯然和愛倫坡能吸納矛盾的能力有關（作者立場）。在此愛倫坡的未竟之語：邏輯推演並不一定能得到真相。在古典派的偵探小說中，這個敘事斷裂並未得到彌補：這類偵探故事強調故事結構，著重偵探以邏輯推理來解謎，甚至以規則規範，終於使得偵探文類遇到瓶頸（而馬舍雷在《文學製造理論》一書中曾談及他對結構的不信任，似乎是預見了偵探文類此時的困境）。在之後的冷硬派偵探小說中，這個敘事斷裂終得到彌補：冷硬派偵探以實際的調查行動破案，而將邏輯推演置於次要地位。至於在後現代的偵探小說中，這個未言則更被說出：後現代偵探的推理往往無功，而且真相永遠無法找到。

本章也觸及「真相議題」，即在偵探故事中案子是否該被偵破。首先，偵探文類的本質即為解謎，此乃閱讀偵探小說的樂趣，也是偵探小說屬於大眾文學的原因。若在考量這三個次文類(subgenre)其實可以相互融合，以及並非所有後現代的偵探故事都沒有真相，則可以得到這個結論：發現真相是偵探小說在大眾文學中的最後一道防線，那些沒有真相的後現代偵探故事數量應不會太多，也會進入嚴肅文學(serious literature).

第七章總結本論文的發現，列出（未）被彌補的敘事斷裂，並追溯出偵探小說文類的發展軌跡：從一般意識形態，到社會寫實，再到後現代的美學意識形態 (aesthetic ideology, AI)。

Abstract

In this dissertation, Pierre Macherey's theorizations will be employed for an in-depth analysis of the narrative ruptures in Edgar Allan Poe's detective stories. First, in Chapter Two the definition of the detective novel is clarified: a detective novel refers to a fictional story that deals thematically with a crime as well as how it is solved by a detective or someone like a detective. By this definition, we can conclude that Poe didn't write the first detective story but is the progenitor of the detective fiction genre.

Chapter Three deals with Macherey's theorizations. Macherey thinks that the author must have left something unsaid in his text. The unsaid is responsible for the multiplicity of the voices in the text, enabling the text to exist. When Macherey's said/unsaid model is examined along with Althusser's, Eagleton's and Jameson's theorizations about ideology, the nature of this interrelationship can be characterized: the text can't access history directly; it has to go through the ideology. The text only reflects the ideology inaccurately; if the latter is put in the former, the former's unsaid will emerge. In addition, in *A Theory of Literary Productions*, Macherey has mentioned that the unsaid in the text is what a text could have been, or a potentiality. Framed with Deleuze's concept of virtual and actual, it can lead to this conclusion: Macherey's so-called unsaid or narrative rupture is Deleuze's virtual(ity), or a repository of potentialities. Once the unsaid is said or the narrative rupture is repaired, a potentiality will be tapped, or a possible case scenario of the text will be enacted. Based on the above, I postulate my hypothesis: Poe's detective stories have three narrative ruptures pertaining to the story settings, the characterization of the detective, and the logic reasoning. And in classical, hard-boiled, and postmodern detective fiction, the three narrative ruptures have been repaired in three different ways. Thus, three possible case scenarios of Poe's detective stories have been enacted.

Chapter Four deals with the relationship between the settings and the themes in Poe's detective stories. Poe's detective stories were composed in the 1840's, when the Americans were convinced of the U.S.'s prosperity (the dominant ideology). However, industrialization and urbanization also brought about various social problems. In Poe's detective stories, the city is portrayed as a dark

place (the internal contradiction of the dominant ideology), but it has no bearing on the action of the story. It is clearly relevant to Poe's upbringing (the authorial position). Thus, this is what Poe has left unsaid: in a detective story its setting should be related to its theme. Several significant classical detective novelists, such as Arthur Conan Doyle and Agatha Christie, tend to base the settings of their stories on the general ideology then, and view the crimes in their stories as the menaces to their stable society. Hard-boiled detective fiction foregrounds social realism, so the setting is usually a decaying city, which is also s seedbed of criminal activities. As for postmodern detective fiction, the setting is often a labyrinthine world, where a trapped detective's investigation ends up stranded.

Chapter Five deals with the characterization of the detective. The dominant ideology in Poe's era was the Enlightenment thinking, which emphasizes reason. However, there was also an undercurrent of unreason (the internal contradiction of the dominant ideology), and Poe takes an ambivalent attitude towards reason (the author's position). In "The Murders in the Rue Morgue" and "The Mystery of Marie Rogêt," the detective, Dupin, is a flat character, an embodiment of reason. However, in "The Purloined Letter," the characterization of Dupin isn't so differentiated from that of Minister D, the villain. Here, this is what Poe has left unsaid: the detective/villain dichotomy has been dismantled. However, throughout the three developmental stages of the detective fiction genre, this narrative rupture has never been repaired. Classical detectives seem to represent law or reason, but they often break the law; hard-boiled detectives are usually complex characters, or come from the minority groups in society. They often overstep the legal boundary. As for postmodern detectives, there's no telling them from the villains.

Chapter Six deals with the correlation between the ratiocinative pattern and the truth. First, ratiocination is a product of the Enlightenment; it is deeply rooted in the dominant ideology. In Poe's three detective stories as well as "The Gold-Bug," the ratiocinative pattern is a means to the truth. However, a close look at Dupin's reasoning processes will reveal that it is imperfect (the internal contradiction of the dominant ideology). Here, what Poe has left unsaid is: the ratiocinative pattern doesn't necessarily lead to the truth. This narrative rupture has never been repaired in

國立政治大學 National Chengchi University

classical detective fiction. The top priority in this subgenre is the narrative structure; it focuses on how the detective has reasoned out the truth. There were even rules dictating how classical detective stories should be created. Eventually, the detective fiction genre ended up bottlenecked. (In *A Theory of Literary Production*, Macherey speaks about his distrust in structure, as if he had foreseen the quagmire of the detective fiction genre). The narrative rupture has finally been repaired in hard-boiled detective fiction: hard-boiled detectives often solve their cases with an active investigation, pushing ratiocination to a secondary position. In postmodern detective fiction, the unsaid has been said even more: a postmodern detective's ratiocination is often fruitless, and the truth is not found.

Chapter Six also touches on the "truth issue," namely, the issue of whether the case should be solved in a detective story. First, in both classical and hard-boiled detective fiction, the truth always comes out in the end. In addition, solving a mystery is an inherent attribute of the detective fiction genre. It is precisely what makes reading detective fiction fun, and it is also what puts detective fiction in the popular literature. What's more, the three subgenres can be combined sometimes, and not all postmodern detective stories have done away with the discovery of the truth. Considering all these above, we can draw this conclusion: finding the truth is the final defense line in keeping the detective fiction genre within the popular literature. Those postmodern detective stories where the truth is lost should be few and far between, and they will end up in the serious literature.

Chapter Seven sums up the findings in this dissertation, listing how the narrative ruptures have been (un)repaired. Besides, the developmental route of the detective fiction genre is retraced: it moves from GI, to social realism, and to AI.

國立政治大學 National Chengchi University

Acknowledgement

At last, I have managed to complete my Ph.D. dissertation! Of course, I must ascribe my success to a number of people. First, I am most obliged to Professor Frank W. Stevenson, who agreed to be my thesis advisor on such a short notice, and remained so accommodating and supportive at all times. In addition, I must thank Professor Eva Yin-I Chen (陳音頤教授), who agreed to be my in-faculty advisor without any hesitation, and above all, offered me so many valuable pointers. Another person I am grateful to is Professor Hui Rong Peng (彭輝榮教授), my former university teacher. For old times' sake, he never showed the slightest reluctance to come to my aid and give me plenty of advice on Marxism. What's more, I must address my thanks especially to Professor Brian D. Phillips, Professor Chin-Yuan Hu (胡錦媛教授), and Professor Yi Ping Liang (梁一萍教授). All three of them participated in my oral defenses and proofread my dissertation. Their efforts to improve it should be most appreciated. Last but not least, I am sincerely thankful to all the teachers who have ever taught me, and all the classmates who have ever studied with me throughout my years in this Ph.D. program. All of them can be broadly defined as my 'co-authors,' for each of them has more or less contributed to my research project. Without them, this dissertation would have been an arrant impossibility.

國立政治大學
National Chengchi University

Content

Chapter I: Introduction: Macherey, Poe, and the Detective Fiction Genre

I. About Poe and the Detective Fiction Genre……………………………… .10

II. About Macherey and the Intention of this Dissertation …………...…..13

Chapter II: Poe and the Detective Fiction Genre

I. The Definition of Detective Fiction ……………………………………...16

II. Poe's Place in the History of the Detective Fiction Genre……………..…20

Chapter III: The Theoretical Framework

I. About Macherey's "Unsaid"……………………………………………..………27

II. Situate Macherey Genealogically in Terms of Ideology………………..…39

III. The Unsaid: A Virtual(ity)/Potentiality…………………………………...…54

IV. My Hypothesis in this Dissertation………………………………………….59

Chapter IV: The Setting in the Detective Story

I. The First Narrative Rupture in Poe's Detective stories………………..……...61

II. How Could the Unsaid Be Said: From Classical to Postmodern………72

Chapter V The Characterization of the Detective

I. Dupin Is Characterized as the Embodiment of Reason ??.......................84

II. 'Could the Unsaid Really Be Said?': From Classical to Postmodern…..94

Chapter VI. The Ratiocinative Pattern and the Truth

I. Ratiocination: the Way to the Truth ??..107

II. Classical Detective Fiction Is Dependent on Ratiocination: A Move Towards Structuralism……………………………………………………………......120

III. How Could the Said Be Said: From *Whydunit* to No Truth…….……..130

國立政治大學 National Chengchi University

IV. The Truth Issue: The Defense Line of the Detective Genre……..…...134

Chapter VII. Conclusion…………………………………… ..…...142

Works Cited……………………………………………...…………149

Chapter One: Introduction: Macherey, Poe, and the Detective Fiction Genre

Though his *[Poe's]* streams of influence flowed largely underground for several decades, they fed not only Doyle's work but that of countless later writers.

Charles J. Rzepka, Introduction, *A Companion to Crime Fiction,* 5.

I'll never tell…any of you!

Don't Say A Word (2001)

I. About Poe and the Detective Fiction Genre

Edgar Allan Poe has long been reputed to be "the father of detection" in consequence of his three short detective stories featuring a detective figure, Auguste Dupin, : "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Rogêt" (1842), and "The Purloined Letter" (1845) (Symons, *Dashiell, Hammett*, 35). Dupin, clearly modeled after the well-known French police detective, Eugène François Vidocq (1775-1857), demonstrates "how rational analysis combined with imagination can solve mysteries" (Worthington, "From The Newgate Calendar to Sherlock Holmes," 22). If we want to view the three detective stories as the origin of the detective fiction genre (, which I shall prove in Chapter II), we must note that this genre is akin to some other genres, such as crime fiction. (The two terms will be carefully differentiated in Chapter II.) Above all, all of these genres were created in a complex context, where there are a lot of interrelated factors, such as the Romantic movement, and the Gothic novel, which may be viewed "as a direct source for crime fiction" (Knight, *Crime Fiction since 1800,* 19).[1] Another factor that can be specifically singled out and seen as a major forerunner of Poe's detective stories is *The Newgate Calendar*, collections of criminal biographies of London's Newgate Prison during the 18th and 19th centuries (Worthington, 130). From *The Newgate Calendar* derived the so-called "Newgate Fiction," a derogatory term for criminal novels published in the 1830's and 1840's (Hollingsworth, *The Newgate Novel 1830-47*, 14).[2] Both *The Newgate Calendar* and Newgate fiction are highly moralistic, "shaped by the need

---

[1] In addition, Larry Landrum Jr. notes that 70 Gothic novels created between 1794 and 1854 use the word 'mystery' in their titles, which is a code-word that will later belong to crime fiction (3). And in Chapter II, the connections between 'the mystery' and 'detective fiction' will be investigated. See Larry Landrum Jr., *American Mystery and Detective Novels: A Reference Guide* (Westport, CT: Greenwood, 1999), 3.

[2] Worthington points out, "Newgate novels were accused of glorifying criminality and making it attractive. The best-known authors at the center of the controversy caused by glamorizing criminality were Edward Bulwer-Lytton,

to avoid accusations of degeneracy and of posing a threat to its readers and (by extension) society" (Pittard, "From Sensation to the Strand," 115).[3] Above all, they introduced crimes and criminal investigations into the middle and upper classes. It was against such background that Poe created his three detective stories. Following the model set up by Poe, plenty of top-notch writers on both sides of the Atlantic Ocean made their attempts to create detective fiction, ushering this inchoate genre into its golden or classical period. Then in the 1920's, while classical detective fiction remained predominant in Britain, the so-called "hard-boiled" detective fiction emerged in the U.S. In a way, it is "an acknowledgement of big business corruption" and its "unpatronizing portrayal of working class experience." It is "a vehicle for radical criticism" (Worpole, *Dockers and Detectives*, 31, 41). At this phase, detective fiction began to turn towards realism and thus serve the function of social criticism. Later in 1940's emerged the so-called "postmodern" or "metaphysical" detective fiction. Patricia Merivale regards postmodern detective fiction as "a crooked derivative" of detective fiction genre because it aims "to question, subvert, and parody" the conventions of detective stories ("Postmodern and Metaphysical Detection," 308). Basically, it has "the intention, or at least the effect of….transcend*(ing)* the mere machinations of the mystery plot" (Merivale and Sweeney, "The Game's Afoot," 2, *italics mine*).

To sum up, all of these subsequent subgenres of detective fiction developed directly under the influence of Poe (Just as Rzepka has stated, it is fair to say that every detective story writer in the world is influenced by Poe.).And with these subgenres, there is no denying that the detective fiction genre has already been a fully-fledged literary genre. First of all, it has captured the attention of many modern writers. For instance, William Faulkner must have learned the technique of "the double plot" from detective fiction and employed it in some of his most important works, such as *The Sound and Fury*, *Absalom, Absalom!*, and *Light in August* (Cawelti, "Canonization, Modern

---

William Harrison Ainsworth and Charles Dickens." Lyn Pykett notes that Dickens' *Oliver Twist* was often criticized as a piece of Newgate fiction because there is indeed certain narrative resemblance between them both. See Worthington, 19. Lyn Pykett, "The Newgate Novel and Sensation Fiction, 1830-1868," *The Cambridge Companion to Crime Fiction.* Ed. by Martin Priestman (Cambridge: Cambridge University Press, 2003), 27.

[3] In 1907, Florence Bell conducted an investigation of popular culture in industrial society. She then stated that Newgate fiction was "the counterpart, in a cruder form, of the detective stories reveled in by readers of more education and a wider field of choice…" See Florence Eveleen Eleanor Bell, *At the Works: A Study of a Manufacturing Town {1907}* (New York: Augustus M. Kelly, 1969), 146.

國立政治大學 National Chengchi University

Literature, and Detective Story," 11). In addition, it has transcended the generic boundaries; that is, besides fiction it may take many other forms, such as cinema, the TV show (eg, *Murder, She Wrote* or *Columbo*), or a stage performance (eg, Agatha Christie's *The Mousetrap*), the comic book or the cartoon (eg. the recent animated film, *Zootopia* (2016), or the Japanese franchise of *Detective Conan*, which comes in both the cartoon and the comic books, has created such a huge sensation in both Japan and Taiwan.), etc. Or it may overlap many other genres, such as sci-fi fiction (eg. Nora Roberts' well-known *In Death* series, where Detective Eve Dallas looks into a series of cases in the mid-21st century New York City.), history novels (Dan Brown's best-seller, *The Da Vinci Code* is a fine example. Another perfect instance would be Josephine Tey's 1951 detective/history novel, *The Daughter of Time,* where a hospitalized Scotland Yard inspector Alan Grant attempts to find out whether Richard III (1452-1485) really murdered his two nephews. In 1990, this novel was voted No. 1 on The Top 100 Crime Novels of All Time list by the U.K. Crime Writers' Association.), pastiche, (The 2000 movie *Scary Movies* is a perfect example), even Chinese martial arts cinema (Here are two prominent examples: Peter Chan's (*Ke Xin, Chen*) 2011 movie, *Wu Xia*, where a county constable investigates two robbers' deaths. Hark Tsui's (*Ke, Xu*) 2010 movie *Detective Dee and the Mystery of the Phantom Flame*, where Detective Dee of the Tang Dynasty takes the empress' order to investigate several mysterious fires), and so on. Therefore, in this dissertation, I will try to 'cast my net wide;' that is, the instances I give will range from orthodox detective novels to detective stories taking non-novelistic forms or merging into other genres.

As a matter of fact, the detective fiction genre doesn't merely have its own developmental history or formal complexities; most of all, it "has become a genre in which writers explore new social values and definitions," such as sexism or racism. That is, the "creation of representative detective heroes has become an important social ritual for minority groups who would claim a meaningful place in the larger social context" (Cawelti, 8). Here, Cawelti highlights the sociality of detective fiction. As mentioned previously, hard-boiled detective fiction serves the purpose of social criticism. Above all, Cawelti also reminds us that detective novels composed in different cultures will mirror different social values and have different detective heroes. That is, as the recent

國立政治大學 National Chengchi University

development of detective fiction "indicates its global promise" (Rzepka, 9), the genre is manifestly characterized by "its regional diversity," as Cawelti observes (8). In other words, detective fiction today isn't merely "internationalized;"[4] it has gone "glocalized," a term Roland Robertson uses to refer to "a global outlook adapted to local conditions" ("Glocalization," 28).[5] Therefore, in this dissertation, I will try to treat the detective fiction genre both globally and locally.

II. About Macherey and the Intention of this Dissertation

Pierre Macherey (1938-) is a major French deconstructionist/Marxist. First, following a deconstructive line of thinking, Macherey throws extreme discredit on structure and focuses on the unsaid of a literary text. For Macherey, an author is sure to leave a lot of things unsaid, and the unsaid is precisely the reason why a literary text exists. (It is as if an author keeps saying the quote from the 2001 movie, *Don't Say A Word*, "I'll never tell…any of you (readers)!") In addition, the unsaid is tantamount to narrative ruptures, or the fractures beneath the surface of a seemly coherent structure in the literary text. Above all, the unsaid is closely associated with the historical context as well as the ideology. It is at this point where the Machereyan theorizations intersect with Marxism, or the Althusserian Marxism, to be more exact. As an apprentice of Louis Althusser, Macherey and Althusser see eye to eye with each other on the conceptions of ideology. Therefore, the Althusserian concepts of ideology figure prominently in Macherey's literary theories. On the other hand, Althusser also draws on Macherey's theorizations when explicating the relationship between literature and ideology. For instance, in his "Letter on Art in Reply to André Daspre," Althusser first asserts that art "does have a quite particular and specific relationship with ideology" (201). Then in characterizing the nature of this "particular and specific relationship," Althusser further argues,

---

[4] Cawelti elaborates on the internationalization of the detective fiction genre, "Actually, in the 1930s and 1940s two important developments began to undercut the detective story's Anglo-American ethnocentricity. Writers in other countries, such Georges Simenon in Belgium and France, Edogawa Rampo in Japan, and Arthur W. Upfield in Australia…Also in the 1930s and 1940s the quest for new kinds of detectives led to the development of a rich galaxy non-English detectives created in large part by English and American writers," such as Earl Derr Biggers' Charlie Chan. See Cawelti, 9-10.

[5] According to *The Oxford Dictionary of New Words*, the term "glocal" originally refers to an agricultural technique of adapting one's farming strategies to local conditions. Then during the 1980's, it gradually became a marketing buzzword, the tailoring and advertising goods and services on a global basis to increasingly differentiated local and particular markets. See "glocal," *The Oxford Dictionary of New Words,* 1991 ed.

> What art makes us see, and therefore gives us in the form of 'seeing,' 'perceiving' and 'feeling'…is the ideology from which it is born, in which it bathes, from which it detaches itself as art, and to which it alludes. Macherey has shown this very clearly in the case of Tolstoy, by extending Lenin's analyses…[Art gives us] a view which presupposes a retreat, an internal distantiation from the very ideology from which their novels emerged. They make us perceive…in some sense from the inside, by an internal distance, the very ideology in which they are held. (*Lenin and Philosophy, and Other Essays,* 222-3)

Inspired by Macherey's reading of Tolstoy (, which I shall delve into in Chapter Three), Althusser states that there is an "internal distance" between art and ideology. That is, while art originates from ideology, the former doesn't truthfully mirror the latter. Instead, the former, from a distance, enables us to perceive the latter. In addition, as for the latter, Althusser asserts that it "slides into all human activity" and is "identical with the 'lived' experience of human existence itself…This 'lived experience is not a given, given by pure 'reality,' but the spontaneous 'lived experience' of ideology in its peculiar relationship to the real" (223). By "pure reality," Althusser, roughly speaking, refers to a big word, "history." That is, Althusser informs us that ideology or the human lived experience is not given by history but has a peculiar relationship with it.

By and large, Macherey's literary theories combine both deconstruction and Marxism. Plenty of theorists navigating along the two lines of thought reference Marcherey more or less, whether they approve of him or not. For instance, in *Radical Tragedy* Jonathan Dollimore explicitly references Macherey when invoking "new criteria for exploring the relationship of literature to its historical context" (5, 272). Secondly, Tony Bennett, in *Formalism and Tragedy*, gives credit to Macherey and reminds us "to take account of the historical determinations which bear on both the text's production and its consumption" (98), though his skepticism of Macherey's literary theories does manifest itself.

On the other hand, Macherey seems to take a rather negative attitude towards detective fiction. For example, in *A Theory of Literary Production*, he states,

> All the literature of the mysterious illustrates a similar doctrine. From the heroines of

> Mrs. Radcliffe to Sherlock Holmes, one finds, in a degenerate form, though with unsurpassed clarity, this novelistic meditation upon the treachery of appearances, the very theme of the moral-critical judgment. Once the enigma has been resolved the real meaning leaps out from behind the screen of all the intermediate episodes. The artifices of narration are merely the vehicle for a procrastinated anecdote. (19)

Here, Macherey's scorn for detective fiction is most obvious; he thinks of detective fiction as a "degenerate form" because it is no more than a procrastination of the revelation of the truth. Beneath its treacherous appearance is a mere moral-critical judgment at its very best.

However, Macherey's reference to Mrs. Radcliffe or Sherlock Holmes clearly indicates that he exclusively targets the so-called "classical detective fiction" in impugning the detective fiction genre. But as I've stated previously, classical detective fiction is merely the prototype of this extremely complex and multifaceted genre. It is at this point where I think ample dialogical space may be opened up between Macherey and the detective fiction genre: as Macherey has gained insights into the defects of classical detective fiction, the genre, more or less, evolved into hard-boiled or postmodern detective fiction because certain fundamental faults of classical detective fiction had to be redressed. In this respect, Macherey and the evolution of this genre seem to be on the same tract, which, in other words, seems like a promising point of departure or a solid rationale.

With such an observation in mind, I hereby set the course of this dissertation: with a Machereyan reading, the narrative ruptures in Poe's detective stories will be located. Then I will follow the developmental trajectory of the detective fiction genre to examine how these unsaid(s) or fractures have been said or repaired.

國立政治大學 National Chengchi University

Chapter Two: Poe and the Detective Fiction Genre

Through his investigations the detective retrieves the hidden story of the crime so that he is finally able to mediate it in his detailed narrative discourse.

Peter Hühn, "The Politics of Secrecy and Publicity," 40.

Trinity: Neo! No one has ever done anything like this! Neo: That's why it's going to work!

The Matrix (1998)

I. The Definition of Detective Fiction

Before I launch my research enterprise, I feel the need to clarify the definition of detective fiction in order to adjust my dialectical focus. In *Talking About Detective Fiction*, P. D. James thinks a detective novel should have "a central mysterious crime, usually murder; a closed circle of suspects…a detective, either amateur or professional…and, by the end of the book, a solution which the reader should be able to arrive at by logical deduction from clues inserted in the novel with deceptive cunning but essential fairness" (9). Clearly, James' definition targets classical detective fiction more than hard-boiled or postmodern detective fiction, as James herself states that such a definition "now seems unduly restrictive and more appropriate to" classical detective stories (9). Likewise, R. Austin Freeman, apparently under the influence of detective fiction as well, points out the defining attribute of detective fiction, "an intellectual satisfaction" it offers to readers, or an entertainment which is actually "an exhibition of mental gymnastics in which he *[a reader]* is invited to take part." Of course, such a satisfaction or an entertainment must come from an argument which "is conditional on the complete establishment of the data" or free from "fallacies of reasoning" ("The Art of the Detective Story," 11-3, *italics mine*). Freeman's focus is on the detective's logical investigation, namely, how the detective logically deduces the truth from a heap of clues and solves the mystery.

In their attempts to define detective fiction, both James and Freeman emphasize the logical inference, considering it a sure way to the solution of a case. Condensing their definitions, we can tentatively define detective fiction this way: a novel in which a detective solves a crime by employing logical reasoning. Elaborate as this definition may seem, it is confined in the tradition of

classical detective fiction. Howard Haycraft, on the other hand, offers a somewhat looser definition, "For the essential theme of the detective story is professional detection of crime. This is…the distinguishing element that makes it a detective story and sets it apart from its "cousins" in the puzzle family" ("Murder for Pleasure," 160-1). Clearly, Haycraft substitutes "professional detection of crime" for James' so-called "logical deductions from clues" or Freeman's so-called "logical methods." This somewhat flexible term can cover both classical detectives' logical inferences and hard-boiled or postmodern detectives' investigative techniques. That is, Haycraft has come up with a definition with a coverage of the whole genre.

As if following Haycraft's definition, George N. Dove lists "the four identifiable qualities" of detective fiction: first, "a detective" or "an identifiable detection role;" second, "the account of investigation and resolution;" third, "a complex mystery that appears impossible of solution;" finally, the solution "known to the reader" (*The Reader and the Detective Story,* 10). Besides, Ernst Kaemmel points out, "In the course of its development, the detective novel became concentrated very quickly upon portraying a (fictional) detective's solution of a murder or another capital crime in a fictional plot." Thus, detective fiction can be differentiated from criminal reportage, or any other novelistic subgenre ("Literature under the Table," 57). That is, Kaemmel adds one more crucial qualification for detective fiction: fictionality.

國立政治大學 National Chengchi University

Here I shall combine these critics' viewpoints into one single, functional definition: a detective novel refers to a fictional story that deals thematically with a crime as well as how it is solved by a detective or someone like a detective.

Now, let's put the workability of this definition to a test. First, it seems that this definition can enable us to clarify the niceties among these terms: a mystery is a story in which strange things happen that are not explained until the end ("mystery." Def. 1092. *Collins Cobuild English Dictionary,*1997, 2nd ed.). On the other hand, a thriller is a book, film, or play that tells an exciting fictional story about something such as criminal activities or spying ("thriller." Def. 1742 *Collins Cobuild English Dictionary,* 1997, 2nd ed.). Clearly, both the terms are a lot broader and may overstep the boundary of detective fiction. What's more, the distinction between the crime novel

and the detective novel should be more noteworthy: "the crime novel tells the story of a crime, *[while]* the detective novel *[tells]* the solution of a crime…In the crime novel, the criminal is presented to the reader before the crime is…In the detective novel, on the other hand, the sequence is reversed" (Alewyn, "The Origin of the Detective Novel," 64, *italics mine*). In a way, the crime novel is quite the opposite to the detective novel. It "lives up to its name by violating a basic convention of mystery and detective fiction; it tells the story from the point of view of the perpetrator－the pursued criminal becomes the main protagonist" (Malmgren, "The Pursuit of Crime," 160).

It's time that we went over several instances. Let's start with Poe. Poe's "The Gold-Bug" (1843) is often grouped with his three detective stories because it is also a story characterized by a process of analytical reasoning. "The Gold-Bug" describes how William Legrand uses his reasoning skills to decode a cryptogram and finds a hidden treasure. However, Haycraft doesn't think of it as a detective story because "every shred of the evidence on which Legrand's brilliant deductions are based is withheld from the reader until after the solution is disclosed" (164). Well, I think Haycraft is right about refusing to qualify "The Gold-Bug" as a detective story. But I find the grounds on which he does so rather unconvincing. After all, in some detective stories, especially hard-boiled ones, it is possible that some clues may remain withheld until the very end. According to the definition of detective fiction given above, "The Gold-Bug" is not a detective story simply because a hidden treasure does not constitute any crime! As for another story of Poe's, "Thou Art the Man" (1844), Dorothy Sayers thinks that in this story Poe "achieved the fusion of the two distinct genres and created what we may call the story mystery, as distinct from pure detection on the one hand and pure horror on the other" ("The Omnibus of Crime," 73). Sayers seems to imply that "Thou Art the Man" is a mystery rather than a detective story. Haycraft, on the other hand, thinks this story "comes much closer structurally to qualifying than "The Gold Bug." But here again it is the concealment of essential evidence…that rules the story out of court" (164). At this point, I think Haycraft is right, for "Thou Art the Man" doesn't offer readers any clues to the solution of the crime, which means that the investigation of the crime, or how the crime is solved, is not thematicized at

all! In conclusion, neither “The Gold-Bug” nor “Thou Art the Man” is a detective story. They fall into the category of the mystery or the thriller. Therefore, at best, they can only be used to instantiate Poe’s portrayal of ratiocination or his presentation of a crime (, which is also what I intend to do in the later chapters).

Then, let’s move on to Wilkie Collins, a detective story writer who was clearly influenced by Poe. Some critics, such as Haycraft, think of his *The Woman in White* (1860) as a mystery rather than a detective novel. However, Julian Symons, in *Mortal Consequences*, insists that it be treated as a detective novel on the grounds that it is a crime story (44). Well, it is true that the protagonist in “The Woman in White” employs some detective skills every now and then. However, this novel doesn’t have a case that occupies a thematically central place, based on which I shall concur with Haycraft and disagree with Symons. As for Collins’ *The Moonstone* (1868), it has both a case (the theft of the moonstone) and a detective (Franklin Blake), who conducts an investigation and solves the case. So it certainly qualifies a detective novel. (In fact, a lot of detective fiction fans have voted *The Moonstone* as one of the top 100 detective novels in the world! In addition, T. S. Eliot regards *The Moonstone* as “the first and the greatest of English detective novels” (“Wilkie Collins and Dickens,” *Selected Essays*, 464).) It’s the same case with another novel of Collins’, *The Law and the Lady* (1875). This epistolary novel describes how Valeria (the detective) conducts an investigation to exonerate her husband from the accusation of poisoning his ex-wife.

Charles Dickens is also worthy of our attention. Willard Huntington Wright (S. S. Van Dine) thinks of his 1853 *Bleak House* as “England’s first authentic contribution to detective fiction,” though it “contains many elements which to-day would not be tolerated in a strict detective story…” In addition, for Wright Dickens’ unfinished novel *The Mystery of Edwin Drood* is “a straight-away detective story which might almost be used as a model for this type of fiction” (“The Great Detective Stories,” 44). While taking notice of the detective elements in both the novels, Wright also seems to have certain reservation about regarding them as detective novels. Indeed, *Bleak House* lacks a central case in its convoluted plot, though it does have a detective, Inspector Bucket, who Wright thinks “deserves to rank with Dupin and the famous fictional sleuths who came after”

國立政治大學 National Chengchi University

(44). As for *The Mystery of Edwin Drood*, we do not know if it centers on the murder of Edwin Drood because it is unfinished. In addition, the murder case in this novel remains unsolved, so we are uncertain whether it has a detective (, or to be more exact, whether one of its characters can play the part as a detective).

Let's go over several more recent examples. Some critics, such as Justine Tally, notices that in Toni Morrison's 1992 novel, *Jazz*, "a voice of the narrator is an imitation of hard-boiled fiction" (*The Story of Jazz,* 32). Such an observation may lead them to believe that it is a detective novel, now that it also revolves around a murder. *Jazz* does thematicize a murder, and as the story unfolds, readers come to perceive the perpetrator's motive. However, it neither has the role of a detective nor a proper investigation. Hence, it shouldn't be classified as a detective novel.

Woody Allen's recent film, *Magic in the Moonlight* (2014), tells a story about how a magician is called upon to investigate an alleged fraud of a female spiritualist, in the course of which he gradually falls for her. In this film, the magician plays the part as a detective, launching a proper investigation. Above all, the case is cracked in the end. Therefore, *Magic in the Moonlight* fits the definition of a detective story, while movie critics tend to view it as a romantic comedy. Another cinematic example is Alfred Hitchcock's *Psycho* (1960). As we know, there have been a number of psychoanalytical interpretations of this horror film. On the other hand, if we take a close look at its story, we'll see that it does centralize a case (a missing secretary, Marion, who embezzles 40000$ from her office). And two of the characters, Lila (Marion's sister) and Sam (Marion's boyfriend), look into this case together and learn the truth (, though their so-called "investigation" only involves questioning the local sheriff and sneaking into the Bates Motel). Therefore, it is fair to say that *Psycho* fits the loosest definition of detective fiction.

II. Poe's Place in the History of the Detective Genre

A clarified, functional definition of detective fiction can also help us do more historical tracings, and above all, ascertain Poe's place in the history of the detective fiction genre. First, Macherey points out in "For A Theory of Literary Reproduction:"

立 政 治 大 學 National Chengchi University

> The notion of an original work succumbs to this splitting:…Except in a dream, one never writes on a completely blank page: the execution of a text necessarily relies on the reproduction of prior texts, to which it implicitly or explicitly refers…One writes on the written, that is, on top of it the palimpsest…defines the very essence of the literary…(*In A Materialist Way*, 48-9)

Macherey thinks that every literary text must be created under the influence of certain prior texts; therefore, it must be a reproduction. In Chapter I, we have gone through some of the literary works created prior to Poe. Here, I intend to go through more of them; above all, with this definition, I intend to find out if they are examples or counterexamples of detective fiction. By so doing, we'll know where Poe fits in with the history of the detective fiction genre. First, as mentioned in Chapter I, Poe's detective stories were created against the background of "criminal narratives," a term Worthington uses in her *The Rise of the Detective in Early Nineteenth-Century Popular Fiction* (6). As the name suggests, this term refers to any criminal-related writings, such as *The Newgate Calendar,* Newgate fiction, or fiction like Samuel Danforth's *Cry of Sodom* (1674), which was published on the occasion of Benjamin Goad's execution for bestiality and "grew out of an unusually scandalous crime that could not help but captivate the public" (Moudrov, "Early American Crime Fiction," 130).[6] Most of all, Worthington also uses Thomas De Quincey's satirical essay "On Murder Considered as One of the Fine Arts" (1827) as a major example. According to Worthington, in this essay "De Quincey used a contemporary and notorious murder case, the Ratcliffe Highway Murders of 1811" (24), as an example. Indeed, not only does De Quincey thematicize this murder but also he "furthers his claim to intellectualism by structuring his article after the style of an academic paper, borrowing the discursive technique and linguistic register of academia" (26), "producing an intellectual legitimization of the sensational appeal of murder"

[6] In "Early American Crime Fiction: Origins to Urban Gothic," Alexander Moudrov lists a number of instances of early American crime literature or criminal narratives, such as Cotton Marther's *Pillars of Salt: An History of Some Criminals Executed in this Land for Capital Crimes* (1699). In the end, Moudrov draws this conclusion, "The question whether crime literature should be monopolized by social concerns was, of course, never settled. While many writers insisted that books about crime could be justified only by their social purpose, others made efforts to transform crime literature into a source of reading pleasure." See Alexander Moudrov, "Early American Crime Fiction: Origins to Urban Gothic," *A Companion to Crime Fiction,* ed by Charles J. Rzepka and Lee Horsley (Chichester: Wiley-Balckwell, 2010) p128-39.

國立政治大學 National Chengchi University

(27).[7] We must note that Danforth's *Cry of Sodom,* De Quincey's essay, Newgate fiction, or any other criminal narratives of this kind, give account of factual rather than fictional cases. It is on this basis that they do not qualify as detective fiction; at best they can be deemed as precursors of this genre.

Haycraft traces the origin of modern detective fiction back to "deductive and analytical tales in some of the ancient literatures" (161). Now the question is: by our definition of detective fiction, can we find both examples and counterexamples in these ancient literatures? The answer seems to be "Of course!" For instance, E. M. Wrong, in his 1926 article "Crime and Detection," first gives us the example in the Apocrypha: Daniel's cross-examination which saves Susanna from the elders' false accusation. In this story, there are a case, a detective (Daniel), and an investigation; in other words, it is a detective story, though the so-called "investigation" is nothing but a cross-examination, "the simplest of methods." No wonder Wrong concludes: "we are probably justified in regarding him*[Daniel]* as the remote ancestor of Sherlock Holmes and Dr. Thorndyke" (19, *italics mine*).

Wrong also gives us another story found in Herodotus:

> An enterprising Egyptian with his brother robbed the royal treasury by a secret entrance; the brother was laid by the heel in a trap, whereon the hero cut off his head to prevent identification. A few days later he fuddled the guardian of the body with drinks, stole and buried the corpse. He ended by escaping from the king's daughter turned prostitute to extort a confession; he was pardoned and married the princess, having proved himself a bolder and more successful, though possibly a cruder, Raffles than any of recent times. (19)

Regarding this story, Wrong merely states, "Here are the twin themes of detection and crime sketched in their essentials" (19). On the other hand, by taking a closer look at this story, we'll discover that it has neither an obvious role of a detective nor an investigation, though its plot is built upon a crime. Therefore, it is a counterexample; it is a mystery rather than a detective story.

Wrong's effort to dig out the two stories may inspire us to turn to another ancient civilization,

---

[7] The influence of de Quincey's essay on crime literature is also plain to see. Maurizio Ascari states that the "disruptive and provocative character" of this "subversive essay" brings "a new appreciation of crime literature." See Maurizio Ascari, *A Counter-History of Crime Fiction: Supernatural, Gothic, Sensational* (London: Palgrave Macmillan, 2007) p40.

立 政 治 大 學 National Chengchi University

China. In the Song Dynasty of China (960-1276) emerged a literary subgenre, the court case fiction, which gives account of how a judge/magistrate cracks various cases. (In ancient China, a magistrate had to play the roles of both a judge and a detective in solving criminal cases.)Though not officially published, it mainly took the form of written scripts circulating among professional storytellers. Not until the 19th century did these scripts get complied into novels and officially published. (In fact, it is roughly the same time as Poe composed "The Murders in Morgue Rue.") *Judge Dee's Cases*, *Judge Shi's Cases*, *Judge Bao's Cases*, and *Judge Peng's Cases* are its most notable examples. The court case fiction may seem like an example of early Chinese detective literature, but it is in fact a counterexample. The main reason is that the so-called "judges" in these stories often go above the law and recourse to supernatural elements, such as ghosts (Huo, "A Study of the Plots of "Shi Gong-An" and "Peng Gong-An," 163"). That is, very often there is no logical investigation in them.[8]

Alewyn gives us a much more recent example, E. T. A. Hoffmann's *Das Fräulein von Scuderi* (1818):

> It takes place in Paris at the time of Louis XIV. The city has been alarmed for some time by a series of murders, all performed according to the same pattern. The victims are always isolated pedestrians who are supplied with expensive gifts and are on their way late at night to an amorous tryst. They are found in the morning, stabbed to death with the same weapon and robbed of their jewels. (71)

This is the central crime of the story. Then there is a twist of the plot:

> It is only when the respected goldsmith Cardillac is discovered murdered that the criminal is thought to have been found: Olivier Bresson, Cardillac's apprentice and lodger and the fiancé of his daughter….*[who]* claims that his master left the house at midnight and ordered him to follow him at a distance of fifteen steps. From this

---

[8] Dr. Robert H. van Gulik (1910-1967), a Dutch sinologist and diplomat, discovered the stories of Judge Dee while he was stationed in China from 1942 to 1945. At that time, he was so fascinated with them that he called Judge Dee "the Sherlock Holmes in the Orient." Initially intending to translate the stories of Judge Dee into English, Gulik ended up rewriting them and had them published in Tokyo in 1949. Interestingly, in the course of his rewriting Gulik did a lot more than just embellish the stories. Not only did he rid them of their supernatural elements but also he re-characterized Judge Dee as a detective like Holmes or Hercules Poirot. Therefore, Gulik's 16 volumes of *Celebrated Cases of Judge Dee* may fall into the category of English classical detective literature. See Cai Jun, Xie, Introduction, *The Haunted Monastery.* By Gulik (Taipei: Cité Publishing, 2001) p7-11.

> distance he had seen Cardillac attacked by an unknown man. The murderer vanished in the darkness…(71, *italics mine*)

Of course, Bresson's statements are immediately discredited because "on the third floor, two witnesses had spent the whole night without sleep. They clearly heard Cardillac bolt the door from inside at nine o'clock in the evening…and then nothing more until after midnight…"(72).

At last, "Mille de Scuderi, a little old lady who is as clever as she is plucky and who is a poet…solves the crime…by actively taking the investigation in hand…"(73):

> Oliver is not the murderer…The real murderer is none other than Cardillac…A neurotic compulsion…drove him to use murderous methods to take possession again of the jewels he had manufactured. A secret passage permitted him to leave the house without being noticed. During the last of these sorties he had been stabbed with his own dagger in self-defense by an officer he had attacked, and had been brought back into the house by Olivier, who had secretly followed him. (72)

And of course Bresson is reluctant to tell the truth because he wishes to protect the reputation of his late master. Alewyn retells the story in great detail for one purpose only:

> Next to some subordinate motifs, we find all together in this story the three elements that constitute the detective novel: first, the murder…at the beginning and its solution at the end; second, the innocent suspect and the unsuspected criminal; and third, the detection, not by the police, but by an outsider, an old maid and a poet…*[who plays the part as the detective in the story]* (73, *italics mine*)

Indeed, it goes without saying that *Das Fräulein von Scuderi* typifies both a modern serial-killer detective story and a classical locked-room mystery, which enables us to notice how perfectly it fits our definition of detective fiction. Above all, this story was written "in 1818, a quarter-century before E. A. Poe's "Murders in the Rue Morgue," with which, according to previous opinion, the history of the detective novel begins" (73).[9] In other words, *Das Fräulein von Scuderi,* plus the story

[9] As a matter of fact, Hoffmann's *Das Fräulein von Scuderi* has recently caught a great deal of critical attention. For instance, in "The Labyrinth of Crime," Hermann F. Weiss proposes a reinterpretation of this story "by fully investigating the richly detailed social, political, and cultural context in which Hoffmann places them." At the end of his paper, Weiss concludes, "In spite of Mlle de Scudery's eventual success and the assurance that Madelon and Olivier will have a secure existence, the reader is left with an uneasy awareness of the frailty of the individual as well as of man's social institutions." See Hermann F. Weiss, "The Labyrinth of Crime: A Reinterpretation of E. T. A. Hoffmann's *Das*

from the Apocrypha given above, has established a crucial fact: by no means did Poe create the first detective story; prior to him there were already stories that could perfectly fit the definition of detective fiction.

On the other hand, Alewyn also acknowledges the possibility that *Das Fräulein von Scuderi* could be "a matter of a lucky bull's eye" because "this is the only time that all the essential characteristics of the detective novel are found together in a single story by E. T. A. Hoffmann…" (73). Besides, right after Wrong offers us the story in the Apocrypha, he reminds us that "the art of detective fiction lay for centuries untouched, and its effective history is crowded into the last eighty years" (19). That is to say, though these authors did create detective stories before Poe, they simply happened to put together their stories with the essential elements of detective fiction. It is purely coincidental, which can be evidenced by the fact that none of these writers continued to compose more stories in the same pattern. Poe, on the other hand, wrote "The Murders in the Rue Morgue" in 1841, which is followed by "The Mystery of Marie Rogêt" in 1842 and "The Purloined Letter" in 1845. As all three of them incorporated the same elements, Poe didn't merely create a formula but a brand-new genre with a clear definition. Therefore, we can conclude that Poe was not the first detective story writer but definitely the progenitor of the detective genre. This is Poe's place in the history of the detective genre.

Our conclusion above is the truth behind Poe's title of "the authentic father of the detective novel as we know it to-day" (Wright, 43). In "Edgar Allan Poe (1809-1849)," Maurice S. Lee explains what it really means by addressing Poe as "the inventor of detective fiction:"

> With various roots in classical literature, Gothic novels, and popular crime narratives, detective fiction in even its earliest forms cannot be limited to one lineage or set of conventions. That said, if anyone can be taken to be the inventor of detective fiction, it is Poe, whose crime-solving protagonist, C. Auguste Dupin, appears in three short stories…Written before the word "detective" was coined in 1847, what Poe called his "tales of ratiocination" established a new form of crime fiction. ("Edgar Allan Poe," 369-70)

Fräulein von Scuderi," *Germanic Review* Vol. 15 Issue 3 (May 1976): 181, 189. (181-9)

國立政治大學 National Chengchi University

Then Lee goes on to elaborate on Poe's influence on the later writers:

> The Dupin stories have been broadly influential since their first appearance in American popular magazines in the early 1840s…Poe's tales helped shape the detective fiction of Wilkie Collins…G. K.Chesterton and Arthur Conan Doyle. Emile Gaboriau in France and Edogawa Rampo in Japan also drew from the Dupin stories when pioneering detective writing in their native tongues…One reason for such influence is that the Dupin stories introduce but do not exhaust the possibilities of detective fiction, offering later writers a generative model open to improvisation. (370)

Basically, Lee has buttressed up the conclusion we have drawn. According to him, Poe's greatness may be viewed in two ways. First, he invented the genre of detective fiction by creating the character of Dupin that runs through a series of stories. Secondly, the new genre Poe created is actually a system full of possibilities and open to improvisation. (Such an observation also echoes our quote from *The Matrix* in the beginning of the chapter: no writer prior to Poe ever thought about establishing a literary genre revolving around detection. And over the 170 years, it has remained proven fact that his idea did work!)

What's more, Lee lists three potential factors behind Poe's achievement of fathering the detective fiction genre: (1) "Poe's fascination with crime is apparent in almost all of his fictional work." (2) "Poe also had a longstanding interest in puzzles…" (3) "In addition to his insights into puzzles and crime, Poe also had an educational background that helped him think about detection from various perspectives" (378-9). In conclusion, with his own obsession with crime and puzzles as well as his own knowledge, Poe wrote one detective story after another and ended up as the father of a literary genre, which has so far spawned countless brilliant writers worldwide.

國立政治大學 National Chengchi University

Chapter Three: The Theoretical Framework

The novelist, whoever he is and whenever he is writing, is giving form to a story, giving form to his moral and metaphysical views, and giving form to his particular experience of sensations, people, places and society.

Barbara Hardy, *The Appropriate Form: an Essay on the Novel,* 1.

Not without Marx, no future without Marx, without the memory and the inheritance of Marx: in any case of a certain Marx, of his genius, of at least one of his spirits.

Jacques Derrida, *Specters of Marx,* 13.

We need(ed) a pure source!

Underworld (2003).

I. About Macherey's "Unsaid:"

The "unsaid" is a core concept in terms of a Machereyan reading. In *A Theory of Literary Production,* Macherey first states:

> The speech of the book comes from a certain silence, a matter which it endows with form, a ground on which it traces a figure. Thus, the book is not self-sufficient; it is necessarily accompanied by a *certain absence*, without which it would not exist. A knowledge of the book must include a consideration of this absence
>
> This is why it seems useful and legitimate to ask of every *[literary]* production what it tacitly implies, what it does not say…This moment of absence founds the speech of the work. Silences shape all speech. (85, *italics mine*)

For Macherey, the unsaid is the absence or silence that shapes the speech of the book. Above all, for the purpose of a fruitful reading, it is essential to look into the unsaid, "Speech eventually has nothing more to tell us: we investigate the silence, for it is this silence that is doing the speaking…it is this silence which tells us…which informs us of the precise conditions for the appearance of an utterance" (86). On the other hand, in emphasizing the importance of the unsaid, Macherey makes it clear that it "is not the same as the careless notation 'what it refuses to say'" but "what the work *cannot say*" (87).

All in all, Macherey believes that the unsaid/silence/absence is the true essence of a literary work, and that any in-depth reading must originate from an investigation of it because it informs us of the prior condition in which the text is created. To expand on the meaning of "prior condition," Macherey quotes these "insidious questions" from Nietzsche's *The Dawn of Day*:

國立政治大學 National Chengchi University

> Insidious Questions: When we are confronted with any manifestation which someone has permitted us to see, we may ask: what is it meant to conceal? What is it meant to draw our attention from? What prejudice does it seek to raise? And again, how far does the subtlety of this dissimulation go? And in what respect is the man mistaken? (87)

As far as Macherey is concerned, these questions are "insidious" because they reveal an inconvenient truth: when producing a text, the writer puts in the contents only what (s)he allows us to see, which, at least in a way, may be seen as his or her prejudice. In the meantime, (s)he is also sure to conceal something; (s)he occasionally feels the need to divert our attention away from something. This is the general case scenario of a literary production. And Macherey concludes:

> Therefore, everything happens as though the accent had been shifted: the work is revealed to itself and to others on two different levels: it makes visible, and it makes invisible…because attention is diverted from the very thing which is shown. This is the superposition of utterance and statement…: if the author does not always say what he states, he does not necessarily state what he says. (88)

Here Macherey draws a distinction between the visible and the invisible in the text. The "visible" naturally refers to what the author has said or stated, namely, what is present in the contents of a text, while the "invisible," also known as "the unsaid," "the silence," "the absence" "the margin" or the "discontinuity" of a text (90), indicates "the incompleteness" or the "actual decentered-ness" of a text (79), the "diversity and multiplicity" or the "plurality of (its) voices of the text" (26). In addition to differentiating the "invisible" from the "invisible," Macherey draws another distinction between "the conscious" and the "unconscious" of the work. Doubtless, the former is "the said," or to be more exact, "what the work is *compelled* to say in order to say what it wants to say" (94). The latter refers to a "latent knowledge" (92), "the splitting," the "division," or "the reverse side of what is written" (94), namely, the unsaid. Or roughly speaking, the former is what the author has consciously said in the text, while the latter is what the author has left off in the text, which could be an unconscious act or a necessitated decision.

立 政 治 大 學 National Chengchi University

Based on the distinctions, Macherey posits his well-known "The Two Questions:" "First question: the work originates in a secret to be explained. Second question: the work is realized in the revelation of its secret" (95). Needless to say, the first question aims at the theme the writer wishes to present, and the second question deals with the course of the writer's presentation of the theme. Macherey reminds us of the difference between them, "The simultaneity of the two questions defines a minute rupture, minutely distinct from a continuity. It is this rupture which must be studied" (95). To put it simply, the theme the writer wants to present is always different from how the theme is actually presented; on the level of language, the true nature of the writer's linguistic utterance is always more complicated than it seems like on the surface. This is what Macherey calls "the narrative rupture" or the (narrative) "caesura" (79). To illustrate the narrative rupture, Macherey gives us this schema (87):

For Macherey, a literary utterance is equivalent to Question 1. As stated above, an utterance is potentially the writer's dissimulation. And an error could be committed if we stay exclusively focused on it:

> We can then ask to what extent the first question was based on an error: because this dissimulation applies to everything it must not be thought that it is total and unlimited…So the real trap of language is its tacit positiveness which makes it into a truly active insistence: the error belongs as much with the one who reveals it as it does with the one who asks the first questions, the critic. (89)

This error is what Macherey calls "the real trap of language:" on the surface language is a vehicle for revelation and expression, but in reality it could be dissimulative. In Macherey's opinion, both the writer and the critic ordinarily fall for it. To avoid erring as they do, we must ask Question 2 or explore the unsaid in the text. By so doing a critic will go for explanation rather than interpretation because the former perceives "the spontaneously deceptive character of the work" (76):

國立政治大學 National Chengchi University

> The necessity of the work is founded on the multiplicity of its meanings: to explain the work is to recognize and *differentiate* the principle of this diversity…the work would be *full of meaning*, and it is this plenitude which must be examined…it measures the *distance* which separates the *various* meanings…we must stress that determinate insufficiency, that incompleteness which actually shapes the work. The work must be incomplete *in itself*…(78-9)

As for the latter:

> Interpretation is repetition, but a strange repetition that *says more by saying less:* a purifying repetition, at the end of which a hidden meaning appears in all its naked truth. The work is only the expression of this meaning…The interpreter accomplishes this liberating violence: he dismantles the work in order to be able to reconstruct it *in the image* of its meaning, to make it denote directly what it had expressed obliquely…it presupposes the active presence of a single meaning around which the work is diversely articulated. (76)

To put it simply, interpretation repulses Macherey because it merely concentrates on Question 1. If Question 2 has to be addressed, we must go for explanation. In addition, by exploring the unsaid, a critic will be aware of the necessity of examining "the work in its real complexity rather than its mythical depth" (99). By "complexity," Macherey means that "the work, in order to say one thing, has at the same time to say another thing which is not necessarily of the same nature; it unites in a single text several different lines which cannot be apportioned…"(99). Last but not least, an investigation of the unsaid will enable the critic to learn that:

> the work has no interior, no exterior; or rather, its interior is like an exterior, shattered and on display. Thus, it is open to the searching gaze, peeled, disemboweled. It shows what it does not say by a sign which cannot be *heard* but must be *seen*…In particular, it must be realized that the work is not like an interior which is wholly congruent with an exterior: such an assumption is responsible for all the errors of casual explanation. (96-7)

For Macherey, the unsaid of the text basically consists in the discrepancy between its exterior and interior. The following analysis is definitely fallacious: "the work encloses the warm intimacy of its secrets, composes its elements into a totality which is sufficient, completed and centered…" (96).

國立政治大學 National Chengchi University

In formulating his theorizations, Macherey has created these schemata: the unsaid (unspoken) and the said (spoken), the invisible and visible, the unconscious and conscious, the explanation and interpretation, the complexity and depth and the interior and exterior. And he uses a number of jargons, including the narrative rupture, the caesura, the absence, the silence, the incompleteness or decenteredness, the multiplicity or diversity, the discontinuity or margin…All these are meant to illuminate a crucial fact: a text is not what it seems like; underneath its thin textual surface are a multitude of unsaid things and narrative ruptures. It is not only a major observation but also an influential reading strategy. For instance, Andrew Bennett and Nicholas Royle discuss "the importance and value of aporia" in *Introduction to Literature, Criticism and Theory* (256). In the course of their discussion, they have highlighted a key word, "undecidability," which "dislodges the principle of a single final meaning in a literary text" (195). Another example would be Catherine Belsey. In *Critical Practice,* Belsey first draws on Emile Benveniste's three kinds of discourses:

> …it is everywhere recognized that there are declarative statements, interrogative statements, and imperative statements, which are distinguished by specific features of syntax and grammar although they are based in identical fashion upon predication. Now these three modalities do nothing but reflect the three fundamental behaviors of man speaking and acting through discourse upon his interlocutor…(*Problems in General Linguistics,* 110)

Then Belsey, following Benveniste 's line of thinking on discourse, goes on to argue:

> Classical realism clearly conforms to the modality Benveniste calls *declarative*, imparting 'knowledge' to a reader whose position is thereby stabilized, through a privileged discourse which is to varying degrees invisible…The *interrogative* text, on the other hand, disrupts the unity of the reader by discouraging identification with a unified subject of the enunciation…In other words, the interrogative text refuses a single point of view, however complex and comprehensive, but brings points of view into unresolved collision or contradiction. It therefore refuses the hierarchy of classical realism…(91-2)[10]

[10] As for the imperative text, Belsey quotes Steve Neale, who thinks that it aligns readers "as in identification with one set of discourses and practices and as in opposition to others…maintaining that identification and opposition, and …not resolving it but rather holding it as the position of closure." Belsey then concludes that the imperative text "exhorts, instructs, orders the reader, constituting the reader as a unified subject in conflict with what exists outside." See Steve Neale, "Propaganda," *Screen* Vol. 18 No. 3 (1977): 31. Belsey, 91.

In other words, Belsey, following Macherey's said/unsaid model, draws a distinction between classical realism and the interrogative text. For Belsey, the latter features a disruption, which is "the point of contradiction" (104) or what Macherey terms "the narrative rupture." It is

> the point at which it transgresses the limits within which it is constructed, breaks free of the constraints imposed by its own realist form. Composed of contradictions, the text is no longer restricted to a single, harmonious and authoritative reading. Instead it becomes *plural*, open to re-reading, no longer an object for passive consumption but an object of work by the reader to produce meaning. (104)

Evidently, Belsey entirely follows a Machereyan reading strategy, using his conception of how "the splitting within the work is its unconscious" to articulate for readers' need to look at the contradictions of the text as well as its plural meanings.[11] Thus, she comes to this conclusion, "The task of criticism, then, is to establish the unspoken in the text, to decenter it in order to produce a real knowledge of history" (136). Just as Alan Sinfield adds, "All stories comprise within themselves the ghosts of the alternative stories they are trying to exclude" ("Reading Critical Practice and Macherey," 1061), a functional literary criticism, according to Belsey, must aim to locate these alternative stories or contradictions.

Now the next questions should be: for Macherey where do narrative ruptures come from? To answer this question, I will start with what Macherey thinks of Poe's "The Philosophy of Composition." First of all, Macherey takes issue with Poe in terms of this essay, thinking it "has no theoretical value" (23). However, he does agree on Poe's claim "composition is construction" (23):

> Either history affords a thesis — or one is suggested by an incident of the day — or, at best, the author sets himself to work in the combination of striking events to form merely the basis of his narrative — designing, generally, to fill in with description, dialogue, or authorial comment, whatever crevices of fact, or action, may, from page to page, render themselves apparent (23).

[11] Belsey's so-called 'plurality of meanings' has a lot in common with Mikhail Bakhtin's "polyphonic" or "dialogic" novel, a term he uses to talk about a text with a multiplicity of equal voices. In *Problems of Dostoevsky's Poetics,* he states, "It is not a multitude of characters and fates within a unified, objective world, illuminated by the author's unified consciousness that unfolds in his works, but precisely the *plurality of equal consciousnesses and their worlds*, which are combined here in the unity of a given event, while at the same time retaining their unmergedness." Later in this book, Bakhtin concludes that "consciousness is essentially 'unfinalizable' " See Mikhail Bakhtin, *Problems of Dostoevsky's Poetics,* trans by R. W. Rostel (Michigan: Ardis/Ann Arbor, 1976): p4, p55-6.

On the basis of the quoted passage, Macherey believes that Poe aims "to refute the fallacies about spontaneous creativity…The spontaneity of the reader contrasts with the rational calculation of the author" (23). That is, Poe thinks of every story as a construction; the author personally works certain fragments of reality into the narrative of the story, to which he adds various descriptions, dialogues, actions, or comments. To put it simply, a story has to originate from its external reality.

Such a point of view is a perfect point of departure for an insight into Macherety's so-called "narrative ruptures." Firstly, Macherey basically stands by this claim. As Mao Tse-Tung states, "Works of literature and art…are the product of the reflection in the human brain of the life of a given society" (*Selected Readings From the Works of Mao Tse-Tung (A),* 250), Macherey also considers literature a reflection. However, he also asserts that "to reproduce all reality is obviously an unattainable…objective" ("The Problem of Reflection," 6). To pursue this point, Macherey gives us two key words, "history/ (social) reality" and "ideology:"

> This history is not a simple external relation to the work: it is present in the work…This history…entirely determines the work….if [*the author*] chose to be the spokesman of a certain ideological condition…he expressed that choice. These are two different operations…These are two 'choices;' the gap between them measures the absence within the work…(93-4, *italics mine*)

Then Macherey goes on to argue:

> We know that a writer never reflects mechanically or rigorously the ideology which he represents even if his sole intention is to represent it: perhaps because no ideology is sufficiently consistent to survive the test of figuration…The writer always reveals or writes from a certain position…in relation to this ideological climate: he constructs a specific image of ideology which is not exactly identical with ideology as it is given, whether it betrays it, whether it puts it in question, or whether it modifies it. This is what must finally be taken into account in order to know what the work is made of. And the author does not always need to say what he is making. (195)

When Macherey states that "the author does not always need to say what he is making," he is

國立政治大學 National Chengchi University

referring to “the unsaid” or “the narrative ruptures” of the text. All in all, Macherey’s main emphasis is that a text is always embedded in the history, where the author can choose to represent a certain ideological condition from a certain position. And it is the inaccuracy of the author’s representation that is responsible for the unsaid or the narrative ruptures. For Macherey, “it is impossible for a specific work to reproduce the totality of an ideology: a partial apprehension is all that possible” (232). This is what Belsey means when she tells us about the possibility of learning “a real knowledge of history” by digging out “the unspoken in the text:” the unsaid is equal to the author’s inexact reflection of ideology, which can enable us to see history in perspective.

In “Literature as an Ideological Form,” Etienne Balibar and Macherey further such an analysis by explicating the relationship between history, ideology, and literature. First, they take notice of the “intricate and connected relationship between history and literature.” Then they draw on Althusser’s concept of the ISA:

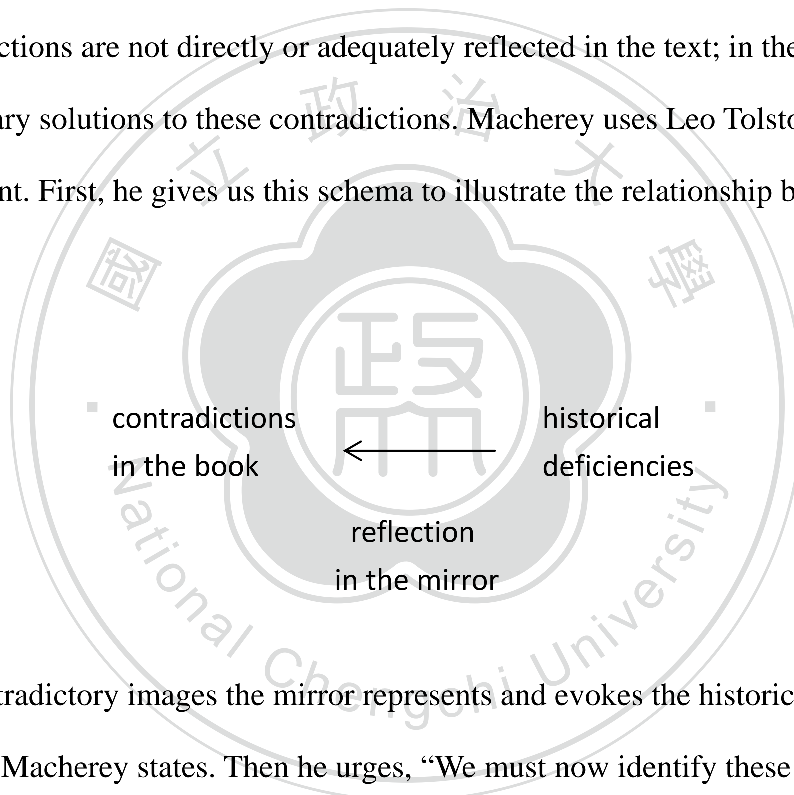
> Ideological forms…are manifested through the workings and history of determinate practices in determinate social relations, what Althusser calls the Ideological State Apparatuses (ISA). The objectivity of literary production therefore is inseparable from given social practices in a given ISA…By connecting the objective existence of literature to this ensemble of practices, one can define the material anchoring points which make literature a historical and social reality. (280)

At last they conclude that “literature is historically constituted…in the dominant ideology” (280). That is, ideology, formed in a particular historical reality, impinges directly on literary productions. However, “the basis of literary production is an unequal and contradictory relation to” the dominant ideology (280). Here, Balibar and Macherey would like to draw our attention to the ideological contradictions:

> To be more explicit: literature is produced finally through the effect of one or more ideological contradictions precisely because these contradictions cannot be solved within the ideology…literature ‘begins’ with the imaginary solution of implacable ideological contradictions, with the representation of that solution…(284)

This is what Balibar and Macherey term "the literary effect:" "an internal contradiction" in the text (279). To be more specific, the text, "the ideological project of the author," or "the expression of one determinate class position," "is only one of the terms of the contradiction of whose oppositions the text makes an imaginary synthesis despite the real oppositions which it cannot abolish" (284). On the surface, the text may seem to have incorporated these ideological contradictions, but actually, they remain unresolved and lead to the internal division of the text, namely, the unsaid or the narrative rupture.[12]

Here Macherey wants us to note that there are contradictions in a literary text because historical contradictions are not directly or adequately reflected in the text; in the text are nothing more than imaginary solutions to these contradictions. Macherey uses Leo Tolstoy's works to exemplify this point. First, he gives us this schema to illustrate the relationship between history and the text:



"By means of contradictory images the mirror represents and evokes the historical contradictions of the period," (126) Macherey states. Then he urges, "We must now identify these terms and find out which contradictions are involved" (126), for Tolstoy's works do not mirror these historical contradictions truthfully. To be more specific, these historical deficiencies are not reflected but transmuted into the contradictions in Tolstoy's works. In this respect, Macherey gives us his

[12] As Balibar and Macherey speak of the literary effect, they have actually adopted a materialist perspective. For them, this term refers to a "material disparity" (283). "Dialectically, literature is simultaneously a product and material condition of the linguistic division in education, term and effect of its own contradictions" (282). It certainly reminds us of Raymond Williams' emphasis on materiality. In *What I Came to Say,* Williams starts with Karl Marx's categorical distinction of material and mental productive forces of culture. Then he argues that they both have "an inescapable material and thus social history." Paul Jones regards Williams' emphasis on cultural materiality as "his most explicit declaration of the conception of cultural productive forces that is quite crucial to his mature sociology of culture." See Raymond Williams, *What I Came to Say,* ed by Francis Mullhern (London: Hutchinson Radius, 1989): p 211. Paul Jones, *Raymond Williams' Sociology of Culture: A Critical Reconstruction* (London: Macmillion, 2003): p19.

observation:

> The total historical structure…really determines Tolstoy's works only in so far as it enables to take account of his particular point of view. Tolstoy's personal point of view is determined by his social origin: Count Tolstoy spontaneously represents the landed aristocracy. But as a writer…he enjoys a certain social mobility: he has the status of a traveler. In his work, Tolstoy establishes a novel relationship to the history of his time by drawing on an ideology which is not 'naturally' his own, by looking to the peasant. (113-4)

Macherey sees how Tolstoy's society was divided into the peasantry and the landed aristocracy. And such a division is refracted in Tolstoy's works because Tolstoy, a landed nobleman, decided to side with the peasantry. Thus, this refraction has transformed into two major contradictions in Tolstoy's works:

1.	great artist protest	}	landlord obsessed with Christ quietism (in all its forms)
2.	criticism realism	}	non-violence preaching

The schema above illustrates the two contradictions in Tolstoy's works, on which Macherey states:

> The first contradiction relates Tolstoy's work…to Tolstoy's real situation…But this second term of the contradiction…implies the conflict between Tolstoy's natural situation (his relationship *by birth* to history) and his ideological situation, (which allows him to *displace* his relation to history)…Tolstoy has no other reason to change his relation to history except that of becoming a writer, and since his preaching remains essentially a preaching by means of books. (126-7)

In brief, Tolstoy's works ambivalently reflect the social division (contradiction) of Tolstoy's time: Tolstoy's works are replete with his non-violent but protesting preaching as well his sympathy with the Russian peasantry. However, if we take into account the fact Tolstoy actually belongs to a social class supposedly antagonistic to the peasantry, we'll understand that it is literally a narrative rupture. While Tolstoy is expanding on his theme, he has also left the following unsaid: I (Tolstoy) am

立 政 治 大 學 National Chengchi University

actually one of those to whom I've addressed my criticism; that is to say, I am straddling the gap between the landed aristocracy and the peasantry. To some extent, the unsaid/narrative rupture is the consequence of Tolstoy's ideological displacement in the social hierarchy.

In *The Object of Literature*, Macherey has used Marquis de Sade as another instance. As we all know, de Sade's works aim to dismantle the existing society:

> It [de *Sade's work*] describes the establishment of a society corresponding to literally extraordinary conditions. It exists outside the law, is completely cut off from real societies and their rules, and defies them by the very fact of its existence…This presupposes the fencing off of a perfectly enclosed place…Once all the bridges have been cut…passions establish a new order. Let our desires be our only laws. (149)

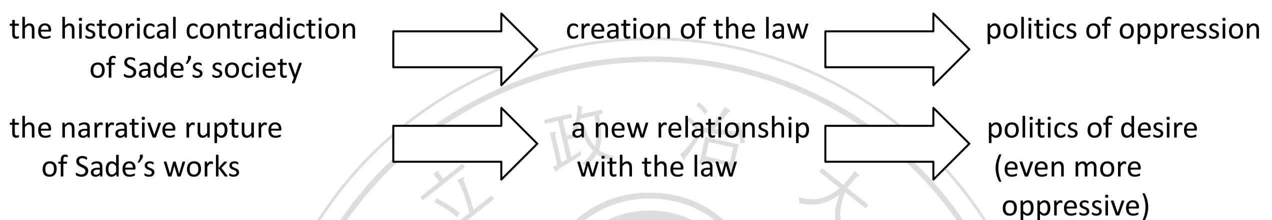
Regarding de Sade's philosophy, Macherey adopts a perspective of "power," or the politics of "domination" (148). Power is responsible for the creation of law. "Law is conceived as being centered only upon itself, as coinciding absolutely with the collective order it organizes, and as referring to no external principle" (152). This is how law serves its function of oppression and domination. It is a historical contradiction, and basically de Sade's whole politics is a reaction against it: de Sade wishes to establish a society that transcends these dominative rules and laws. Located in an enclosed space, this society can be protected from all the oppressions. Thus, a new order based on desire and passion may be created. Most of all, it "establishes the paradoxical figure of a law which overthrows all laws" (151).

However, for Macherey this new order does not transcend social norms, as we generally would assume. Needless to say, it ought to be a narrative rupture in de Sade's works. De Sade has left the following unsaid, "This society which challenges norms is, however, anything but a society without norms…." because paradoxically it reduplicates norms (149):

> What is new about this order? What distinguishes it from the old order it has overthrown? The new element has nothing to do with the abolition of all laws. On the contrary, no society is better or more strictly ordered than a society ruled by desire. (152)

立 政 治 大 學 國 National Chengchi University

Judging from how rigorously regulated of this society, Macherey argues that it is founded on a system integrating all most negative aspects of the law. Consequently, it does not subvert the law as it is expected to; instead, "it establishes a new relationship with the law" (152). Above all, Macherey makes it a point that it is a relationship that is even more characteristic of domination (153).[13] That is to say, de Sade has absorbed the historical contradiction and reshaped it into the narrative rupture, which can be schematized as such:



The core of this schema may be said to be this simple fact that is previously emphasized: the social contradiction remains unresolved in the text and winds up as the narrative rupture/unsaid.

Last but not least, in *Theory of Literary Production* Macherey has made quite an effort to reread Jules Verne's works in great detail, which can be said to be the most notable example of a Machereyan reading. As usual, Macherey first affirms Verne's position of the "bourgeois of the early Third Republic," which implies "business, scientism, as well as all that makes a bourgeois revolution" (195). Then he endeavors to locate the contradictions in the bourgeois ideology then:

> Jules Verne wants to represent, to translate, an imperative which is profoundly ideological, that notion of labor and conquest which is at the center of his work. In relation to the historical reality which it recuperates, this ideal is contradictory; real labor is alienated, perfect conquest is inevitably constrained by the conditions of former colonization. These are the real limits of bourgeois ideology…(237)

[13] In Macherey's opinion, in the old society there is an intermediary system between victims and executioners. However, the social utopia imagined by de Sade "brings victims and executioners face to face without any intermediaries, and forces the victims to suffer all the rigors of a power whose complete enjoyment is the preserve of their executioners. And the power of the executioners is all the more arbitrary in that it is supposedly absolute." In other words, it is an extremely non-reciprocal relationship, in which all the possibilities of rebellion have been eliminated. From this perspective, Macherey regards de Sade's whole politics as "an answer to the following question: what happens when the people are prevented from rebelling because the law they obey coincides completely with the social order that oppresses them?" See Macherey, p152-3.

立 政 治 大 學 國 National Chengchi University

These are the contradictions in the historical reality of Verne's times. By a standard Machereyan reading, the first step is to grasp Verne's representations of the bourgeois ideology: first, in Verne's works "the conquest of nature by industry…is an identifiable ideological theme…Man's domination of nature *[with industry]*…is Verne's elementary obsession" (165-6, *italics mine*); secondly, the journey that moves forward is another ideological theme of progress (188).

As Macherey points out, Verne has implanted these ideological representations into his writing project, in the course of which "ideology undergoes a complete *modification*" (194). And it is this modification that makes possible the narrative ruptures in Verne's works. Regarding the theme of the industrial conquest, here is the truth: "nature is *prepared* for the adventure of its transformation, and man only lives this adventure on condition that he too must lend himself to this movement which he imposes in so far as he accepts and receives it at the same time" (181). In other words, this is what Verne has left unsaid at this point: while Verne thinks he has presented a theme of industrial conquest, it is actually a theme of preparation and transformation. As for the theme of progress, this journey aims to explore, which "is to follow, that is to say, to cover once again, under new conditions, a road actually traveled" (189). That is, the following is what Verne has left unsaid: "Verne wants to represent a forward movement, but in fact figures a movement backwards," namely, "the history of a return" or "a regression" (189-90). In a nutshell, "Verne belongs to the progressive lineage of the bourgeois: his work proclaims that nothing can escape man, that even the world, even its most distant part, is like an object in his hand…" (Barthes, *Mythologies,* 65).[14] From this position, he composes his works and inevitably leaves these things unsaid.

II. Situate Macherey Genealogically in Terms of Ideology

In fact, an academically fruitful discussion of Macherey will have to include the explorations of the term "ideology," now that Macherey's whole said/unsaid model is entirely premised on it. It

[14] As a matter of fact, in *A Theory of Literary Production*, Macherey first cites Barthes to help ascertain Verne's bourgeois position. Then he continues to quote, "Verne had an obsession for plenitude: he never stopped putting a last touch to the world and furnishing it, making it full with an egg-like fullness. His tendency is exactly that of an eighteenth-century Encyclopaedist or of a Dutch painter: the world is finite, the world is full of numerous and continuous objects," on which Macherey comments, "This notion of enclosure is obviously interesting as it relates to the representation of the cosmos as interiority, as the space of an intimacy, the very notion against which science was obliged to struggle at the beginnings of its modern period." See Roland Barthes, *Mythologies,* trans by Annette Lavers (New York: The Noonday Press, 1957) 65, Macherey, 167.

國立政治大學 National Chengchi University

is common knowledge of Marxism that Karl Marx and Friedrich Engels, in *The German Ideology,* think of ideology as "the ruling ideas," or "the dominant material relations grasped as ideas; hence of the relations which make the one class the ruling one, therefore, the ideas of its dominance" (67). Namely, ideology is an instrument of domination. Of course, as the years have gone by, this simple definition has undergone quite a few alterations. Still, not all major theorists, or even post-Marxists, fancy using this term. Raymond Williams, for instance, views this word with suspicion because ideology is constrained by basic tendency "to limit processes of meaning and valuation to formed, separable "ideas" or "theories" and then to treat these as purely derivative of some supposedly more basic reality (sensation, 'practical consciousness,' 'material social process')…" (*Marxism and Literature,* 70). For Williams, using the term 'ideology' will exclude these processes, which is utterly unacceptable. Michel Foucault shares a similar suspicion, thinking that ideology always stands "in virtual opposition to something else which is supposed to count as "truth";" it is an obstacle to his analysis which aims to bracket out the true/false opposition in favor of studying truth as an effect produced within discourse (*Power/Knowledge,* 118).[15] Even so, Michael Moriarty, in "Ideology and Literature," has asserted that "the term 'ideology' will remain useful to literary studies precisely because of its vagueness, or flexibility" (54). Indeed, in (post-)Marxism ideology is such a big word that its various conceptions have literally constituted a massive theoretical system, to which several prominent (post-)Marxists have contributed. Now, in order to consolidate my theoretical framework and add more richness to it, it is essential that I should look into Macherey's relevancy to these (post-)Marxists. To be more precise, I shall examine how Macherey's thesis on narrative ruptures has threaded through these (post-)Marxists' theorizations.

First, I shall begin my discussion of ideology with this quotation, "As for Marx, one accepted the emphases on history, on change, on the inevitably close relationships between class and culture, but the way this came through was, at another level, unacceptable" (Eagleton and Wicker, *From*

[15] Slavoj Zizek, on the other hand, does use the term 'ideology.' However, he doesn't apply it to literary interpretations, at least not to a significant extent. He is more interested in locating the concept of ideology in relation to other theoretical discourses, such as psychoanalysis. See Slavoj Zizek, *The Sublime Object of Ideology* (London: Verso, 1989) p11-53.

Culture to Revolution, 28). Terry Eagleton, in *Criticism and Ideology,* adds an explanation to this quote, "This closing formulation is curious: no one, surely, ever took the base/superstructure distinction to be a matter of experience" (22). Indeed, for Eagleton as well as Wicker, classical Marxist theorizations, more or less, run the risk of being out of touch with people's lived experiences.[16] This is a perfect point of departure in understanding Louis Althusser's so-called "ideology," for Althusser thinks of ideology as "the sphere in which I 'live' or experience my relationship to" the conditions of my existence. And "it is my imaginary relationship" (Moriarty, 44):

> …*[Ideology is]* the lived' relation between men and the world, including History (in political action or inaction), passes through ideology, or better, *is ideology itself…*So ideology is a matter of the *lived* relation between men and their world…In ideology men do indeed express…*the way* they live the relation between them and their conditions of existence: this presupposes both a real relation and an '*imaginary* ', '*lived* ' relation. Ideology, then, is the expression of the relation between men and their 'world'…(*For Marx,* 233, *italics mine*)

If classical Marxism is accused of being ignorant of people's lived experiences, then Althusser's conception of ideology could be his way to redress this weakness, for he characterizes ideology as an expression of "an imaginary, lived relation between men and their world." In a way, the former has made the latter seemly palpable. I say 'seemly' because we should not forget that according to Althusser, ideology actually signifies an imaginary relationship, which means that our perceptions of our existence through ideology are nothing but figments of our imagination. Here, ideology can be correlated with Lacan's concept of "mirror image," at the stage of which the infant (mis)recognizes its mirror image as itself. While the individual may be irrational and contradictory, his or her mirror image is stable and coherent (Myers, "On Her Majesty's Ideological State Apparatus," 151), for it is an imaginary (mis)recognition, just like ideology. Because ideology is

[16] In *The Construction of Social Reality,* John R. Searle uses the term "observer-relative" to account for the gap between theories and social phenomena. For Searle, the world is full of a variety of objects with individual material properties, which are only relative to observers. From this viewpoint, people lived surrounded by various objects and phenomena, and their views on them vary respectively. This is their subjective lived experience. And that's why it is difficult to grasp theoretically. See John R. Searle, *The Construction of Social Reality* (New York: Free Press, 1995) p10.

國立政治大學 National Chengchi University

imaginary in essence, it can be an instrument of manipulation. Althusser argues for this point from a perspective of historical materialism:[17]

> I shall say that the reproduction of labor power requires not only a reproduction of its skills, but also, at the same time, a reproduction of its submission to the rules of the established order, i.e. a reproduction of submission to the ruling ideology for the workers, and a reproduction of the ability to manipulate the ruling ideology correctly for the agents of exploitation and repression, so that they, too, will provide for the domination of the ruling class "in words." ("Ideology and Ideological State Apparatus," 132-3)

With regard to the quoted passage, Myers gives such an explanation:

> First, the existing relations of production must be reproduced. Concrete human beings must be told…what is expected of them;; what they must and must not do. Second…a transformation of the existing relations of production must be guarded against. Political actors of all kinds must be brought to believe that alternative forms of social life are either unrealistic or illegitimate. (150-1)

It is the Althusserian view of the purpose of ideology. It is redolent of historical materialism because Althusser binds ideology with relations of production. In brief, Althusser contends that ideology serves the function of reproducing and guarding existing relations of production. And to do so, workers must be told what is expected of them, or to be more precise, what they should and should not do. This is exactly the aim of the ruling ideology: to lure people into exploitation and repression, and to lead them to believe that their life granted by the ruling class/capitalists is flawless.

Based on this conception of ideology, Althusser proffers the notion of the Ideological State Apparatus (ISA), which includes "schools, the family, religions and religious institutions, and the mass media." They operate primarily by ideology, inculcating "children and adults with specific

[17] G. A. Cohen, in *Karl Marx's Theory of History,* suggests that the line of thinking of historical materialism always runs from productive forces to social relations. Besides, George Comninel argues in *Rethinking the French Revolution* that the explanatory framework of historical materialism can perfectly account for the outbreak of the French Revolution. The French Revolution became an inevitability by virtue of the antagonism between those directly responsible for social productions and those capable of expropriating surplus goods. See G. A. Cohen, in *Karl Marx's Theory of History: A Defense* (Princeton: Princeton University Press, 1978), p134. George Comninel, *Rethinking the French Revolution* (New York: Verso, 1987), p166-7.

ways of imagining — thinking about and thus understand — their places within and relationships to the societies." Existing along with the ISA is the Repressive State Apparatus (RSA). The RSA monopolizes the means of force in capitalist societies (ie, the army, the police, etc.); it aims to repress any threat to capitalist class structures (Wolff, "Ideological State Apparatuses, Consumerism, and U.S. Capitalism," 225). One of the major tasks of the ISA is to "interpellate" or subjectivize individuals:

> Modern capitalism presses its ISAs to interpellate and thus to subjectivize/identify individuals in those particular ways that will provide the ideological conditions of existence for capitalist exploitation ISAs serve capitalism insofar as they effectively interpellate subjects within meaning systems (including definitions of their own and others' identities) that make them at least accept and at best celebrate capitalist exploitation. (Wolff, 226)

國立政治大學 National Chengchi University

In this context of the ISA, interpellation should be equated with subjectivization; individuals, if interpellated, are thus constituted as 'free subjects' and 'freely' recognize the ideology as the only truth (Althusser, *Philosophy of the Encounter,* 281). That is, when an individual is interpellated, (s)he becomes subjectivized, or is socially given his or her subjectivity. Thus, through the agency of the ISA, individuals must participate in the process of interpellation of their own volition; that is, they must embrace their socially-imposed subjectivities freely. In this respect, "Althusser was, in effect, urging Marxists to correct their past overattention to and emphasis on the state by means of an equivalently serious and sustained attention to the workings of ISAs" (Wolff, 226). For Althusser, compared with the vague concept of the state, the ISA can better enable us to understand why we are constantly under capitalists' control.

Yet, no discussion of Althusser's ISA would be thorough without investigating his other two key concepts: "contradiction" and "overdetermination." For Althusser, the workings of the ideological conditions always encounter social contradictions, such as the oppositional struggles of exploited classes. Above all, "the social contradictions working on the ISAs provoke the formation of different and oppositional conceptions of subjectivity that complicate how the ISAs actually

function" (Wolff, 225-6).

As for Althusser's so-called "overdetermination," it is a term borrowed from Freud, and it is also Althusser's major corrective to the economic determinism of classical Marxism. Classical Marxists believe the base/superstructure must be mechanically causal. Namely, the superstructure must be a mechanical reflection of the base/economic structure. Althusser regards this notion as a fallacy that needs to be corrected, and he does so by supplanting it with his notion of "structural causality:" "a structure is always more than the sum of its parts," for there are always relations among its elements (Dowling, *Jameson, Althusser, Marx,* 66-7). If so, then the superstructure can't possibly correspond to the base structure only. It has to be "overdetermined;" that is, it must be under multiple influences, including the complex relations of its own components. Dowling gives an interesting comparison:

> On such a view the heart will correspond to the Economy…If my heart stops beating one minute from now, it will only be a few more moments until my body as a total system shuts down as well, until my lungs cease to function, my liver and kidneys to work, and son on…What Althusserian overdetermination asks us to see is that this also works in reverse…the function of my lungs is equally necessary to my heartbeat…that the simultaneous function of my lungs and heart is necessary to my kidney function…(68-9)

To sum up, the Althusserian concept of overdetermination enables us to see a synergistic or intercorrelated network of influences rather than a one-way determining process classical Marxism propounds. It also indicates "the relative autonomy" of the superstructure. The superstructure is not unconditionally determined by the base structure; the former is "distantiated" from the latter to varying degrees.

The two concepts of contradictions and overdetermination can help to clear up a crucial point: while the capitalist society forcibly presses the ISAs to interpellate individuals, their subjectivities are still overdetermined simply because their process of interpellation is invariably complicated by a variety of social contradictions. As a result, individuals may well assume "multiple, unstable, and decentered identities" (Wolff, 227), and they naturally may adopt numerous stances every now and

國立政治大學 National Chengchi University

then.

So far the parallelism between Macherey and Althusser has manifested itself: Althusser as well as his concept of the ISA figures explicitly in Balibar and Macherey's "Literature as an Ideological Form," where they conclude that "literature is historically constituted…in the dominant ideology," and that the unresolved social contradictions result in the internal division of the text. Here, not only do they concur with Althusser on the workings of the ISA but also they see eye to eye with him on how ideology ends up textually embedded. Balibar and Macherey consider social contradictions as the root cause of the narrative rupture, and they think the ideological reflection in the text is always incomplete. Althusser also acknowledges that social contradictions could be textually reflected, and he further traces the incompleteness of the ideological reflection in the text back to the fact that the text is certainly overdetermined. Furthermore, he links this reflection to the varying functionality of the ISA, claiming that various social contradictions may influence the workings of the ISA at varying levels, and that this is one of the reasons why the superstructure (, literature included, of course) is overdetermined.

Furthermore, the term of overdetermination is responsible for individuals' shifting identities and stances, as I've previously mentioned. Here Althusser echoes Macherey once again: in *A Theory of Literary Production,* Macherey speaks of a writer's choice of positionality in relation to ideology. He contends that such a writerly choice is absolutely necessary because "a writer never reflects mechanically or rigorously the ideology which he represents…*[and]* no ideology is sufficiently consistent to survive the test of figuration" (195, *italics mine*). From an Althusserian viewpoint, this writerly choice of positionality is a direct reflection of the "distantiation" or the "relative autonomy" of the superstructure, the writer's complicated subjectivity, or the result of the writer's overdetermination.

In terms of his said/unsaid model, Macherey explicates the relationship between the text, ideology, and history. As a matter of fact, this relationship can't possibly be analyzed to a nicety without a discussion of Terry Eagleton. First, Eagleton has made an effort to divide ideology into

several categories. In *Criticism and Ideology*, Eagleton has come up with these terms: General Ideology (GI), which denotes “that particular dominated ensemble of ideologies to be found in any social formation” (54); Authorial Ideology (AuI), which is “the effect of the author’s specific mode of biographical insertion into GI, a mode of insertion overdetermined by a series of distinct factors: social class, sex, nationality, religion, geographical region and so on” (58); Aesthetic Ideology (AI), “the specific region of GI, articulated with other such regions－the ethical, religious” (60), and above all, the literary.[18] Then Eagleton elucidates the interconnections between GI, AI, and AuI:

> Au I is not to be conflated with GI; nor is it to be identified with the ‘ideology of the text.’ The ideology of the text is not an ‘expression’ of authorial ideology: it is the product of an aesthetic working of ‘general’ ideology as that ideology is itself worked and ‘produced’ by an overdetermination of authorial-biographical factors. AuI, then, is always GI as lived, worked and represented from a particular overdetermined standpoint within it. (59)

Of course, Eagleton’s use of the term “overdetermine(-ation)” manifestly indicates an Althusserian influence. In the simplest sense, AuI is an overdetermined product of GI; on the other hand, GI, after aesthetically reworked and authorially overdetermined, can become the ideology of the text. Moreover, the AuI and GI equation may be utterly transformed as they are both likely to be involved with AI:

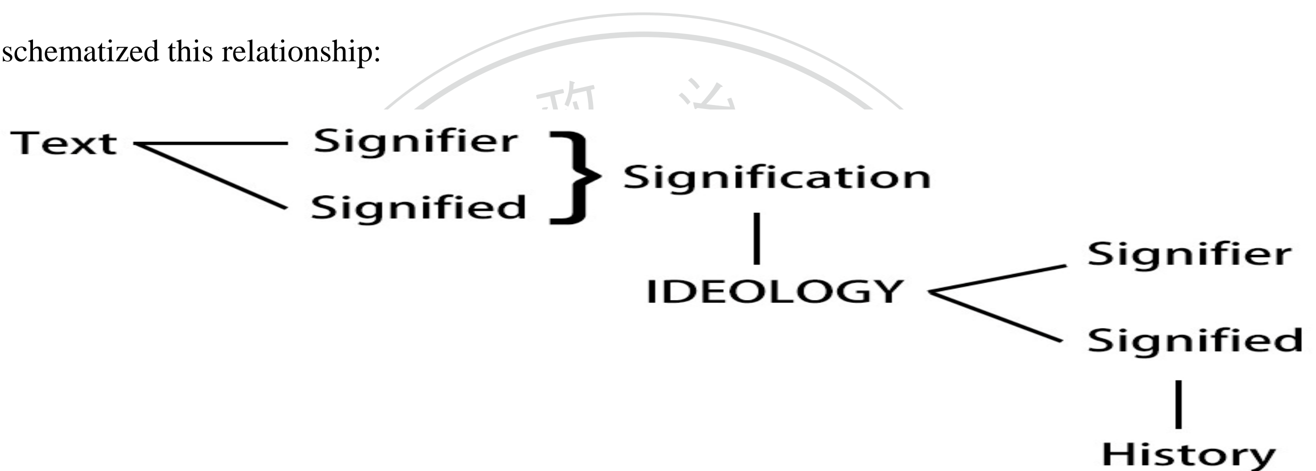
> The relations between AuI and GI may be transformed by their mediation in terms of AI: within the text itself…, the production of GI by means of certain aesthetic forms may ‘cancel’ and contradict that production of GI which is authorial ideology. The methodological significance of AuI in the analysis of the text is therefore variable: it may be effectively homologous with GI/AI, or it may be ‘canceled’ as a specific factor by their distinct or conjoint factor. (63)

[18] In *Criticism and Ideology*, the categorization of ideology is preceded by the two terms, General Mode of Production (GMP) and Literary Mode of Production (LMP). Of course, both of them can exert their influences on the production of ideology. For instance, in defining GI, Eagleton stresses the importance material production, “A dominant ideological formation is constituted by a relatively coherent set of ‘discourses’ of values, representations and beliefs which realized in certain material apparatuses and related to the structures of material production…”In addition, Eagleton argues, “There is no necessary homology between GI and LMP…” And in the course of the buildup of his argument, Eagleton also deals with quite a bit historicity. That is, he doubtless adopts an approach of historical materialism. See Eagleton, 44-57.

國立政治大學 National Chengchi University

Moriarty concisely sums up the complex affinities of these terms, “The particular text, then, had to be understood as a specific articulation and processing of these factors *[ie, AI, GI, and AuI]*” (47, *italics mine*). Indeed, GI, through the mediation of AI, may cancel, equal, or contradict with AuI, and it may simply makes AuI a variable in this interrelationship.

In Chapter Three of *Criticism and Ideology*, Eagleton invites us to see a larger picture: the relationship between the text, ideology, and history (, namely, an aspect Macherey has already touched on in *A Theory of Literary Production*, as I’ve mentioned previously). On Page 80, he has schematized this relationship:



For Eagleton, the text doesn’t access history, and ideology is its imaginary relationship with history. This statement is a direct deduction from the schema above, and it seems like a simple rephrase of Macherey’s view, “This history…entirely determines the work….if [*the author*] chose to be the spokesman of a certain ideological condition.” Thus, this schema should be superimposed upon that of Macherey’s on Page 27. In the case of the latter, as I’ve already argued, ideology intervenes between the text and history, which leads to an untruthful reflection in the text. Eagleton articulates for a similar point of view, “…the text’s materials are ideological rather than historical－because, as it were, the text exists in the ‘hollow’ it has scooped out between itself and history…” (80).

However, this schema tells us more than that. First, Eagleton alerts us of the “disturbance of relation between signifier and signified” in this schema (80). If so, the correlation between ideology

and the signification produced by the text should be obfuscated, since the text is overdetermined by GI as well as AuI and AI . "Ideology pre-exists the text…Every text implicitly manifests relation to its pre-existent materials…"(80-1). By using the word "implicitly," Eagleton reaffirms his previous point: GI plus AI and AuI equals to the ideology of the text. However, Eagleton intends to go further; he argues that the transformative relation between the text and ideology "allows us to perceive the usually concealed contours of the ideology from which it emerges" (82). It is at this point where Eagleton's theorizations converge with Macherey's, for by "the usually concealed contours of the ideology," Eagleton refers to Macherey's so-called "unsaid" or "narrative ruptures:" "Macherey claims that literary works are internally dissonant, and that this dissonance arises from their peculiar relation to ideology" (89). Then Eagleton continues to draw on Macherey's ideas, stating that according to Macherey, textual contradictions don't truthfully reflect real historical contradictions. Conversely, "textual contradictions result precisely from the absence of such a reflection…For strictly speaking, there can be no contradiction within ideology, since its function is precisely to eradicate it" (95). Eagleton's remarks must be juxtaposed with what Macherey has stated in *A Theory of Literary Production*, "In fact, there is no such a thing as an ideological contradiction: the inexact character of an ideology excludes contradiction…An ideology can be put into contradiction …"(193-4). As for how to put ideology into contradiction, Eagleton offers his explanation:

> There can be contradiction between ideology and what it occludes—history itself. Textual dissonances, then, are the effect of the work's *production* of ideology. The text puts the ideology into contradiction, discloses the limits and absences which mark its relation to history, and in doing so puts itself into question, producing a lack and disorder within itself. (95)

That is, by absorbing ideology into itself, not only can the text put ideology into contradiction but also it defines its relation to history.

Fredric Jameson has also endeavored to clarify the relationship between the text, ideology, and history in *The Political Unconscious.* In this book, Jameson puts Freudian psychoanalytical theory

國立政治大學 National Chengchi University

to the use of political analysis, in the course of which he puts forward insightful but very complex, or even vague theorizations that are extremely difficult to grasp. Luckily, Dowling has managed to select and reorganized some of Jameson's most seminal ideas in *Jameson, Althusser, Marx.* First, Dowling notes that Jameson regards ideology as "the repression of those underlying contradictions that have their source in History and Necessity:"[19]

> What Jameson gives us, in short, is an idea of History intolerable to the collective mind, a mind that denies underlying conditions of exploitation and oppression much as the individual consciousness denies or shuts out the dark and primal instinctuality of the unconscious as Freud discovered and described it. (77-8)

In fact, Jameson quotes Jean-Paul Sartre's analogue at this point:

> A vast entity, a planet, in a space of a hundred million dimensions…Try to look directly at that planet, it would disintegrate into tiny fragments, and nothing but consciousnesses would be left. A hundred million free consciousnesses…each constructing its destiny on its own responsibility. (*The Reprieve*, 326)

Dowling sheds light on Jameson's use of Satre's analogue:

> Yet here Jameson draws great strength and precision from that body of structuralist thinking that in recent years has demonstrated that the notion of "individual consciousness" is incoherent except as it is already taken to imply some idea of a collective consciousness or total social system…(115)

For Jameson, the notion of "individual consciousness" has to be replaced by that of "collective

[19] In the beginning of *Political Unconscious,* Jameson cites a passage from Karl Marx's *The Eighteenth Brumaire of Louis Bonaparte,* "What makes [petty-bourgeois intellectuals] the representatives of the petty-bourgeois is the fact that in their minds they do not get beyond the limits which the latter do not get beyond in life, that they are consequently driven, theoretically, to the same problems and solutions to which material interest and social position drive the latter politically" (52). Based on this passage, Jameson concludes, "We will suggest that such an approach posits ideology in terms of *strategies of containment*…" That is, Jameson points out that ideology started out as a strategy of containment in classical Marxism. In addition, speaking of repression in *Marxism and Form*, Jameson ties its concept with revolution, "It is because we have known, at the beginning of life, a plenitude of psychic gratification, before we have known a time before all repression…The primary energy of the revolutionary activity derives from this memory of a prehistorical happiness which the individual can regain only through its externalization, through its reestablishment for society as a whole." See Jameson, 52-3. Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte* (New York: International, 1963), p 50-1. Fredric Jameson, *Marxism and Form: Twentieth-Century Dialectical Theories of Literature* (Princeton: Princeton University Press, 1971), p113.

國 立 政 治 大 學 National Chengchi University

consciousness" or "total social system" because the former, compared with the latter, is immanently incoherent. On the other hand, Jameson correlates collective consciousness with the total social system. From this standpoint, Jameson views "narrative as the specific mechanism through which the collective consciousness represses historical contradictions" (Dowling, 115). This is what Jameson means by "political unconscious." By "contradiction," Jameson means "a system of antinomies as the symptomatic expression and conceptual reflex of something quite different" (*The Political Unconscious,* 83), or to be more precise, "what occurs when the underlying forces of material production begin to outstrip the system of social relations to which they earlier gave rise" (Dowling, 116). If so, just as "a nightmare that must be repressed as a condition of psychological survival" (118), the intolerable contents of the political unconscious have to be repressed to preclude the possibility of revolution.

Before I can proceed any further, I need to stop to parallelize Jameson with Althusser, Eagleton, and Macherey: for Althusser, Eagleton, and Macherey, the term of social contradictions plays an important role in their theories; Jameson, in arguing for his concept of political unconscious, defines it a from a perspective of historical materialism.

Here, it is high time that I drew a more specific parallelism between Jameson's theory of the political unconscious and the Freudian model: for Jameson, a text is both a symbolic *act* and a *symbolic* act. Jameson claims that a text is:

> …a symbolic enactment of the social within the formal and the aesthetic…our discovery of a text's symbolic efficacity must be oriented by a formal description which seeks to grasp it as a determinate structure of still properly formal *contradictions.* (*The Political Unconscious,* 77)

To put it simply, the text "is a genuine *act* in that it tries to do something to the world" (Dowling, 122, *italics mine*). On the other hand, the text assumes "the function of inventing imaginary or formal "solutions" to unresolvable social contradictions" (*The Political Unconscious,* 79), or in brief, the text "is "merely" symbolic in the sense that it leaves the world untouched" (Dowling,

國立政治大學 National Chengchi University

122).[20] If the text is a symbolic act, offering imaginary solutions to social contradictions, then History would be the Real, which "cannot be seen directly but that was nevertheless there all along" (Dowling, 123):

> The literary or aesthetic act therefore always entertains some active relationship with the Real; yet in order to do so, it cannot simply allow "reality" to persevere inertly in its own being, outside the text and at distance. It must rather draw the Real into its own…(*The Political Unconscious,* 81)

For Lacan, "the Real itself is unmovable and complete. But man's interpretations of the Real are movable." This is because human beings take "whatever they see as concrete, fixed, transparent, or unproblematic" for the real. "Personal reality is built up by structures, effects, and fragments of perceived fragmentations" (Ragland-Sullivan, *Jacques Lacan and the Philosophy of Psychoanalysis,* 187-8). Jameson has apparently found a literary and linguistic application for Lacan's view, "That is, interpretations combine language with experience to construct "reality," but not the Real which remains beyond signification" (Boeckmann, "Marxism, Morality, and the Politics of Desire," 37). In fact, the relationship between the text and the Real/History becomes clearer when Jameson uses Northrop Frye's view on romance as an instance: while writing a romance is a process of transforming ordinary reality, it is "the search of the libido or desiring self for a fulfillment that will deliver it from the anxieties of reality but will still contain that reality" (*Anatomy of Criticism,* 193). Therefore, what we have is a paradox: the text is both drawing the Real into itself and denying its existence simultaneously.[21]

Here, Jameson uses another term, "semantic precondition," to supplement his argument, "*[semantic precondition]* aim*[s]* to describe the essence or meaning of a given genre by way of the

[20] To illustrate the concept of a symbolic act, Jameson, in *The Political Unconscious,* quotes Kenneth Burke, stating that Burke's so-called "dream," "prayer," or "chart" is a way of doing something to the world. It has to take up the contents of the world into itself in order to submit it to the transformations of form. See Jameson, 81. Kenneth Burke, *The Philosophy of Literary Form* (Princeton: University of California Press, 1973), p5-6.

[21] Jameson's invokes the Lacanian and Freudian psychoanalytic models to theorize about his hermeneutics, which indicates that he has adopted a structuralist approach. Edith Kurzweil notices that a structuralist psychoanalyst always makes a "systematic attempt to uncover deep universal mental structures as these manifest themselves…in the unconscious psychological patterns that motivate human behavior," Kurzwel's remarks, if contextualized politically, are consistent with Jameson's intention of *Political Unconscious.* See Edith Kurzweil, *The Age of Structuralism: Levi-Strauss to Foucault* (New York: Columbia University Press, 1980), p1.

國立政治大學 National Chengchi University

reconstruction of an imaginary entity" (*The Political Unconscious,* 107, *italics mine*).[22] This term touches on the rationale of Jameson's hermeneutic system: a social contradiction, in an ideological form, occurs at a submerged or hidden level, and it can be reconstructed as a subtext. Jameson's hermeneutic system, complicated as it may be, fundamentally intends to shed light on the subtext, or to draw "the distinction between manifest and latent meaning written into the narrative"(Dowling, 98). Of course, this hermeneutic system is premised solely on the fact that the nature of language could be dissimulative, as discussed on Page 30. Above all, by so doing, social contradictions can be situated; all antagonistic class voices suppressed or marginalized by the dominant discourse can be heard (Jameson's concept of discourse apparently comes from Foucault, meaning something "made up of a limited number of statements for which a group of conditions of existence can be defined" (Said, "An Ethics of Language," 84), or "an order of practice which takes account of a certain number of statements" (Frank, "On Foucault's Concept of Discourse," 110).[23]). Or above all, how an "ideologeme," or "a minimal unit around which a larger class discourse is organized" (*The Political Unconscious,* 87), has been transformed can be examined.[24]

So far, I've merely abstracted from Jameson's *The Political Unconscious* certain key ideas which overlap, or perhaps we should say, correspond to the theoretical frameworks of Macherey's, Althusser's, and Eagleton's. Let's begin with the obvious first. Both Macherey and Jameson agree that social contradictions remain unresolved in the text. What's more, it's plain to see that when

---

[22] As a matter of fact, in *The Political Unconscious* Jameson invokes Gadamer's argument to examine the concept of semantic precondition. Gadamer. claims that any attempt to dig out whatever is textually buried must be made within three concentric frameworks/horizons: political history, society, and history, or to be more precise, the sequence of modes of production. See Hans-Georg Gadamer, *Truth and Method,* trans by G. Barden and J. Cumming (New York: Seabury, 1975), p 216-20, 267-74.

[23] In *The Archaeology of Knowledge*, Foucault defines the statement as "the atom of discourse." Later, he adds, "to describe statements, to describe the enunciative function of which they are the bearers, to analyse the conditions in which this function operates, to cover the different domains that this function presupposes and the way in which those domains are articulated." Following Foucault's argument, Giles Deleuze views the statement as a "function," or "the simple inscription of what is said." Basically, Deleuze thinks of the statement as something invested with particular relations of power, or something in which one can "recognize and isolate an act of formulation." See Michel Foucault, *The Archaeology of Knowledge and the Discourse on Knowledge,* trans by. A. M. Sheridan Smith. (New York: Pantheon Books, 1972), p80, p86-7. Giles Deleuze, *Foucault* (Minneapolis: University of Minnesota Press, 1988), 15, 93, 98.

[24] Besides, Jameson's hermeneutic system has three concentric "horizons," a term Jameson has borrowed from Hans-Georg Gadamer. One horizon deals with the historical context, another the social order, and the other history in its broadest sense. Hayden White contends that the three horizons aim "to transcend any impulse towards an ethical criticism in the direction of a criticism that recognizes the content of all morality as a sublimation of concerns and interests that are ultimately political in nature." Hayden White, *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore: John Hopkins University Press, 1987), p153.

國立政治大學 National Chengchi University

Jameson draws a distinction between the manifest and latent meanings of the text, he might as well be adopting Macherey's said/unsaid reading model (, not to mention the crucial fact Macherey explicitly states that the "latent knowledge" of the work is its unconscious (*A Theory of Literary Production,* 92)).

Then I must summarized the contents of this section. The following table lists Althusser's, Eagleton's and Jameson's conceptions of ideology:

<table>
<tr><th>Theorists</th><th>Conceptions of Ideology</th></tr>
<tr><td>Althusser</td><td>Ideology is an expression of "an imaginary, lived relation between men and their world. It's also a misrecognition (Lacan's "mirror image")</td></tr>
<tr><td>Eagleton</td><td>Ideology can be divided into several categories, including GI, AuI, and AI. All three of them are influential factors in the production of a text.</td></tr>
<tr><td>Jameson</td><td>Ideology is the repression of those underlying contradictions that have their source in History and Necessity; it could be an instrument of collective consciousness.</td></tr>
<tr><td colspan="2">Note: More or less, all three of them have derived their conceptions of ideology from Marx and Engels' original definition. Besides, they have all argued from a perspective of historical materialism, now that the term of material production figures prominently in their arguments.</td></tr>
</table>

Regarding the table, two crucial facts must come to our attention: First, Althusser, Eagleton, and Jameson have argued about ideology in different lights because they have observed different facets of ideology. Different as their analyses may be, there is no inconsistency whatsoever in their conceptions. Rather, their conceptions can be combined into a unity: Ideology is an expression of "an imaginary, lived relation between men and their world. In essence, it could be deceptive or repressive. Taking different forms, it could also become different factors in the literary production. Secondly, Macherey has never made any obvious attempt to characterize ideology, though his entire said/unsaid model is built upon it. For instance, in "The Interview with Etienne Balibar and Pierre Macherey," Balibar explicitly states, "It's ideology that is not being defined clearly" (50). (In "Althusser's Object," Balibar gives an equally vague description of ideology, "For Philosophy ideology is the materialist name of its own finitude" (120)). True as it may be, in any in-depth research of Macherey, Macherey is always grouped with Althusser, Eagleton, and Jameson, not to mention the fact that the four names are often cross-referenced in any ideology-related research

National Chengchi University

project. Therefore, the compatibility of Macherey's theorizations and theirs should be beyond doubt. It would seem as if Macherey has sucked out the marrows of their theories in constructing his said/unsaid model.

Now I have to move on to the interrelationship between the text, ideology, and History:

Theorists	Conceptions
Macherey	A text is embedded in the history, where the author can choose to represent an ideological condition from a certain position. The text may incorporate ideological contradictions, but actually, they remain unresolved and lead to the internal division of the text, namely, the unsaid.
Althusser	Ideology is men's imaginary relation to History; it is insufficiently reflected in the text because the latter is overdetermined, even under the influence of the ISA. It has is "relative autonomy."
Eagleton	The text doesn't access history, and ideology is its imaginary relationship with history. By absorbing ideology into itself, not only can the text put ideology into contradiction but also it defines its relation to history.
Jameson	Ideology is designed to repress social contradictions (the political unconscious). The text is a symbolic act, offering imaginary solutions to social contradictions, and History is the inaccessible Real. A social contradiction, in an ideological form, occurs at a submerged level, and it can be reconstructed as a subtext.

From this table, the homology among their conceptions is even clearer: all of them have aligned the text, ideology, and history by the same order. At the same time, they have hallmarked their alignments with their own terms or theorizations (e.g. Macherey's said/unsaid model, Althusser's ISA or overdetermination, and Jameson's application of psychoanalysis). If so, they are simply using different rhetoric to account for the same phenomenon, which means that their conceptions are extremely compatible with one another.

III. The Unsaid: A Virtual(ity)/Potentiality

In the previous section, I have made quite an effort to delve into various theorizations about ideology for one good reason: Macherey's said/unsaid model is the staple of my theoretical framework, and it is ideologically-based. Thus, the value of my effort lies in enabling my theoretical framework to afford a sounder basis. Or perhaps I should say, in the previous section I have attempted to answer this question the best way I can: why is there a narrative rupture? Now,

National Chengchi University

it's time to shift my focus to the essence of the unsaid. Or perhaps I should say, now I must answer this question: what about the unsaid itself? In fact, two more specific questions may be deduced from this somewhat vague question: (1) Can Macherey's so-called unsaid be said? (2) What will happen if we say the unsaid? Answering the two questions will be the focus of my attention in this section.

Before attempting to answer the first question, we must realize that when Macherey states, "The speech of the book comes from a certain silence" (*A Theory of Literary Production*, 85), or that the incompleteness of the work "is the true *reason* for its composition" (79), what he truly means is:

> Thus, the silence of the book is not a lack to be remedied, an inadequacy to be made up for. It is not a temporary silence that could finally be abolished. We must distinguish the necessity of this silence. For example, it can be shown that it is the juxtaposition and conflict of several meanings which produces the radical otherness which shapes the work: this conflict it not resolved or absorbed, but simply *displayed.* (84)

Macherey's primary emphasis here is that a narrative rupture is not an error that has to be corrected or a weakness that needs to be redressed. Therefore, the radical otherness created by the unsaid should not be dissolved. Rather, it must exist in the work as a precondition for its composition. As for whether or not the unsaid can be said, Macherey gives us a considerably paradoxical statement in the following paragraph, "Thus, the work cannot speak of the more or less complex opposition which structures it; though it is its expression and embodiment" (84). This statement, literally interpreted, seemly indicates that the unsaid in the text cannot be said, though the text itself depends on it.

However, if the unsaid couldn't be said, if would be pointless for Macherey to ask "Question 2," which we've already talked about. (It would be equally pointless to invoke Jameson, now that he thinks whatever is repressed/unsaid can constitute the subtext waiting for us to explore). Moreover, if Macherey denied the possibility that a narrative rupture could be repaired on Page 84,

政 治 大 學 National Chengchi University

why would he come up with such an utterance right afterwards, "The speech of the book comes from a certain silence…A knowledge of the book must include a consideration of this absence" (85)? To resolve this problematic, let's first see what Macherey says later in *A Theory of Literary Production*, when he is analyzing Jules Verne's work, "The work exists only because it is not exactly what it could have been, what it ought to have been" (198). Later, he furthers his point, "it *[the text]* is born of…the impossibility of the work's filling the ideological frame for which it could have been made" (198, *italics mine*). Here, Macherey's remarks are most intriguing: Macherey apparently equates the unsaid/narrative rupture with what a text could or should have been. If so, then his so-called unsaid may be a possibility, or an alternative direction the narrative could have moved in. From this point of view, it is no wonder that Macherey states that "the work cannot speak of the more or less complex opposition which structures it!" This is because the dice are cast! Since the text we've targeted is already written, there is no way that its author can rewrite it. Naturally, these possibilities are precluded for the text, and the text cannot say the unsaid. On the other hand, these possibilities remain open for us; we readers can say the unsaid or repair the narrative ruptures by putting ourselves in the author's shoes. This is how we can learn the alternative developments of the text. Hence, here is the answer to our first question: as far as the text is concerned, the unsaid cannot be said because what's done is done; however, from a readerly standpoint, the unsaid can and must be said if an in-depth reading of the text is desired.

If the unsaid is a possibility, we may very well consider it a potentiality. John Russo offers us a perfect example:

> Imagine yourself wanting to write a story, or wanting to speak in class. In both cases, you have a strong feeling of what you want to express…Only in coming to words does your initial sense become something real—until its is articulated, it is only the promise of a meaning, but you have not yet actually said anything. And this sometimes happens:···we have lost the thought; it never came to words···In the absence of articulation, the sense amounts to nothing. And yet, the "nothing" that it amounts to does not do it justice···or more exactly, there was a real potentiality for meaning there. When we do put it in words, that potentiality does for the first time become something actually meaningful···("The Self as Resolution," 95-6)

國立政治大學 National Chengchi University

This long quoted passage of Russo gives us an insight into the nature of the unsaid: the unsaid is never articulated, so it is an unfulfilled promise of meaning. On the other hand, it is erroneous to view the unsaid as nothing because it is actually a potentiality that is waiting to be tapped. Andrew Gibson, in *Towards A Postmodern Narratology*, ascertains the materiality of writing by observing a repository of "others" suppressed in the narrative. Besides, according to him, writing is material simply because it can bring back whatever is excluded in the narratological conception of voice (168). If those that are suppressed or excluded can be brought back, in Russo's opinion they are just like potentialities to be tapped.

Our discussion of the unsaid as a potentiality can relate to Gilles Deleuze, or to be more specific, we are going to employ his virtual/actual couplet in *Difference and Repetition*:

> We opposed the virtual and the real: although it could not have been more precise before now, this terminology must be corrected. The virtual is opposed not to the real but to the actual. *The virtual is fully real in so far as it is virtual.* Exactly what Proust said of states of resonance must be said of the virtual: 'Real without being actual, ideal without being abstract'; and symbolic without being fictional. (208)

Here Deleuze's remarks are seemly puzzling; it seems that we can't make out what he really means, except merely telling that he explicitly pairs the virtual with the actual. Regarding Deleuze's enigmatic statements, "*The virtual is fully real in so far as it is virtual.*" and the quote of Proust, "Real without being actual, ideal without being abstract," K. Ansell Pearson offers his explanation from a perspective of conceptual creation. He argues that concepts are not created out of "no-things" in the realm of the virtual, they still "do not conjure things out of thin air…Their compositions are only possible because they…tap into the virtual and immanent processes" ("Deleuze Outside/Outside Deleuze," 4). In a way, Ansell Pearson has viewed the virtual(ity) as a potentiality, which makes possible conceptual creation. This is what Deleuze means by "*The virtual is fully real in so far as it is virtual.*" Steven Shaviro is more specific; he deciphers Deleuze's words in the following way, "The virtual is like a field of energies that have not yet been expended, or a reservoir of potentialities that have not yet been tapped" (*Without Criteria,* 34). As if following

國立政治大學 National Chengchi University

Ansell Pearson's line of thinking, Shaviron means to tell us: if the virtual can be positively identified as a potentiality to be tapped, then it is understandable why the virtual could be both real and ideal: the virtual is a dimension that has not yet become an actuality in the physical world; this dimension is very real because it has a reality of its own. On the other hand, just as a potentiality needs to be tapped and an ideal has to be fulfilled, the virtual must be actualized, just as Deleuze explains after the quoted passage, "By contrast, the virtual…possesses a full reality by itself. The process it undergoes is actualization" (211).

It is on this basis that Deleuze constructs this virtual/actual model. As for how the virtual can be actualized, Deleuze believes that the key lies in difference and differentiation, "The actualization of the virtual, on the contrary, always takes place by difference, divergence or differentiation" (212). By "differentiation," Deleuze means "the production of newness," or multiplicities (O'Sullivan, "The Strange Temporality of the Subject," 166). O'Sullivan further points out, "Importantly, the virtual then is itself a realm of difference in itself, difference undefined by the concept as it were: chaosmosis, pure multiplicity" (168). All in all, the actualization of a virtuality is tantamount to tapping a potentiality; the outcome could be a multitude of possible case scenarios, now that the virtual is not a fixed concept but a repository of multiplicities[25].

Now, I've got to revert to the unsaid. The unsaid is basically a potentiality that needs to be tapped; if so, it is also a virtuality that should be actualized, by the Deleuzean terminology. Once the unsaid is said, and the virtuality is actualized, then there could be multiple possibilities. Macherey actually takes a similar stance in his discussion of J. L. Borges:

> The real narrative is then determined by the absence of all the other possible narratives from amongst which it could have been chosen: this absence hollows out

[25] So far only I've only given a preliminary discussion of the Deleuzean virtual/actual couplet. It only suffices for my need to perceive the unsaid as a potentiality. This model can actually lead to very lengthy argumentation and relate to many other discourses. For instance, O'Sullivan points out that the model can apply to our human body, "For Deleuze, the subject – or simply the human brain body configuration – is a subtraction from the plenitude of the world, a veritable centre of action/indetermination. Crucially, such a body can, via various technologies, open up further to the world – or actualize further virtualities via difference." Such a viewpoint can also relate to Spinoza, "For no one has thus far determined the power of the body, that is, no one has yet been taught by experience what the body can do merely by the laws of nature…" See O'Sullivan, 167. Baruch Spinoza, *Ethics,* trans by A. Boyle (London: Everyman, 1989), p87.

> the form of the book by putting it into endless conflict with itself. (*A Theory of Literary Production,* 256)

It's nearly as if Macherey is concurring with Deleuze on the multiplicities the virtual(ity) represents. The narrative absence or the unsaid stands for infinite paths the author could have chosen, and these paths represent different possible developments of the text that simply contradict with what the text is like now. That is, whenever an author leaves something unsaid, (s)he is literally creating a repository of virtualities or potentialities, namely, factors that could have helped to shape the text differently.

IV. My Hypothesis in this Dissertation

In Chapter II, I've already established the fact that it was Poe who spawned the detective fiction genre. I've quoted Lee, "One reason for such influence is that the Dupin stories introduce but do not exhaust the possibilities of detective fiction, offering later writers a generative model open to improvisation." T. S. Eliot also states that as far as the detective fiction genre is concerned, nearly everything can be traced back to Poe ("From Poe to Valery," 208). Lee has established Poe as the founding father of the detective fiction genre, as we've talked about in Chapter II. And Eliot thinks that Poe set up the basic conventions of the detective fiction genre. If we can go further, we'll realize that when Lee speaks of the "possibilities," and when Eliot sees everything traced back to Poe, more or less both of them have discerned the potentialities of the genre. And within a Machereyan frame of reference, these potentialities are actually the narrative ruptures or the things Poe left unsaid in his Dupin stories. Following the conventions Poe set up, detective stories writers in later generations may have said the unsaid and repaired the narrative ruptures in the Dupin stories, (It doesn't really matter if they did so intentionally or unintentionally!) in the course of which they tapped these potentialities and gave us an enactment of the case scenario of what Poe's Dupin stories could have been, or from a broader perspective, the developmental direction of the whole genre. Based on this analysis, I hereby formulate the hypothesis of this dissertation: the narrative ruptures in Poe's detective stories are a repository of potentialities. At each stage, writers tapped these potentialities differently. Thus, the development of the detective fiction genre was pulled to

國立政治大學 National Chengchi University

different directions. And I shall dedicate the next three chapters to verifying this hypothesis. This is how I intend to do it: with the Machereyan said/unsaid model consolidated by the other theorists, I will situate the narrative ruptures in Poe's detective stories. Then I will examine how these ruptures were repaired (Of course, the prerequisite for this hypothesis is the fact that Poe's Dupin stories are purely the only origin of this genre, just as the quote from *Underworld* says, "We need(ed) a pure source!" And that's what my endeavor in Chapter II is all about!)

Chapter Four: The Setting in the Detective Story

[*A good story*] establishes not truth but verisimilitude.

J. Bruner, *Actual Minds, Possible Worlds,* 11, *italics mine*.

The city of Los Angels is ravaged by crime and immorality!

Escape From L. A. (1997)

I. The First Narrative Rupture in Poe's Detective Stories:

Poe composed "The Murders in Rue Morgue" in 1841, when Andrew Jackson's (1767-1845) presidency just came to an end, the first Whig President, William Henry Harrison (1773-1841), just passed away right after elected, and John Tyler became the 10th American president. Meanwhile, the U.S. just weathered the Panic of 1837, when "all signs indicated that the country was in a serious depression. Hundreds of banks and other businesses failed. Land and commodity prices collapsed. Unemployment spread and wages fell" (Klose and Jones, *United States History,* 165-73). Even so, ordinary American people then were still under such an impression:

> The men and women who came to live in America had a special dream, a special hope…a new republic, a safe place for liberty…The new nation became independent. It prospered and it grew larger…Americans were proud of their freedom, their prosperity and their democratic government. (Crothers, *American History,* 81)

It is noteworthy that here American people's liberty or freedom also included their wish to pursue more materialistic wealth, which to some extent, had compromised their individualism. At that time, there was a

> wholesale loss of Yankee individualism as both men and women deserted wornout farms for factories, where many began to feel what Emerson called "the disproportion between their faculties and the work offered them." Far too often, the search for a better life had degenerated into a desire to possess factory-made objects. (*Norton Anthology,* 925)

In a way, American people's greed ensued from American society's prosperity because American

國立政治大學 National Chengchi University

society then had become a joint-stock company where each member strove for a better securing of his or her bread (925). On the other hand, with America's prosperity, a great deal of capital was amassed and concentrated, which, according to Henri Lefebvre, would be accompanied by urban development (*Writings on Cities,* 69). "Urban space gathers crowds, products in the markets, acts and symbols. It concentrates all these, and accumulates them" (101).[26] Indeed,

> the sheer magnitude of these new cities radically affected the lives of city dwellers. The metropolises were after all five to ten times as large as the leading cities of half a century before…no important facet of urban life was left untouched by the rapid change in scale. (Warner, *The Urban Wilderness,* 72-3)

As the major American cities expanded, they changed dramatically. One of the major urban developments then was the multiplication of their public and private amenities, in which contemporaries took justifiable pride (Fitch, *American Buildings,* 108). One the other hand, these ever-growing cities also had their own problems, such as the sky-high crime rates, overpopulation, etc. Above all, they became a large capitalistic market:

> The new markets relentlessly favored a different kind of businessman, called in those years a contractor or capitalist, whom today we could perhaps best describe as a hustler…the principal gains in production accrued to bosses who could organize their shopworkers for a steady production of uniform output. These emerging businessmen recruited labor from the old independent artisan shops…moved artisans, unskilled immigrants, women, and children into their own shops, where they could watch over them. (*The Urban Wilderness,* 73)

Urban capitalization doubtless has its severe, inhumane downsides. Take Boston for instance. Some urban capitalists in Boston were garment manufacturers; in their factories they reorganized their

[26] Speaking of urban space, Lefebvre associates it with production, stating that "the city constitutes a means of production." Paul Walker Clarke is even more specific, "Capitalist cities are cities of constant flux of capital…By mid-nineteenth century, the dominant economic character of cities shifted from centers of commerce to centers of production." Edward W. Soja proposes a "materialist interpretation of spatiality," "…social relations of production and class can be reconfigured and possibly transformed through the evolving spatiality which makes them concrete…Social and spatial structures are dialectically intertwined in social life…" See Henri Lefebvre, *The Production of Space,.* Trans by Donald Nicholson-Smith. (Oxford and Cambridge: Basil Blackwell, 1991), p88. Paul Walker Clarke, "The Economic Currency of Architectural Aesthetics," *Designing Cities: Critical Readings in Urban Design,* ed by. Alexander R. Cuthbert. (Oxford: Blackwell Publishing, 2003), p30. Edward W. Soja, *Postmodern Geographies: The Reassertion of Space in Critical Social Theory.* (London and New York: Verso, 1989), p127.

labor, lengthened the workers' hours, abolished the holidays, and oriented their businesses towards ever spiraling production and sales (Handlin, *Boston's Immigrants,* 75-7).

All in all, in Poe's society, the major American cities became the centers of capital and industry; on the other hand, urban capitalization and industrialization, though emblematic of progress and prosperity of the U.S., invited various social problems, such as the exploitation of labor. Faced with these dark social realities, American people then were still ideologically programmed to pursue wealth and embrace whatever urban capitalization had brought them. This is what Eagleton terms the "GI" of the Americans then:

> A dominant ideological formation is constituted by a relatively coherent set of 'discourse' of values, representations and beliefs which…reflect the experiential relations of individual subjects to their social conditions as to guarantee those misperceptions of the 'real' which contribute to the reproduction of the dominant social relations. (*Criticism and Ideology,* 54)

For Eagleton, the function of GI is to stabilize individuals' relations to the productive apparatuses, and above all, GI is composed of relatively coherent discourses. It perfectly echoes Macherey's point, "…this ideology is emphatically not internally contradictory, for that would presuppose that it gave a complete description of reality, that it ceased to be an ideology" (*A Theory of Literary Production*, 237). And the only way to perceive its "insufficiencies, its incompleteness" or "its flawed coherence" (238) is to put it in the narrative, as the latter "is not mechanically constructed as a simple reflection or description of reality" (278). Namely, just because such a reflection is absent from the narrative, the narrative ends up with ruptures, through which we can see how contradictory ideology truly is. In this case, we shall examine how Poe depicts the urban setting in his detective stories.

As we know, the setting of Poe's three detective stories is Paris, as A. E. Murch points out:

> Poe never selected a background for any work without careful thought, and chose for each of his tales a setting to accord closely with its subject and atmosphere…It seems clear that in Poe's opinion there was some close affinity between France and the application of inductive reasoning to the detection of crime…the ideas which

國立政治大學 National Chengchi University

> inspired him to plan this new type of story were associated in his mind with France because they had reached him from French sources. (*The Development of the Detective Novel,* 68)

Murch's so-called "French sources" definitely refers to Vidocq, an actual French detective on whom the characterization of Dupin is based, and the French police. Paris in 1841 was "the city with reformed, professional police" (Moore, 8). On the other hand, Lewis D. Moore observes the disconnection between the depictions of Paris and its characters:

> Poe introduces the city as a place of darkness…The public and private detective are thus bound together from the beginning of the detective story in an urban environment. The cities expand with people, trade, and crime…In Poe, Paris is a dimly lit city but no one in which Dupin and his narrator friend fear to walk at night. Poe does not equate the physical darkness with a moral one (*Cracking the Hard-Boiled Detective,* 8).

According to Moore, Poe created Paris to be a dark place. However, not only does this darkness have no bearing on the characters' action but also it is irrelevant to the morals of the detective stories if there are any. Indeed, Poe's urban depictions are mostly given in "The Murders in Rue Morgue" and "The Mystery of Marie Rogêt." In the "The Murders in Rue Morgue", the narrator and C. Auguste Dupin live in "a time-eaten and grotesque mansion, long deserted through superstitions into which we did not inquire, and tottering to its fall in a retired and desolate portion of the Faubourg St. Germain" (*Tales of Edgar Allan Poe,* 51). Then:

> It was a freak of fancy in my friend…to be enamored of the night for her own sake; and into this *bizarrerie*, as into all his others, I quietly fell; giving myself up to his wild whims with a perfect *abandon*. The sable divinity would not herself dwell with us always; but we could counterfeit her presence. At the first dawn of the morning we closed all the massy shutters of our old building; lighted a couple of tapers which, strongly perfumed, threw out only the ghastliest and feeblest of rays (*Tales* , 51).

They live in a ghastly house located in a desolate area of Paris; their life is also dimly lighted. Here, though Poe doesn't give a panoramic description of Paris' ambience, suffice it to say that readers can get a feel for the dark aura of the city. However, such an aura seems to have little bearing on

國立政治大學 National Chengchi University

their daily activities:

> By the aid of these *[the ghastliest and feeblest of rays]* we then busied our souls in dreams — reading, writing, or conversing, until warned by the clock of the advent of the true Darkness. Then we sallied forth into the streets, arm in arm, continuing the topics of the day, or roaming far and wide until a late hour, seeking, amid the wild lights and shadows of the populous city, that infinity of mental excitement which quiet observation can afford. (*Tales,* 51, *italics mine)*

The quoted passages can best confirm Moore's viewpoint: darkness prevails in Dupin's surroundings as well as Paris. However, at its very best, it is merely responsible for Dupin's personal eccentricities. Hardly related to either the main characters' action or the happening of the murder, it only adds more color to the story every now and then:

> As the sailor looked in…the gigantic animal had seized Madame L'Espanaye by the hair…and was flourishing the razor about her face, in imitation of the motions of a barber. The daughter lay prostrate and motionless; she had swooned. The screams and struggles of the old lady…had the effect of changing the probably pacifc purposes of the Ourang-Outang into those of wrath. With one determined sweep of its muscular arm it nearly severed her head from her body. The sight of blood inflamed its anger into phrensy. (*Tales,* 88)

As the truth comes out in "The Murders in Rue Morgue," the two diabolical murders turn out to be an animal's crime of passion. Certainly, it has very little to do with the dark city of Paris. That is, Poe's urban depiction in the story is as good as an embellishment at best.

It is even more evident in "The Mystery of Marie Rogêt:"

> Here are the very nooks where the unwashed most abound — here are the temples most desecrate. With sickness of the heart the wanderer will flee back to the polluted Paris as to a less odious because less incongruous sink of pollution…It is now especially that, released from the claims of labor, or deprived of the customary opportunities of crime, the town blackguard seeks the precincts of the town, not through love of the rural…but by way of escape from the restraints and conventionalities of society. He desires less the fresh air and the green trees, than the utter *license* of the country. (*Tales*, 136-7)

In the quoted passage above, Paris and its vicinity are negatively portrayed: Paris is a "sink of

立 政 治 大 學 國 研 究 National Chengchi University

pollution," rife with "the restraints and conventionalities of society," and its suburbs seem more odious because of the "claims of labor," or "the customary opportunities of crime;" they are such a licentious place where "the unwashed most abound." Be that as it may, the filth of Paris is not intimidating for the Parisians. "Now at nine o'clock of every morning in the week, with the exception of Sunday, the streets of the city are, it is true, thronged with people" (*Tales,* 124). What's more, Poe explicitly states that Paris and its suburbs have ended up stifling and dirty because of "the intrusion of some ruffian or party of carousing blackguards" (*Tales,* 136). However, the murderer of Marie Rogêt is "a seaman" with a "swarthy complexion" (*Tales,* 147), not these thugs. That is, the unpleasant environment of Paris is not a crucial factor at all in the case of Marie Rogêt's death.

Now, I've felt the need to recapitulate what has been discussed so far. First, I shall briefly delineate the ideology of Poe's times: by Althusser's definition, ideology is an imaginary, lived relationship between men and their world, and it defines individuals' subjectivities. As I've stated previously, American people in Poe's times were highly motivated to pursue material gains, and they were led to believe that only by doing so could they contribute to their country's prosperity.[27] On the other hand, America's progressing economy had naturally resulted in urbanization. So one of the contradictions of this seemly flawless ideology apparently lies in the occurrence of the social problems following America's urbanization. According to Macherey, this contradiction doesn't exist within the ideology. It can only be rendered revealing when ideology is "put into contradiction."

On the other hand, as Macherey comments on Verne, "…there is a dislocation between the ensemble of the historical contradictions and the defect proper to his work" (195), "the novel is not constructed as a simple reflection or description of reality" (278); its relationship "to reality is not a mechanical association…rather…the development of a process of conflict within the reality itself"

[27] In "Ethics, Politics and the Potential of Dialogism," Craig Brandist, in elaborating on Bakhtin's concept of dialogism, states that the "ruling strata" of our society are "oppressive due to their inability to perceive the schism between their limited perspectives and those in the wider community." And from a Marxist standpoint, their oppression materializes by the agency of ideology. On the other hand, Jürgen Habermas, in *The Philosophical Discourse of Modernity,* points out that ideology critique aims to show how power relations blurs the distinction between contexts of meaning and contexts of reality, namely, individuals' perception of reality. See Craig Brandist, "Ethics, Politics and the Potential of Dialogism," *Historical Materialism.* Vol. 5 Issue 1 (1999), 243. Jürgen Habermas, *The Philosophical Discourse of Modernity.* (Cambridge: Polity, 1985), p116.

("The Problem of Reflection," 15). This is where the narrative rupture or the unsaid can be located. In the case of Poe's two detective stories, the narrative rupture originates precisely from the inconsistency between Poe's urban representation and the ideological contradiction: in "The Murders in Rue Morgue" and "The Mystery of Marie Rogêt," these murders take place in a modern city, of which Poe has given a gloomy or decaying portrayal. However, this portrayal doesn't impinge directly on the storylines, or to be more specific, the happenings of these murders. That is, the urban setting in Poe's detective stories ought to have set the stage for the thrilling, horrific murders, as it is lightless and contaminated. However, it turns out to be that the former is actually irrelevant, or at least, only distantly relevant to the latter. That is, the urban settings in Poe's detective stories are in fact unhorrific. Obviously, this is what Poe has left unsaid: as a detective story thematicizes a case, or a murder mostly, the setting of a detective story should bear more thematic significance.

To supplement this argument, two more factors must be taken into account: the follow-up of Poe's selection of Paris as the setting and Poe's stance on the phenomenon of urbanization. As I've mentioned, Poe set the two detective stories in Paris mainly for the sake of "the French sources." On the other hand, though some critics, such as Haycraft, think Poe's detective stories "display a remarkable knowledge of" Paris (163), Murch, drawing on the opinions of Régis Messac, François, and Somerset Maugham, concludes that the details of Paris Poe offers in his two detective stories are actually fallacious. For instance, it is out of the question that French women then would have been ready to go to bed at three in the morning with an open window, as Poe describes in "The Murders in Rue Morgue" (82).

In the two detective stories Poe has given an inexact portrayal of Paris, or in J Bruner's words, "a verisimilitude." It is probably because Poe had never been to Paris, or at least there has been no substantial evidence indicating so. Above all, Poe has evidently woven into his detective stories his personal experiences with the American cities. "In the decades before the Civil War, Poe lived in Richmond, Baltimore, Philadelphia, and New York City, witnessing firsthand the related phenomena of increasing urban density, growing city crime…" (Lee, 379). Most of all, both "The

國立政治大學 National Chengchi University

Murders in Rue Morgue" and "The Mystery of Marie Rogêt" were in every likelihood drawn from newspaper accounts (Campbell, *The Mind of Poe and Other Studies,* 165). Specifically, in composing "The Murders in Rue Morgue," Poe was inspired by two pieces of *Saturday News*: one was about "a remarkable orangutan in the London zoo;" the other was about how Edward Coleman, a black man, had allegedly slit his wife's throat with a razor. "The Mystery of Marie Rogêt" is an even more notable instance: it was "Poe's effort to solve the actual mystery of Mary Rogers, "the beautiful cigar girl" who had disappeared from her Manhattan home in October 1838," an incident that was then splashed across the front pages of the New York City newspapers (Kopley, *Edgar Allan Poe and the Dupin Mysteries,* 32-3, 45). In conclusion, Poe set both the detective stories in Paris, filling them with inaccurate details of Paris; in the meantime, he also infused them with his own urban experiences in the U.S.

If the two detective stories actually reflect Poe's urban experiences, we are readily brought to the second factor stated previously: Poe's stance on the phenomenon of urbanization. As a matter of fact, Poe takes a rather nonchalant attitude towards urbanization and the problems arising from it:

> The relation of Poe to the sociopolitical problems of his times is particularly interesting because, though he wrote about contemporary political, economic, and political issues, he was much more insistently "literary" than most of his famous contemporaries…To him, science and ancient history and myth were of greater interest. (Thompson*, The Selected Writing,* Introduction, xvi)

John G. Cawelti sees how Poe's indifference is mirrored literarily:

> *[Poe's setting]* abstracts the story from the complexity and confusion of the larger social world and provides a rationale for avoiding the consideration of those more complex problems of social injustice and group conflict that form the basis of much contemporary realistic fiction. (*Adventure, Mystery, and Romance,* 97, *italics mine*)

To sum up, Poe is less interested in addressing the various issues of social injustice or political turbulence; therefore, on a textual level, these issues are hardly explored in his detective stories. All we can see is certain negative sketches. Indeed, as stated previously, in "The Mystery of

Marie Rogêt" Poe associates the filth of Paris with a bunch of "blackguards;" however, the murderer of Marie Rogêt turns out to be a swarthy seaman. One may put forward such an argument: the identity of the murderer, the seaman, as well as his "dark complexion," which could indicate an exotic origin, attests to the fact that Paris was then an international metropolis, which exotic sailors like him often passed through. Therefore, the international status of Paris could be considered a contributing factor in the death of Marie Rogêt. However, we should not blink the fact that in the story, the seaman is a "naval officer," someone "above the grade of the common sailor" (*Tales,* 147). In the 19th century France or America, it is highly unlikely that someone of an exotic origin could serve as a naval officer. In "The Murders in Rue Morgue," the internationalization of Paris seems to be evidenced:

> But in regard to the shrill voice, the peculiarity is — not that they disagreed — but That, while an Italian, an Englishman, a Spaniard, a Hollander, and a Frenchman attempted to describe it, each one spoke of it as *a foreigner*. Each is sure that it was not the voice of one of his own countrymen. (*Tales*, 69)

It may be true that the quoted passage is indicated of the internationalization of Paris; however, it would be beside the point to link it to the occurrence of the murders. First of all, as Dupin states later, "No words — no sounds resembling words — were by any witness mentioned as distinguishable" (70). That is, the testimonies of the witnesses of multiple nationalities are meant to bring readers to this conclusion: the shrill voice they've heard is nonhuman, just as Gillian Brown argues, "Dupin reads in the readiness of the witnesses to name the alien sounds a rather xenophobic exercise of an anthropomorphic reflex operating in the presence of something nonhuman" ("The Poetics of Extinction," 334). Tony Tanner is more specific:

> We find a crime committed by an animal (in effect, a "monster") that the police cannot solve because…like a good bureaucrat, your thinking is dominated by established categories and classifications, then, by definition nothing can happen or be caused by an agent that falls outside these categories; but the criminal…is precisely the anomaly that the police-bureaucratic mind cannot envisage…(*Adultery in the Novel,* 196)

By implication, Tanner has affirmed the distant connection between the environment of Paris and the two murders: Paris, an international metropolis, is intersected with "the established categories and classifications." However, the murders are committed by an "anomaly" outside the complex network. It is suggestive of not only the insolvability of the crimes but also the fact that the happenings of the murders must be examined outside Paris. (As a matter of fact, such an explanation does make sense, considering the fact that the institutions of a large city never aroused Poe's interest. No wonder he arranges for the two murders to be committed by an 'off-the-gird' creature.)

Speaking of Poe's detachment from urbanization-related problems, his "Man of the Crowd" (1840) could be paradigmatic. First, the setting of this story is London. Stephen Rachman asserts that Poe evidently based his tale of urban portraiture on Dickens' *Sketches on Boz* (1836) ("'Es lässt sich nicht schreiben'," 71)*:*

> This latter is one of the principal thoroughfares of the city, and had been very much crowded during the whole day. But, as the darkness came on, the throng momently increased; and, by the time the lamps were well lighted, two dense and continuous tides of population were rushing past the door. At this particular period of the evening I had never before been in a similar situation, and the tumultuous sea of human heads filled me, therefore, with a delicious novelty of emotion. (*The Selected Writing, 233*)

In his essay, Rachman identifies Poe's "plagiarism," which "is rendered in a theater of retribution" (72-3). "Thus, Poe plagiarizes not simply to usurp another's authority, but to assert his own authority while questioning the tradition in which he asserts it" (83).[28] Most important of all, Poe's London, though based on Dickens' descriptions, "relies on…the effacement of London's social relations…Poe erases the intimate moral relationship between people and the places they

[28] In "What Is an Author?," Foucault states, "The author is also the principle of a certain unity of writing…[that] serves to neutralize the contradictions that may emerge in a series of texts:…a point where contradictions are resolved, where incompatible elements are at last tied together or organized around a fundamental or originating contradiction…" Based on this quote, Rachman has made his point, "If plagiarism can be rightly said to have any teleological purpose in Edgar Allan Poe's authorial strategy, then it seems to disturb the principle of unity to which Foucault refers." See Rachman, 82. Michel Foucault, "What Is an Author?" *The Foucault Reader,* ed by Paul Rabinow (New York: Pantheon, 1984), p 111.

國立政治大學 National Chengchi University

inhabit by subsuming these establishments under the guise of the crowd" (76):

> By far the greater number of those who went by had a satisfied, business-like demeanor, and seemed to be thinking only of making their way through the press…Others, still a numerous class, were restless in their movements, had flushed faces, and talked and gesticulated to themselves, as if feeling in solitude on account of the very denseness of the company around…There was nothing very distinctive about these two large classes beyond what I have noted. Their habiliments belonged to that order which is pointedly termed the decent. They were undoubtedly noblemen, merchants, attorneys, tradesmen, stock-jobbers — the Eupatrids and the common-places of society…conducting business upon their own responsibility.(*The Selected Writings*, 233)

In "The Man of the Crowd," all the intertwined social relations seem to be dissolved into the crowd; the distinction between the two groups of people is actually erased, as if the story is characteristic of "the concealment of the social relations" (Byer, "Mysteries of the City," 227); for Poe, people from every walk of life, are simply "conducting business upon their own responsibility." It doesn't really matter whether or not they are "Eupatrids/noblemen" or not, for all of them could be considered decent. Self-evident is Poe's attitude towards social problems in an industrialized nation, such as the U.S.: if the delineation of social relations is absent, so must the presentation of social problems be. As a matter of fact, Poe's attitude could be traced back to his background: first Poe grew up "in a South that was extending an aristocratic code from the original Virginia gentry to the whole region to consolidate it against Northern pretensions" (Allen, *Poe and the British magazine Tradition*, 133). Poe himself even wrote, "The glory of the Ancient Dominion is in a fainting — is in a dying condition" (Hovey, "Critical Provincialism," 347). However, Poe wasn't unconditionally affected by this upbringing. David Leverenz observes that in many of his stories, Poe is often "upending Southern aristocracy" and "satiriz(ing) emerging mass-market culture" ("Poe and Gentry Virginia," 233). Namely, while the Northern urban mercantilism repulsed Poe, Poe didn't exactly identify with the Southern gentry culture. Joan Dayan is more specific in noting "Poe's fantasy of the South, the shadows of those who once lived "sweet lives" gradually dissolve "into the ebony water" and become "absorbed into the blackness"" ("Amorous

國立政治大學 National Chengchi University

Bondage," 196). Poe's ambivalent attitude is probably due to a historical ambiguity: in Virginia of the early 19th century, gentleman-planters were "always primarily businessmen" and "entrepreneurs," yet "anxious to assume the trappings of an aristocracy" (Gray, *Writing the South,* 12-3). In a way, their ideal image is in fact a mixture of modern commercialism and feudal hierarchism, which means that the distinction between the North and the South wasn't so hard and fast, after all ![29] It is no wonder why Poe states, "There was nothing very distinctive about these two large beyond what I have noted," grouping people of the different trades with one another in "The Man of the Crowd."

In "Reading and Not Reading "The Man of the Crowd"," Bran Nicol articulates for a multi-level reading of "The Man of the Crowd" because it "is more complex than a relatively straightforward visual mastery or contemplation or reaction to the stimuli of urban experience" (478). In my opinion, here is one of the complexities of "The Man of the Crowd:" it is a text in which Poe has deliberately dropped the explorations of social relations or problems, just as he has done with "The Murders in Rue Morgue" and "The Mystery of Marie Rogêt."[30] On the other hand, with a close reading of the former, Poe's ambivalent attitude can be perceived, and above all, it can be contextualized historically.

II. How Could the Unsaid Be Said: From Classical to Postmodern:

In Chapter Two, I've managed to postulate that the unsaid is equal to the Deleuzean virtual(ity), which is a potentiality that "works as a transcendental condition for the actual by providing a sufficient reason for whatever happens" (Shaviro, 34). From a narratological perspective, it is simply all the possible case scenarios a narrative could have been. Now the first narrative rupture of

[29] Kenneth Silverman, in *Edgar Allan Poe: Mournful and Never-Ending Remembrance*, observes how Poe was vacillating among the contradictory expectations of gentry roles. For instance, he could be courtly with the ladies, a bantam cock in contending with his male literati, a dandyish-looking, heavy drinker, who loved bragging about his physical prowess, such as his swimming feats or running board jumping skills. See Kenneth Silverman, *Edgar Allan Poe: Mournful and Never-Ending Remembrance.* (New York: HarperCollins, 1991), p 30, p123, p197, 332.

[30] In Rachman's opinion, with all the social relations erased or concealed, Poe's London in "The Man of the Crowd" has become "a veritable chamber of absorption…The narrator is absorbed in watching a crowd of people absorbed in their tasks, until he is thoroughly absorbed in watching an old man who is thoroughly absorbed in watching the crowd, which is absorbed, or at least unaware of being watched." He later argues, "Absorption suggests a tropism, an unaccountable predisposition for intrigue and for temporal dilation," namely, "the purest form of mystery." See Rachman, 78, 81.

國立政治大學 National Chengchi University

Poe's detective stories has been located: the thematic significance of the setting. If it is a potentiality, or a "transcendental condition" to be actualized, technically it could be a Manichean choice: whether or not the setting should be associated with the theme.

In *A Theory of Literary Production*, Macherey comments on Verne's theme of the island:

> The theme is like a tool which no longer has its finished form…and must be made to meet new requirements. The island is first of all a privileged object which can clarify the implications of an *ideological* series. The theme is both the form of and the reason for the series: its visible image and the law of its succession……The island is a way of showing, linking and ordering ideological objects…(202)

For Macherey, the theme is always open for adjustment because it is an ideological pivot of a literary work; it is a mechanism that aims to arrange and cluster ideological objects.

Where do the ideological objects of a literary work come from? In "Literature as an Ideological Form," Balibar and Macherey state, "Literature is not fiction…By a complex process, literature is the production of a certain reality, not indeed…an autonomous reality, but a material reality of a social effect…" (287). They regard literature as a production of a material reality. That is, a certain reality could be materially generated in a text. They choose the word "production" over "reflection" because literature is not a mirror-like reflection. Literature "translate(s)" reality ("The Problem of Reflection," 7) and its relationship with reality "is the development of a process of conflict within the reality itself" (15). Roughly speaking, as I've argued in Chapter Two, literature is inconsistent with reality; if it should be defined as a reflection, it is an untruthful one partly because, as I've already stated, Macherey thinks an author "always reveals or writes from a certain position" (*A Theory of Literary Production*, 195). Looking awry at the reality or the ideology, the author makes the work his or her own "ideological project" (194). Here is my point: according to Balibar and Macherey, while literature is "a historic and social reality" of its own imprecise reflection, its objective existence has to be connected with "the ensemble of social practices," or Althusser's so-called ISA ("Literature as an Ideological Form," 280). In "The Problem of Reflection," Macherey is even more specific, "The reality which realistic art imitates…coincides

國 立 政 治 大 學 National Chengchi University

with the ideology of a society or an age…in the transparency of its own myths" (12). Therefore, the answer to the question above is: while a text is producing or partially reflecting reality, ideological objects will make their entry into the text.

The theme of a detective story is a murder, or any other crime, and it should be surrounded by a variety of ideological objects originating from the realistic depictions in the detective story. In Poe's detective stories, the settings are barely correlated with the theme, which means that it is practically unconnected with the ideological objects (if there are any!). From this point of view, the unsaid may as well be: the setting of a detective story should be pertinent to its ideological representations. Exploring this narrative rupture is to gauge its distance to the ideological representations.

In constructing my theoretical framework in Chapter Three, I've emphasized a key Machereyan concept: the narrative rupture is in fact an internal contradiction of the ideology. If so, the distance I've spoken of is also an internal ideological fracture, speaking of which, it's time to put Poe and his detective stories in the ideology-ideology-text matrix I've elaborated on in Chapter Two. In the 1840's when Poe's detective stories were composed, America's historical reality was featured by capitalization, urbanization, and above all, a society infested with various social problems, which are the sequelae of an industrialized country. By the matrix postulated in Chapter Two, Poe's detective stories may be embedded in this history. However, the former cannot access the latter, nor can the latter be sufficiently reflected. Most important of all, the ISA had imposed on American people such an ideology: keep accumulation your wealth, and you'll help to drive the American society forward. This ideology repressed the social problems (or contradictions, as Jameson would term them!). Poe's detective stories incorporated this ideology but failed to resolve these problems or contradictions. As a consequence, there are internal divisions in Poe's detective stories, one of which is the gap between Poe's urban setting descriptions and the theme.

This gap is an internal rift in the ideology, or a narrative absence in Poe's detective stories. It is due to Poe's nonchalance, or his ideological positionality, and it manifests Poe's relation to History.

So far, I've endeavored to examine the unsaid in Poe's detective stories, or to reconstruct their

國立政治大學 National Chengchi University

subtexts, by Jameson's terminology. I've put forward my hypothesis in Chapter Two: the unsaid is a hoarder of potentialities; once the unsaid is said, a virtuality will be actualized, and another case scenario will be enacted. It is at this point where I must make a crucial clarification: my dissertation is primarily focused on the narrative ruptures of Poe's detective stories. It does not aim at a detailed account of the history of the detective fiction genre, nor will it articulate nuanced analyses of the major detective novelists at each stage As the title suggests, I will mainly concentrate on studying how these narrative ruptures have been repaired at each stage, in the course of which I intend to use some exemplary, significant texts and authors as my instances.

Classical detective fiction writers do not place a high premium on setting depictions, as it is the logical deductions that have occupied a focal position in their stories. The case/theme is meant to be cracked so that the detective can display his or her reasoning capability; it should not be used for analyzing society (Zhan, Introduction, *Last Seen Wearing*, 8). "The general critical consensus regarding golden age fiction is that the plot is elevated above all other considerations…" (Scaggs, *Crime Fiction,* 35); everything else, including the setting portraiture, is shoved to a secondary position. If so, the unsaid would remain unsaid; the setting would remain irrelevant to the theme. However, certain prominent writers of classical detective fiction still connect the settings and the themes in their stories. Take Conan Doyle for instance. Some critics, such as Joseph McLaughlin, argue that "in academic discourse, the Holmes tales have been less popular….*[and more]* ignored because they lack the stylistic complexity, moral ambiguity, and intricate psychology that are the commonplaces of modernism" (*Writing the Urban Jungle,* 27, *italics mine*). For them, the Holmes stories are flat and uncomplicated, characterized merely by Holmes' fantastic inferences. Be that as it may, the "Victorian atmosphere of class, gender, ethnic, national, and racial consciousness *[is]* so casually apparent in the Holmes narratives" (Hodgson, "Arthur Conan Doyle," 392, *italics mine*). Diane Simmons also argues that a lot of Victorian writers, such as Doyle, had such a "narcissistic fantasy" which "helped shape the understanding of the imperial role, so that finally empire was seen…as the glamorous, heroic and self-defining mission of a superior people" (*The Narcissism of Empire,* 2). In such a case, Doyle must taint his urban settings with Victorianism or British

國立政治大學 National Chengchi University

imperialism:

> We had indeed reached a questionable and forbidding neighborhood. Long lines of dull brick houses were only relieved by the coarse glare and tawdry brilliancy of public-houses at the corner. Then came rows of two-storied villas, each with a fronting of miniature garden, and then again interminable lines of new, staring brick buildings — the monster tentacles which the giant city was throwing out into the country. (*The Complete Sherlock Holmes,* 103-4)

The quoted passage is from Doyle's *The Four Signs*. In the story, Holmes and Watson eventually arrives at a house of an "Oriental figure," where an Indian "sahib" lives. Jon Thompson states that in Sherlock Holmes stories, Doyle combines "ideologically charged conventions from adventure, detective, and sensational literature" with "strategies of exclusion," which refer to how Sherlock Holmes contains and controls colonial contaminations (*Fiction, Crime, and Empire,* 73). If so, the message Doyle wishes to convey in this passage is most evident: the neighborhood has turned "questionable and forbidding" because it has been invaded by the colonized subjects of the British empire, like the Indians; "the monster tentacles" of their inhabitation have been kept away from central London, the heart of the British Empire, which surely indicates that these alien, colonial contaminations have remained containable, and that the whole empire has still been held together tight. It is noteworthy that in many of the Holmes stories, "not only the manner of the crime but also the inclination to commit it *should be* attributed to the criminal's contact with an alien culture" (Harris, "Pathological Possibilities," 452, *italics mine*). With such British imperialism thinking deeply rooted in the narratives, the urban descriptions of London in the Holmes stories can't possibly be accurate. Readers must be aware that the accounts in Sherlock Holmes stories "are far closer to fiction than many Victorians with confidence in reason and scientific progress might acknowledge" (Frank, *Victorian Detective Fiction,* 158).[31] To sum up, Doyle does connect the

國立政治大學 National Chengchi University

---

[31] In *Pragmatics and Fiction*, J. K. Adams suggests an examination of the settings in Sherlock Holmes stories from the perspective of narrative transportation. He first states that "since we cannot meet fictional character…we cannot go to any place that would make such a meeting possible." Therefore, "in the case of the Sherlock Holmes stories, there must be two Londons, each with its own Baker Street, one in our world and one in Sherlock Holmes' world. And since we cannot enter a fictional world and since fictional characters cannot enter our world, fictional characters remain unaware of the real world and are, therefore, unable to talk about it." Richard J. Gerrig, in *Experiencing Narrative Worlds: On the Psychological Activities of Reading,* thinks that Adams has hinted at the possibility that "readers treat Sherlock

urban settings with the themes in an imperialistic manner: with each case (, mostly concerned with the alien invasion,) occurring in London, the British Empire is temporarily endangered.

Another notable example is Agatha Christie. In Christie's fiction, the settings are seldom modern cities. Instead, most of her 68 novels are set in the background of rural, suburban areas. The ordered world in her stories seem completely untouched by the realities of postwar Britain; it has seemed like a nostalgic recreation of prewar society, basking in the Edwardian sunlight (Grossvogel, "Agatha Christie," 264). Christie is always "presenting an idealized landscape shaped to fit the prejudices of their middle-class audience" (Chernaik, "Mean Streets and English Gardens," 105). "Prejudice is…not a hindrance to understanding but a condition of the possibility of understanding" (Holub, *Reception Theory,* 41). On the other hand, James Phelan points out that "the world we experience in novels are more than worlds of words; they are, more accurately, worlds from words…which are more central to our experience…"(*Worlds from Words,* 116). That is, even if Christie has set her stories in the background of rural England because it is symbolic of an ideal, bourgeoisie ease and comfort, it does not diminish the attractiveness of its texts. And of course, such a setting depiction is inaccurate, like Doyle's, as Linden Peach argues, "English middle class between the wars …was not a coherent group." However, detective fiction such as Christie's "is something of a masquerade. Setting false trails for the reader and presenting them with what is not as it might appear, *[it]* has at its heart duplicity and performance" (*Masquerade, Crime, and Fiction,* 105-6, *italics mine*). For instance, in *Dead Man's Folly,* Poirot is driven to the countryside:

> They drove away from the station over the railway bridge and turned down a country lane which would between high hedges on either side. Presently the ground fell away on the right and disclosed a very beautiful river view with hills of a misty blue in the distance…It was clear that admiration was necessary. Poirot made the necessary noises, murmuring *Magnifique!* Several times. Actually, Nature appeared to him very little. A well-cultivated neatly arranged kitchen garden was far more likely to bring a murmur of admiration to Poirot's lips. (12)

Holmes's London as the real London." As a result, readers tend to be transported into this London. See J. K. Adams, *Pragmatics and Fiction.*(Amsterdam: John Benjamin,1985), p 21-2. Richard J. Gerrig, *Experiencing Narrative Worlds: On the Psychological Activities of Reading.(* New Haven: Yale University Press, 1993), p26.

The quoted passage is distinctly redolent of an easy, bourgeoisie aura. It's so apparent that Christie has glossed over the fragmented, unsatisfactory social realities of England then, and presented an idealized, illusory picture of a middle-class life. Most of all, it is against such background that a crime is committed. "Civilization may house barbarity within its walls. The urbanity of the bishop, the librarian, the professor may be the mask of savagery" (Swales, Introduction, *The Art of Detective Fiction,* xvi). That is, this is how Christie connects her setting with the theme of her fiction: a hideous crime is in stark contrast with the serene bourgeoisie world in Christie's fiction; the former is like an error in the latter that needs to be redressed.

As Doyle leans towards British imperialism, Christie sides with the bourgeoisie culture. In Balibar and Macherey's words, Christie's fiction is "a privileged operator in the concrete relation between the individual and ideology in bourgeoisie society;" this ideology is "the dominant ideology of the ruling class," which will create "an effect of domination" or facilitate "the subjection of individuals" ("Literature as an Ideological Form," 292). If so, both bourgeoisie ideology and British imperialism thinking could be subsumed under the category of Eagleton's GI:

> A dominant ideological formation is constituted by a relatively coherent set of 'discourses' of values…, so reflect the experiential relations of individual subjects to their social conditions as to guarantee those misperceptions of the 'real' which contribute to the reproduction of the dominant social relations. (54)

By Eagleton's definition, GI functions as a mechanism of assuring "misperceptions of the 'real'." Now that both Holmes and Christie have given distorted setting descriptions, they are actually drawing close to GI. That is, as they have said the unsaid and tapped the potentiality, they have enacted a case scenario for the detective fiction genre: a genre tied with GI.

For hard-boiled detective fiction, it's a completely different story. Hard-boiled detective fiction is basically a response to the social, economic, and political outlook of the 1920's American society (Pepper, ""The Hard-Boiled" Genre," 140). More often than not, it depicts the corruption at the heart of the U.S. political and economic life (Worpole, *Dockers and Detectives,* 43). That is to say, hard-boiled detective novelists always move murder mysteries to "the mean streets, sterile

國立政治大學 National Chengchi University

architecture, and dysfunctional families of urban America," "a ravaged social and physical environment…of the bleakness enveloping the postindustrial world" (O'Sullivan, "Ecological Noir," 119). For instance, in William Campbell Gault's Ring Around Rosa, a beneficent image of L.A. seems to be given, but in fact "there is an undertow…that reminds one…of the skull beneath the skin" (Moore, 65) just as the quote from the 1997 film *Escape From L.A.*, "the city of Los Angels is ravaged by crime and immorality.". Dashiell Hammett's *Red Harvest* is another typical example, which is set in a medium-sized Montana town, Personville:

> The city wasn't pretty. Most of its builders had gone it for gaudiness…Since then the smelters whose brick stacks stuck up tall against a gloomy mountain to the south had yellow-smoked everything into a uniform dinginess. The result was an ugly city of forty thousand people…Spread over this was a grimy sky that looked as if it had come out of the smelters' stacks. (3-4)

Wth its gloomy ambience, Personville is crowded, grimy, and ugly city, where the organized criminal elements have threatened the protagonist and his family (Moore, 64). Another typical example is Tana French's *The Likeness,* which is set in Dublin:

> For ten years Dublin's been changing faster than our minds can handle. The economic boom has given us too many people with helicopters and too many crushed into cockroachy flats from hell, way too many loathing their lives in fluorescent cubicles, enduring for the weekend and the starting all over again, and we're fracturing under the weight of it. By the end of my stint in Murder I could feel it coming: felt the high sing of madness in the air, the city hunching and twitching like a rabid dog building towards the rampage. Sooner or later, someone had to pull the first horror case. (11-2)

In *The Likeness*, Dublin is suffering the consequences of its economic boom; it has become a filthy, hellish, maddening place, where the gap between the wealthy and the poor is getting wider, and its citizens are about to crack up under the suffocating pressure. Above all, such an environment is directly responsible for the occurrence of a mystery case. Another example is *Blood Men* (2010) written by Paul Cleave, an internationally bestselling author from New Zealand:

國 立 政 治 大 學 National Chengchi University

> The sun is past its peak and the city seems darker now. The shadows cast by the tired buildings are small but ominous, the people on the streets appear defeated, those caught in half shadows are dazed, the trees and plants and flowers that make up the garden city have lost their vibrancy—the life is draining out of the world…This is my city, my home, the place I loved but love no more. Now I don' t know what it is. Certainly not my home. Not now. Now it' s the place that killed my wife and took my daughter' s mother away. Now it' s a hellhole and I don' t see any future here. (36)

One of the introductions of *Blood Men* reads, "A true master of the genre *[hard-boiled detective fiction]*, Paul Cleave unveils…a city of fallen angels captured at the end of the earth" (*italics mine*). Indeed, Christchurch, supposedly "the garden city," has lost its vitality and ended up as an ominous, loveless city that is full of defeated people and above all, a seedbed of murders.

It's the same case with Hammett's Personville. In "The Simple Art of Murder," Chandler emphasizes how hard-boiled detective fiction is based on realism, "It *[Hard-boiled detective fiction]* is not a very fragrant world, but it is the world you live in, and certain writers with tough minds and a cool spirit of detachment can make very interesting and even amusing patterns out of it" (236, *italics mine*). As a matter of fact, Chandler himself "associated himself with writers who tried to use the detective story to say something about the nature of contemporary life and the injustices that infest it" (MacShane, *The Life of Raymond Chandler,* 47). Now it is clear how hard-boiled detective novelists have tied their settings even closer with their themes, or how they have said the unsaid: turning towards realism depictions, they have actually inserted a causality between their urban descriptions and the criminal activities in their stories. They have enacted another case scenario for the detective fiction genre: a genre based on realism.

Before I move on to postmodern detective fiction, this term needs to be clarified. In "Postmodern and Metaphysical Detection," Patricia Merivale claims to "try to circumvent the problem of nomenclature" (309) because scholars "have devised other names for this genre" (Merivale and Sweeney, "The Game Afoot," 2), such as "metaphysical detective fiction," "anti-detective fiction," "postmodern detective fiction" (3), or "deconstructive mysteries," a term Patrick Brantlinger has uses to identify certain novels such as Kafka's *The Trial,* where embedded

立 政 治 大 學 國 National Chengchi University

texts "'deconstruct' the crime-and-detection genre in parodic ways" ("Missing Corpses," 25). As Merivale observes, "From about 1940 to the present, the "metaphysical" detective story has been considered synonymous with the "postmodern" detective story (or the "anti-" detective story[32])" (308), it would seem that the niceties of these terms haven't been cleared up yet, at least not consensually among critics. In this dissertation, I choose to go for the term "postmodern detective fiction." Here is my main reason: as Umberto Eco puts it, "Every period has its own postmodernism" (*The Name of the Rose,* 530). Michael Holquist has given a further analysis:

> Postmodernism…has at its heart the exact opposites of the two tendencies which define modernism. The esthetics of postmodernism is militantly *anti*psychological …and radically anti-mythical…That is to say that postmodernism exploits detective stories by expanding and changing certain possibilities in them…("Whodunit and Other Questions," 164-5)

As far as I am concerned, when Holquist argues that postmodernism has such a subversive nature that can merge two exact opposites and reshape the genre of detective fiction, he is actually echoing Merivale and Sweeney's fundamental definition of this subgenre:

> a text that parodies or subverts traditional detective-story convention—such as narrative closure and the detective's role as surrogate reader—with the intention, or at least the effect, of asking questions about mysteries of being and knowing which transcend the mere machinations of the mystery plot. (2)

As the nature of postmodern detective fiction is highly subversive, its method of setting depictions always defies the traditional strategies of clear, straightforward portrayals. In postmodern detective fiction, as Cawelti points out, reality is ultimately unknowable or at least ineffable ("Artistic Failures and Successes," 196). Merivale and Sweeney also state that one of the themes of

---

[32] Merivale and Sweeney have certain reservation about the term of "anti-detective fiction." They draws on Stefano Tani's view, which states this term is quite misleading because while the texts of this kind do subvert traditional detective-story conventions, they are not necessarily "a deliberate negation" of the whole genre. Merivale and Sweeney also add, "Rather, these stories apply the detective process to that genre's own assumptions about detection." See Merivale and Sweeney, p3. Stefano Tani, *The Doomed Detective: The Contribution of the Detective Novel to Postmodern Italian and American Fiction* (Carbondale: Southern Illinois University Press, 1984), p24.

postmodern detective fiction is "the world, city, or text as labyrinth" (8).[33] Thomas Pynchon's *The Crying of Lot 49*.is a paradigmatic text, "Behind the hieroglyphic streets there would either be a transcendent meaning, or only the earth." Namely, the streets are so labyrinthine that it is uncertain whether they have a transcendental meaning. Jeffrey T. Nealon thinks that this sentence indicates "the inadequacy of a constricting "either/or" modernist view of the world" ("Work of the Detective, Work of the Writer," 128), for Pynchon later writes, "Ones and zeroes…Another mode of meaning behind the obvious, or none" (181-2).

Eco's *Foucault's Pendulum* is another exemplary text:

> Instead, I felt once more that something was resembling something else. I had been thinking about my trip to Bahia and had spent an afternoon visiting bookstores and shops…I felt like a walking blender mixing strange concoctions of different liquors. Or maybe I had caused some kind of short circuit, tripping over a varicolored tangle of wires that had been entwining themselves for a long, long time. (75-6)

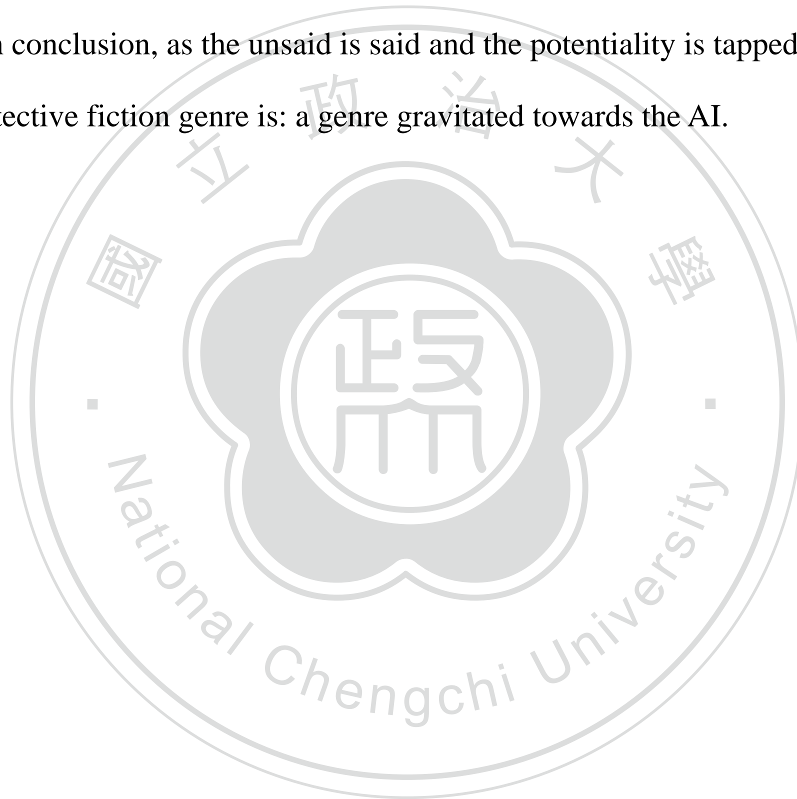
In the quoted passage, the protagonist remembered visiting the bookstores and shops in Bahia, where he feels so lost as if he had "some kind of short circuit." The images of "concoctions of different liquors" and "a varicolored tangle of wires" clearly suggest how much a modern urban setting could be. Like a maze and above all, how disorienting it could be.

As Joel Black has noticed, "The treasure-hunting editors in *Foucault's Pendulum* will never find the object of their quest because…their interpretation of it can only have the effect of indefinitely extending the chain of signifiers…" ("(De)feats of Detection," 89). What Black means by an "indefinitely extending" chain of signifiers is the cluster of clues in the novel, so he has argued that by following the leads, the editors' investigation will go nowhere at all in this labyrinthine setting. In postmodern detective fiction, "the story of the detective trying to follow "clues" until he reaches the "solution" of a "mystery" is a perfect…vehicle for…an allegory" how

[33] In fact, it is on this basis that Merivale and Sweeney have chosen the term "metaphysical detective fiction." They claim, "In this sense, metaphysical detective stories are indeed concerned with metaphysics. They evoke, moreover, the oddly abstract conceits of seventeenth-century "metaphysical" English poets and eerie images of twentieth-century "metaphysical" Italian surrealist painter: works which use fabulous symbols, elaborate ironies, incongruous juxtapositions, and self-reflexive pastiche…" See Merivale and Sweeney, 4.

國立政治大學 National Chengchi University

unanswerable the question of what the world really is (Merivale, “Gumshoe Gothics,” 103). That is, just as the protagonist of postmodern detective fiction may go astray in the external world, his or her solution of the case may not go anywhere, either. Both the former and the latter fit Holquist’s criterion of postmodernism of “changing certain possibilities” of detective fiction. As postmodernism also falls into the category of Eagleton’s so-called AI, “an internally complex formation, including a number of sub-sectors, of which the literary is one. This literary sub-sector… *[includes]* theories of literature, critical practices, literary traditions, genres, conventions, devices and discourses” (60, *italics mine*), thus the setting of postmodern detective fiction is connected with its theme by AI. In conclusion, as the unsaid is said and the potentiality is tapped, the case scenario enacted for the detective fiction genre is: a genre gravitated towards the AI.


國立政治大學 National Chengchi University

Chapter Five: The Characterization of the Detective

Likewise, Bakhtin's concept of "alien voices" helps to account for the apparent contradictions in the *Essay*'s critical precepts…

Mary Ellen Bellanca, "Alien Voices, Ancient Echoes," p65.

You *[Holmes]* are a living, breathing man. You live a life, you have a past.

Sherlock: The Abominable Bride (2016), *italics mine*.

I. Dupin Is Characterized as the Embodiment of Reason ??

David A. Hollinger and Charles Capper have observed how the European Enlightenment managed to take its root in America:

> The massive Western intellectual reorientation known as the Enlightenment that began to emerge in the middle of the seventeenth century rested principally on two revolutionary ideas: that it was possible to understand the universe through the use of human faculties and that such understanding could be put to use to make society more rational and humane. In America a moderate version of the first of these ideas gradually entered the intellectual mainstream with little overt opposition. (*The American Intellectual Tradition Vol. I,* 95)

That is, the Enlightenment features the use of human faculties, especially the Reason, to understand the universe. With such thinking gradually rooted in the American intellectual mainstream, the American education was also under the influence of the Enlightenment. Back then, the Enlightenment-influenced curriculum "stressed the value of knowledge for the individual. Although civic responsibility and moral conduct were of importance, the greater matter for consideration was the student's ability to think and reason in a rational and independent manner" (Owens, "Enlightenment and Education in Eighteenth Century America," 541). Besides, there has been evidence showing that "these Enlightenment works *[then]* were by far the most widely read and distributed books at the school; whereas many works of religious nature appear to have been rarely, if ever, used" (Kondayan, "The Library of Liberty Hall Academy," 439, *italics mine*). In other words, by the agency of education, the Enlightenment was already inscribed in the fabric of the U. S. society at that time.

In contrast, beneath the calm surface of Reason and Rationality, there was simultaneously an

undercurrent of Unreason and Irrationality, which bred the Gothic literature. In his *Literature of Terror*, David Punter states, “Gothic was the archaic, the pagan, that which was prior to, or was opposed to, or resisted the establishment of civilized values and a well-regulated society”（5）”. Catherine Spooner contends that Gothic narratives, at least traditionally, were “representing a barbarous period distanced from the enlightened modernity of their readers” (“Crime and the Gothic,” 246). As a resistance against the Enlightenment, Gothic literature thematicizes a notion of transgression; its tradition “employs a model of culture and history premised on fear, experienced by a surrealist caricature of a bourgeoisie trembling in their frock coats at each and every deviation from a rigid, but largely mythical, stable middle-class consensus” (Baldick and Mighall, “Gothic Criticism,” 225). By and large, Gothicism is a fear-and-transgression-based, cultural and historical model which is meant to explode the bourgeoisie myth of the Reason.

Detective fiction has long been deemed as “a child of the Enlightenment” because it aims to “explain reality by methodically collecting and logically ordering facts” (Alewyn, 68). Dupin is often likened to an “analyst” of a therapy, who “enters into an alliance with the ego of the patient to subdue uncontrollable parts of his id…,” as Freud states (*Freud: Therapy and Technique,* 253).[34] Holquist also states:

> It was to this powerful impulse toward the irrational that he *[Poe]* opposed the therefore necessarily potent sense of reason which finds his highest expression in “The Murders in the Rue Morgue” and “The purloined Letter.” Against the metaphors for chaos, found in his other tales, he sets, in the Dupin stories, the essential metaphor for order: the detective. (156, *italics mine*)

Holquist then concludes that the detective, Dupin, is an “instrument of pure logic” (156). Representing pure logic and reason, the detective needs to fulfill his task of vanquishing all the

[34] In “Detective Fiction, Psychoanalysis, and the Analytic Sublime,” Shawn Rosenheim notices a possible parallelism between the Freudian studies and detective fiction, “Freudian readers have long been attracted to detective fiction just because the genre’s structure and themes so often echo central psychoanalytic scenarios. What looks like Poe’s eerie anticipation of psychoanalytic motifs may say as much about generic as about psychic structure. Certainly, the literary interest of Freud’s case studies depends in no small part on an essentially cryptographic sense of power over the body.” All in all, Rosenheim informs us of a comparison between a psychoanalyst and a detective, as both of them makes inferences based on their ability to decipher clues. See Shawn Rosenheim, “Detective Fiction, Psychoanalysis, and the Analytic Sublime,” *The American face of Edgar Allan Poe,* ed by Rosenheim and Stephen Rachman (Baltimore: The John Hopkins University Press, 1995), p168.

irrationalities. In such a case, detective fiction may be parallelized with gothic literature:

> Both gothic and detective fiction…share common assumptions: that there is an undisclosed event, a secret from the past; that the secret represents an occurrence or desire antithetical to the principles and position of the house (or family), that to know the secret is to understand the inexplicable and seemingly irrational events that occur in the present. (Skenazy, "Behind the Territory Ahead," 114)

In a way, Skenazy has clung to a dichotomy: rational (the house or the family) vs. irrational (the unclosed event). Above all, he has pointed out that such a dichotomy exists in both Gothic and detective fiction: as the case is solved, or the secret is disclosed, rationality has triumphed over irrationality. Of course, it could be regarded as the moral of detective or Gothic fiction, but we have to note that it also mirrors the social reality stated above: there is an undercurrent of disorder beneath the surface of order. Most of all, by no means is the rationality/irrationality or order/disorder distinction hard and fast. In *The Imagination of Evil,* Mary Evans thinks of "the endless re-creation of the Devil" as "part of the hidden dynamic of contemporary western society." One instance is that "in detective fiction," there is "a comfortable, and unthreatening brief association with what we uncritically call 'evil'" (21-2). That is, in detective fiction, Evil/Disorder/Irrationality may briefly trespass upon the territory of Good/Order/Rationality, even in a comfortable and harmless manner.

It is against this background that Poe's detective stories were composed. As I've mentioned above, Dupin is an "instrument of pure logic." In "The Murders in the Rue Morgue," Dupin is a character hardly with any personality; at best, we only know that he is man with "a freak of fancy," "enamored of the night" (51). He is featured primarily by his inferential capability:

> At such times I could not help remarking and admiring…a peculiar analytic ability in Dupin. He seemed, too, to take an eager delight in its exercise…and did not hesitate to confess the pleasure thus derived. He boasted to me, with a low chuckling laugh, that most men, in respect to himself, wore windows in their bosoms, and was wont to follow up such assertions by direct and very startling proofs of his intimate knowledge of my own. His manner at these moments was frigid and abstract; his eyes were vacant in expression; while his voice, usually a rich tenor, rose into a treble which would have sounded petulant but for the deliberateness and entire

> distinctness of the enunciation. (*Tales,* 52)

Here Poe has characterized Dupin very little; the main focus in the quoted passage above is Dupin's analytical ability. The only personal trait of Dupin is his delight in using this ability.

"The Mystery of Marie Rogêt" consists mainly of Dupin's elaborate (, perhaps even lengthy) reasoning processes, which means that there is very little room left for the characterization of Dupin. In the beginning of the story, Poe writes:

> When, in an article entitled *The Murders in the Rue Morgue*, I endeavored, about a year ago, to depict some very remarkable features in the mental character of my friend, the Chevalier C. Auguste Dupin, it did not occur to me that I should ever resume the subject. This depicting of character constituted my design; and this design was thoroughly fulfilled in the wild train of circumstances brought to instance Dupin's idiosyncrasy. (*Tales,* 91)

Likewise, Poe's emphasis on Dupin is his "idiosyncrasy," "some very remarkable features in the mental character of" him, or his extraordinarily amazing talent for logic reasoning. There is hardly anything else. Even later in the story, when Prefect G is interviewing him, all we can know is that he seems like "the embodiment of respectful attention" (97).

Murch comments on Poe's characterization of Dupin in such a way:

> In complete contrast with Vidocq, Dupin is a man of culture, familiar with the classics and equally at home when discussing chemistry, anthropology or 'algebraic analysis' with his anonymous friend….Poe gave no information about physical appearance; the reader was not to be interested in his looks, but in his thought-processes, his brilliant analytical mind. (70)

In brief, Murch asserts that Poe at most characterizes Dupin as a scholarly man with a "brilliant analytical mind." Murch goes on to argue that it's even more obvious in "The Mystery of Marie Rogêt" because this story is "an impersonal exercise in analytical deduction. There is no action…"(73). In conclusion, he thinks Dupin is characterized as "an abstract logician" in both the stories (75). If so, Poe seems to have characterized Dupin in quite an allegorical way: Dupin is

flatly portrayed as an embodiment of Reason.

In Chapter Two, I've argued that Poe's "Thou Art the Man" does not fit the definition of detective fiction because it "doesn't offer readers any clues to the solution of the crime," or thematicize how the case is cracked. It is probably possible to draw a comparison here, for now that there is no proper investigation in the story, there is no character that properly plays the part as a detective. In this story, the truth is disclosed in Charley Goodfellow's confession:

> What he recounted was in substance this: — He *[Charley Goodfellow]* followed his victim to the vicinity of the pool; there shot his horse with a pistol; dispatched the rider with its butt end; possessed himself of the pocket-book; and, supposing the horse dead, dragged it with great labor to the brambles by the pond. Upon his own beast he slung the corpse of Mr. Shuttleworthy, and thus bore it to a secure place of concealment a long distance off through the woods.
>
> The waistcoat, the knife, the pocket-book and bullet, had been placed by himself where found, with the view of avenging himself upon Mr. Pennifeather. He had also contrived the discovery of the stained handkerchief and shirt. (*italics mine*)

Supposedly, the anonymous narrator is the detective, but he's not because he conducts no investigation. He merely "saw at once that all the criminating discoveries arose, either directly, or indirectly, from himself." He also makes some other observations:[35]

> *I* had not forgotten, although the Rattleburghers *had*, that there was a hole where the ball had entered the horse, and another where it *went out*. If it were found in the animal then, after having made its exit, I saw clearly that it must have been deposited by the person who found it. The bloody shirt and handkerchief confirmed the idea suggested by the bullet; for the blood upon examination proved to be capital claret, and no more.

The quoted passage tells us nothing but how observant the anonymous narrator is. Like Dupin, he is hardly characterized. Another story of Poe's that features the narrator's investigation is "The Oblong Box" (1844), where the unnamed narrator makes educated guesses about the contents of the

[35] At first sight, the quoted passage below may appear like logic reasoning. However, with a closer look, we'll see that if it were, the two key clues, namely, the bullet and the claret, would have to be placed earlier in the story. But they're not. It's almost as if they just come out of nowhere. Therefore, I choose the word "observations" over the word "inferences." In a way, it confirms my previous point: there is no proper investigation in the story. That's probably why Sayers states, ""Thou Art the Man" is very slight in theme and unpleasantly flippant in treatment." See Sayers, 82.

oblong box Cornelius Wyatt, his college friend, has brought on the ship:

> The box in question was, as I say, oblong. It was about six feet in length by two and a half in breadth; I observed it attentively, and like to be precise. Now this shape was PECULIAR; and no sooner had I seen it, than I took credit to myself for the accuracy of my guessing. I had reached the conclusion, it will be remembered, that the extra baggage of my friend, the artist, would prove to be pictures, or at least a picture; for I knew he had been for several weeks in conference with Nicolino:--and now here was a box, which, from its shape, COULD possibly contain nothing in the world but a copy of Leonardo's "Last Supper;" and a copy of this very "Last Supper," done by Rubini the younger, at Florence, I had known, for some time, to be in the possession of Nicolino. This point, therefore, I considered as sufficiently settled. I chuckled excessively when I thought of my acumen.

Scott Peeples takes notice of the ratiocinative elements, or to be more precise, how the unnamed narrator exercises his inferential acumen in his investigation in "The Oblong Box," but in the meantime, he also notes that strictly speaking, it is not a detective story because the character of the detective is not emphasized (*Edgar Allan Poe Revisited,* 123).[36] In other words, the unnamed narrator is just like the one in "Thou Art the Man" or Dupin, flatly characterized. Here is my point: Dupin is characterized allegorically as the embodiment of Reason; on the other hand, there is hardly any difference between him and the anonymous narrators in "Thou Art the Man" and "The Oblong Box," except for that fact that the former displays impeccable analytical reasoning more elaborately than the latter. No wonder John T. Irwin claims, "As a character, Dupin is as thin as the paper he's printed on…" (*The Mystery to a Solution,* 1).

"The Purloined Letter" may be a somewhat different case. Murch points out, "In The Purloined Letter…His *[Dupin's]* character is drawn 'in the round,' and has come home to life as a person, holding normal, even humorous, conversations with the Prefect…" (75, *italics mine*). Indeed, unlike the other two detective stories, a humorous repartee flies back and forth between Dupin and Prefect

[36] In *Edgar Allan Poe: His Life and Legacy*, Jeffrey Meyers states that the setting of "The Oblong Box" can actually be traced back to Poe's naval experiences: in writing the story, Poe recalled having been stationed at Fort Moultrie. Therefore, he set the embarking point of the ship as Charleston, South Carolina to New York. In addition, Arthur Hobson Quinn, in *Edgar Allan Poe: A Critical Biography,* points out that Poe originally offered "The Oblong Box" to Nathaniel Parker Willis for the *New Mirror*, but Willis suggested it was better suited for the *Opal*, a gift book edited by Sarah Josepha Hale, See Jeffrey Meyers, *Edgar Allan Poe: His Life and Legacy* (New York: Cooper Square Press, 1992), p 123. Arthur Hobson Quinn, *Edgar Allan Poe: A Critical Biography* (Baltimore: The Johns Hopkins University Press, 1998), p 417.

G in "The Purloined Letter:"

> "The fact is, the business is very simple indeed, and I make no doubt that we can manage it sufficiently well ourselves; but then I thought Dupin would like to hear the details of it, because it is so excessively odd."
> "Simple and odd," said Dupin.
> "Why, yes; and not exactly that either. The fact is, we have all been a good deal puzzled because the affair is so simple, and yet baffles us altogether."
> "Perhaps it is the very simplicity of the thing which puts you at fault," said my friend.
> "What nonsense you do talk!" replied the Prefect, laughing heartily.
> "Perhaps the mystery is a little too plain," said Dupin.
> "Oh, good heavens! Who ever heard of such an idea?"
> "A little too self-evident."
> "Ha! Ha! Ha!—ha! ha! ha!—ho! ho! ho!" roared our visitor, profoundly amused, "oh, Dupin, you will be the death of me yet!" (*Tales,* 155)

國立政治大學 National Chengchi University

Besides, the character of Dupin "is drawn in the round," as Murch puts it, simply because Dupin and Minister D are surprisingly alike (Lee, 377): Dupin resorts to deception in order to steal the letter:

> While thus engaged, however, a loud report, as if of a pistol, was heard immediately beneath the windows of the hotel, and was succeeded by a series of fearful screams, and the shoutings of a terrified mob. D —— rushed to a casement, threw it open, and looked out. In the meantime, I stepped to the card-rack, took the letter, put it in my pocket, and replaced it by a *fac-simile*…which I had carefully prepared at my lodgings — imitating the D —— cipher, very readily, by means of a seal formed of bread. (*Tales,* 175-6)

Of course, as Dupin himself has confessed, "The pretended lunatic was a man in my own pay" (176). In addition, Dupin pulls off this scheme for the purpose of devastating D's political prospect:

> For eighteen months the Minister has had her in his power. She has now him in hers — since, being unaware that the letter is not in his possession, he will proceed with his exactions as if it was. Thus will he inevitably commit himself, at once, to his political destruction. His downfall, too, will not be more precipitate than awkward. (*Tales,* 176)

And behind Dupin's scheme is a revengeful motive, "D —— at Vienna once, did me an evil turn,

which I told him, quite good-humoredly, that I should remember" (177). Clearly, in "The Purloined Letter," Dupin has transgressed the line between Good and Evil, just as Lee argues, ""The Purloined Letter" smudges the line between detective and criminal" (377). In *The Development of American Romance,* Michael Davitt Bell takes notice of Dupin's "sympathetic identification," namely, his ability to identify with the villain. This is how "he identifies the buried motives of phenomena with his own" (121). However, Dupin's identification in "The Purloined Letter" has apparently gone too far. Indeed, stealing back the letter, Dupin not only commits forgery but also resorts to deceptive intrigue. As a consequence, he has overstepped the boundaries of morality.

As stated above, the Enlightenment, taking its root in America, emphasizes the use of human reason. And when it comes to detective fiction, rationality/order/Good is always contrasted with irrationality/disorder/Evil. In the case of "The Purloined Letter," Dupin has to represent the former, while Minister D stands for the latter. That is, as the character of Dupin "is drawn in the round," this dichotomy is gradually dismantled; what Poe has presented is actually Dupin's gradual crossover from Good to Evil.

At this point, the pivotal concept of a Machereyan reading will come in handy: the internal contradictions of the ideology will be manifested once the ideology is put in the text. The enlightened thinking exerted its maximum influence on the U.S. society through the agency of school education, which means that it had to be a dominant ideology then. On the other hand, under the surface of the Enlightenment was an undercurrent of irrationality; from time to time the enlightened rationality could be tinged with this irrationality. Such a paradox manifests itself in Poe's detective stories, especially "The Purloined Letter." In this story, Poe and Minister D have practically become one, which gives us another narrative rupture. Here, what Poe has left unsaid is: in detective fiction the detective/Reason may not be so distinctly differentiated from the villain/Irrationality.

Another key factor in a Machereyan reading is the authorial positionality, as stated in the previous chapters. Rosenheim has argued, "Poe's analytical sublime contains the seeds of its own doing." He later explains, "*[His detective stories intensify]* the shock of the narrative by increasing

國 立 政 治 大 學 National Chengchi University

the contrast between the narrative's ratiocinative calm and the brutality to follow" (165, *italics mine*). Rosenheim has noted that in Poe's detective stories, there are two opposite elements, namely ratiocination and horror. Raymond Immerwahr has classified Poe as "the Romantic Ironist" because "he is likely to mean at the same time both what he seems to be saying and its opposite" ("Romantic Irony and Romantic Arabesque Prior to Romanticism," 665). G. R. Thompson defines the term "the Romantic Irony" as "a merger," or "a transcendental mastery of the world and oneself through simultaneous detachment and involvement" (*Poe's Fiction,* 23). To sum up, Poe is capable of combining and simultaneously presenting two contraries from a transcendental position.

Poe' s positionality can't be fully perceived without taking into account his views upon Reason. David Ketterer notices that Poe actually distrusted reason and trusted imagination because imagination was "the only avenue to a perception of ideality and reason being largely responsible for man's state of deception" (*The Rationale of Deception in Poe,* 238). However, by no means does it indicate that Reason has no place at all in Poe's stories. Janice MacDonald argues, "The crux of Poe's critical stance is that he unites two opposing forces of rationalism and imagination" ("Parody and Detective Fiction," 65). She later elaborates on her viewpoint:

> Poe…imposed standards of quality onto tales of gothic and sensational horror. No longer could writers indulge in horrific sequences for sensation's sake alone…By deducing a logical reason for this terrifying action, he challenged writers to be responsible for their creative powers…It is important to note that Poe did not dismiss elements of the sensational; by using horror and intrigue to tell a story of rationality, he made it impossible for readers to be satisfied with the old formula. (65)

If readers are dissatisfied with "the old formula," it means that Poe must have created "a new formula," about which MacDonald draws on Victor Erlich's definition of parody, a "reorganization, a 'regrouping of the old elements'" (*Russian Formalism,* 226). First, it is essential to note that MacDonald here has more or less equated the author's imagination with the author's ability to invoke sensational horror or use intrigue, or to be more precise, how the author appeals to irrationalities. Therefore, when she speaks of how Poe unites rationalism and imagination, she is

國立政治大學 National Chengchi University

actually discussing how Poe has blurred the line between rationality/order/Good and irrationality/disorder/Evil. Most of all, MacDonald has explained how Poe thinks such a union could be made possible: imagination has to be checked by rationalism; detective fiction (, such as Poe's "The Murders in the Rue Morgue" and "The Mystery of Marie Rogêt") may incorporate elements of gothic horror, but it has to be built upon logic reasoning. This is what the "reorganization or the regrouping of the old elements" should be like. Besides, in Poe's opinion, this is also how writers should "be responsible for their creative powers."

In conclusion, Poe has consistently taken a nonchalant attitude of the correlation between the theme of detective fiction and the urban setting. In contrast, Poe's attitude towards the characterization of the detective is rather shifting. In "The Murders in the Rue Morgue" and "The Mystery of Marie Rogêt," Poe has characterized Dupin quite flatly, as the embodiment of Reason. But in "The Purloined Letter," Poe has actually achieved a fusion of rationality and irrationality, tearing down the dichotomy of ratiocination and disorder. And this fusion could be ascribed to Poe's open mind for human reason and imagination, which can be closely associated with horror or unreasonableness. In fact, such a fusion is so successful that some critics "have been struck by an uncanny similarity between the detective and the villain." Some critics have even focused on "the Jekyll-Hyde psychology" and conclude that Dupin and Minister D are in fact doubles (Blythe and Sweet, "The Reader as Poe's Ultimate Dupe in "The Purloined Letter"," 311):[37] "Poe's detective is the double of the criminal; he lacks, it may be, the "constructive" volition literally to perform a crime himself, but he partakes wholly in the psychology of crime…" (Moldenhauer, "Murder as a Fine Art," 840). Indeed, in "The Purloined Letter," Dupin and Minister D practically think as one:

> I *[Dupin]* knew him *[Minister D]*, however, as both mathematician and poet, and my measures were adapted to his capacity, with reference to the circumstances by which

[37] However, in their paper Blythe and Sweet actually reject such a reading of "The Purloined Letter." Their central argument is that "Dupin has perpetrated a scam on the narrator/audience." For instance, they believe that Dupin's supposed visits to Minister D's apartment are made-up, which may be evidenced by the fact that "Dupin's vision is extraordinary: from across the room and behind heavy glasses," Dupin is able to see such minute details as Minister's cipher on the letter. They even invoke Daniel Hoffman's speculation that Dupin is both the author of the incriminating letter and the queen's lover. See Blythe and Sweet, 315. Daniel Hoffman, *Poe Poe Poe Poe Poe Poe Poe* (New York: Doubleday, 1973), p130-3.

國立政治大學 National Chengchi University

> he was surrounded. I knew him as a courtier, too, and as a bold *intriguant.* Such a man, I considered, could not fail to be aware of the ordinary political modes of action…He must have foreseen, I reflected, the secret investigations of his premises. (*Tales,* 171, *italics mine*)

On the level of literary techniques, Dupin, in the three detective stories, have undergone a transformation from a "flat character" to a "round character." The former is the character "embodying a "single idea or quality"." "Lacking any complexity, it never surprises….*[and]* can be summed up in a sentence" (Beckson and Ganz, *Literary Terms,* 91, *italics mine*). That is, in "The Murders in Rue Morgue" and "The Mystery of Marie Rogêt," the characterization of Dupin is simple: he is Reason incarnate. As for the latter, it "must…be capable of surprising a reader "in a convincing way" (91). Complexity of characterization, moreover, must be accompanied by an organization of traits or qualities" (91). In "The Purloined Letter," the characterization of Dupin turns complex because he begins to possess the qualities of the villain.

II. 'Could the Unsaid Really Be Said?': From Classical to Postmodern

In the previous section, another narrative rupture in Poe's detective stories has been located: the interrelationship between the detective, Good, and Evil. And the previous section ends with Dupin's evolution into a round character (, just as the quote from the 2015 movie *Sherlock: The Abominable Bride* says, Dupin has gradually transformed into a living, breathing man with a life!). As a matter of fact, this change of characterization could also be a good starting point for my deeper analysis of this narrative rupture.

In *The Object of Literature*, Macherey postulates his unique 'inverted' rereading of de Sade's philosophy; he argues that while de Sade believes that desired-based society "challenges norms," "no society is better or more strictly ordered than a society ruled by desire." Macherey adds:

> God is in a sense still present in this *[ie, de Sade's]* universe, but he is present in the form of an inverted revelation which initial takes the form of a rejection…we can argue that order, as conceived by *[de]* Sade, comes about through the intermediacy of a system that has been stripped of all reference to transcendence and which has completely internalized its relationship with the other and the law by integrating their most negative aspects. (152, *italics mine*)

國立政治大學 National Chengchi University

When Macherey states that "God is still present in" de Sade's desire-based society simply because it has originated from a referentially transcendental society and incorporated all the negative attributes of a law-bound society which it aims to overthrow.

Macherey has commented on the image of the monastery in George Sand's *Spiridion* in a similar way:

> On the one hand, the monastery in *Spiridion* represents a structure of exclusion whose meaning is primarily negative: it represents, by summarizing it, the entire system of material and spiritual oppression to which humanity has long been subjugated by the alliance between despotism and superstition. Here we find, in a particularly virulent form, the tradition of anticlerical literature…But this obvious and outward aspect masks another aspect which suggests a very different interpretation: the monastery whose imaginary history…preserves a truth and hands down a tradition. (41)

Likewise, Macherey thinks that the image of the monastery is meant to be negative and enhance the anticlerical theme in *Spiridion;*[38] however, it turns out to be a positive image.

In both the cases, Macherey has demonstrated a strategy of his 'signature reading.' Or in my opinion, it is more like a phenomenological observation: in a dichotomy when something reaches one extreme, it is sure to bounce back to the other extreme (, which may remind us of the classical Chinese philosophy of *Tai Chi*). At this juncture, it would appear that the whole dichotomy has been dismantled. More often than not, it is also when the unsaid is situated. In the case of de Sade, when the society he wishes for is so deviant from the norms, it ends up integrating the norms into itself. In *Spiridion,* as the author renders the image of the monastery as negative as possible, its positivity naturally emerges. Above all, in both the cases, it is how Macherey is able to locate the narrative ruptures: in terms of de Sade, Macherey raises this sharp question: "are we not flying in the face of the facts and forgetting the indisputably reactionary and despotic aspects of the social

[38] In the footnote, Macherey details why Sand created such a negative image of the monastery, "Sand gained personal experience of solitude while she was writing *Spiridion*…The book expresses the resentment she felt against the Majorcans. It explains their backwardness in terms of their subjugation to feudalism and Catholicism and contains an indignant description of their religious buildings, which are a visible testimony to slavery and credulity." See Machery, 41.

國立政治大學 National Chengchi University

utopia imagined by Sade?" (153) As for Sand's *Spiridion,* the narrative rupture lies in the dual nature of the image of the monastery, "The monastery is therefore a double space which simultaneously displays a wrong side and a right side." To be more specific, the unsaid here is actually a crossover.

Certainly, such an analysis also goes for Poe's characterization of Dupin: Dupin is created to incarnate Good/Reason. However, as such an incarnation reaches its extreme, it bounces back to the other extreme: Evil/Irrationality. And such a bounce takes place in his battle with Minister D in "The Purloined Letter." It explains why to some critics, Dupin and Minister D are almost like twins: in a sense Dupin has taken on plenty of Minister D's negative attributes. Therefore, Poe's unsaid here is that the detective/Reason is undifferentiated from the villain/Unreason, as I've stated earlier. From the analysis above, it is also an obfuscated relationship between the detective and the villain, which is based on the bounce of the characterization of Dupin.

Solid as this analysis may be, it has to be examined within the theoretical framework I've constructed in Chapter Three. First, as I've mentioned in the previous section, the Enlightenment exerted its influence upon the U.S. society through the agency of school education; students then were trained to possess the "ability to think and reason in a rational and independent manner." It is noteworthy that this training was systemized for a republican premise and that it became a "societal indoctrination" (Owens, 541). It means that the enlightened thinking is a dominant ideology by which the ISA operated. If so, the resistant thinking beneath this enlightened ideology is a social contradiction. For Jameson, the social contradiction is also "the sedimented ideologeme" (145), or his so-called "political unconscious," whose existence in the text is guaranteed because the text is "a symbolic act that must reunite or harmonize…contradictory ideological meaning *(s)*" (144, *italics mine*); as collective consciousness (, in this case, the ISA) represses the social or historical contradiction (the anti-Enlightenment thinking), on a textual level it would be as if the former has banished the latter to an "ultimate subtext," which often "takes the form of …the *antinomy*" (82). As I've argued in Chapter Three, the latent or antinomical subtext, or Belsey's "a point of contradiction," is Macherey's unsaid, or in this case, the paradoxical characterization of the

國立政治大學 National Chengchi University

detective.

Both Macherey and Jameson have articulated how the social or historical contradiction will remain unresolved in the text. The Reason/Unreason issue seemed like a conundrum in Poe's society. Unfortunately, Poe did not really work out any solution in his detective fiction: what Poe did was to combine reason, imagination, and horror into a whole and embrace it. In this respect, Poe still chose to take an ambivalent stance, just as he did with the theme-and-setting interrelationship. Of course, it is the origin of Macherey's unsaid, or the expression of the author's "determinate class position." At this point, I shall put this narrative rupture in the text-ideology-history equation. As Eagleton has stated:

> The text can be spoken of as having a structure…Yet this structure is not to be seen as a microcosm or cryptogram ideology; ideology is not the 'truth' of the dramatic performance. The 'truth' of the text is….the practice of its relation to ideology, and in terms of that to history. On the basis of this practice, the text…destructures ideology in order to reconstitute it on its own relatively autonomous terms, in order to process and recast it in aesthetic production…(98-9)

In the quoted passage. Eagleton has touched on several key ideas: first, his so-called "relatively autonomous terms," he is referring to the author's "overdetermined" position or the "relative autonomy" of literature, by Althusser's terminology, or Macherey's "authorial positionality;" in this case, it is Poe's straddling between Reason and Unreason. In addition, when Eagleton speaks of how ideology gets processed and recast in aesthetic production, he is indicating one of his formulas: "GI, after aesthetically reworked and authorially overdetermined, can become the ideology of the text." In this case, it is the complexity of Poe's characterization of Dupin in "The Purloined Letter." On the other hand, this formula is also indicative of the inconsistency between the GI and the text's ideology. From a broader perspective, it is the text-ideology-history equation shared by Macherey, Althusser, Eagleton, and Jameson. For all of them, History is inaccessible to the text; in this case, it is the Reason/Unreason issue. The (dominant enlightened) ideology is men's imaginary relation to History. Above all, once put in the text (Poe's detective stories), the insolvability of this issue

manifests itself, that is, Poe's ambivalent standpoint. As a consequence, there is an internal division or a narrative rupture in Poe's detective stories. As far as Belsey is concerned, the unsaid "provides a point of entry into it *[the text]*, none privileged, and these approaches constitute the degree of polyphony, the 'parsimonious' plural of the readable (*lisible*) text" (105, *italics mine*). In other words, the unsaid gives rise to plural voices of the text, or to be more specific, multiple interpretive possibilities of the text. Naturally, these interpretations are based on the "subtext," or the materials at the "submerged level" of the text, by Jameson's terminology. It echoes my the-unsaid-is-virtuality theory: the unsaid/virtuality is a repository of potentialities; once the unsaid is said, not only has a new interpretation been made, but also a new case scenario has been enacted. Alfred North Whitehead, in *Process and Reality*, uses another term "eternal objects," which are "Pure Potentials" (22). Keith Robinson notes that Whitehead's "distinction between the actual and the potential…resembles the Deleuzean distinction between the actual and the virtual" ("The New Whitehead?," 72). That is, in the sense that virtuality is potentiality, Whitehead's so-called "eternal object" is synonymous with Deleuze's "virtual." Most of all, Whitehead contends that when "the potentiality of an eternal object is realized in a particular actual entity, it contributes to the definiteness of that actual entity" (23), which means that the actual entity is given "a particular character" (Shaviro, 38).[39] And in the case of the characterization of the detective, it actually involves how the characterization of the detective is engaged with the Reason/Unreason dichotomy, and above all, how this engagement helps to shape the detective fiction genre.

Seemly, classical detective storywriters do not emphasize the characterization of the detective; that is, plenty of classical detectives are just like Dupin in "The Murders in the Rue Morgue" and "The Mystery of Marie Rogêt," purely a logician or an analyst. A perfect example is Baroness Orczy's The Old Man in the Corner, or the armchair detective. He is an old man sitting in the

[39] In *The Logic of Sense*, Deleuze has employed his virtual/actual model to elaborate on a causality. He claims that aside from the actual, material connections of physical causes to one another, there is a virtual relation or bond linking "effects or incorporeal events" among themselves. And the virtual is a realm of effects separated from their causes: "effects in the causal sense, but also sonorous, optical, or linguistic 'effects'," just like the cinematic special effects. For Deleuze, these special effects are "quasi-causes," which are "unreal and ghostly" causalities. They partake of only "extra-being;" they are "sterile, inefficacious, and on the surface of things." See Gilles Deleuze, *The Logic of Sense,* trans by Mark Lester (New York: Columbia University Press, 1990), p6-7, p33.

國立政治大學 National Chengchi University

armchair in the corner of the coffee shop, reasoning out the truth and solving cases based on newspaper reports. He is "actionless" and "amoral," merely characterized by his analytical ability (Zhan, Introduction, *The Old Man in the Corner,* 12-3). R. A. Freeman's Dr. Thorndyke, and Jacques Futrelle's Augustus S. F. X. Van Dusen are both typical instances. The former is featured by his ability to figure out the truth with laboratory equipment, and the latter is a flat character known as "The Thinking Machine;" namely, he is ratiocination incarnate.

On the other hand, some significant classical detective storywriters do characterize their detectives on the basis of Althusser's so-called RSA or Eagleton's so-called GI. A lot of classical detectives are tied with the RSA, namely, the police. In addition, they are often characterized according to the bourgeoisie values. More often than not, once classical detectives are involved with both of them, their embodiment of Reason/Good will likely be compromised. To be more specific, while they ought to stand for law and order, they end up drawing near to the villain, just like Dupin in "The Purloined Letter." One good instance is S. S. Van Dine's Philo Vance, a knowledgeable, well-to-do bureaucrat, who often uses his brilliant analytical reasoning capability to help his D. A. friend Markham (Chi, Foreword, *The Dragon Murder Case,* 3-4). Another instance is Ellery Queen's hero detective, Ellery Queen, who often helps his father, Inspector Queen:

> "What do you think, son?" he snapped to Ellery while his men filled the room with their clatter.
> "I don't think anything yet," Ellery said impatiently, He was staring morosely at his cigarette as he leaned against the sill of the open window. "No, that's not honest. I'm thinking a host of things, most of them so abominably far-fetched that even I hesitate to go to work on them." (*The Chinese Orange Mystery,* 48)

Reading the novels of Van Dine and Queen closely, one can't possibly miss discovering how Vance and Queen, who supposedly represent the law, have paradoxically broken the law by searching the crime scene or interrogating the suspects illegally. They are no more than "the help" the police have solicited; they are not supposed to have any legal authority to conduct any search or investigation.

Doyle's Sherlock Holmes is another more paradoxical example. According to Erlich, Holmes

國立政治大學 National Chengchi University

is a "reorganization" of Dupin, to make him perceptible again (*Russian Formalism*, 226); Linda Hutcheon thinks the existence of Holmes has been justified as a separate entity (*A Theory of Parody,* 37). Both of Erlich and Hutcheon have thought of Holmes as a character with a more distinct personality. MacDonald thinks, "Holmes, too, is an eccentric: He is a cocaine addict, plays the violin, is insufferably arrogant…" (70). MacDonald also points out that "in the etiquette-filled minefield of Victorian England…arrogance in the demeanor of an otherwise respectable gentleman would be the height of eccentricity" (70). To sum up, Holmes has been characterized as a bourgeoisie gentleman. In "The Speckled Band," Sherlock Holmes trespasses on Dr. Roylott's manor house as if there were no such an offense as breaking and entry:

> There was little difficulty in entering the grounds, for unrepaired breaches Gaped in the old park wall. Making our way among the trees, we [*Sherlock Holmes and Dr. Watson*] reached the lawn, crossed it, and were about to enter through the window…I [*Dr. Watson*] confessed that I felt easier in my mind when, after following Holmes' example and slipping off my shoes, I found myself inside the bedroom. (226, *italics mine*)

And after Sherlock Holmes kills Dr. Roylott with his own adder, he says, "I cannot say that it is likely to weigh very heavily upon my conscience" (229). Having taken justice into his own hands, Sherlock Holmes shows extreme disrespect for the British law or police, which had already been a longstanding institution in Victorian London.

As a matter of fact, this paradox may be discussed from the perspective of the "police novel," which narrates police work, as the name suggests. This kind of novel rids itself of the romantic elements found in classical detective fiction and is "collective, grim and often untidy, rather than…merely an elegant intellectual exercise" (Priestman, "Post-war British Crime Fiction," 179). Aside from being a representation of the "state apparatus" that opposes criminality (Winston and Mellerski, *The Public Eye,* 2), this kind of novel "through an institutional lens focuses *[our]* attention on…anxieties *[which]* may center on the meaning of, and relationship between, such terms as justice, morality, community, and law…" (Messent, "The Police Novel," 178, *italics*

政 治 大 學 National Chengchi University

mine).[40] In my opinion, the anxieties the police novel evokes are about the problematic relationship between the terms of justice, morality, community, and law. To put it simply, these terms are not unconditionally synonymous. And it is this problematic relationship that has put these classical detectives in their paradoxically awkward position: as they are battling criminals and serving their community/society, they have infringed on law or moral codes and obstructed justice.

In conclusion, some significant classical detective novelists attempted to say the unsaid by tying the characterizations of their detectives with the GI or the RSA; however, the narrative rupture remains unrepaired. The distinction between the detective and the criminal remains blurred at all times. As the unsaid remains unsaid, the potentiality remains untapped. Therefore, here is the case scenario of the detective fiction genre: pulled towards the GI or the RSA, the detective and the criminal are seemly distanced from each other but actually the distance between them may not be so long as we think!

Hard-boiled detective fiction, as stated in Chapter Four, is often created against the background of social realism. And it is against this background that hard-boiled protagonists have truly "fleshed out," becoming fully-developed, multi-faceted characters with a complex personality. These protagonists are often "private eyes" or "sleuths." In both the U.S. and the U.K., private detectives are legally authorized to conduct their own investigations, as long as they operate within the parameters of law. Even so, however, the line between hard-boiled detectives and criminals is even more blurred:

> The *[hard-boiled]* Private eye is always a law unto himself, but with Hammett and Chandler there is an at least implicit commitment to a higher law when an assault on a criminal is represented. Mickey Spillane's private eye, on the other hand, often operates as a lynching party of one. (Porter, *The Pursuit of Crime,* 168, *italics mine*)

國立政治大學 National Chengchi University

[40] Some critics tend to use another term, "the police procedural," whose notable example would be Ed McBain's groundbreaking sequence of 87th Precinct novels. Messent explains that he prefers the term "the police novel" because it covers more ground. In *The Police Novel: A History*, LeRoy Lad Panek argues that the "police procedral" descriptor indicates a narrative structure: a criminal act, the detection, and the solution in an orderly sequence. Messent believes that this subgenre also includes the elements of forensics, psychological profiling, etc. See Messent, 175. LeRoy Lad Panek, *The Police Novel: A History* (Jefferson: McTarland & Co., 2003), p2.

In Porter's view, private detectives disrespect law to varying degrees. In other words, their representation of law has been utterly nullified. In classical detective fiction, it would require a close look to reveal that the detective has actually transgressed the legal boundary; however, in hard-boiled detective fiction, the detectives' transgression is self-evident, by virtue of their distrust in law. Their distrust is most palpable when they are confronted with the police:

> Your fat chief of police tried to assassinate me last night. I don't like that. I'm just mean enough to want to ruin him for it. Now I'm going to have my fun. I've got ten thousand dollars of your money to play with. I'm going to use it opening Poisonville up from Adam's apple to ankles. (Hammett, *Red Harvest,*57)

The quoted passage is from Hammett's *Red Harvest*. The protagonist, the Op, is having trouble with a corrupt chief of police, and he is ready to turn Poisonville upside down. For him, by no means is the judicial system worthy of his trust.[41] On the other hand, Jasmine Young Hall argues, "The Op's agency is also called into question by the growing sense…that he is very much a part of a more general social corruption, particularly in his increasing and indiscriminate use of violence" ("Dashiell Hammett," 451-2). Apparently, neither of them can stand for law and order. Moore has given another perfect example of Brett Halliday's *The Private Practice of Michael Shayne:*

> Chief Peter Painter of the Miami Beach detective bureau suspects Michael Shayne…of having shot Harry Grange when in fact the real killer has set up Shayne…Painter, as a conventional foil, assumes Shayne is guilty of something whenever he uncovers his involvement in a case. To him, Shayne is capable of almost anything, a thoroughly immoral man. (57-8)

Moore later concludes, "This is a strange twist in the detective fiction genre given its origins in such above-reproach men as Poe's Dupin and Conan Doyle's Holmes" (58). Indeed, the image of the

---

[41] One of the instances of hard-boiled detectives' distrust in law is their appeal to violence. Panek states, "…portraying toughness on several levels became one of the aims of the hard-boiled writer." Moore adds that violence acts as "defining term" of the hard-boiled detective fiction, which lies in "its ability to shape the direction and form of the genre;" violence "rushes over a portion of the social fabric, dragging a literary and cultural reminder of the darker world…" All in all, in the tradition of hard-boiled detective fiction, violence is directly engaged with the darker sides of the world, and it enables the detective to transcend any hierarchical system in society. See LeRoy Lad Panek, *An Introduction to the Detective Story* (Bowling Green: Bowling Green State University Popular Press, 1987), p 152. Moore, 50, 52, 58.

detective in this novel has been superimposed upon that of the criminal, at least temporarily. In Moore's words, it is an unusual developmental twist of the detective fiction genre where hard-boiled detectives "must adapt to this image of guilt by association" (58). That is, a hard-boiled detective may be so associated with the guilty criminal that it has become pointless to cling to the distinction between them.

Another characterizational complexity of hard-boiled detectives lies in this subgenre's inclusion of the minority detectives, such as female or African-American detectives.[42] The examples of the former are Marcia Muller's Sharon McCone, Sue Grafton's Kinsey Millhone, Sara Paretsky's V. I. Warshawski, etc. In addition to being private investigators, some female detectives assume government posts, like Patricia Cornwell's Dr. Kay Scarpetta, a medical examiner. As for the case of the latter, Walter Mosley's Easy Rawlins is a typical example.

We have to note that it is this inclusion that makes hard-boiled detective fiction a fluid, open-ended term with "multiple embodiments" (Breu, *Hard-Boiled Masculinities,* 2), or enables us

> to explore how the complex matrices of race, class, gender, and sexuality are negotiated in hard-boiled crime writing and how the straight, white male protagonist vanquishes that which threatens his autonomy by projecting or displacing his anxieties onto a polluting "other" characterized as black, female, and homosexual. (Pepper, 141)

國立政治大學 National Chengchi University

[42] The so-called "minority detectives" also included homosexual and postcolonial detectives. Moore notices an introduction of homosexual detectives into the canon of hard-boiled detective fiction, both male and female. "Joseph Hansen's David Brandstetter in the 1970's and J.M.Redmann's Michelle "Micky" Knight and Sandra Scoppetone's Lauren Laurano in the 1990's introduce new attitude toward sexual orientation in the genre" In *American Private Eye,* David Geherin also states, "But no one in the history of the genre has had the daring to do what Joseph Hansen has done: make his private eye a homosexual. With skill and subtlety, he has created a unique individual who is both a first-rate investigator and one of the most interesting series characters in the recent history of the genre."As for postcolonial detectives, in "Ethnic Postcolonial Crime and Detection (Anglophone)," Ed Christian first offers a definition, "Postcolonial detectives are police, private, or amateur detectives from formerly colonized people or nations." He then states, "Most indigenous postcolonial detectives have been created not by indigenous authors but by ex-colonizers, generally white men who have lived in the countries…The United Kingdom and the United States have both become more open to ethnically diverse people in the past generation…This led to a flourishing market for these writers." Most of all, "Detectives whose race is at issue often face the same problems of liminality…they are on the border between two worlds and seldom entirely ae ease." Finally, Christian gives an example, "Earl Derr Biggers was not himself Chinese, but he did invent the Chinese-born Hawaiian police detective Charlie Chan…" Though Biggers is still trapped in the racial stereotype, Charles J. Rzepka notes, "Biggers did what he could with what he had," Charlie Chan has at least been characterized as "wise, intelligent, honest, and kind." See Moore, p274-5. David Geherin, *The American Private Eye: The Image in Fiction* (New York: Ungar, 1985), p177. Ed Christian, "Ethnic Postcolonial Crime and Detection (Anglophone)," *A Companion to Crime Fiction,* ed by Rzepka and Lee Horsley (Chichester: Blackwell Publishing, 2010), p283-4, p293. Charles J. Rzepka, "Race, Religion, Rule: Genre and the Case of Charlie Chan." *PMLA* 122(5)(2007): 1476.

Pepper indicates that these minority detectives are meant to subvert dominant values, including the moral codes. That is to say, in their case the distinction between Reason/the detective and the Unreason/the villain remains erased.

To be more specific, the minority detectives often choose to address certain ethical issues differently, or challenge the whole justice system, so their world has no black-and-white values system, let alone enable them to incarnate Reason/Good. Adrienne E. Gavin points out that in female crime fiction, a gendered question is often implied, "if even the detective figure is violated and attacked, is justice possible?" ("Feminist Crime Fiction and Female Sleuths," 268). Frankie Bailey also argues, "Since their arrival in the United States as slaves, African-Americans have been involved in a discourse about crime and justice" ("African-American Detection and Crime Fiction," 282), and this discourse has become one of the most common subject matters of African American detective fiction. In addition, J. K. Van Dover states that in the case of the female detectives, "the problems they encounter and their responses to the problems are often presented as in some degree different from those of the male detectives who defined the formulas…" (*You Know My Method,* 200). Van Dover has highlighted female detectives' different takes on certain problems, like the ethical issues. Likewise, Rawlins has to face an ethical issue in *Devil in a Blue Dress:*

> "If you know a man is wrong. I mean, if you know he did somethin' bad but you don't turn him in to the law because he's your friend, do you think that's right?"
> "All you got is your friends, Easy."
> "But what if you know somebody else who did something wrong but not so bad as the first man, but you turn this other guy in."
> "I guess you figure that other guy got ahold of some bad luck." (263)

The quoted conversation is between Rawlins and his friend, Odell. It indicates Rawlins' troubled conscience, and Rawlins continues to be confronted with such moral dilemmas throughout the novel. Here, Rawlins "expresses his concern that because of him one killer, his old friend Mouse *[another African American]*, will once again escape retribution…" (Gruesser, "Walter Mosley," 535, *italics mine*). That is, Rawlins is actually torn between ethnicity and criminality, unable to make any moral judgment.

國立政治大學 National Chengchi University

In conclusion, the elements of Good, Reason, Evil, and Unreason are all jumbled up in the canon of hard-boiled detective fiction; the Reason/Unreason dichotomy is even more dismantled than that in classical detective fiction. That is to say, the unsaid remains unsaid, and the narrative rupture has cracked up even wider: the interrelationship between hard-boiled detectives, Good, and Evil is even more obfuscated and perplexing, probably because of its involvement with social realism. This is the case scenario of the detective fiction genre now that there has been no potentiality tapped.

As for postmodern detective fiction, there is even no discriminating detectives from criminals. In Chapter Four, I've stated that "the nature of postmodern detective fiction is highly subversive." And one aspect of its subversiveness is "the missing person, the "man of the crowd," the double, and the lost, stolen, or exchanged identity," which is another theme of postmodern detective fiction Merivale and Sweeney have listed in "The Game Afoot" (8). In such a case, neither the postmodern detective nor the criminal has any fixed identity; their identities may coalesced into each other. For instance, in Paul Auster's *The Locked Room*, one of the novels of his *New York Trilogy*, there is no telling who the pursuer is and who is being pursued. Fanshawe declares, "*[Quinn]* thought he was following me, but in fact I was following him…I led him along…, leaving clues for him everywhere…watching him the whole time" (362, *italics mine*). As Quinn "can no longer withdraw from the unsure place of the writer into the safety of Work" (Nealon, "Work of the Detective, Work of the Writer," 120), he is trapped in this identity con fusion. To sum up, in Auster's *New York Trilogy*, "the case which it actually poses for the reader is ultimately unlike the cases of its individual novels" (Bernstein, "The Question is the Story Itself," 136). Given the uncertain nature of the case, both the detective and the criminal are indistinguishable from each other.

Peter Ackroyd's *Hawksmoor* can also perfectly exemplify such an identity confusion more obviously:

> And his own Image was sitting beside him…and when he put out his hand and touched him he shuddered…They were face to face and yet they looked past one another…and who could say where one had ended and the other had begun? And

國立政治大學 National Chengchi University

when they spoke, they spoke with one voice. (216-7)

In this novel, Dyer murders several small children to ensure the successful building of several churches in London. Two centuries later, Hawksmoor is investigating a similar series of murders. Above all, the quoted passage indicates that Hawksmoore has "become deeply involved in them *[these murders]*, and lose his own identity in that of Dyer" (Merivale, 313, *italics mine*).

In classical or hard-boiled detective fiction, the dichotomy of Reason/Good and Unreason/Evil may be dismantled, as I've discussed. However, in postmodern detective fiction this dichotomy has been razed to the ground; the characterization of either the postmodern detective or the villain has been rendered unreliable or indiscernible. It certainly reflects one of the attributes of postmodernism: an effort to subvert established rules of the genre. So the unsaid is still unsaid, and the narrative rupture is wider than ever. Here is the case scenario if no potentiality has been tapped: moving to the AI of postmodernism, the detective fiction genre has opened up a space where the elements of detection, criminality, Reason, Unreason, Good, and Evil have been neutralized and merged into one another.

國立政治大學 National Chengchi University

Chapter Six: The Ratiocination and the Truth

A writer reading must be forever aware that the story exists as it does because the author chose his form from among other possibilities.

R. V. *Cassill, Writing Fiction*, 9.

There is a reason for rules… I didn't teach them because I liked to hear myself talk! I taught them because they work!

Mother's Day (2010)

Gandalf: The defenses have to hold! Aragon: They will hold!

The Lord of the Rings: Two Towers (2003)

I. Ratiocination: the Way to the Truth?

In the previous chapters, one crucial point has repeatedly been addressed: the design of Poe's detective stories is based on the ratiocinative pattern. In order of adjust my dialectical focus, these words must be defined lucidly. To ratiocinate means "to calculate or to reason" ("ratiocinate." Def. 168. *The Compact Edition of the Oxford English Dictionary.* 2nd ed. 1987); the ratiocination means "the process of reasoning, or a conclusion arrived at by reasoning" ("ratiocination." Def. 168. *The Compact Edition of the Oxford English Dictionary.* 2nd ed. 1987) . As for the word ratiocinative, it means "characterized by, given to, or expressive of ratiocination" ("ratiocinative." Def. 168. *The Compact Edition of the Oxford English Dictionary.* 2nd ed. 1987) . By these definitions, ratiocination may be regarded as synonymous with inference, which, in *Britannica*, is defined as "in logic, derivation of conclusions from given or premises by any acceptable form of reasoning. Inferences are commonly drawn by deduction, which, by analyzing valid argument forms, draws out the conclusions implicit in their premises…" (308). Here, a key word is highlighted, "deduction," which *Britannic*a has given such a definition:

> a rigorous proof, or derivation, of one statement (the conclusion) from one or more statements (the premises); ie, a chain of statements, each of which is either a premise or a consequence of a statement occurring earlier in the proof. (954)

Here I have gone to great lengths to clarify these definitions because ratiocination is the core concept around which Poe constructed this genre. By the definitions above, it is equivalent to (analytical) reasoning and synonymous with inference or deduction. If so, the ratiocinative pattern

國立政治大學 National Chengchi University

is basically a deductive procedure or an inferential model. Most of all, by the definitions of deduction or inference given above, to ratiocinate is to draw out conclusions on the basis of given information, or premises; it is an act of analysis and a process of reaching a conclusion. The conclusions drawn out are implicit while the premises or given statements are explicit.

The ratiocinative pattern or the deductive procedure has laid the foundation for Poe's detective stories. As a matter of fact, it is no coincidence that the detective fiction genre was spawned in America and took its root in England because in the Anglo-American philosophical tradition, deduction has constantly been employed (Lee, *The Door to Detective Fiction,* 132). Lee also adds that deduction can be traced back to Francis Bacon (1561-1626), John Locke (1632-1704), and Thomas Hobbes (1588-1679), and it is based on empiricism. Above all, it aims to sort out given information as a means to learn the truth (132). First, Lee has touched on the philosophical nature of the deductive procedure. Applied to detective fiction, it takes the form of the inferential model, or to be more specific, how the detective analyzes the clues (s)he has gathered and figures out the truth on the basis of them. A clue is the so-called "given information" above; it is "the trace(s) of guilt which the murderer leaves behind" (Rodell, "Clues," 264). Rodell further argues:

> A good clue, then, is one which does in fact point in the right direction, but which seems at first to point in the wrong direction…if the clue is not to be elusive in itself, a definite label can be attached…if it is to be clue whose function is not immediately apparent—great care must be given the description of it···the author may bury the clue among a number of equally casual things which have no great significance. (264-71)

To reason out the truth, a detective has to discern clues from irrelevant or insignificant details, or the so-called "red herrings." Categorizing and deciphering them, a detective will readily be on his way to the truth. On the other hand, in designing the plot of the detective story, the author must think out a way to schematize the key clues, or to be more specific, to figure out where to place the clues most properly. In fact, from the detective's analysis of the clues to his discovery of the truth, "the dynamics of the text" emerges, in Roland Barthe's words. For Barthe, the schema of clues is

"an organized set of stoppages: between question and answer there is a whole dilatory area whose emblem might be named "reticence"," and this reticence gives rise to expectation which "becomes the basic condition for truth" ("Delay and The Hermeneutic Sentence," 11). That is, the author's schema of clues not only stops the detective from getting to the truth so soon, but also keeps readers in suspense, motivating them to read through the story to find out the truth.

Doubtless, "The Murders in Rue Morgue" and "The Mystery of Marie Rogêt" are replete with instances of Dupin's ratiocination. As I've said previously, "The Mystery of Marie Rogêt" barely has any action because it is composed mainly of Dupin's lengthy reasoning. One typical example would be how Dupin rules out the possibility that the murder is committed by a bunch of thugs and determines that it is one single man's work:

> But would a number of men have put themselves to the superfluous trouble of taking down a fence, for the purpose of dragging through it a corpse which they might have lifted over any fence in an instant? Would a number of men have so dragged a corpse at all as to have left evident traces of the dragging?...My inference is this. The solitary murderer, having borne the corpse for some distance…by means of the bandage hitched around its middle, found the weight, in this mode of procedure, too much for his strength. He resolved to drag the burthen — the evidence goes to show that it was dragged. (*Tales,* 143-4)

The quoted passage is characteristic of Dupin's inferential procedure: first, a reasonable doubt is raised. Then it helps to modify or even falsify the previous hypothesis. At last, the truth is reasoned out based on the clues or the evidence.

Poe's "A Descent into the Maelstrom" also has examples of the inferential procedure, though it is not a detective story. The narrator in the story observes how the maelstrom gravitates and pulls heavy objects into itself. At first, the narrator is merely watching:

> I now began to watch, with a strange interest, the numerous things that floated in our company. I must have been delirious — for I even sought *amusement* in speculating upon the relative velocities of their several descents toward the foam below. (*Tales*, 277)

That is, in the course of his observation, the narrator starts making inferences:

> I made, also, three important observations. The first was, that as a general rule, the larger the bodies were, the more rapid their decent—the second, that, between two masses of equal extent, the one spherical, and the other of any other shape, the superiority in speed of descent was with the sphere—the third, that, between two masses of equal size, the one cylindrical, and the other of any other shape, the cylinder was absorbed the more slowly. (*Tales,* 277)

Though the quoted passage above may seem like simple physics, there is no denying that it is also a conclusion the narrator draws from his observation (given information). So it typifies a demonstration of a standard deductive method.

Poe's "The Gold-Bug" is an even more typical example of how clues are interpreted to lead to the truth. Similarly, as I've stated in Chapter Two, "The Gold-Bug" doesn't fit the definition of a detective story because a hidden treasure may be a mystery but no crime at all. However, how the ciphers are decoded in the story can also instantiate the analytical reasoning. The code in the story is:

「53‡‡+305)) 6※;4826) 4‡·) 4‡) ;806※;48+8‖60)) 85;I‡
(; :‡※8+83 (88) 5※+;46 (;88※96※?;8) ※‡ (;485) ;5※
+2:※‡ (;4956※2 (5※−4) 8‖8※; 4069285) ;) 6+8) 4‡‡;I
(‡9;4808I;8:8‡I;48+85;4) 485+528806※8I (‡9;48; (88;4
(‡?34;48) 4‡;I6I; :I88;‡?;」

And "then from what is known of Kidd, I could not suppose him capable of constructing any of more abstruse cryptographs. I made up my mind, at once, that this was of a simple species…" (*Tales,*35-6). William Legrand (The detective) deciphers the first clue and comes to his first conclusion. Legrand later states, "You observe there are no divisions between the words…But, there being no division, my first step was to ascertain the predominant letters, as well as the least frequent" (*Tales,*36-7). By so doing, Legrand makes his inference:

> Now in English, the letter which most frequently occurs is *e*…As our predominant character is 8, we will commence by assuming it as the e of the natural alphabet. To verify this supposition, let us observe if the 8 be seen often in couples—for *e* is doubled with great frequency in English…In the present instance we see it doubled no less than five times, although the cryptograph is brief. (*Tales,* 37)

Legrand has demonstrated how a standard deductive procedure works: the main premises are: "in English, the letter which most frequently occurs is *e,*" "our predominant character is 8," "let us observe if the 8 be seen often in couples," and "*e* is doubled with great frequency in English." Based on the four premises, Legrand has come to the conclusion: in the cryptogram, 8 is *e*. Following the same procedure, Legrand goes on with his inference:

> Now, of all words in the language, 'the' is most usual; let us see, therefore, whether there are not repetitions of any three characters, in the same order of collocation, the last of them being 8. If we discover repetitions of such characters, so arranged, they will most probably represent the word 'the.' Upon inspection, we find no less than seven such arrangements, the characters being ;48. We may, therefore, assume that; represents *t*, 4 represents h, and 8 represents e—the last being now well confirmed. Thus a great step has been taken. (*Tales,* 38)

Basically, Legrand has used the deductive method in its simplest form: by comparing the code with the English language and considering the frequency of the use of certain English alphabets and words, Legrand has learned the meanings of certain units of the code. On this basis, "we arrive at the word 'tree'…and the word 'through'…this discovery gives us three new letters, *o, u,* and *g*, represented by ‡, ? , and 3….two new characters, *i* and *n*, represented by 6 and *" (39). At last, Legrand cracks the cryptogram, giving them "the full translation of the characters upon the parchment, as unriddled. Here it is:"

> "'*A good glass in the bishop's hotel in the devil's seat forty-one degrees and thirteen minutes northwest and by north main branch seventh limb east side shoot from the left eye of the death-head a bee-line from the tree through the shot fifty feet out.'"*(*Tales,* 40)

This is the solution to the mystery, namely, the whereabouts of the treasure. As Legrand has

國立政治大學 National Chengchi University

repeatedly emphasized the simplicity of the cipher in the story, Edogawa Ranpo states that there is nothing original about the code as well as how it is cracked, for it is a trick already used by linguists prior to Poe. So the originality of this story lies in Poe's transplanting it into the detective fiction genre, which sets up a model for later authors ("Edgar Allan Poe: The Maestro of Detection," 25-6).

As we all know, this deductive method has been a longstanding tradition in scientific circles ever since the Enlightenment. It is even fair to say that the detective fiction genre, "the child of Enlightenment," must have borrowed it from science, or scientific education. Ronald R. Thomas expressly links Poe's reasoning to emergent science (*Detective Fiction and the Rise of Forensic Science,* 45-6). Also, as Lee traces deduction back to Bacon, Locke, Hobbes and empiricism, he might as well establishes the fact that deduction is saliently rooted in the American educational system of Poe's era. In "Thinking Historically About Diversity," Christopher S, Grenda points out that "various eighteenth-century Americans read Locke and his *Essay concerning Human Understanding* (1690) was part of eighteenth-century American higher education" (570). On the other hand it is also noteworthy that deduction was then inherent in both scientific and moral education. One of the core ideas of Locke's *Essay concerning Human Understanding* is empiricism, which refers to, in plain language, the ability of human mind to gain direct experiences as raw data:

> The Mind has a different relish, as well as the Palate; and you will as fruitlesly endeavour to delight all Men with Riches or Glory, (which yet some men place their Happiness in,) as you would to satisfy all Men's Hunger with Cheese or Lobsters; . . . Tastes depend not on the things themselves, but their agreeableness to this or that particular Palate, wherein there is great variety: So the greatest Happiness consists, in the having those things, which produce the greatest Pleasure; and in the absence of those, which cause any disturbance, any pain. Now these, to different Men, are very different things. . . [Thus] it will be no wonder to find variety and difference. (*Essay concerning Human Understanding,* 269-70)

In the quoted passage, Locke views human mind as a receptacle of direct experiences. His point is that the minds of different people interpret the same experiences differently, just as everyone has his or her own taste. In the Lockean philosophy, it is the so-called "incommensurability" (Grenda,

國立政治大學 National Chengchi University

568).[43] As for how Locke intended to solve the problem of incommensurability, J. B. Schneewind first observes, "The Lockean will…has no rational ordering of its own" (*The Invention of Autonomy,* 300). Under such circumstances, it is essential that human mind should be equipped with such an ordering ability. And Locke was explicit that it should be a formative and disciplined process (*Essay*, 20). In fact, Locke posits a more constructive view of culture as a formative and disciplining measure of perceived good and a foundation for civil society he thinks modern politics should be dependent neither on coercive power of the state nor a mere expression and pursuit of individual will (Tarcov, *Locke's Education for Liberty,* 92). For Locke, culture must assume a role in moral education, or to be more specific, in inculcating virtue/perceived good in individuals. This is how such an inculcation works: making sure that each individual's mind, after gaining direct experiences, should prioritize them in the correct order. Namely, each one should put virtue/perceived good over all the other things (s)he has experienced with his or her mind. In conclusion, the 18th century American higher education, as Grenda has spoken of, includes the ethical and scientific applications of the deductive method. If so, the deductive method was inscribed in the ISA of Poe's society as a component of the dominant ideology.

We have to note the following parallelism: scientists use the deductive method to fathom out axioms, individuals should be trained to determine what's virtue/perceived good in a deductive fashion, and a detective must deduce the truth from all the clues (s)he has gathered. Thus, the truth in detective fiction is inevitably associated with scientific axioms or the moral Good. This parallelism helps to explain why a thorough discussion of detective fiction must touch on a Good/Evil or the detective/the villain dichotomy, as argued in Chapter Four. I've also explained that the dismantled dichotomy, which is closely related to the emergence of gothic literature, indicates an internal contradiction of the dominant ideology, which manifests itself in the texts of Poe's

[43] Grenda points out, "Thomas Hobbes brought the problem of incommensurability to the fore at the end of the religious and nation-state wars in the 1650s."In *Leviathan*, Hobbes states, "Good, and Evill, are names that signifie our Appetites, and Aversions; which in different tempers, customes, and doctrines of men, are different: And divers men, differ not onely in their Judgement, on the senses of what is pleasant, and unpleasant to the tast, smell, hearing, touch, and sight; but also of what is conformable, or disagreeable to Reason, in the actions of common life." Based on the passage above, Grenda argues, "Hobbes suggested no common standard or principle to rank these desires m individual pursuits or social policy." See Grenda, 568. Thomas Hobbes, *Leviathan*, ed by Richard Tuck (Cambridge: Cambridge University Press, 1991), p 110.

detective stories. As I've mentioned in Chapter Four, Gothicism is a resistant undercurrent in the Enlightenment era. Punter observes, "Gothic was…opposed to, or resisted the establishment of civilized values and a well-regulated society" (5). Rosemary Jackson also thinks that gothic, or any other literary fantasy, "has to do with inverting elements of this world, re-combining its constitutive features in new relations to produce something strange, unfamiliar, and apparently 'new,' absolutely 'other' and different" (*Fantasy: The Literature of Subversion,* 8). A perfect instance would be Charles Brockden Brown's *Wieland*, whose "narrative gestures frequently toward pervasive anxieties about the individual's capacity for common sense and self-control," namely, "the ideological bedrock of the Enlightenment promise of the free individual's role in the common good" (Savoy, "The Rise of American Gothic," 172). Brown's *Wieland* has informed us of how the Enlightenment values may be inverted, recombined, or impugned in the gothic tradition. In the tradition of detective fiction, one of the anti-Enlightenment manifestations is the dismantled dichotomy of Good/Reason and Evil/Unreason, as I've argued in Chapter Four. Now, as I've demonstrated that deduction, a product of the Enlightenment, or a component of the dominant ideology inscribed in the ISA, is a way to the truth in detective fiction, we can't help wondering if there could be another anti-Enlightenment manifestation. Namely, perhaps a key question should be raised about the affinity between the deductive method and the truth.

Now that the deductive method is part of the dominant ideology propagandized through the ISA, the question raised above should be its internal contradiction. For Macherey, it is the unsaid or the narrative rupture in the text. In *The Political Unconscious*, Jameson articulates the relationship between literature and symptomatic analysis:

> Jameson's answer is that…literature… [is] to be subjected to symptomatic analysis, a mode of interpretation that reveals (1) the specific ways in which they deny or repress History, and (2) what, once brought up out of the nether darkness into the light of rational scrutiny, the History thus denied or repressed looks like. (Dowling, 78)

Jameson has put literature in a relationship of subjection with his so-called "symptomatic analysis,"

國立政治大學 National Chengchi University

which basically centralizes the repressed History as well as how it should be retrieved. In the Machereyan language, it is all about saying the unsaid, or in this case, finding out about the disrelation between deduction and the truth. In exploring the relation between the text and ideology in *Criticism and Ideology*, Eagleton specifically points out that the text may "incorporate a set of differential, mutually conflictual relations to the general forms given to it by the structure of its significations" (100). Here the "mutually conflictual relations" incorporated by Poe's detective stories would be the elements of Reason and Unreason, which in turn cause us to question whether it is a relation or disrelation between Poe's ratiocinative pattern and the truth.

In his letter to Phillip P. Cooke, Poe commented on his detective stories this way:

> These tales of ratiocination owe most of their popularity to being something in a new key. I do not mean that they are not ingenious－but people think them more ingenious than they are －on account of their method and air of method. (*The Letters of Edgar Allan Poe Vol.II,* 328)

Evidently, Poe's remarks happen to echo Edogawa Ranpo's comment on Poe's "The Gold-Bug:" the deductive methods Poe devised in his detective stories are not so inventive in themselves, but the true inventiveness lies in Poe's placement of them in his detective stories. On the other hand, Laura Saltz thinks what Poe said about his ratiocinative stories suggests that "his "method" is of central importance to the success of the tale," and that it is something of "the market value" ("'Horrible to Relate'," 260-1). In other words, the success of Poe's detective stories hinges primarily on how Dupin pits his analytical, deductive mind against the villains. In a sense, it is also the reason why Dupin is flatly characterized as an mere logician in "The Murders in the Rue Morgue" and "The Mystery of Marie Rogêt." However, with regard to the flat characterization of Dupin, Saltz also states:

> Dupin himself has no visible body, only a protean intelligence that expands and contracts to fit the minds of his subjects. He variously impersonates Marie and her murderer, givinf voice to their innermost thoughts, their secret connivances and schemes of betrayal. Dupin's form of ratiocination necessitates this invasion of privacy…(253)

國立政治大學 National Chengchi University

Saltz further adds that "this invasion of privacy" is also an act of "crossing the borders of individual personhood" (253), or an ability to move in and out of any other character's mind. In fact, I've already addressed this point in Chapter Five: Dupin is capable of making his way into Minister D's mind. Naturally, the precondition of this capability would be the emptiness of Dupin's own mind. Leverenz echoes this point of view, "*[Dupin's]* interpretive mastery depends on his ability to empty out his subjectivity and make his mind exactly congruent with that of his opponent" (228, *italics mine*). In a sense, Dupin's empty mind is also what Jonathan Auerbach also nicely calls Poe's characteristically disembodied first-person self that lacks a self (*The Romance of Failure,* 21). Of course, these critics' arguments may support the double-Dupin (Leverenz, 229) theory I've posited in Chapter Four; namely, Dupin could be both a detective and a villain. As a matter of fact, their arguments have taken the analysis above to a higher level: Rodell begins his essay "Clues" by stating, "Clues are the traces of guilt which the murderer leaves behind him" (264). In "The Professor and the Detective," Marjorie Nicolson compares a detective story to a chess or bridge game:

> We know it as a type opening in our game of chess. No detective quicker than we to be on the watch for clues…As the game proceeds, there are countless other signals which we know and watch for. The move of your opponent and his discard are as important here as ever in bridge or chess. We learn new moves and tricks at every game. (120)

Doubtless, Nicolson's so-called "signals," "moves and tricks" are clues in detective stories. When Nicolson compares a detective story to a chess or bridge game, she has defined it as a game between the detective and a villain. For either of them to win, it is essential to put himself in his opponent's shoes. The result would be what Auerbach calls "a first-person self that lacks a self," or "Dupin's ability to empty his subjectivity," in Saltz's words. Please try to picture this scenario: the criminal is running away from the truth, leaving the clues along the way. The detective's task is to retrace the criminal's route back to the truth by picking up the clues the criminal has left on his way

(It is also where the deductive method comes in handy). To do so, he has to put himself in the criminal's state of mind, making sure that he and the criminal can think as one. If so, Poe's ratiocination or deduction is in fact a kind of retrospection, or a role reversal. And such a role reversal is obvious in "The Mystery of Marie Rogêt:"

> Let us see. An individual has committed the murder. He is alone with the ghost of the departed. He is appalled by what lies motionless before him. The fury of his passion is over, and there is abundant room in his heart for the natural awe of the deed. His is none of that confidence which the presence of numbers inevitably inspires. He is alone with the dead. He trembles and is bewildered. (*Tales,* 142)

Saltz gives the quoted passage this comment, "Dupin gives a surprisingly personal account of the murderer's state of mind—one could say that Dupin identifies with him" (256). Indeed, it seems as if Dupin had reached the deepest recesses of the criminal's heart and reenacted the case scenario of the murder.

However, this role reversal is entirely premised on the complementarity of the detective and the criminal, which, as argued in Chapter Five, has remained compromised at all times in detective fiction of any kind. That simply raises a crucial question: is deduction or ratiocination really a way to the truth? Saltz somewhat addresses this issue: when Saltz speaks about Dupin's ability to "inhabit any body in any place," she has recognized it as "an act of imagination" (253). As mentioned in Chapter Five, reasoning and imagination should be two opposites. Then by implication, Saltz's equation of Dupin's investigative procedure with imagination does challenge the fact that Poe's ratiocination is deduction in its purest form.

Nancy Harrowitz is more explicit. In "The Body of the Detective Model," she doubts whether the true nature of Poe's ratiocination is purely deductive. As a matter of fact, she would rather regard it as what Charles S. Peirce terms "abduction," which is "the step in between a fact and its origin; the instinctive perceptual jump allows the subject to guess an origin which can be tested out to prove or disprove the hypothesis" (181-2). Rachman has summed up Peirce's definition of abduction as "a conjectural model that allows theorizing to take place, a kind of educated guessing"

國立政治大學 National Chengchi University

(55).[44] On a technical level, both Harrowitz and Rachman seem to be saying that Poe did not exactly follow the orthodox deductive method to the letter in designing the schemes of his detective stories. And it is on this basis that they articulate for the discrepancy between Dupin's ratiocinative pattern and the solution of the case.

Rachman has given us an example from "The Purloined Letter:"

> I felt that this whole train of thought would necessarily pass through the mind of the minister. It would imperatively lead him to despise all the ordinary nooks of concealment. He could not, I reflected, be so weak as not to see that the most intricate and remote recess of his hotel would be as open as his commonest closets to the eyes, to the probes, to the gimlets, and to the microscopes of the Prefect. I saw, in fine, that he would be driven, as a matter of course, to simplicity, if not deliberately induced to it as a matter of choice. (*Tales,* 171)

On the surface, Dupin seems to be giving account of the course of his ratiocinative pattern in reasoning out the whereabouts of the stolen letter. However, a closer look at it will reveal that Dupin's ratiocination is not founded on any clue he's gathered but on his own conjecture. Therefore, Rachman gives his comment:

> Likewise, in the tale there is no question of Minister D——'s guilt, only the intellectual challenge and schadenfreude of watching Dupin "detect" the evidence and confirm the suspicion. The imagined nature and psychology of the "intent to deceive" are forgone conclusions…Dupin seems to know Minister D——'s mind, and Dupin's conjectures are by no means watertight. (55)

Rachman has based his point of view on his previous argument that Dupin and Minister D are doubles, for he then states, "Doubles have no need to confirm their intentions…" (55). In the meantime, he also sheds light on how Dupin has figured out the location of the stolen letter by employing an imaginative method, a conjectural model, or Peirce's so-called "abductive" strategy, rather than a watertight deductive procedure. As a consequence, he calls it "a foregone conclusion."

---

[44] In fact, Rachman invokes Harrowitz's view and Peirce's definition of abduction to support his argument about Poe's plagiarism. He states, "Through a happy coincidence of meaning "abduction" is also kidnapping, the root meaning of plagiarism.' This is a conclusion he's drawn on the grounds that the "psychology and projection invoked in Poe's fashioning of a double to expose plagiarism is the same that led Dupin to expose his double in the purloining of the "letter"." See Rachman, 55.

國 立 政 治 大 學 National Chengchi University

Here is another example from "The Murders in the Rue Morgue:"

> It is possible—indeed it is far more than probable—that he was innocent of all participation in the bloody transactions which took place. The Ourang-Outang may have escaped from him. He may have traced it to the chamber; but, under the agitating circumstances which ensued, he could never have recaptured. It is still at large. (*Tales,* 81)

The above is Dupin's inference which can supposedly exonerate the Frenchman, and it is based on one single lead, "the expression, '*mon Dieu!*'…an expression of remonstrance or expostulation" (81). However, identifying the "*mon Dieu!*" as a remonstrative or expostulatory utter will inevitably entail a subjective conjecture. Not only is it no compelling proof at all but also it is, at its very best, "an educated guess," as Rachman would call it. Even Dupin himself realizes it, so he concludes, "I will not pursue these guesses…We will call them guesses, then, and speak of them as such" (81).

The two examples have established the fact that there are indeed blanks in Dupin's so-called ratiocinative procedure, which he has filled in with his imagination or speculation. Once again, it has attested to my previous point: reason and imagination are intermingled in Poe's detective stories. What's more, Dupin's ratiocination is contingent on his conjectures or educated guesses every now and then. If so, it cannot be said to be unerringly precise; there is still likely to be some room for errors. That is to say, its success cannot be unconditionally guaranteed; it doesn't necessarily lead to the truth. Eventually, this narrative rupture in Poe's detective stories has been located. This is what Poe has left unsaid: Dupin's ratiocinative pattern may appear closely related to the discovery of the truth, but in fact, there may be a disrelation between them. To be more specific, there may be more distance between them than it is generally assumed, or at least, the connection between them should not be taken for granted.

As a matter of fact, sometimes a typical Machereyan reading may call for such a reversal. For example, in *A Theory of Literary Production* Macherey posits his reading of Daniel Defoe's *Robinson Crusoe*. One of the main points of his reading is to reverse the theme of the origin. "This 'story' is an early embodiment, an advance popularization of the concept of origin," which is also

國立政治大學 National Chengchi University

"the exemplary specimen of an economic ideology" (241). However, by demonstrating that *Robinson Crusoe* is "the novel of duration as well as the novel of work" (246), rather than a novel of technology, Macherey concludes that the origin in the novel "appears expressly as a false origin" (242), or a non-origin. "The elaboration of the theme *[of origin]* into a complete story effectively divorces the theme from its purpose: the adventure on the island betrays the myth of the island of origins" (247, *italics mine*). Likewise, framing my interpretation with such a Machereyan reading, I've demonstrated that the truth may be divorced from the ratiocinative pattern.

II. Classical Detective Fiction Is Dependent on Ratiocination: A Move Towards Structuralism

Basically, exploring how this narrative rupture will involve gauging the distance between ratiocination and the discovery of the truth in detective fiction. In classical detective fiction, however, there is hardly any distance between them. In other words, the unsaid has remained unsaid, and the narrative rupture has remained unrepaired. H. Douglas Thompson begins his essay "Masters of Mystery" by stating, "In its simplest form the detective story is a puzzle to be solved, the plot consisting in a logical deduction of the solution from the existing data" (129). And this is how he concludes his essay:

> The main ingredient must be logic. If there is to be sensation—and would not for worlds banish it—it should seem rather incidental. All the same, there is quite enough excitement in a problem without calling in the aid of death, crape and flying squads. The logical detective story is the finer form because it recognizes a technique. The highbrow form wins. (145)

Doubtless, what Thompson refers to as "the simplest form of the detective story" is classical detective fiction. In his essay, he affirms that a classical detective story must be constructed on logic deduction; sensation or excitement is only meant to spice the story up. Besides, when he claims, "The highbrow wins," he literally thinks of the author's design of the ratiocinative pattern as a yardstick for his or her literary prowess, or the success of the story. By giving priority to the ratiocinative pattern, Thompson actually regards the solution of the mystery, the discovery of the

國立政治大學 National Chengchi University

truth, the *whodunit* in the terminology of detective fiction, as the prime value of a classical detective story. That is to say, in his view, the ratiocination and the truth are bound together.

Doyle, perhaps the best-known British classical detective story writer, once said, "People have often asked me whether I knew the end of a Holmes story before I started it. Of course I did. One could not possibly steer a course if one did not know one's destination" (*Memories and Adventures,* 107). Murch thinks Doyle was highlighting the importance of construction, i.e. the design of the ratiocinative pattern. "This method of construction *[is]* so vitally important in a *[classical]* detective story…the primary importance lies in the complicated, ingenious mechanism of the plot, which must function exactly as planned" (31, *italics mine*). According to Murch, in addition to stressing the ingenuity of the scheme, Doyle cared a lot about how the detective ratiocination could get readers to the truth or the *whodunit*. This is what Murch means by "the mechanism of the plot…must function exactly as planned."

Takao Tsuchiya, a Japanese maestro of classical detective fiction,[45] believed that detective fiction should be a literary genre of "division." He even devised a formula: The mystery "divided" by the detective's ratiocination equals to the solution/truth. That is, it is the author's duty to make sure that once the truth/*whodunit* is disclosed, every little detail in the story must be fully accounted for by the detective's ratiocination. For him, it is the true essence of classical detective fiction (Yang, Foreword, *Kage No Kokuhatsu,* 21). Judging from his formula, Tsuchiya undoubtedly believes that ratiocination is the only way to the truth in detective fiction. The mystery in Tsuchiya's *Kage No Kokuhatsu,* or *The Accusation of the Shadow*, exemplifies his belief. This novel involves a seemly airtight alibi, which is supported by a photograph. The protagonist, a district attorney, carefully examines the angle of a shadow in the photograph and makes his inference: the photograph couldn't have been taken on April 6, the day of the murder, for it was so

[45] Like Anglo-American detective fiction, Japanese detective fiction has followed a similar developmental route: from classical to hard-boiled. Bo, Fu states that in 1932, Edogawa Ranpo published his first detective story, not only laying the foundation for Japanese detective fiction but also ushering Japanese detective fiction into its classical period. Seishi Yokomizo (1902-1981), Takao Tsuchiya (1917-2011), Tetsuya Ayukawa (1919-2002), and many other brought classical detective fiction to its peak. In 1957, Seicho Matsumoto (1909-1992) published his first detective novel, *The Dot and the Line,* which primarily features the social realities of Japan after World War II. The success of *The Dot and the Line* introduced Japanese detective literature to its hard-boiled period. See Bo, Fu, Introduction, *Kage No Kokuhatsu*, trans by Qiu Ming, Zhang (Taipei: Apex Press, 2005), p9-11.

cloudy that day that no shadow could have been cast so clearly (348). Thus, the alibi has been proven falsified.

Another significant instance should be Dorothy L. Sayers, who has inherited the orthodox or prototype of British classical detective fiction (Xie, Introduction, *The Nine Tailors,* 7-9). In fact, "Sayers is often grouped with her "golden age" contemporaries, Agatha Christie, Margery Allingham, and Ngaio Marsh as one of the "Queens of Crime"…"(Miskimmin, "Dorothy L. Sayers," 438). In her 1932 novel, *Have His Carcase*, the central mystery is the murder of a young man, Alexis, and an alibi is also involved. The cardinal clue is the still-liquid, unclotted blood, which may help to pinpoint the time of his death. However, the protagonist, Lord Peter Wimsey, has discovered another key clue:

> Alexis was a haemophilic, you might wait till Kingdom comes, and his blood would never clot at all. Therefore, he may have died at noon or dawn for all we know. As a matter of fact, the blood might end by clotting very slightly after some hours－it depends how badly he had the disease…(441)

Here, Lord Peter Wimsey combines two clues and uses his ratiocinative ability to falsify an alibi and learn the *whodunit*.

While I am dealing with the characterization of the detective in Chapter Five, I've made my point that the narrative rupture has remained unrepaired all the time. And the consequence is that the characterization of the detective constantly oscillates between Reason/Good and Unreason/Evil. Now, it is a similar case scenario. And this time the consequence is that classical detective fiction is moving towards structuralism.

As I've argued previously, the pivot of classical detective fiction is the design of the ratiocinative pattern or the schema of the clues. We must note that such a design or schema not only can constitute the contents of the story but also may be represented structurally. In *The Mystery to a Solution*, John T, Irwin compares a "clue" to a "clew," a thread "leading to an entrance/exit" of a labyrinth. For him, clues may function as:

國立政治大學 National Chengchi University

> a gradual presentation of his train of thought, a re-telling of the crime or a re-presentation of the scene that indicates and organizes salient points in a way that might…enable the listener…to anticipate the detective's conclusions…*[or]* hints…*[that]* characterize a situation…*[or]* point to the ultimate solution. (195, *italics mine*)

Basically, Irwin likens a classical detective story to a labyrinth, and the clues to the clew leading to its exit. Most of all, by synthesizing and analyzing the clues, a detective is able not only to draw a conclusion but also to connect the dots and restructure the case. That is to say, the clues schematized into a structure can characterize the mystery.

Huang, Xin Sheng also pursues such a structuralist approach. Drawing on Claude Levi-Strauss' semiotics, contends that classical detective fiction is based on a system of binary oppositions, which may take the form of doubles, triangles, or quadrangles (*The Narratives of Spy and Detective Fiction,* 33). Moreover, classical detective stories often have a definite narrative structure, which may be formulated as the following five stages: (1) the introduction of the detective; (2) the descriptions of the crime and the clues; (3) the investigation; (4) the solution of the case; (5) the explanation of the detective's ratiocinative pattern; (6) the denouement (35-6). In "Narrative Structures in Fleming," Eco also adopts this structuralist approach and posits an in-depth analysis of the narrative structure in Ian Fleming's spy novels,[46] the well-know James Bond series. According to Eco, such a narrative structure may be examined at five levels: (1) the opposition of characters and of values; (2) play situations and the story as a "game;" (3) a Manichean ideology; (4) literary techniques; (5) literature as collage (96). Undoubtedly, the homology between Huang's and Eco's analyses is striking: both of them have highlighted the binary system. Moreover, Huang's six-stage formula may actually be equated with Eco's so-called "play situations."

Poe's "The Murders in the Rue Morgue" sets the model for a locked-room mystery, as

[46] For long, spy fiction has been deemed as an offshoot of the detective fiction genre, for they two do have a lot in common. In "Crime and Spy Genre," David Seed states, "Spy fiction shares many of the characteristics of detective fiction. It prioritizes investigation; its sphere of action seems to be beyond the law; its characters use aliases and invented identities; typically it progresses from apparently disparate fragments of information towards a more complete account of action." See David Seed, "Crime and Spy Genre," *A Companion to Crime Fiction,* ed by Rzepka and Lee Horsley (Chichester: Blackwell Publishing, 2010), p233.

國立政治大學 National Chengchi University

mentioned previously. A locked-room mystery may been viewed as a consummate practice of the ratiocinative pattern because "the crime *[is]* committed in a hermetically sealed room which really is hermetically sealed, and from which no murderer has escaped because no murderer was actually in the room" (Carr, "The Locked-Room Lecture," 277, *italics mine*). Irwin is more specific:

> A locked-room mystery confronts us with an enclosure that appears, from both inside and outside, to be unopened…Part of the peculiar force of…locked-room detective stories is that they seem to present us with a physical embodiment, a concrete spatialization, of that very mechanism of logical inclusion/exclusion on which rational analysis is based, indeed, present this as an apparent confounding of rational analysis. (180-1)

A locked-room mystery presents us with a case seemly impossible to solve: a crime is committed in an enclosed space where no entry is possible. It seems like a clear defiance of rational understanding. For a detective, on the other hand, he must rack his brains and use his reasoning ability to its fullest in order to solve the case. That is, to write a good locked-room mystery, the author has to be equipped with immense ingenuity and cleverness to design an elaborate scheme and ratiocinative pattern.

Let's try to schematize Poe's "The Murders in the Rue Morgue" into a structure. First, the binary opposition in the story is most obvious: Dupin (the detective, Good, rational reasoning) v.s. the Ourang-Outang (the murderer, Evil, irrational ferocity). Following the structuralist approach presented by Huang and Eco, I have structurally presented the plot of "The Murders in the Rue Morgue" in the following table:

Stage	Contents
The Introduction of the Detective	Dupin's amazing ratiocinative capability; a young gentleman from an illustrious family but "reduced to such poverty that the energy of his character beneath it" (50).
The descriptions of the crime and the clues	Clue # 1: Extraordinary murders at the apartment "in the wildest disorder" (56); the body of the daughter was found in the chimney, "throttled to death;" "Upon the face were many severe scratches, and, upon the throat dark bruises, and deep indentations of finger nails…" "in the rear of the building…the corpse of the old lay, with her throat so entirely cut…"(57). "The corpse of the mother was horribly mutilated " (63). Clue# 2: "On a chair lay a razor, besmeared with blood. On the hearth

國立政治大學 National Chengchi University

	were two or three long and thick tresses of gray, also dabbled with blood, and seeming to have been pulled out by the roots" (56-7). Clue # 3: Nearly four thousand francs in gold were found on the floor Clues #4: "Many individuals have been examined in relation to this most extraordinary and frightful affair" (58). The words "sacre" and "diable" and a shrill voice were heard. In which language the latter was uttered was unknown. Clue # 5: Both door were locked from inside; "the chimneys…will not admit…the body of a large cat" (71). "There are two windows in the chamber;" one of them "is unobstructed by the furniture" and "was found securely fastened from within" (72).
The investigation	"The permission was obtained, and we proceeded at once to the Rue Morgue" (66). "Dupin scrutinized every thing－not excepting the bodies of the victims. We then went into the other rooms, and into the yard…On our way home my companion *[Dupin]* stepped in for a moment at the office of one of the daily papers" (67, *italics mine*)
The solution of the case	The murderer was identified as a "large fulvous Ourang-Outang of the East Indian Islands" (80). (The *whodunit* issue has been resolved.)
The explanation of the detective's ratiocinative pattern	Clue # 1: "Think,…how great must have been that strength which could have thrust the body up such an aperture so forcibly" (78) and shattered the body of the mother. Clue # 2: The hair was "most unusual" and "no human hair" (79). Clue #3: The murderer's motive was not money. Clue # 4: The murderer's motive wasn't money Clue # 4: "No [human] words－no [human] sounds resembling words －were by any witness mentioned as distinguishable"(70). Clue # 5: "Yet the sashes *[of the lower window]* were fastened…A concealed spring must…exist," which has "the power of " fastening itself. "The assassins must have escaped through the other window…the shutter belonging to the window at the head of the bed, would, if swung fully back to the wall, reach to within two feet of the lightening-rod" (72-5, *italics mine*). Conclusion: "The gigantic stature, the prodigious strength and activity, the wild ferocity, and the imitative propensities of theses mammalia are sufficiently well-known to all" (80). The murder was committed by an Ourang-Outang.
The denouement	The Ourang-Outang was obtained by the *Jardin des Plantes.* Le Bon was instantly released.

The table above is an illustration of the structuralist approach adopted by Huang and Eco. We have to note that the clues and the detective ratiocination must be perfectly symmetrical. It simply echoes Tsuchiya's theory: "the mystery "divided" by the detective's ratiocination equals to the solution/truth." Every clue, after fully accounted for, must be used to support the detective's ratiocination. It is the underlying principle of classical detective fiction.

In *Story Logic*, David Herman identifies one of the contributing factors of communication as "a set of socially defined contexts in which options made available…" (205). Poe opted for a

puzzle-like form for his detective stories, and this is how he created the genre. James Phelan, in *Narrative as Rhetoric*, claims that

> for the purpose of interpreting narratives, the approach assumes that texts are designed by authors in order to affect readers in particular ways…and that reader responses are a function of and, thus, a guide to how designs are created through textual and intertextual phenomena. At the same time, reader responses are also a test of the efficacy of those designs. (4)

To frame classical detective fiction with Phelan's claim, we must ask: how do readers get affected by classical detective fiction? And what are their responses? Dennis Porter thinks that "a detective novel's length is determined …by the need to promote in a reader the excitement of some combination of the suspense of fear and the suspense of an unanswered question" ("Backward Construction and the Art of Suspense," 339). This is how classical detective fiction affects readers: getting readers excited and keeping them in suspense. As for readers' response, Freeman argues, "The distinctive quality of a detective story …is that the satisfaction that it offers to the reader is primarily an intellectual satisfaction…*[and it also offers]* an exhibition of mental gymnastics in which he *[the reader]* is invited to take part" (11, *italics mine*). In Chapter Two I've quoted Freeman to argue for the logic construction of detective fiction. Apparently, Freeman thinks that (classical) detective fiction must aim at inviting readers to solve the mystery with the detective, from which readers can derive intellectual satisfaction. (This is probably why some critics, such as Michel Sirvent, asserts that "the writer is certainly the author of the crime, and the reader the detective of the text" (Reader-Investigators in the Post-Nouveau Roman," 162).) If so, then classical detective fiction is just like a mind game between readers and the detective. "The unending variability of a single *[classical detective]* story would then appear to be in the same class as that of chess or of a card game" (Heissenbüttel, "Rules of the Game of the Crime Novel," 92, *italics mine*). That is, the dynamics of this mind game would be transformed into the creative energy the author harnesses to construct the schema of the story. And according to Phelan, the greater the dynamics are, the more inventive the schema of the story would be, and the more affected readers will

國立政治大學 National Chengchi University

become.

If classical detective fiction is a mind game, then there must be rules to ensure its fairness. These rules can also be deemed as the guidelines for structuring the storyline. One of the paradigms of the rules is S. S. Van Dine's "Twenty Rules for Writing Detective Stories:" (1) The reader must have equal opportunity with the detective for solving the mystery. (2) No willful tricks or deceptions may be placed on the reader. (3) There must be no love interest. (4) The detective himself should never turn out to be the culprit. (5) The culprit must be determined by logical deductions. (6) The detective novel must have a detective in it. (7) There must be a corpse in a detective novel. (8) The crime must be solved by strictly naturalistic means. (9) There must be but one detective. (10) The culprit must turn out to be a person. (11) A servant must not be chosen by the author to be the culprit. (12) There must be but one culprit. (13) A secret societies, camorras, et al., have no place in a detective story. (14) The method of murder, and the means of detecting it, must be rational and scientific. (15) The truth of the problem must at all times be apparent. (16) There should be no long descriptive passages, no literary dallying with side-issues, no subtly worked-out character analyses, no "atmospheric" preoccupations. (17) A professional criminal must never be shouldered with the guilt of the crime. (18) A crime should never turn out to be an accident or a suicide. (19) The motives should be personal (20) No self-respecting detective-story writer should avail himself of the devices: the butt of a cigarette; the bogus spiritualistic séance; forged fingerprints; the dog that doesn't bark; the dummy-figure alibi; the scheme of a twin or a relative that looks alike; the hypodermic syringe and the knock-out drop, etc.[47]

The point is that once detective fiction writing was restricted by these rules, the whole genre

國立政治大學 National Chengchi University

[47] Another paradigm would be Ronald a. Knox's "A Detective Story Decalogue:" (1) The criminal must be someone mentioned in the early part of the story. (2) All supernatural or preternatural agencies are ruled out as a matter of course. (3) No more than one secret room or passage is allowable. (4) No hitherto undiscovered poisons may be used. (5) No Chinaman must figure in the story. (6) No accident or an unaccountable intuition must ever help the detective. (7) The detective himself must not commit the crime. (8) The detective must not light on any clues which are not instantly produced for the reader. (9) The stupid friend of the detective must not concealed any thought. (10) Twin brothers or doubles must not appear unless readers are prepared for them. Another noticeable instance is the Detection Club Oath. The Detection Club was founded in 1928, and its initiation include taking the Oath, which consists of a set of must-follow rules mostly overlapping those of Van Dine's or Knox's. See Ronald A. Knox, "Detective Story Decalogue," *The Art of Mystery Story,* ed by Howard Haycraft (New York: Simon & Schuster, 1946), p194-6. Howard Haycraft, "The Detection Club Oath," *The Art of Mystery Story,* ed by Haycraft (New York: Simon & Schuster, 1946), p197-9.

would inevitably be rendered rule-bound and formulaic. Eventually, its development would be bottlenecked:

> Obviously, thirty years of production of classic criminal novels have exhausted the motifs and made the types rigid and the titles stereotyped, so that the uncreative, ever-recurring method of portrayal has given the classic criminal novel the characteristics of a barren system. (Kaemmel, 60-10)

In brief, the mandatory observance of these rules made the detective fiction genre an empty shell, or a cheap, rigorous literary game that had no inherent values, just as David Glover puts it nicely, "In short, there is always the lurking fear that the detective story will soon become another corpse in the library" ("The Writers Who Knew Too Much," 44).

Now, I feel the need to reorganize my findings into a coherent sub-conclusion. Generally speaking, classical detective fiction writers prioritized the *whodunit*, or the truth; for them, the ratiocinative pattern must function as a means to it. That is, the narrative rupture in Poe's detective stories remained unrepaired, and the potentiality remained untapped. On the other hand, the ratiocinative pattern is composed of clues, which can constitute a structure. With the genre getting more structurally-based, rules had gradually been made as guidelines. Eventually, the genre ended up as rule-bound. This is the consequence of leaving the unsaid untouched.

In *Without Criteria*, Shaviro defines the Deleuzean virtual(ity) as "the transcendental condition of all experience' (33), or as Deleuze himself states in *Nietzsche and Philosophy*, something "genetic and productive" of actual experience (51-2). That is, as I've argued in Chapter Three, virtual(ity) contains a seed of actual(ity); it has the potentiality for producing actual experiences. On the other hand, Shaviro also equates Deleuze's virtual(ity) with Kant's "regulative idea:"

> A regulative idea does not determine any particular solution in advance. But operating as a guideline, or as a frame of reference, the regulative idea works problematically, to establish the conditions out of which solutions, or "decisions," can emerge. (32)

國立政治大學 National Chengchi University

That is, a regulative idea has no bearing on a solution or a decision; it merely sets the stage for it. In Chapter Three, I've postulated my theory that Macherey's unsaid is Deleuze's virtual(ity), or a hoarder of potentialities. Now, by the definition of Kant's "regulative idea," it is self-evident that there is no guarantee that such a potentiality will be tapped. And it's precisely the case scenario here: in terms of the characterization of the detective, or the relation between the truth and ratiocination, the potentialities remain untapped. And there are also consequences, as argued previously.

Moreover, I must pick up where I've left off in Chapter One. In Chapter One, I've stated that it's almost as if Macherey had foreseen the frailties of classical detective fiction. At this point, I intend to follow through on my point. As I've stated, the purpose of writing a classical detective story was structuring a puzzle by established rules, and the objective of reading one is solving the puzzle, or seeing it solved. That is, classical detective novelists put two major variables in the equation: the structure and the puzzle. Coincidentally, Macherey has problematized both of them in *A Theory of Literary Production*. First, Macherey has associated classical detective fiction with his "normative fallacy," which means modifying the work "only within certain previously defined limits" (19). And classical detective fiction "is typical of the normative fallacy to take the end for a beginning." Macherey continues to elaborate on his point: the problem with classical detective fiction is "disappearance of narrative," since the purpose of reading has been reduced to reaching the truth (18). That is, our end should be solving the mystery, but this very "end" has become the beginning of composing the story. That's why Macherey states, "The enigma implies its own solution, a truth which dispels it" (34).

In conclusion, Macherey's "normative fallacy" indicates an error of sticking to rigid rules. In Macherey's opinion, as classical detective fiction ends up as a rule-bound task of designing a puzzle, it automatically marginalizes its narrative. It perfectly echoes our previous view: classical detective fiction turned out to be an empty shell without any substance at all.

Now, let's move on to Macherey's criticism on structure. In Chapter 20 of *A Theory of Literary Production*, "Literary Analysis: The Tomb of Structures," Macherey has an explicit distaste for structure, "Nevertheless, we have a new determination: structure is a simulacrum.

立 政 治 大 學 National Chengchi University

Analysis is a repetition, another way of saying what has already been said" (143). By regarding structure as a simulacrum, Macherey is actually asserting his theory of the unsaid: beneath the surface of a seemly perfect structure are plentiful structures. Besides, Macherey has another important claim: structure is symbolic of order and totality, whose concepts:

> produce satisfying descriptions of literary works; they…establish a certain rigor in the work, a certain tenacity and solidity; it produces itself rather than being produced…But this rigor is necessary…This necessity is thus gratuitous, precarious. The entire description is based on a logical fallacy: the work is all of a piece, like a solid body in a literary space…(154)

Once again, Macherey and the critics who dislike classical detective fiction are on the same page. Macherey distrusts structure because the author's obsession with it will render his literary work trapped in rigid rules. From a broader perspective, it will give rise to a tremendous production of homogeneous works within a literary genre. This case scenario is exactly the same as what Kaemmel calls "a barren system," in which there are no more than ever-recurring motifs and characters.

III. How Could the Unsaid Be Said: From *Whydunit* to No Truth

In a sense, hard-boiled detective fiction aims at redressing the fundamental faults with classical detective fiction. In "The Simple Art of Murder," Chandler first points out that the major imperfection of classical detective fiction:

> Two-thirds or three-quarters of all the detective stories published still adhere to the formula the giants of this era created, perfected, polished and sold to the world as problems in logic and deduction…Yet, however light in texture the story may be, it is offered as a problem of logic and deduction…then the whole thing is a fraud. (226-7)

Chandler dislikes classical detective stories because, as I've already mentioned, it has degenerated into a contrived puzzle without any substance at all; it could even be a deception to readers. And it is primarily due to these writers' stubborn insistence upon established rules. Then he praises

立 政 治 大 學 國 · · National Chengchi University

Hammett, one of the pioneers in American hard-boiled detective fiction, for redressing this weakness: in view of the fact that classical detective stories "are too little aware of what goes on in the world" (231), "Hammett gave murder back to the kind of people that commit it for reasons, not just provide a corpse…he demonstrated that the detective story can be important writing…" (234-5). Here, besides foregrounding the importance of realism in hard-boiled detective fiction, Chandler touches on another important aspect of hard-boiled detective fiction: *whodunit* has been replaced by *whydunit*; the motive is more important than the scheme. For the writers at this phase, it is the truth worth pursuing. In coordination with this paradigm shift, the hard-boiled investigative procedure has been re-devised: ratiocination has been relegated to a secondary position (It's not been removed, though!); an active investigation has taken its place. In *American Private Eye*, Geherin takes Caroll John Daly's Race Williams for example, claiming that Williams pulls strongly against the ratiocinative pattern, "Williams' methods are also radically different from those of the intellectual sleuths. He is a man of action, not thought, a man schooled in the laws of survival than the laws of logic" (11). Hammett's *The Maltese Falcon* is anther example. In this novel, Sam Spade and his partner Miles Archer are hired to follow Floyd Thursby. Later, Spade receives a phone call telling him that Archer has been shot to death. At the end of the novel, Spade asks Brigid O'Shaughnessy, "Why did you shoot him?" (216). Then Spade says,

> "You thought Floyd would tackle him and one or the other of them would go down. If Thursby was the one then you were rid of him. If Miles w'as, then you could see that Floyd was caught and you'd be rid of him. That it?"
> "S-something like that."
> "And when you found that Thursby didn't mean to tackle him you borrowed the gun and did it yourself. Right?"
> "Yes—though not exactly."
> "But exact enough." (217)

The quoted passage typifies a hard-boiled detective investigation: Spade is never interested in who's shot Archer; he is a lot more concerned about why Brigid has shot Archer.

For hard-boiled detectives, conducting a solid, down-to-earth investigation is the only way to

國立政治大學 National Chengchi University

find out about the motive, and it's also the only way to get paid. Therefore, they are constantly overworked, making their way into the deepest recesses of society.(In fact, it is also a major nexus between hard-boiled detective fiction and social realism: through the P.I.'s eyes, every aspect of society can be seen.) In Ross MacDonald's *The Moving Target*, Lew Archer, the private detective, has a weathered face:

> The wrinkles formed at the corners of my eyes, the wings of my nose; the lips drew back from the teeth, but there was no smile. All I got was a lean famished look like a coyote's sneer. The face had seen too many bars, too many rundown hotels and crummy love nests, too many courtrooms and prisons, post-mortem and police lineups, too many nerve ends showing like tortured worms. (44)

In conclusion, the narrative rupture has finally been repaired at this phase of the detective genre. Hard-boiled detective fiction writers have substituted *whodunit* for *whydunit* as the ultimate truth. And to get it, their main recourse is an active investigation instead of ratiocination. So this is how the unsaid has been said: the truth (*whydunit*) should not be sought logically but actively. And this is the enactment of the case scenario after the potentiality has been tapped: the detective fiction genre could have been packed with realistically active investigations.

In postmodern detective fiction, the narrative rupture has been repaired even more: both the ratiocinative pattern and the truth have been dropped. Merivale and Sweetney have listed two of the characteristic themes of postmodern detective fiction (1) "the ambiguity, ubiquity, eerie meaningfulness or sheer meaninglessness of clues and evidence;" (2) "the absence, falseness, circularity, or self-defeating nature of any kind of closure to the investigation" (8). That is, due to their meaningless and ambiguous nature, clues and evidence no longer comprise an effective ratiocination, and the investigation may not go anywhere. Eco's *The Name of the Rose* is a typical example. This novel thematicizes misleading false texts. For instance, Casaubon, the narrator of the novel, suggests to his two associates that they can generate their own history:

> What if…you fed it a few dozen notions taken from the works of the Diabolicals⋯and threw in a few connective phrases like "It's obvious that" and

立 政 治 大 學 國 ‧ ‧ National Chengchi University

> "This proves that"? We might end up with something revelatory. Then we fill in the gaps, call the repetitions prophecies, and—voila—a hitherto unpublished chapter of the history of magic, at the very least! (375)

Such a fabricated text, if thought of as a clue, according Joel Black, "is not a signified, or even a signifier, but a signifying chain without any objective reference" ("(De)feats of Detection," 87-8). A detective will certainly be led to misinterpret it and end up in failure, just as William, the detective of the novel, utters, "I behave stubbornly, pursuing a semblance of order, when I should have known well that there is no order in the universe" (599). To put it simply, the truth a postmodern detective is chasing may not even exist.

Jeanne C Ewert believes that postmodern detective fiction coveys this message to its readers: they "must learn to read without relying on the detective's interpretations;" they "must also learn to read in a world that offers conjectures and structuring systems, but no single overriding structure" ("A Thousand Other Mysteries," 188). Ewert's view that there's no reliable investigation or truth in postmodern detective fiction fits one of the criteria of postmodernism: "It *[Postmodernism]* subverts traditional literary conventions of character, questioning their ontological status" (Ramsay, "Postmodernism and the Monstrous Criminal," 207, *italics mine*). Kathleen Belin Owen is even more specific about what "literary conventions" of detective fiction are subverted by postmodernism:

> Postmodernism also transforms the detection process of the story, a process by which the detective novel traditionally had entangled the reader in the confusion of determining the solution, has exhibited the detective's prowess as he begins to make his discoveries, and promised the satisfaction of the solution finally revealed, with its consequence restoration of world order. ("The Game's Afoot, "81-2)

And as I've observed in Chapter Four, postmodernism can be subsumed under the class of Eagleton's so-called AI. That is, this is how the unsaid has been said; pulled towards the AI of postmodernism, postmodern detective fiction negates both ratiocination and the truth. It thus has no ending now that "endings are always illusory, incomplete, and/or virtually infinite" (Sirvent,

國立政治大學 National Chengchi University

"Reader-Investigators in the Post-Nouveau Roman," 173). With the narrative rupture repaired and the potentiality tapped, this is the enacted case scenario: the detective fiction genre could have been characteristic of postmodern meaninglessness.

IV. The Truth Issue: the Defense Line of the Detective Fiction Genre

In the first section of the chapter, I've identified the narrative rupture of Poe's detective stories as the relationship between the truth and ratiocination. In discussing postmodern detective fiction, I've touched on "the truth issue," namely, the issue of whether there should be a believable solution in a detective story. At the end of the previous section, it may appear that the unsaid has been said quite completely. But in fact, it is a simplistic analysis. In my opinion, continuing to pursue the truth issue can help to predict the future developmental trajectory of this genre. To follow through on this point, I intend to adopt a ratiocinative procedure, as a detective does.

First, from classical to hard-boiled detective fiction, whydunit has gradually taken the place of *whodunit*. However, I've also argued that even in hard-boiled detective fiction, the elements of whodunit haven't utterly vanished but merely been pushed to a secondary position. That is, when a case is solved in hard-boiled detective fiction, the audience always knows *whodunit.*[48] Conversely, in classical detective fiction, *whodunit* is more important than *whydunit*. But when readers see the case solved in a classical detective story, they always learn the culprit's motive. Thus we can draw this conclusion (Premise #1): *whodunit* and *whydunit* are just two technical emphases for detective story writers. They are in fact two sides of the same coin (i.e. the truth).

Second, I've previously drawn on Freeman's view that detective fiction is a form that affords readers intellectual satisfaction. On readers' part, such a satisfaction has to originate from learning the truth (i.e. both *whodunit* and *whydunit*). It is most critics' consensus that it is also the cardinal core value of the detective fiction genre. H. Douglas Thompson, in "Masters of Mystery," explicitly

[48] In "The Hard-Boiled Detective Novel,' George Grella points out that a hard-boiled detective's success in solving the case always comes with a price, "Though the hero succeeds in his quest for a murderer, his victory is Pyrrhic, costing a great price in the coin of the spirit…And the closer the detective approaches the Grail, the further away it recedes." Grella's remarks indicate that there might be an alternative criterion for the value of the hard-boiled detective hero's success. However, it still doesn't change the fact that the hero has managed to solve the case. See George Grella, "The Hard-Boiled Detective Novel,' *Detective Fiction: A Collection of Critical Essays.* Ed by Robin W. Winks Rev.(Woodstock: Foul Play-Country-man, 1988), p116.

states, "The detective story is, then, a problem; a dramatic problem, a "feather to tickle the intellect." The basic element is rational theorizing" (129). Sarah Dunant thinks, "crime fiction...offers answers to all of these questions and paradoxes…*[, which]* makes the reader feel more comfortable" ("Body Language,"12, *italics mine*). F. R. Jameson, asserts, "The search and the murder serve as alternating centers for our attention in a kind of intricate Gestalt pattern" ("On Raymond Chandler,"146). In "The Detective Novel as Game," Caillois is more specific about this Gestalt pattern, "It *[Detective fiction]* dumps the pieces of a puzzle in a heap…and puts them together. It makes a complete and simple picture from these incomprehensible fragments" (11, *italics mine*). Albert D. Hutter is even more specific:

> Detective fiction, as we have seen, sustains a tension between subjective mystery and objective solution. Although it often uses rational thought in the service of solution, it need not allow that rationality to dominate…Put another way, the tension between mystery and solution is so essential to every detective story that it superimposes itself onto any subject matter or plot and thus becomes a second story. ("Dreams, Transformations, and Literature," 250)

Hutter stresses the importance of finding out the truth in the tradition of detective fiction, whether in the classical or hard-boiled way. He believes that it is so essential that it has even become a matter of overriding importance for detective fiction authors in treating any subject matter. Based on these critics' opinions, we can draw the conclusion (Premise # 2): any attempt to drop the truth in detective fiction is tantamount to an effort to redefine the whole genre.

As a matter of fact, the argument above deserves a follow-up. Joel Black praises Chandler for affirming "that detective stories are as capable of artistic greatness as works in any other literary genre;" he can also take the credit of the "elevation of detective fiction to the level of literary art" ("Crime Fiction and the Literary Canon," 83). Even so, Cawelti still insists on treating detective fiction as part of popular literature, "In this way, detective fiction is becoming our most serious and complex form of popular literature" (9). With detective fiction as a genre of popular literature, Peter Hühn contends:

政 治 大 學 National Chengchi University

> In other words, secrecy and cognition tend to function as instruments of power. This kind of function incidentally presupposes the constitution of a liberal bourgeois society, regulated by the universal public validity of an impartial legal system in which public evidence and rational argument alone guarantee the application of the law and the administering of justice. ("The Politics of Secrecy and Publicity," 43)

Hühn has associated the discovery of the truth with bourgeoisie thinking, or Eagleton's so-called GI. In *Criticism and ideology*, Eagleton states,

> The literary text is a text…because it is read; with it as with any other social product, the act of consumption is itself constitutive of its existence. Reading is an ideological decipherment of an ideological product; and the history of literary criticism is the history of the possible conjunctures between the ideologies of the text's productive and consumptive moments. (62)

The Eagleton concludes, "GI may act as a dominant element within the ideology of consumption…but more commonly operates in the high degree of relative autonomy it ascribes to the aesthetic region" (62). For Hühn, the discovery of the truth is characteristic of GI because it is "a dominant ideological formation" designed to guarantee individuals' misconceptions of "the real" (Eagleton, 54); it aims at boosting individuals' confidence in the a liberal bourgeoisie society's law enforcement. In other words, both classical and hard-boiled detective stories are more or less involved with GI (, though the latter are often known for their criticism of the corruption of the justice system. However, as the case is cracked and the truth is revealed, readers are persuaded that justice can be served, after all.) On the other hand, according to Eagleton, a text is a social product that has to be consumed, and reading a text is decoding its inscribed ideology. Above all, the literary criticism of a text is based on its production and consumption. GI may ideologically dominate consumerism-based texts, but it may be endowed with a high degree of relative autonomy originating from the aesthetic region. That it, when GI takes the form of AI, it is privileged with more relative autonomy. Postmodern detective fiction has been tied with AI more closely, as mentioned in the previous chapters. Therefore, it is a social product moving away from consumerism or popular literature. In fact, it may be subsumed under the class of serious literature.

國立政治大學 National Chengchi University

From the analyses above, we can come to this conclusion (Premise #3): in a way, dropping the truth in detective fiction is yanking the whole genre away from the domain of popular literature.

When we put Premise #1, Premise #2, and Premise #3 together, we can advance this argument: promoting postmodern detective fiction could be an extremely arduous enterprise that would require a massive, momentous literary movement, for it involves redefining the genre and inserting it into the realm of serious literature (Postulate #1).

To further our discussion, the perspective of categorical distinction has to be added. First, when we speak of classical, hard-boiled, or postmodern detective fiction, Heissenbüttel argues that "this distinction is something technical, perhaps only regional" (81). That is, this distinction is drawn merely for technical or regional reasons; as a matter of fact, it is high likely that a detective story may span these subcategories. John Dudley Ball's *In the Heat of the Night* (1965) is a fine example. This novel features both logical reasoning and the author's criticism of racial inequality. In the beginning of it, Sam Wood, a detective in Wells of South Carolina, finds the body of Enrico Mantoli, the conductor of the city's upcoming music festival. The Sam finds a Negro "that did not belong to Wells" (20). In no time, the man's dark complexion becomes the only reason Sam mishandles him and puts him under arrest:

> Sam took immediate command. "On your feet, black boy," he ordered, and crossed the room in five quick steps. The Negro reached for his coat. "No you don't!" Sam knocked his arm aside and with a single swift motion spun his man around and clamped his own powerful forearm hard under the Negro's chin. In this position Sam could control him easily and still leave his right hand and arm free. Swiftly Sam searched his captive, an action which the Negro appeared too frightened to resist. (20)

Later, this Negro is identified as Virgil Tibbs, a police officer from Pasadena, and he is required to assist the investigation. Tibbs strictly follows the ratiocinative pattern in solving the case, "Now the pieces fell together fast:"

> "Then I finally realized two more very important facts: the person who placed Maestro Mantoli's body in the middle of the main highway had to have an intimate

國立政治大學 National Chengchi University

> knowledge of the probable traffic at that hour; Ralph met that qualification. And I saw the significance of the fact that it was a blazing hot night." (179)

All in all, *In the Heat of the Night* is a combination of classical and hard-boiled detective fiction. Murch thinks that "the primary importance *[of classical detective fiction]* lies in the complicated, ingenious mechanism of the plot…A character may 'come to life' only within the limitations of its purpose in the story…" (31, *italics mine*). However, the instance of *In the Heat of the Night* simply proves otherwise. Therefore, we can draw the conclusion (Premise #4): classical, hard-boiled, and postmodern detective stories are technical terms rather than linear developmental stages. It is very likely that they may coexist, or even overlap one another at any given time.

Premise #4 makes us consider the possibility of combining classical and hard-boiled detective fiction. To pursue this possibility, first of all we should not blink the fact that hard-boiled detective fiction emerged because classical detective fiction ended up rule-bound. Here comes the question: is classical detective fiction really inseparable from the established rules? Well, the answer is, "Of course not!" Burrowing through the huge canon of classical detective fiction, we can easily discover numerous blatant defiances of these rules. One of the significant examples would be Christie's 1926 novel, *The Murder of Roger Ackroyd*, where the narrator is the murderer. It is a clear violation of Knox's Rule #9 or Van Dine's Rule #2. It simply leads to another conclusion (Premise #5): the established rules no longer dictate the design of the scheme in classical detective fiction. Then we may wonder, "If so, does it mean that the spirit of classical detective fiction has been lost?" The answer still is, "Of course not!" In Japanese detective fiction, there has been a new term, "neo-classical detective stories." Soji Shimada (1948-) explains this new subgenre: the design of the plot should not be formulaic and rule-bound but be inventive and flawless; it must be so suspenseful and thrilling as to motivates readers to read on. Besides, the subgenre must be enriched with literariness. By "literariness," Shimada means that it must be in contact with the social realities at all times. For instance, it must incorporate such new elements as the latest technology (*Forgotten; Detective,* 273-5). Shimada's remarks not only confirm Premise #5 but also illuminate the underlying principle of this new subgenre: the design of the inferential model must be open for

國立政治大學 National Chengchi University

changes all the time, and it needs to be so ingenuous as to create suspenseful effects (Premise #6). Coincidentally, Premise #6 may be supported by the current criticism of Anglo-American detective fiction. Up to now, these words "the design of the plot," "suspense," and "ingenuity" figure prominently in the reviews of recent Anglo-American detective novels. For example, regarding Geoffrey Deaver's 2010 novel, *Edge*, *Booklist* thinks it's a must-read piece of Deaver, who is one of the most ingenuous puzzle makers. *New York Times* shares the same view on the novel, praising Deaver for his ability to contrive a hair-raising plot. And the most exciting part is the ingenuous puzzle-solving process. The Japanese movement of neo-classical detective fiction as well as these book reviews sheds light on the very true nature of detective fiction: the solution of the puzzle, which means that Premise #2 has been confirmed. In fact, if we put Premise #4, Premise #5, and Premise #6 together, we can reach this conclusion: in today's market of detective fiction, with the categorical distinctions blurred, there is only one golden rule: an impeccably designed plot. It seems to be the future development of this genre (Postulate #2).

Postulate #2 also makes us rethink about postmodern detective fiction. While enumerating a couple of characteristic themes of postmodern detective fiction, Merivale and Sweetney also admit that "elements of the metaphysical detective story may be seeping back into the popular mystery genre" (5). That is, the term postmodern fiction is so flexible that it may overlap the domains of classical and hard-boiled detective fiction. Here, they take the 1997 film *Face/Off* for example: a police detective and a gangster have swapped places in order to solve a case.[49] This film has one of the typical themes of postmodern detective fiction: in "a real metaphysical detective story…the detective hero himself becomes…the murderer he has been seeking" (Merivale, "The Flaunting," 310). And this film is a huge box office success, grossing over 100 million $ in the U.S. Merivale and Sweetney also give another example: William Hjortsberg's 1978 novel, *Falling Angel*. This novel is "stunning blend of Gothic horror, hard-boiled detection, and metaphysical identity quest"

[49] *Face/Off* was directed by the Hong Kong director, John Woo. Karen Fang observes that Woo's *The Killer* (1989), "explores the paradoxical affinities between crime and policing." And in the movie, an assassin and a detective "must cooperate to protect the innocent, such as the singer." *The Killer* is one of Woo's early movies, and it already thematicizes the issue of blurred identities. See Karen Fang, "John Woo," *A Companion to Crime Fiction,* Charles J. Rzepka and Lee Horsley (Chichester: Wiley-Blackwell, 2010), p566.

國立政治大學 National Chengchi University

(5). *Falling Angel* is a postmodern detective novel because the leading private investigator turns out to be the murderer. Both *Falling Angel* and *Face/Off* support Merivale and Sweetney's argument, "By now, in fact, this quirky, bookish, decidedly highbrow genre may be ready for a mainstream audience—or, indeed, the mainstream audience may be ready for it" (5).

Here, the point has to be addressed more fully. By Premise #2, the solution of the puzzle is a major contributing factor in placing detective fiction in the popular literature. *Face/Off* does have a perfect resolution at the end. The case is solved at the end of the movie, with everything fully accounted for. It's also the same case with *Falling Angel*: the identity of the killer is revealed, no matter how shocking it is. At this point, we are compelled to modify Postulate #1 this way, for not all postmodern detective fiction has a fruitless search for the truth: promoting postmodern detective fiction that has no dénouement could involve extremely tremendous hard work.

Eventually, it's time to combine the modified Postulate #1 and Postulate #2 and draw our final conclusion. With detective fiction in the popular literature, the denominations do not matter anymore. The important thing is that a good detective story must have a perfectly designed plot that leads readers to a final resolution. Doubtless, this genre will continue to move in this direction in the foreseeable future. Those detective stories deviating from this course will make their way into the serious literature. These works may be few and far between and unlikely to create a trend. Cawelti also shares such an observation about the future development of this genre:

> However, if the structure of the detective story has helped some of our most important writers to create fictions that seem to cast doubt on the very possibility of rational and certain truths traditionally associated with the genre, this possibility has not prevented other writers from continuing to produce more or less straight stories in which the clues are correctly interpreted, the conflicting solutions transcended, and the mystery solved. The genre can apparently accommodate both the pervasive skepticism of the postmodernists and a continued belief in successful interpretation and solution. ("Canonization, Modern Literature, and the Detective Story,"12)

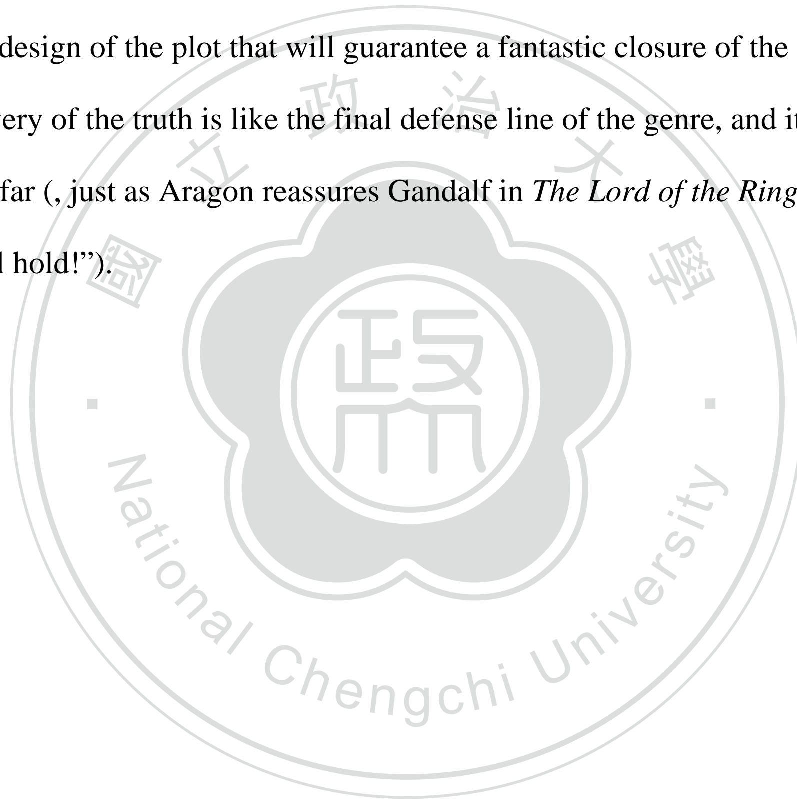
What Cawelti means by "some of our most important writers" are the significant postmodern detective fiction writers. That is, significant as they are, they cannot change the course of the

國立政治大學 National Chengchi University

development of this genre. What's more, Cawelti also foregrounds the importance of the plot design by stating that "the clues are correctly interpreted, the conflicting solutions transcended, and the mystery solved" in a detective story. Heta Pyrhönen also concurs:

> Critics agree that detective fiction could never reach the status of serious literature. Yet by adhering to the kind of shapeliness, causality, and cohesion familiar from earlier nineteenth-century realism, the genre kept alive an old-fashioned narrative modeled on plot and incident. ("Criticism and Theory," 46)

As Pyrhönen emphasizes the "shapeliness, causality, and cohesion" of the narrative model, she means the perfect design of the plot that will guarantee a fantastic closure of the story. To put it bluntly, the discovery of the truth is like the final defense line of the genre, and it seems to have held quite well so far (, just as Aragon reassures Gandalf in *The Lord of the Rings: Two Towers,* "The defenses will hold!").


國立政治大學
National Chengchi University

Chapter Seven: Conclusion

The attributes express substance....it means that they constitute it, in what can be called its concrete being.
Macherey, "The Problem of the Attributes," p79.

You are all my children!
X-Men: Apocalypse (2016)

We need its leader architect!
Blackhat (2015)

While I was teaching her the Water-Shedding Swordplay, I concealed four weaknesses in the routines.
Reign of Assassins (2010)

In "Theory and Detective Fiction," David Trotter states, "Murder makes a mess in a clean place. Stories about murder are therefore stories as much about dealing with messes as about deciphering clues" (70). Trotter's remarks are indicative of the basic concept of detective fiction: a detective solves a case in an investigative manner. This concept also leads to the workable definition I've given in Chapter Two: a detective novel refers to a fictional story that deals thematically with a crime as well as how it is solved by a detective or someone like a detective. With this definition, some of Poe's stories, such as "The Gold-Bug," and "Thou Art the Man," should not be defined as detective stories, nor is a lot of fiction at Poe's times, such as Worthington's so-called "criminal narrative," Collins' *The Woman in White*. In the meantime, this definition also qualifies some stories before Poe as detective stories, such as the story of Daniel and Susanna in the Apocrypha, and Hoffmann's *Das Fräulein von Scuderi.* It establishes a crucial fact: Poe did not create the first detective story. However, it is indeed Poe who "was the fountainhead of both the classic "locked room puzzle" ("The Murders in the Rue Morgue") and the crime caper of dueling wits ("The Purloined Letter")" (Rzepka, *A Companion to Crime Fiction,* Introduction, 4). In addition, in "The Mystery of Marie Rogêt," Poe created the prototype of "a rocking-chair detective" (i.e. a detective who solves the case purely with ratiocination, like Baroness Orczy's the old man in the corner). Thus, Poe laid down the general principles of the detective story (Sayers, 72), becoming the founding father of the detective fiction genre. As Thomas S. Kuhn defines the word, "paradigm," "*[It]* stands for the entire constellation of beliefs, values, techniques, and son on shared

by members of a given community" (*The Structure of Scientific Revolutions*, 175, *italics mine*), .Poe's three detective stories have become three paradigms for the later writers, or a legacy they can always hold very dear. (In fact, Poe could have told these writers with pride, "You are all my children!", just as the quote from the 2016 move *X-Men: Apocalypse* reads .)

In an interview, Macherey states, "Ideology is present in texts as a material from which they are constructed. In a sense, it is something internal" (Kavanagh and Lewis, "Interview: Etienne Balibar and Pierre Macherey," 50). Macherey's statement is a perfect starting point for understanding his said/unsaid model. In *A Theory of Literary Production*, Macherey has postulated several important concepts about it: (1) The unsaid is exactly what shapes the speech of the book; it's also the reason why a text exists. To do a fruitful reading of a text, it is critical to look into its unsaid. (2) The unsaid is the author's concealment or dissimulation. It's the internal division of the text, or its narrative rupture (, just as the quote from the movie *Reign of Assassins* says, "I *[The author]* concealed *[four]* weaknesses in the routines *[my work]*," except for the fact that Macherey doesn't think of the unsaid as a weakness!). (3) The unsaid or the narrative rupture gives the text multiple meanings (, which properly echoes Belsey's statement). (4) The text is embedded in the history, and the author may choose to represent a certain ideological condition from a particular position. It is from the author's limited vision that the unsaid or the narrative rupture originates. (5) The (dominant) ideology may seem perfect, but once it's put in the text, its internal contradiction may manifest itself, taking the form of the narrative rupture or the unsaid. In other words, the unsaid or the narrative rupture is an incomplete ideological reflection in the text.

Clearly, Macherey's enterprise in *A Theory of Literary Production* revolves around ideology, a key concept in the (post-Marxist) tradition. Therefore, a fruitful discussion of Macherey must include comparing him with the other prominent post-Marxists, such as Althusser, Eagleton, and Jameson. To be more specific, how Macherey's said/unsaid model fits in with their theorizations must be fully examined. Althusser regards ideology as an imaginary relationship or misrecognition, something that helps the ISA to interpellate or subjectivize individuals. In addition He propounds the notion of overdetermination or the relative autonomy of the superstructure, which may be

國立政治大學 National Chengchi University

equated with Macherey's view on the authorial positionality. In *Criticism and Ideology*, Eagleton divides ideology into several categories, including GI, AuI, and AI. Eagleton believes that any particular text must be understood as a specific articulation and processing of GI, AuI, and AI. Besides, Eagleton explicates the interrelationship between the text, ideology, and history: ideology intervenes between the text and history, which leads to an untruthful reflection in the text. In *Political Unconscious*, Jameson argues that the text is a symbolic act, offering imaginary solutions to social contradictions. And History is the Real, inaccessible to the text. Above all, the social contradiction, in an ideological form, may be located at a submerged level, or the "political unconscious" of the text, and be reconstructed as a subtext. Here, the parallelism between Macherey and Jameson is even more striking: Jameson's "political unconscious" is basically synonymous with Macherey's unsaid.

In addition to comparing Macherey with Althusser, Eagleton, and Jameson, I've made another major effort: in *A Theory of Literary Production,* Macherey points out that the unsaid is what a text could have been. In other words, the unsaid is actually a potentiality, just like Deleuze's "virtual(ity)." According to Deleuze, the virtual(ity) could be actualized, just as a potentiality could be tapped. Therefore, the unsaid may be said, and the narrative rupture may be repaired, in the course of which a potentiality may be tapped to enact a possible case scenario of the text.

With my theoretical framework constructed, I hereby postulate my hypothesis: following the conventions Poe set up, the detective fiction writers after Poe may have said the unsaid and repaired the narrative ruptures in Poe's detective stories, in the course of which they tapped the potentialities in their ways and gave us the different enactments of the case scenario of what Poe's detective stories could have been. (Of course, this hypothesis must be premised on the fact that Poe is the "leader architect" of the detective fiction genre, just as the quote from the 2015 film *Blackhat* reads, "We need its leader architect!").

Then I've dedicated my Chapter Four, Five, and Six to validating my hypothesis. The three chapters respectively deal with the setting of detective fiction, the characterization of the detective, and the ratiocinative pattern and the truth. The three subjects are three major topos of detective

國立政治大學 National Chengchi University

fiction, by the definition given in Chapter Two. They are also the attributes that give substance to the detective fiction, in Macherey's words in "The Problem of Attributes." In Chapter Four, I've first delineated the dominant ideology and the social contradiction of Poe's era: regular American people were convinced of the prosperity of the U.S. society while industrialization and urbanization doubtless gave rise to certain dark social realities. In Poe's detective stories, he has created the city (Paris) to be a dark place; however, this darkness has no influence on the stories. This is the first narrative rupture in Poe's detective stories, or what Poe has left unsaid: there should be a stronger connection between the theme (the murder) and the setting. And this narrative rupture has something to do with Poe's upbringing (Poe's authorial position): Poe disliked the Northern industrialization but didn't identify with the Southern aristocratic culture. In classical detective fiction, the setting is seldom in a focal position, for it is the detective's reasoning process that should be emphasized. However, some significant writers at this stage, such as Doyle or Christie, still chose to paint the settings in their stories with British imperialism or bourgeoisie thinking, both of which could be categorized as GI. That is, for Doyle or Christie the crimes in their stories are basically the monstrous that need confronting and taming so that their stable narrative worlds can be made safe (Plain, *Twentieth-Century Crime Fiction*, 3). This is how they related the story setting to the theme, and also, how they said the unsaid. So the enacted case scenario is: a genre bound with GI. Hard-boiled detective fiction writers tend to give a realistic account of the society they live in. For them, the crimes in their stories take place because of the decaying, corrupt city. With such a relation between the story setting and the crime, they have enacted such a case scenario: a genre based on social realism. As for postmodern detective fiction, writers of this subgenre like to portray a labyrinthine world, where the protagonist or the investigation gets trapped. With this theme-and-crime relation, postmodern detective fiction has enacted a case scenario: a genre associated with AI.

In Chapter Five, I've first identified the Enlightenment as the dominant ideology in Poe's era. While the Enlightenment highlighted the importance of Reason and Good, beneath its surface there was a resistant undercurrent of Unreason and Evil. And of course, the latter is the internal

國立政治大學 National Chengchi University

contradiction of the former. In Poe's "The Murders in the Rue Morgue" and "The Mystery of Marie Rogêt," Dupin is flatly characterized as the embodiment of logic. However, in "The Purloined Letter" the characterization of Dupin is close to that of Minister D, the villain. That is, the dichotomy has been dismantled, which is also the narrative rupture or the unsaid. This internal splitting in Poe's detective stories could be due to Poe's ability to absorb two contraries. Most of all, this narrative rupture has remained unrepaired in classical, hard-boiled, and postmodern detective fiction. In classical detective fiction the detective may be characterized as flatly as Dupin; on the other hand, some significant classical detectives are characterized based on the RSA or GI. Even so, they may overstep the legal boundaries once in a while, Consequently, the distinction between them and the villains remains blurred. It's even more obvious with hard-boiled detectives. Hard-boiled detectives are usually complex round characters. They are usually private investigators; they may even be from the minority groups of society, such as the females or the Afro-Americans. Above all, they disrespect the justice system to varying degrees. That is, they are even closer to the criminals they are after. In postmodern detective fiction, there is often no telling who the detective is and who the criminal is. Their identities are often confused with each other. Therefore, the dichotomy of Reason/Good and Unreason/Evil has been razed to the ground.

Chapter Six begins with a definition of ratiocination, which means a reasoning process. It is a product of the Enlightenment that is inscribed on the ISA as a component of the dominant ideology. If so, its internal contradiction should manifest itself in the texts of Poe's detective stories. Throughout the three detective stories as well as "The Gold-Bug," it seems that the hero uses his ratiocinative ability to solve the crimes or cases. However, closer look at Dupin's methods will reveal that they are not purely ratiocinative. "What Dupin reports as his *[Dupin's]* method is part intellectual, part empirical" (Knight, *Crime Fiction Since 1800*, 27, *italics mine*); and it is obviously ascribable to Poe's ambivalent attitude towards reason and imagination. (In a way, it is Poe's imaginary solution to the social paradox). Hence, here is the unsaid in Poe's detective stories: the narrative rupture lies in the problematic relationship between the ratiocinative pattern and the truth. In classical detective fiction, the narrative rupture remains unrepaired; classical detectives still

國立政治大學 National Chengchi University

depend heavily on their ratiocinative capability to get to the truth, or the *whodunit*, in the detective fiction terminology. (In fact, as I've demonstrated in Chapter Six, the search for the truth is also a component of the dominant ideology. Therefore, it is also a gesture towards GI). On the writers' part, the structuring of the detective's ratiocination used to become so important that there were even rules dictating it. As a consequence, the genre ended up strictly rule-bound, structurally-based, and above all, bottlenecked. On the other hand, it seems as if Macherey has predicted this developmental quagmire of the detective fiction genre. In *A Theory of Literary Production*, Macherey expressly exhibits a dislike for structure; he thinks it is typical of his so-called "normative fallacy," or an erroneous insistence on rigid rules. Hard-boiled detective fiction writers have said the unsaid by having the *whydunit* replace the *whodunit*. Their emphasis is the criminal's motive rather than his or her identity, and their method is primarily an active investigation. That is, with the *whodunit* pushed to a secondary place (, but not removed entirely), the detective genre has not only been emancipated from rules but also incorporated more elements of social realism (, which is also the enacted case scenario). In postmodern detective fiction, the truth the detective is chasing usually turns out to be illusory; the investigative techniques they employ are often subverted in the end. With such a case scenario enacted, they have said the unsaid by negating both the truth and the ratiocinative pattern.

In conclusion, the detective fiction genre, in repairing the narrative ruptures, has first been gravitated towards GI (classical detective fiction), then towards social realism (hard-boiled detective fiction), and eventually towards AI (postmodern detective fiction). In addition, the findings in the three chapters can be summarized in the following table:

The Unsaid / Subgenres	The theme & the setting		The detective & the villain		The ratiocinative pattern & the truth	
Classical detective fiction	●	The crime is a menace to the imperialistic or bourgeoisie society.	╳	The detective and the villain look differentiated but they are not.	╳	The ratiocinative pattern is the only way to the truth.
Hard-boiled detective fiction	●	The crime occurs in a realistically portrayed, decaying society.	╳	The identities of the detective and the villain are confused.	▲	The active investigation leads to the truth, while ratiocination only

國立政治大學 National Chengchi University

						helps.
Postmodern detective fiction	●	The crime will never be solved in a labyrinthine world.	╳	There's no telling who's the detective and who's the villain	●	There is no truth or ratiocination.
Note: ●: The unsaid has been said. ╳: The unsaid hasn't been said. ▲: The unsaid has partially been said						

Last but not least, Chapter Six focuses on the search for the truth, which may lead us to the "truth issue," namely, whether there should be a resolution in a detective story. To fully pursue this issue, I first posit that the *whodunit* and the *whydunit* are two sides of the same coin; that is, the truth does come out in both classical and hard-boiled detective fiction. Then I argue that any attempt to drop the truth is to transfigure the detective fiction genre and rip it out of the popular literature. Based on the two premises, I put forward my first postulate: postmodern detective fiction will not be a trend.

On the other hand, it is noteworthy that classical, hard-boiled, and postmodern detective novels are merely technical terms. Not only are they undifferentiated from one another sometimes but also they may coexist at a given time. In addition, classical detective fiction writers have forsaken a strict observance of the established rules and concentrated on the originality of the plot design as well as its inclusion of the elements of realism. It is how the spirit of classical detective fiction has been preserved, which has also become the new primal yardstick for current detective fiction. Jonathan C. Brown points out, "The conscious use of generic plot structures paradoxically increases the possibilities for experimentation…" ("Bleeding the Thriller," 190). On the other hand, not all postmodern detective writers relinquish the search for truth, and it is true that some postmodern detective stories may make their way into the popular literature. That is, our previous postulate has to be modified this way: postmodern detective fiction that has no definite dénouement will not be mainstreamed. From this new postulate, I've come to my conclusion: the truth is the final defense line for keeping the detective fiction genre in the popular literature, just as Julian Symons argues, "*[It]* is a permanent, although often secret, concern of humanity: the construction and solution of puzzles" (*Criminal Practice,* 62, *italics mine*). Those postmodern detective stories breaking through this defense line will not be mainstreamed and end up in the serious literature.

國立政治大學 National Chengchi University

Works Cited

Ackroyd, Peter. *Hawksmoor.* London: Abacus, 1985.

Adams, J. K. *Pragmatics and Fiction.* Amsterdam: John Benjamin, 1985.

Alewyn, Richard. "The Origin of the Detective Novel." *The Poetics of Murder: Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. San Diego: Harcourt Brace Jovanovich Publishers, 1983. 62-78.

Aleen, Hervey. Introduction. *Tales of Edgar Allan Poe.* New York: Random House, 1944. vii-xii.

Allen, Michael. *Poe and the British Magazine Tradition*. New York: Oxford University Press, 1969.

Althusser, Louis. *Lenin and Philosophy, and Other Essays.* Trans Ben Brewster. London: New Left Books, 1971.

---. *For Marx.* Trans Ben Brewster. London: Verso, 1996.

---. *Philosophy of the Encounter: Later Writings, 1978-1987*. Ed. Oliver Corpet and François Matheron. Trans G. M. Goshgarian. London: Verson, 2006.

Ansell Pearson, K. "Deleuze Outside/Outside Deleuze." *Deleuze and Philosophy: The Difference Engineer.* Ed Ansell Pearson. London: Routledge, 1997. 1-22.

Ascari, Maurizio. *A Counter-History of Crime Fiction: Supernatural, Gothic, Sensational.* London: Palgrave Macmillan, 2007.

Auerbach, Jonathan. *The Romance of Failure: First-Person Fictions of Poe, Hawthorne, and James.* Oxford: Oxford University Press. 1989.

Auster, Paul *The New York Trilogy.* New York: Penguin, 1990.

Bailey, Frankie. "African-American Detection and Crime Fiction." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 283-95.

Bakhtin, Mikhail .*Problems of Dostoevsky's Poetics.* Trans by R. W. Rostel. Michigan: Ardis/Ann Arbor, 1976.

Baldick, Chris and Robert Minghall. "Gothic Criticism." *A Companion to the Gothic.* Ed. David Punter. Oxford: Blackwell, 2000. 209-28.

Balibar, Etienne and Pierre Macherey. "Literature as an Ideological Form." *Marxist Literary Theory: A Reader*. Ed Terry Eagleton and Drew Milne. Chichester: Wiley-Blackwell, 1995. 276-95.

Ball, John Dudley. *In the Heat of the Night.* New York: Rosetta Books, 2002.

Barthes, Roland. *Mythologies*. Trans Annette Lavers. New York: The Noonday Press, 1957.

立 政 治 大 學 National Chengchi University

---. "Delay and The Hermeneutic Sentence." *The Poetics of Murder: Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. San Diego: Harcourt Brace Jovanovich Publishers, 1983. 118-21.

Baym, Nina, et al, ed. *The Norton Anthology of American Literature.* New York: W. W. Norton & Company, 1998.

Beckson, Karl and Arthur Ganz. *Literary Terms: A Dictionary.* Taipei: Bookman Books, 1995.

Bell, Florence Eveleen Eleanor. *At the Works: A Study of a Manufacturing Town [1907]*. New York: Augustus M. Kelly, 1969.

Bell, Michael Davitt. *The Development of American Romance: The Sacrifice of Relation.* Chicago: The University of Chicago Press, 1980.

Bellanca, Mary Ellen. "Alien Voices, Ancient Echoes: Bakhtin, Dialogism, and Pope's *Essay on Criticism.*" *Papers on Language & Literature.* Volume 30 Issue 1 (Winter 1994): 57-72.

Belsey, Catherine. *Critical Practice.* New York: Menthuen & Co. Ltd., 1980.

Bennett, Andrew and Nicolas Royle. *Introduction to Literature, Criticism and Theory*. Hemel Hempstead: Prentice Hall Europe, 1999.

Bennett, Tony. *Formalism and Marxism.* London: Menthuen & Co. Ltd., 1979.

Benveniste, Emile. *Problems in General Linguistics.* Miami: University of Miami Press, 1971.

Bernstein, Stephen. ""The Question Is the Story Itself": Postmodernism and Intertextuality in Auster's New York Trilogy." *Detecting Texts: The Metaphysical Detective Story From Poe to Postmodernism.* Ed. Patricia Susan Elizabeth Merivale and Sweetney. Philadelphia: University of Pennsylvania Press, 1999. 134-53.

Black, Joel. "(De)feats of Detection: The Spurious Key Text from Poe to Eco." *Detecting Texts: The Metaphysical Detective Story From Poe to Postmodernism.* Ed. Merivale and Sweetney. Philadelphia: University of Pennsylvania Press, 1999. 75-98.

Blythe, Hal and Charlie Sweet. "The Reader as Poe's Ultimate Dupe in "The Purloined Letter"." 0*Studies in Short Fiction.* Volume 26 Issue 3 (Summer 1989): 311-5.

Boeckmann, Staci L. Von. "Marxism, Morality, and the Politics of Desire: Utopianism in Fredric Jameson's *The Political Unconscious.*" *Utopian Studies* Vol. 9 Issue 2 (1998): 31-50.

Brandist, Craig. "Ethics, Politics and the Potential of Dialogism," *Historical Materialism.* Vol. 5 Issue 1 (1999): 231-53.

Brantlinger, Patrick. "Missing Corpses: The Deconstructive Mysteries of James Purdy and Franz Kafka." *Novel* 20, 1 (1987): 24-40.

Brett, Halliday. *The Private Practice of Michael Shayne: A Michael Shayne Murder Mystery.* New York: Dell, 1940.

Breu, Christopher. *Hard-Boiled Masculinities.* Minneapolis: University of Minnesota Press, 2005.

Brown, Gillian. “The Poetics of Extinction.” *The American Face of Edgar Allan Poe.* Ed Hawn Rosenheim and Stephen Rachman. Baltimore: The John Hopkins University Press, 1995. 330-43.

Brown, Jonathan C, “Bleeding the Thriller: Alain Robbe-Grillet’s Intertexual Crimes.” *The Art of Detective Fiction.* Ed. Warren Chernaik, Martin Swales and Robert Vilain. Hampshire: Palgrave Macmillan, 2000. 188-200.

Bruner, J. *Actual Minds, Possible Worlds.* Cambridge, MA: Harvard University Press, 1986.

Burke, Kenneth. *The Philosophy of Literary Form.* Princeton: University of California Press, 1973.

Byer, Robert H. “Mysteries of the City: A Reading of Poe’s “The Man of the Crowd.”” *Ideology and Classic: American Literature*. Ed. Sacvan Bercovitch and Myra Jehlen. Cambridge: Cambridge University Press, 221-46,

Caillois, Roger. “The Detective Novel as Game.” *The Poetics of Murder: Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. London: Harcourt Brace Jovanovich Publishers, 1983. 1-12.

Campbell, Killis. *The Mind of Poe and Other Studies.* Cambridge: Harvard University Press, 1933.

Carr, John Dickson. “The Locked-Room Lecture.” *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 273-86.

Cassill, R. V. *Writing Fiction.* New York: Pocket Books, 1962.

Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. Chicago: University of Chicago Press, 1976.

---. “Artistic Failures and Successes: Christie and Sayers.” *Detective Fiction: A Collection of Critical Essays.* Ed. Robin W. Winks. Englewood Cliffs: Prentice-Hall, 1980. 186-99.

---. “Canonization, Modern Literature, and the Detective Story.” *Theory and Practice of Classical Detective Fiction.* Ed. Jerome H. Delamater and Ruth Prigozy. Westport: Greenwood Press, 1997. 5-15.

Chandler, Raymond. “The Simple Art of Murder.” *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 222-37.

Chernaik, Warren. “Mean Streets and English Gardens.” *The Art of Detective Fiction.* Ed. Chernaik, Martin Swales and Robert Vilain. Hampshire: Palgrave Macmillan, 2000. 104-23.

Chi, Lin. Foreword. *The Dragon Murder Case.* By S. S. Van Dine. Trans Lin Chi. Taipei: Silkbook, 1996.

Christian, Ed. “Ethnic Postcolonial Crime and Detection (Anglophone).” *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Blackwell Publishing, 2010. 283-95.

國立政治大學 National Chengchi University

Christie, Agatha. *Dead Man's Folly.* New York: Harper, 2002.

Clarke, Paul Walker. "The Economic Currency of Architectural Aesthetics." *Designing Cities: Critical Readings in Urban Design.,* Ed. Alexander R. Cuthbert. Oxford: Blackwell Publishing, 2003. 28-44

Cleave, Paul. *Blood Men.* New York: Atria Paperback. 2010.

Cohen, G. A. *Karl Marx's Theory of History: A Defense.* Princeton: Princeton University Press, 1978.

Comninel, George. *Rethinking the French Revolution.* New York: Verso, 1987.

Crothers, George D. *American History.* New York: Holt, Rinehart, and Winston, Inc., 1964.

Dayan, Joan. "Amorous Bondage: Poe, Ladies, and Slaves." *The American face of Edgar Allan Poe.* Ed. Rosenheim and Stephen Rachman. Baltimore: The John Hopkins University Press, 1995. 179-209.

"Deduction." *Encyclopedia Britannica,* 1994 ed.

Derrida, Jacques. *Specters of Marx: The State of the Debt, the Work of the Mourning, and the New International.* Trans Peggy Kamuf. New York: Routledge, 1994. .

Deleuze, Giles. *Nietzsche and Philosophy.* Trans. Hugh Tomlinson. New York: Columbia University Press, 1983.

---. *Foucault*. Minneapolis: University of Minnesota Press, 1988.

---. *The Logic of Sense.* Trans by Mark Lester. New York: Columbia University Press, 1990.

---. *Difference and Repetition.* Trans Paul Patton. New York: Columbia University Press, 1995.

Dollimore, Jonathan. *Radical Tragedy.* Brighton: Harvester, 1984.

Dove, George N. *The Reader and the Detective Story.* Bowling Green: Bowling Green State University Popular Press, 1997.

Dowling, William C. *Jameson, Althusser, Marx.* London: Menthuen & Co. Ltd., 1984.

Doyle, Arthur Conan. *The Complete Sherlock Holmes.* New York: Doubleday & Company Inc, 1939.

---. *Memoirs and Adventures.* Oxford: Oxford University Press, 1986.

Dunant, Sarah. "Body Language: A Study of Death and Gender in Crime Fiction." *The Art of Detective Fiction.* Ed. Warren Chernaik, Martin Swales and Robert Vilain. Hampshire: Palgrave Macmillan, 2000. 10-20.

Eagleton, Terry and Brian Wicker ed. *From Culture to Revolution.* London: Sheed & Ward Ltd, 1968.

國立政治大學 National Chengchi University

Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory.* London: Verso, 1976.

Eco, Umberto. "Narrative Structures in Fleming." *The Poetics of Murder: Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. San Diego: Harcourt Brace Jovanovich Publishers, 1983. 93-117.

---. *The Name of the Rose.* Trans William Weaver. San Diego: Harcourt, 1983.

---. *Foucault's Pendulum.* Trans William Weaver. San Diego: Harcourt, 1989.

Edogawa, Rampo "Edgar Allan Poe: The Maestro of Detection." *The Murders in the Rue Morgue.* By Poe. Trans Ruo Zhou, Du. Taipei: Zhi Wen Publiers, 1987. 11-30

Eliot, T. S. "Wilkie Collins and Dickens." *Selected Essays: 1917-32.* By Eliot. London: Faber, 1951. 460-70.

Erlich, Victor. *Russian Formalism: History —Doctrine.* New Haven: Yale University Press, 1965.

Evans, Mary. *The Imagination of Evil: Detective Fiction and the Modern World.* London & New York: Continuum, 2009.

Ewert, Jeanne C. ""A Thousand Other Mysteries": Metaphysical Detection, Ontological Quests." *Detecting Texts: The Metaphysical Detective Story From Poe to Postmodernism.* Ed. Patricia Merivale and Susan Elizabeth Sweetney. Philadelphia: University of Pennsylvania Press, 1999. 179-98.

Fang, Karen. "John Woo (1946-)." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 562-69.

Fitch, James Marston. *American Building: The Environmental Forces That Shape It. Vol. I.* Boston: Schocken Books. 1966.

Freeman, R. A. "The Art of the Detective Story." *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 7-17.

French, Tana. *The Likeness.* New York: Penguin Group, 2008.

Foucault, Michel. *The Archaeology of Knowledge and the Discourse on Knowledge.* Trans. A. M. Sheridan Smith. New York: Pantheon Books, 1972.

---.*Power/Knowledge: Selected Interviews and Other Writings 1972–1977.* Tran Colin Gordon, Leo Marshall, John Mepham, and Kate Soper. Ed. Colin Gordon. Hemel Hempstead: Harvester Wheatsheaf, 1980.

---."What Is an Author?" *The Foucault Reader.* Ed Paul Rabinow. New York: Pantheon, 1984. 101-20.

Frank, Lawrence. *Victorian Detective Fiction and the Nature of Evidence: the Scientific* Investigations of Poe, Dickens, and Doyle. New York: Palgrave Macmillan, 2003.

Frank, Manfred. "On Foucault's Concept of Discourse." *Michel Foucault, Philosopher.* Ed. Francois Ewald. New York: Routledge, 1992. 101-126.

國立政治大學 National Chengchi University

Freud, Siegmund. *Freud: Therapy and Technique.* Ed. By Philip Rieff, New York: Macmillan. 1963.

Frye, Northrop. *The Anatomy of Criticism.* Princeton: Princeton University Press, 1957.

Fu, Bo. Introduction. *Kage No Kokuhatsu*. By Tsuchiya. Trans Qiu Ming, Zhang. Taipei: Apex Press, 2005. 9-18.

Gadamer, Hans-Georg. *Truth and Method.* Trans by G. Barden and J. Cumming. New York: Seabury, 1975.

Gavin, Adrienne E. "Feminist Crime Fiction and Female Sleuths." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 258-69.

Geherin, David. *The American Private Eye: The Image in Fiction.* New York: Ungar, 1985.

Gerrig, Richard J. *Experiencing Narrative Worlds: On the Psychological Activities of Reading.* New Haven: Yale University Press, 1993.

Gibson, Andrew. *Towards A Postmodern Theory of Narrative.* Edinburgh: Edinburgh University Press, 1996.

"Glocal." *The Oxford Dictionary of New Words.* 1991 ed.

Glover, David. "The Writers Who Knew Too Much: Populism and Paradox in Detective Fiction's Golden Age." *he Art of Detective Fiction.* Ed. Wareen Chernaik, Martin Swales and Robert Vilain. Hampshire: Palgrave Macmillan, 2000. 36-19.

Gray, Richard. *Writing the South: Ideals of an American Region*. Cambridge: Cambridge University Press, 1986.

Grella, George. "The Hard-Boiled Detective Novel,' *Detective Fiction: A Collection of Critical Essays.* Ed Robin W. Winks. Rev. Woodstock: Foul Play-Country-man, 1988. 103-20.

Grenda, Christopher S. "Thinking Historically about Diversity: Religion, the Enlightenment, and the Construction of Civic Culture in Early America." *Journal of Church & State* Volume 48 Issue 3 (Summer 2006): 567-600.

Grossvogel, David I. "Agatha Christie: Containment of the Unknown." *The Poetics of Murder: Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. San Diego: Harcourt Brace Jovanovich Publishers, 1983. 252-65.

Gruesser, John. "Walter Mosley." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 531-8.

Habermas, Jürgen. *The Philosophical Discourse of Modernity.* Cambridge: Polity, 1985.

Hall, Jasmine Yong. "Dashiell Hammett." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 450-61.

Hammett, Dashiell. *Red Harvest.* New York: Vintage-Random, 1972.

立 政 治 大 學
National Chengchi University

Handlin, Oscar. *Boston's Immigrants: A Study in Acculturation*. Cambridge: Harvard University Press, 1969.

Hardy, Barbara. *The Appropriate Form: An Essay on the Novel.* Evanston: Northwestern University Press, 1971.

Harris, Susan Cannon. "Pathological Possibilities: Contagion and Empire in Doyle's Sherlock Holmes Stories." *Victorian Literature and Culture* 31 (2003): 447-66.

Harrowitz, Nancy. "The Body of the Detective Model: Charles S. Peirce and Edgar Allan Poe.' *The Sign of Three.* Ed. Umberto Eco and Thomas A. Sebeok. Bloomington: Indiana University Press. 1983. 179-97.

Haycraft, Howard. "Murder for Pleasure." *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Haycraft. New York: Simon and Schuster, 1946. 158-77.

---. "The Detection Club Oath." *The Art of Mystery Story.* Ed. Haycraft. New York: Simon & Schuster, 1946. 197-9.

Heissenbüttel, Helmut. "Rules of the Game of the Crime Novel." *The Poetics of Murder: Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. San Diego: Harcourt Brace Jovanovich Publishers, 1983. 62-78.

Hammett, Dashiell. *The Maltese Falcon.* New York: Vintage-Random, 1972.

Herman, David. *Story Logic: Problems and Possibilities of Narrative.* Lincoln: Nebraska University Press, 2004.

Hobbes, Thomas. *Leviathan*. Ed by Richard Tuck. Cambridge: Cambridge University Press, 1991.

Hodgson, John A. "Arthur Conan Doyle." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 390-402.

Hoffman, Daniel. *Poe Poe Poe Poe Poe Poe Poe*. New York: Doubleday, 1973.

Hollinger, David A. and Charles Capper ed. *The American Intellectual Tradition Volume I: 1630-1865.* New York: Oxford University Press, 2006.

Hollingsworth, Keith. *The Newgate Novel 1930-47: Bulwer, Ainsworth, Dickens and Thackeray.* Detroit: Wayne State University Press, 1963.

Holoquist, Michael. "Whodunit and Other Questions: Metaphysical Detective Stories in Postwar Fiction. " *The Poetics of Murder: Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. San Diego: Harcourt Brace Jovanovich Publishers, 1983. 149-74-78.

Holub, Robert C. *Reception Theory: A Critical Introduction.* New York: Menthuen & Co. Ltd., 1984.

Hovey, Kenneth Alan. "Critical Provincialism: Poe's Poetic Principle in Antebellum Context." *American Quarterly 39* No. 3 (Fall 1987): 341-54.

立 政 治 大 國 學 National Chengchi University

Huang, Xin Sheng. *The Narratives of Spy and Detective Fiction.* Taipei: Wu-Nan Book, 2008.

Hühn, Peter. "The Politics of Secret and Publicity: The Functions of Hidden Stories in Some Recent British Mystery Fiction." *Theory and Practice of Classical Detective Fiction.* Ed. Jerome H. Delamater and Ruth Prigozy. Westport: Greenwood Press, 1997. 39-50.

Huo, Jian Guo. "A Study of the Plots of "Shi Gong-An" and "Peng Gong-An." *Journal of Lunghwa University of Science and Technology* No. 18 (2005): 157-78.

Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms.* New York: Menthuen, 1985.

Hutter, Albert D. "Dreams, Transformations, and Literature: The Implications of Detective Fiction." *The Poetics of Murder:Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. London: Harcourt Brace Jovanovich Publishers, 1983. 13-20.

Immerwahr, Raymond. "Romantic Irony and Romantic Arabesque Prior to Romanticism." *German Quarterly* 42 (1969): 665-85.

Irwin, John T. *The Mystery to a Solution: Poe, Borges, and the Analytic Detective Story.* Baltimore: The Johns Hopkins University Press, 1994.

Jackson, Rosemary. *Fantasy: The Literature of Subversion.* New York: Routledge, 1981.

James, P. D. *Talking About Detective Fiction.* New York; Alfred A. Knopf, 2009.

Jameson, Fredric. *Marxism and Form: Twentieth-Century Dialectical Theories of Literature* Princeton: Princeton University Press, 1971.

---. *The Political Unconscious: Narrative as a Socially Symbolic Act.* Cambridge: Cambridge University Press, 1981.

Jameson, F.R. "On Raymond Chandler." *The Poetics of Murder:Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. London: Harcourt Brace Jovanovich Publishers, 1983. 13-20.

Jones, Paul. *Raymond Williams' Sociology of Culture: A Critical Reconstruction.* London: Macmillion, 2003.

Kaemmel, Ernst. "Literature Under the Table: The Detective Novel and its Social Mission." *The Poetics of Murder:Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. San Diego: Harcourt Brace Jovanovich Publishers, 1983. 55-61.

Kavanagh, James H. and Thomas E. Lewis. "Interview: Estienne Balibar and Pierre Macherey." Diacritics Volume 12 No. 1 (Spring 1982): 46-51.

Ketterer, David. *The Rationale of Deception in Poe.* Baton Rouge: Louisiana State University Press, 1979.

Klose, Nelson and Robert F. Jones. *United States History: To 1877.* New York: Barron's, 1994.

Knight, Stephen. *Crime Fiction Since 1800; Detection, Death, Diversity.* London: Palgrave

國立政治大學 National Chengchi University

Macmillan, 2010.

Kondayan, Betty Ruth. 1978. “The Library of Liberty Hall Academy.” *Virginia Magazine of History and Biography 86* (1978): 432–446.

Knox, Ronald A. “Detective Story Decalogue,” *The Art of Mystery Story.* Ed. Howard Haycraft. New York: Simon & Schuster, 1946. 194-6.

Kopley, Richard. *Edgar Allan Poe and the Dupin Mysteries.* New York: Palgrave Macmillan, 2008.

Kuhn, Thomas S. *The Structure of Scientific Revolutions.* Chicago: University of Chicago Press, 1970.

Kurzweil, Edith. *The Age of Structuralism: Levi-Strauss to Foucault*. New York: Columbia University Press, 1980.

Landrum, Larry. Jr., *American Mystery and Detective Novels: A Reference Guide.* Westport, CT: Greenwood, 1999.

Lee, Maurice S. “Edgar Allan Poe.” *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 369-80.

Lee, Ming Chun. *The Door to Detective Fiction*. Taipei: Motif Press, 2013.

Lefebvre, Henri. *The Production of Space,* Trans by Donald Nicholson-Smith. Oxford and Cambridge: Basil Blackwell, 1991.

---. *Writings on Cities.* Trans and Ed. Eleonore Kofman and Elizabeth Lebas. Oxford and Cambridge: Basil Blackwell, 1996.

Leverenze, David. “Poe and Gentry Virginia.” *The American Face of Edgar Allan Poe.* Ed Hawn Rosenheim and Stephen Rachman. Baltimore: The John Hopkins University Press, 1995. 210-36.

Locke, John. *An Essay Concerning Human Understand*. Ed. Peter. H. Nidditch. Oxford: Clarendon Press, 1979.

MacDonald, Janice. “Parody and Detective Fiction.’ *Theory and Practice of Classical Detective Fiction.* Ed. Jerome H. Delamater and Ruth Prigozy. Westport: Greenwood Press, 1997. 5-15.

MacDonald, Ross. *The Moving Target: A Lew Archer Novel.* New York: Warner, 1990.

Macherey, Pierre. *A Theory of Literary Production.* Trans Geoffrey Wall. London: Routledge & Kegan Paul, 1978.

---. *The Object of Literature.* Trans David Macey. Cambridge: Cambridge University Press, 1990.

---. *In A Materialist Way: Selected Essays by Pierre Macherey*. Ed. Warren Montag. Trans Ted Stolze. London: Verson, 1998.

---. “The Problem of the Attributes.” June 5, 2016.

政 治 大 學 National Chengchi University

< http://korotonomedya.s3.amazonaws.com/PierreMachereyTheProblemoftheAttributes.pdf>

Macherey, Pierre and Susan Sniader Lanser. “The Problem of Reflection.” *Substance* Vol. 5 No. 15 (1976): 6-20.

Malmgren, Carl. “The Pursuit of Crime: Characters in Crime Fiction.” *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 152-63.

Mao, Tse-Tung. *Selected Readings from the Works of Mao, Tse-Tung (A).* Peking: Foreign Language Press, 1971.

Marx, Karl. *The Eighteenth Brumaire of Louis Bonaparte.* New York: International, 1963.

McLaughlin, Joseph. *Writing the Urban Jungle: Reading the Empire in Londom From Doyle to Eliot*. Charlottesville: Fontana, 200.

MacShane, Frank. *The Life of Raymond Chandler.* London: Hamish Hamilton, 1976.

Merivale, Patricia. “The Flaunting of Artifice in Vladimir Nabokov and Jorge Luis Borges.” *Nabokov: The Man and His Work.* Ed. L. S. Dembo. Madison: University of Wisconsin Press, 1967. 290-324.

---. “Gumshoe Gothics: Poe’s “The Man of the Crowd”.” *Detecting Texts: The Metaphysical Detective Story From Poe to Postmodernism.* Ed. Merivale and Sweetney. Philadelphia: University of Pennsylvania Press, 1999. 110-16.

---.“Postmodern and Metaphysical Detection.’ *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 308-20.

Merivale, Patricia and Susan Elizabeth Sweetney. “The Game’s Afoot: On the Trail of the Metaphysical Detective Story.” *Detecting Texts: The Metaphysical Detective Story From Poe to Postmodernism.* Ed. Merivale and Sweetney. Philadelphia: University of Pennsylvania Press, 1999. 1-24.

Messent, Peter. “The Police Novel.” *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 175-86.

Meyers, Jeffrey. *Edgar Allan Poe: His Life and Legacy*. New York: Cooper Square Press, 1992.

Miskimmin, Esme. “Dorothy L. Sayers.” *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 438-49.

Moldenhauer, Joseph J. “Murder as a Fine Art: Basic Connections Between Poe’s Aesthetics, Psychology, and Moral Vision.” *The Selected Writings of Edgar Allan Poe.* Ed. G. R. Thompson. New York: W. W. Norton & Company, 2004. 829-44.

Moore, Lewis D. *Cracking the Hard-Boiled Detective: A Critical History from the 1920s to the Present.* Jefferson: McFarland & Company, Inc., Publishers. 2006.

Moriarty, Michael. “Ideology and Literature.” *Journals of Political Ideologies* Volume 11 Issue 1 (February 2006): 43-60.

Mosley, Walter. *Devil in a Blue Dress.* New York: Pocket, 1991.

Moudrove, Alexander. "Early American Crime Fiction: Origins to Urban Gothic." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 128-39.

Murch, A. E. *The Development of the Detective Novel.* Westport: Greenwood Press, 1958.

Myles, J. C. "On Her Majesty's Ideological State Apparatus: Indirect Rule and Empire." *New Political Science* Volume 27 No. 2 (June 2005): 147-60.

"Mystery." *Collins Cobuild English Dictionary.* 2nd ed, 1997.

Neale, Steve. "Propaganda." *Screen* Vol. 18 No. 3 (1977): 9-40.

Nealon, Jeffery T. "Work of the Detective, Work of the Writer: Auster's *City of Glass.*" *Detecting Texts: The Metaphysical Detective Story From Poe to Postmodernism.* Ed. Merivale and Sweetney. Philadelphia: University of Pennsylvania Press, 1999. 117-33.

Nicol, Bran. "Reading and Not Reading "The Man of the Crowd:" Poe, the City, and the Gothic Text." *Philological Quarterly* Volume 91 Issue 3 (Summer 2012): 465-93.

O'Sullivan, Maurice, "Ecological Noir." *Crime Fiction and Film in the Sunshine State: Florida Noir.* Ed. Steven Glassman and O'Sullivan. Bowling Green: Bowling Green State University Popular Press, 1997.

O'Sullivan, Simon. "The Strange Temporality of the Subject: Badiou and Deleuze Between the Finite and Infinite." *International Journal of Critical Psychology* Vol. 27 Issue 1 (Jul2009): 155-71.

Owens, Joshua. "Enlightenment and Education in Eighteenth Century America: A Platform for Further Study in Higher Education and the Colonial Shift." *Educational Studies* 47 (2011): 527-44.

Owen, Kathleen Belin. ""The Game's Afoot": Predecessors and Pursuits of a Postmodern Detective Novel." *Theory and Practice of Classical Detective Fiction.* Ed. Jerome H. Delamater and Ruth Prigozy. Westport: Greenwood Press, 1997.73-84.

Panek, LeRoy Lad. *An Introduction to the Detective Story.* Bowling Green: Bowling Green State University Popular Press, 1987.

---. *The Police Novel: A History.* Jefferson: McTarland & Co., 2003.

Peach, Linden. *Masquerade, Crime and Fiction: Criminal Deceptions.* London: Palgrave, 2006.

Peeples, Scott. *Edgar Allan Poe Revisited*. New York: Twayne Publishers, 1998.

Pepper, Andrew. "The "Hard-boiled" Genre." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 140-51.

Phelan, James. *Worlds From Words: A Theory of Language in Fiction.* Chicago: Chicago

立 政 治 大 學 國 學 ‧ ‧ National Chengchi University

University Press, 1981.

---. *Narrative as Rhetoric: Techniques, Audiences, Ethics, Ideology.* Columbus: Ohio University State University Press, 1996.

Pittard, Christopher. “From Sensation to the *Strand*.” *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 105-16.

Plain, Gill. *Twentieth-Century Crime Fiction: Gender, Sexuality, and the Body.* Edinburgh: Edinburgh University Press, 2001.

Poe, Edgar Allan. *Tales of Edgar Allan Poe.* New York: Random House, 1944.

---. *The Letters of Edgar Allan Poe Vol. II.* Ed. John Ward Ostrom. New York: Gordian Press, 1966.

---. *The Selected Writings of Edgar Allan Poe.* Ed. G. R. Thompson. New York: W. W. Norton & Company, 2004.

---. “Thou Art the Man.” *Edgar Allan Poe Society of Baltimore-Works-Tales*. 5 June 2016. < http://www.eapoe.org/works/tales/thartc.htm>

---. “The Oblong Box.” *The Literature Network.* 5 July 2016. < http://www.online-literature.com/poe/39/>

Porter, Dennis. *The Pursuit of Crime: Art and Ideology in Detective Fiction.* New Haven: Yale University Press, 1981.

---. “Backward Construction and the Art of Suspense.” *The Poetics of Murder: Detective Fiction and Literary Theory.* Ed. Glenn W. Most and William W. Stowe. San Diego: Harcourt Brace Jovanovich Publishers, 1983. 327-40.

Priestman, Martin. “Post-War British Crime Fiction.“ *The Cambridge Companion to Crime Fiction.* Ed. Priestman. Cambridge: Cambridge University Press, 2003. 173-92.

Punter, David. *Literature of Terror.* New York: Longman, 1996.

Pykett, Lyn. “The Newgate Novel and Sensation Fiction, 1830-1868,” *The Cambridge Companion to Crime Fiction.* Ed. Martin Priestman. Cambridge: Cambridge University Press, 2003. 19-24.

Pynchon, Thomas. *The Crying of Lot 49.* New York : Harper, 1986.

Pyrhönen, Heta. “Criticism and Theory.” *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 43-56.

Queen, Ellery. *The Chinese Orange Mystery*. New York: Buccaneer Books, 1975.

Quinn, Arthur Hobson. *Edgar Allan Poe: A Critical Biography*. Baltimore: The Johns Hopkins University Press, 1998.

Rachman, Stephen. “”Es lässt sich nicht schreiben:” Plagiarism and “The Man of the Crowd.”” *The*

American Face of Edgar Allan Poe. Ed Hawn Rosenheim and Rachman. Baltimore: The John Hopkins University Press, 1995. 49-87.

Ragland-Sullivan, Ellie. *Jacques Lacan and the Philosophy of Psychoanalysis.* Urbana: University of Illinois Press, 1986.

Ramsay, Raylene. "Postmodernism and the Monstrous Criminal: In Robbe-Grillet's Investigative Cell." *Detecting Texts: The Metaphysical Detective Story From Poe to Postmodernism.* Ed. Patricia Susan Elizabeth Merivale and Sweetney. Philadelphia:University of Pennsylvania Press, 1999. 199-214.

"Ratiocinate." *The Compact Edition of the Oxford English Dictionary.* 2nd ed. 1987.

"Ratiocination." *The Compact Edition of the Oxford English Dictionary.* 2nd ed. 1987.

"Ratiocinative." *The Compact Edition of the Oxford English Dictionary.* 2nd ed. 1987.

Robinson, Keith. "The New Whitehead? An Ontology of the Virtual in Whitehead's Metaphysics." *Symposium* 10 (2006): 69-80.

Rodell, Marie F. "Clues." *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 264-72.

Rosenheim, Shawn . "Detective Fiction, Psychoanalysis, and the Analytic Sublime," *The American face of Edgar Allan Poe.* Ed. Rosenheim and Stephen Rachman. Baltimore: The John Hopkins University Press, 1995. 163-78.

Russo, John. "The Self as Resolution: Heidegger, Derrida and the Intimacy of the Question of the Meaning of Being." *Research in Phenomenology* Volume 38 Issue 1 (2008): 90-110.

Rzepka, Charles J. "Race, Religion, Rule: Genre and the Case of Charlie Chan." *PMLA* 122(5)(2007):1463-81.

---.Introduction. *A Companion to Crime Fiction.* Ed. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 1-9.

Said, Edward. "An Ethics of Language: Review of Michel Foucault's *The Archaeology of Knowledge and the Discourse on Language*." *Michel Foucault: Critical Assessment Volume II.* Ed. Barry Samrt. London: Routledge, 1994. 69-88.

Saltz, Laura. ""(Horrible to Relate!)": Recovering the Body of Marie Rogêt." *The American face of Edgar Allan Poe.* Ed. Rosenheim and Stephen Rachman. Baltimore: The John Hopkins University Press, 1995. 237-67.

Sartre, Jean-Paul. *The Reprieve,* Trans Eric Sutton. New York: Vintage, 1973.

Savoy, Eric. "The Rise of American Gothic." *Cambridge Companion to Gothic Fiction.* Ed. Jerrold Hogle. Cambridge: Cambridge University Press, 2002. 167-87.

Sayers, L. Dorothy. "The Omnibus of Crime." *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 71-109.

國立政治大學 National Chengchi University

---. *Have His Carcase.* New York: Harper Torch, 1995.

Scaggs, John. *Crime Fiction*. London: Routledge, 2005.

Schneewind, J. B. *The Invention of Autonomy: A History of Modem Moral Philosophy.* Cambridge, Mass.: Cambridge University Press. 1998.

Searle, John R. *The Construction of Social Reality*. New York: Free Press, 1995.

Seed, David. "Crime and Spy Genre." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 233-44.

Shaviro, Steven. *Without Criteria: Kant, Whitehead, Deleuze, and Aesthetics*. Cambridge, Massachusetts: The MIT Press, 2009.

Soji, Shimada. Criticism. *Forgotten; Detective,* By Hao Ji, Chen. Taipei: Crown Books, 2011. 273-7.

Silverman, Kenneth. *Edgar Allan Poe: Mournful and Never-Ending Remembrance.* New York: Harper Collins, 1991.

Simmons, Diane. *The Narcissism of Empire: Loss, Rage, and Revenge in Thomas De Quincey, Robert Louis Stevenson, Arthur Conan Doyle, Rudyard Kipling and Isak Dinesen.* Brighton: Sussesx Academic Press, 2007.

Sinfield, Alan. "Reading *Critical Practice* and Macherey." *Textual Practice* Volume 24, Issue 6. (December 2010): 1059-72.

Sirvent, Michel. "Reader-Investigators in the Post-*Nouveau Roman*: Lahougue, Peeters and Perec." *Detecting Texts: The Metaphysical Detective Story From Poe to Postmodernism.* Ed. Patricia Susan Elizabeth Merivale and Sweetney. Philadelphia:University of Pennsylvania Press, 1999. 157-78.

Skenazy, Paul. "Behind the Territory Ahead." *Los Angels in Fiction.* Ed. David Fine. Albuquerque: University of New Mexico Press, 1995. 103-25.

Soja, Edward W. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory.* London and New York: Verso, 1989.

Spinoza, Baruch. *Ethic.,* Trans A. Boyle. London: Everyman, 1989.

Spooner, Catherine. "Crime and the Gothic." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 245-57.

Swales, Martin. Introduction. *The Art of Detective Fiction.* Ed. Warren Chernaik, Swales and Robert Vilain. Hampshire: Palgrave Macmillan, 2000. xi-xv.

Symons, Julian. *Mortal Consequences: A History from The Detective Story to the Crime Novel.* New York: Harper & Row, 1972.

---. *Dahiell Hammett.* New York: Harcourt, Brace, Jovanovich, 1985.

國立政治大學 National Chengchi University

---. *Criminal Practices.* London: Macmillan, 1994.

Takao, Tsuchiya. *Kage No Kokuhatsu.* Trans Qiu Ming, Zhang. Taipei: Apex Press, 2005.

Tally, Justine. *The Story of Jazz: Toni Morrison's Dialogic Imagination.* Hamburg: Lit Verlag, 2001.

Tani, Stefano. *The Doomed Detective: The Contribution of the Detective Novel to Postmodern Italian and American Fiction.* Carbondale: Southern Illinois University Press, 1984.

Tanner, Tony. *Adultery in the Novel: Contract and Transgression.* Baltimore: John Hopkins University Press, 1979.

Tarcov, Nathan. *Locke's Education for Liberty.* Chicago: University of Chicago Press, 1994.

Thomas, Ronald R. *Detective Fiction and the Rise of Forensic Science.* Cambridge: Cambridge University Press, 1999.

Thompson, G. *Poe's Fiction: Romantic Irony in the Gothic Tales.* Madison: The University of Wisconsin Press, 1973.

Thompson, G. R. Introduction. *The Selected Writings of Edgar Allan Poe.* By Poe. Ed. Thompson. New York: W. W. Norton & Company, 2004. xiii-xlviii.

Thompson, H. Douglas. "Masters of Mystery." *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 128-45.

Thomson, Jon. *Fiction, Crime, and Empire: Clues to Modernity and Postmodernism.* Baltimore: University of Illinois Press, 1993.

"Thriller." *Collins Cobuild English Dictionary.* 2nd ed, 1997.

Trotter, David. "Theory and Detective Fiction." *Critical Quarterly* Volume 33 No. 2 (Summer, 1991): 66-77.

Van Dan, S. S. "The Great Detective Stories." *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 33-71.

---. "Twenty Rules for Writing Detective Stories." *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 189-94.

Van Dover, J. K. *You Know My Method: The Science of the Detective.* Bowling Green: Bowling Green state University Popular Press, 1994.

Warner, Sam Bass, Jr. *The Urban Wilderness: A History of the American City*. New York: Harper & Row, Publishers, Inc., 1972.

Weiss, Hermann F. "The Labyrinth of Crime: A Reinterpretation of E. T. A. Hoffmann's *Das Fräulein von Scuderi,*" *Germanic Review* Vol. 15 Issue 3 (May 1976): 181-9.

White, Hayden. *The Content of the Form: Narrative Discourse and Historical Representation.* Baltimore: John Hopkins University Press, 1987.

國立政治大學 National Chengchi University

Whitehead, Alfred North. *Process and Reality.* New York: The Free Press, 1978.

Williams, Raymond. *What I Came to Say.* Ed. Francis Mullhern. London: Hutchinson Radius, 1989.

Winston, Robert P. and Nancy C. Mellerski. *The Public Eye: Ideology and the Police Procedural.* Basingstoke: Macmillan, 1992.

Wolff, Richard D. "Ideological State Apparatuses, Consumerism, and U. S. Capitalism: Lessons for the Left." *Rethinking Marxism* Volume 17 No. 2 (April 2005): 223-35.

Worpole, Ken. *Dockers and Detectives.* London: Verso, 1983.

Worthington, Heather. *The Rise of the Detective in Early Nineteenth-Century Popular Fiction.* London: Palgrave Macmillan, 2005.

---. "The Newgate Novel and Sensation Fiction, 1830-1868." *A Companion to Crime Fiction.* Ed. Charles J. Rzepka and Lee Horsley. Chichester: Wiley-Blackwell, 2010. 13-27.

Wrong, E. M. "Crime and Detection." *The Art of the Mystery Story: A Collection of Critical Essays.* Ed. Howard Haycraft. New York: Simon and Schuster, 1946. 18-32.

Xie, Cai Jun. Introduction, *The Haunted Monastery.* By Gulik. Taipei: Cité Publishing, 2001. 3-16.

---. Introduction. *The Nine Tailors.* By Dorothy L. Sayers. Trans. Yan, Zhu. Taipei: Faces Publications, 2006. 3-16.

Yang, Yong Ming. Foreword. *Kage No Kokuhatsu.* By Tsuchiya. Trans Qiu Ming, Zhang. Taipei: Apex Press, 2005. 20-4.

Zhan, Hong Zhi. Foreword. *Last Seen Wearing*. By Colib Dexter. Trans Xing Feng Wu. Taipei: Yuan-Liou Publishing, 1998. 1-12.

---. Introduction. *The Old Man in the Corner,* By Baroness Orczy. Trans Yu Ping. Taipei: Yuan-Liou Publishing, 2002. 1-11.

Zizek, Slavoj. *The Sublime Object of Ideology.* London: Verso, 1989.

政 治 大 學
National Chengchi University