

The Typology of the Traditional Detective Fiction in Doyle's *A Study in Scarlet* and the chronotopic variation that accounts for the generation of new genres: Twain's *A Double Barrelled Detective Story* and Chandler's *Killer in the Rain*.

Sabrina Bottai

Romina Ribotta

Directora de Tesis: Alejandra Milanese

Licenciatura en Inglés

Facultad de Humanidades y Ciencias

Universidad Nacional del Litoral

3 de Junio de 2020

Table of Contents

Abstract	1
Acknowledgements.....	2
1. Introduction	3
2. Theoretical Framework	
2.1 Bakhtin’s Concept of Chronotope	4
2.2 Todorov’s Analysis of the Traditional Detective Story.....	5
2.3 Hutcheon’s Theory of Parody, Satire and Irony.....	8
2.4 Cawelti’s Outline of the Characteristics of the Hard-Boiled Detective Story.....	13
3. The Authors and their Social Background	
3.1 Arthur Conan Doyle: <i>A Study in Scarlet</i> , London, 1887.....	17
3.2 Mark Twain: <i>A Double Barrelled Detective Story</i> , United States, 1902.....	21
3.3 Raymond Chandler: <i>Killer in the Rain</i> , United States, 1935.....	25
4. Analysis.....	29
4.1 The Detective and his Interaction with the Setting.....	30
4.2 The Detective and his Methods of Investigation.....	38
5. Conclusion.....	53
6. Cited Works.....	60

Abstract

Bakhtin (1981) developed the notion of ‘chronotope’ to refer to the “connectedness of temporal and spatial relationships that are artistically expressed in literature” (p. 84). Taking this into consideration, this thesis addresses the question of how a change in the space and time in a detective story causes a change in the actions and behaviour of the detective, giving way to a new genre.

As a first stage in our research, we studied the structure of the traditional whodunit proposed by Todorov in “The Typology of Detective Fiction”(1977), which has allowed us to recognise that Conan Doyle’s *A Study in Scarlet* (1887) follows many of these traditional characteristics. Then, as a second stage, we compared and contrasted *A Study in Scarlet* with the other two detective stories: Twain’s satire *A Double Barrelled Detective Story* (1902) and Chandler’s Hard-Boiled fiction *Killer in the Rain* (1935) to see the variations and innovations the authors designed for the chronotope of their stories. Having this purpose in mind, we reflected upon the historical context of these three stories and resorted to Linda Hutcheon’s contribution about parody and satire posed in *A Theory of Parody – The teaching of the 20th century Art Forms* (1985) and to John Cawelti’s theoretical outline about Hard-Boiled fiction in *Adventure, Mystery and Romance. Formula Stories as Art and Popular Culture* (1976). In this work, we focused on changes in two categories: the story settings and the detective’s methods of investigation, which has enabled us to provide evidence for the chronotopic variations in the stories above mentioned so as to account for generic changes.

Acknowledgements

We would like to express our gratitude to everyone who supported us throughout the process of this thesis. First, to our families, for their unconditional understanding and love; and secondly, we are sincerely thankful to our advisor and director, Alejandra Milanese, for her help, patience, encouragement and invaluable guidance in the writing of this thesis.

1. Introduction

The aim of this thesis is to outline the structural elements that shape the traditional detective story in Conan Doyle's *A Study in Scarlet* (1887) so as to undertake a comparative literary analysis by confronting the traditional structure to the elements that make up, on the one hand, the detective satire *A Double Barrelled Detective Story* (1902) written by Mark Twain and, on the other hand, the Hard-Boiled detective story *Killer in the Rain* (1935) by Raymond Chandler.

The analysis will be carried out in the light of Bakhtin's concept of 'chronotope' developed in his essay "Forms of Time and of the Chronotope in the Novel" (1981), Tzvetan Todorov's ideas on *The Typology of Detective Fiction* (1977), Linda Hutcheon's notion of satire and parody in her book *A Theory of Parody, The Teachings of 20th-century Art Forms* (1985) and John Cawelti's analysis of the Hard-Boiled detective story in his book *Adventure, and Romance: Formula Stories as Art and Popular Culture* (1979). Added to this theoretical framework a historical contextualization of each story will be provided.

To start with, the concept of "chronotope" has allowed us to analyse temporal-spatial relationships, expressed in the above-mentioned stories, which in Bakhtin's words "define genre and generic distinctions" (1981, p. 85). Thus, our next step has been to mention the generic distinctions outlined by Todorov, Hutcheon and Cawelti so as to be able to define the genre to which each of the works analysed belongs to.

Todorov's view of the traditional detective stories has helped us recognise the structural elements that are present in *A Study in Scarlet*. This first phase in the process has been the springboard for the comparative analysis which aims at contrasting these traditional elements to the variations and innovations in Twain and Chandler's stories respectively. Thus, proving that when the chronotope changes, the genre changes, giving birth to a new hero in this process.

2. Theoretical Framework

2.1 Bakhtin's Concept of Chronotope

Bakhtin (1981) in his essay "Forms of Time and of the Chronotope in the Novel" explains the notion of "chronotope" which refers to the concepts of time and space and their relationship to a literary work. The term chronotope, comes from two Greek words: "crono", meaning time; and "topy" meaning space (p.84). Thus, the term chronotope is a fusion of time and space and, therefore, Bakhtin is showing the connectedness and inseparability of the two concepts. The concept of chronotope that Bakhtin puts forward can be considered an abstract notion to be used in literary analysis; the following quote exemplifies the abstract nature of chronotope:

Thus, the chronotope, functioning as the primary means for materializing time in space, emerges as a centre for concretizing representation, as a force giving body to the entire novel. All the novel's abstract elements – philosophical and social generalizations, ideas, analyses of cause and effect – gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work. Such is the representational significance of the chronotope. (p. 250)

Bakhtin never formulated a clear way of using his theory for the analysis of different types of literary works. Instead, what he did was to analyse the evolution of the European novels, taking the ancient Greek adventure novel as the starting point and concluding with the Rabellesian novel in the Renaissance period. In his analysis, he showed how the chronotope evolved from one period to another giving way to different genres. We have found his theory quite enlightening and relevant for the development of our comparative analysis of detective stories, as we cannot overlook the fact that the concept of chronotope has been very influential in literary analysis and is a key concept to account for the variation of genre. In his essay, "Forms of Time and of the Chronotope in the Novel" (1981), Bakhtin refers to chronotope as the "connectedness of temporal and spatial relationships that are artistically expressed in literature" (p. 84) and he continues writing that:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope. (p. 84, 85)

This quote suggests that chronotopes are time and space indicators which are merged in order to create a comprehensible whole that gives way to a distinctive literary work, so we can say that a fictional world is construed through chronotopes. As we have previously

mentioned, it is vital to consider time and space as inseparable concepts since, in the end, they are categories through which we perceive and structure our world. Nevertheless, according to Bakhtin, time is the principal component since time determines the meanings of spatial references, as he writes in his essay: “It can even be said that it is precisely the chronotope that defines genre and generic distinctions, for in literature the primary category in the chronotope is time” (p. 85). But we cannot rest importance to the concept of space since it is precisely the spatial reference what gives chronotope their meaning within a context. In other words, the temporal and spatial indicators or references give meaning to a literary work because they are producing a certain world image.

Furthermore, another interesting idea that we can take from Bakhtin's concept of chronotope is that of the characters. In his essay, he writes: “the image of man is always intrinsically chronotopic” (p. 85). If we take this into consideration, we can state that, according to Bakhtin, the chronotope in a specific literary work will determine its characters. That is to say, it is the chronotope that will determine what the characters in a literary work go through depending on the time and locations in which the narrative takes place and is set.

As stated before, the aim of our thesis is to analyse the chronotope in *A Study in Scarlet* by Conan Doyle, *A Double-Barrelled Detective Story* by Twain and *Killer in the Rain* by Chandler and thus to give an account of the changes suffered by the chronotope that affect the development of the action and the characteristics of the detectives involved. By contrasting the changes with the traditional detective fiction, we will be able to recognise how new genres come forward. To meet this objective, we consider it essential to outline the generic characteristics of the traditional detective story which has been thoroughly studied by Tzvetan Todorov.

2.2 Todorov's Analysis of the Traditional Detective Story

Tzvetan Todorov was strongly influenced by Roland Barthes, the Swiss linguist Ferdinand de Saussure and the Russian Formalist Vladimir Propp during his formative years. Therefore, his works focused on the formalist and structuralist studies of the underlying principles in general and of genres in particular.

In his essay entitled “The Origin of Genres”, Todorov (1976) states that genres from the past (for example, poetry and prose) have disappeared, and thus have been replaced by others (such as the novel and the narrative) to explain modern literature. Todorov also claims that the fact that a piece of literature disobeys the laws of a genre does not prove the non-

existence of that genre. On the contrary, it means that the norm exists, and it is visible. Hence, it can be transgressed. Following the idea above, he adds that the origin of a genre comes from other genres. He considers that “a new genre is always the transformation of an earlier one, or of several others by inversion, by displacement, and by combination” (p.161). Thus, we can say that Todorov supports the idea that genres are dynamic and ever changing rather than static or fixed as it was proposed by traditional literary criticism. In his essay “The Typology of Detective Fiction” (1977), he reinforces the idea of the development of the genres and the fact that the features that constitute a new genre may not be in harmony with the main features of the old one (p.165).

Todorov also cites Boileau and Narcejac’s words (1964), “detective fiction cannot be subdivided into kinds. It merely offers historically different forms” (p.160). The reason why Todorov disagrees with this idea is because he wants to show that, due to the influence of the classical period, works of fiction had to obey the rules of its genre; otherwise they were considered of poor quality. However, Todorov believes that the sub-division into kinds already exists when he says “typology implies and is implied by the description of individual works” (p. 43).

According to Todorov’s typology there is a subdivision of genres within detective fiction. He begins with the description of the classic model of detective fiction: the whodunit, which would later see its apogee between the two World Wars. In our thesis, we will start by describing the characteristics of this subdivision, which frames the generic distinctions of *A Study in Scarlet* (published in 1887) so that we can recognise the variations introduced in the chronotope of the detective satire *A Double Barrelled Detective Story* (published in 1902) and in the Hard-Boiled detective story *Killer in the Rain* (published in 1964).

As far as Todorov is concerned, the whodunit consists of two stories: the story of the crime-which tells what happened-, and the story of the investigation-which shows how the narrator learns about the discovery of the killer. But neither of them has points in common. The crime story ends before the story of the investigation begins. The characters of this second part conduct the investigation to solve the crime. It is a rule of this genre that nothing can happen to the detective; he enjoys immune privilege. Like in a puzzle, the story is unfolded when clue after clue is examined until the killer is discovered (p. 160).

Todorov states:

The first story, that of the crime, is in fact the story of an absence: its most accurate characteristic is that it cannot be immediately present in the book. In other words, the narrator cannot transmit directly the conversations of the characters who are implicated, nor describe their actions: to do so, he must necessarily employ the intermediary of

another (or the same) character who will report, in the second story, the words heard or the actions observed. The status of the second story is ...a story which has no importance in itself, which serves as a mediator between the reader and the story of the crime. (1977, p. 160)

In other words, Todorov explains that the two stories (the story of the investigation and the story of the crime, which can also be called the primary and the subordinate one) are actually two separate stories which have no real contact. However, the detective story conveys the impression that there is a juncture between them when in reality, this only happens due to the narrative framework. Furthermore, there is a differentiation between the story in which we, as readers, get to know what happens, and the plot, which offers the explanation on how the reader and narrator have come to know about what happened. According to Todorov, the story is more relevant than the plot because readers can see the characters in action while the plot lacks importance since there is no real action and nothing happens to the detective; as we have mentioned above, the detectives enjoy immunity. Finally, as it is expressed in the quotation above, it is the detective himself or a close friend of his who reports what happens, usually admitting that he or she is writing a book or a journal, reason why the linguistic style of the plot must be as neutral and straightforward as the one in the story.

Furthermore, Todorov cites S.S. Van Dine, an author of detective fiction, who laid down, in 1928, twenty rules to which any author of detective fiction must conform. Todorov summarized them, outlining only eight points to describe the whodunit:

- 1) The novel must have at most one detective and one criminal, and at least one victim (a corpse).
- 2) The culprit must not be a professional criminal, must not be the detective, must kill for personal reasons.
- 3) Love has no place in detective fiction.
- 4) The culprit must have certain importance:
 - a) in life: not be a butler or a chambermaid
 - b) in the book: must be one of the main characters
- 5) Everything must be explained rationally; the fantastic is not admitted.
- 6) There is no place for description nor for psychological analyses.
- 7) With regard to information about the story, the following homology must be observed: 'author: reader= criminal: detective.
- 8) Banal situations and solutions must be avoided.

We remind the readers that the aim of this thesis is to describe the innovation of some of these traditional eight points in the stories in order to account for the chronotopic variations that will generate a change in the genre and in the identity of the detective.

2.3 Hutcheon's Theory of Parody, Satire and Irony

Taking into consideration the above-mentioned objective, we will now examine how satire in Twain's *A Double Barrelled Detective Story* (1902) shapes a change in the chronotope of the story. To begin with, we must say that a satire in literature is a genre that uses parody and irony to criticize foolishness or corruption of an individual or a society; its final aim is to attempt to improve humanity by exposing its follies and foibles.

As a realist, Twain tries to depict reality as closely as possible, writing about plausible everyday events while uncovering absurdity and foolishness. Furthermore, one of the main characteristics of Twain's writing style is the use of satire and his story *A Double Barrelled Detective Story* is no exception. The character of Sherlock Holmes enters his story in a most natural and plausible way. He is visiting his nephew, Fetlock Jones, a young mine worker. But Fetlock is planning to murder Flint Buckner who is his abusive master. Fetlock carries out the crime unafraid of his uncle's presence and deductive power because, according to Fetlock, "the best way to throw a detective off the track, anyway, is to have him along when you are preparing the thing" (p. 46). Twain uses his story to satirize the figure of Sherlock Holmes, to mock at the traditional detective story and the detective's infallible methods; to achieve such an aim he parodies the traditional text of classical detective fiction. For this reason, we will consider Linda Hutcheon's concepts of parody and satire which will help us identify how Twain breaks with the characteristics of the traditional whodunit giving way to a new chronotope.

In order to introduce the concept of satire presented by Linda Hutcheon, it is necessary to begin by explaining the concept of parody that she puts forward in her book *A Theory of Parody, The Teachings of 20th-century Art Forms* (1985).

Linda Hutcheon examines parody in the 20th century art forms; not only in literature but also in music, art and films among others. Hutcheon states that there is no trans-historical definition of parody because parody changes with culture, as she mentions "its forms, its relations to its targets, and its intentions are not going to be the same in North America today as they were in 18th century England." Hutcheon proposes to define parody as a "form of repetition with ironic critical distance, marking difference rather than similarity" (p. xii). For

Hutcheon, the modern parody does not allow a text to be regarded as better or worse than the other. The act of enunciation of parody includes two frames: a structural one and a pragmatic one.

From the structural stance, parody is “a bi-textual synthesis or a dialogic relation between texts” (p. xiii) which operates on two levels: “a primary, surface or foreground; and a secondary, implied or background one. [...] The final meaning of parody rests on the recognition of the superimposition of these levels” (p. 34). What Hutcheon is trying to say is that regardless of the many changes that the background text can have, the reader must acknowledge the backgrounded text and then create a second meaning for the foregrounded text. In the stories we have selected, the backgrounded text is *A Study in Scarlet* by Conan Doyle and the foregrounded text is *A Double Barrelled Detective Story* by Twain. For readers to understand Twain’s parodic satire and to create that second meaning, they must first be aware of the characteristics of the traditional detective fiction as well as the characteristics of late-Victorian-period in which *A Study in Scarlet* was written. This knowledge will allow them to access the second meaning Hutcheon explains. That is to say, readers will understand how Twain parodies a pre-existing text where the figure of Sherlock Holmes and his deductive methods are infallible. Consequently, parody is a place of interaction between texts. Though parody is a formal phenomenon, it wouldn’t exist without “its consciousness (and then interpretation) of that discursive doubling by the perceiver. Parody is not just “textual comparison” (p. 34); as soon as we admit that texts have effects (mockery, reverence and so on) as well as meanings, we are in this pragmatic dimension” (p. xiii).

Moving to the pragmatic frame in more detail, Hutcheon introduces the concept of ethos which she defines as:

[...] the ruling intended response achieved by a literary text. The intention is inferred by the decoder from the text itself. In some ways, then, the ethos is the overlap between the encoded effect (as desired and intended by the producer of the text) and the decoded effect (as achieved by the reader). (p. 55)

This definition implies that there is an encoder (the producer of the text) and a decoder (who infers the intention of the text). So, the reader must have background readings and must be wise enough to recognize the parodied text. In fact, Hutcheon states that parody depends on recognition. We will discuss this in more detail on page 12. Moreover, the differences of the inferred intentions allow parody to be differentiated from other genres, mainly from satire, which we will soon be focusing on. Although in the past parody had a negatively marked ethos; that is to say to ridicule the background texts; it cannot be ignored

that some works of art actually reverence the background work, giving parody a positively marked ethos. Nevertheless, at present this cannot be said to be fully true. Consequently, Hutcheon remarks that the ethos of parody should remain unmarked, with some marking possibilities.

The first marking possibility, and taking into consideration that the prefix *para* in parody may mean *counter*, is a “challenging or contesting form of parody” (p. 60). This marking implies a negative ethos, one of ridicule, as it has been mentioned above. Yet, the prefix *para* can also mean *close to*, this will account for “the most respectful or deferential ethos” (p. 60) and will give parody its positive marking. Finally, Hutcheon proposes a neutral or playful marking; one that is “close to a zero degree of aggression toward either the backgrounded or foregrounded text” (p. 60). In this last case, irony can signal difference by using the “lightest of mockery” (p. 60).

If we consider how the character of Sherlock Holmes is treated in Twain’s story, we can conclude that Twain’s story contains a negative marking on the background text. Sherlock Holmes is ridiculed in Twain’s story since his infallible deductive methods fail to find the truth behind a crime and, in addition, his life is at risk when a mob of people try to burn him alive. Another example we can mention is the fact that, in Twain’s story, it is Sherlock Holmes himself who gives the murderer the matches to trigger the explosion: “Did your uncle (Holmes) know what you was up?” “No, he didn’t”. “Did he give you the matches, sure enough?” “Yes, he did. But he didn’t know what I wanted them for” (*A Double Barrelled Detective Story*. Twain, 1902, p.77). Other example we can cite is Archie Stillman’s words (the main character in Twain’s story) when he explains how the crime actually happened; through his words we can clearly see he mocks at Holmes’ methods:

“I will now put aside reasoning, guesses, the impressive hitchings of odds and ends of clues together, and the other showy theatricals of the detective trade and tell you in a plain, straightforward way just how this dismal thing happened.” (p.68)

Furthermore, later in the story the readers find the untouchable and invincible Holmes on the brink of death: “They (the mob) dragged him (Holmes) to the horse-post, backed him against it, chained him to it, and piled wood and pine cones around him waist-deep” (p. 85-86).

Let us now examine an important feature that plays a role in parody as well as in satire: irony. According to Hutcheon, modern parody depends on irony. This can also be seen in her definition of parody, which was included above, as a “form of repetition with ironic critical distance, marking difference rather than similarity” (p. xii). “It is the fact that they

differ that parody emphasises and indeed dramatizes” (p. 31). The critical distance between the background text being parodied and the new piece of work is shown by irony. So, irony is the rhetorical device used to make readers aware of this “dramatization”; that is to say, it allows the decoder (the reader) to interpret the text. As Hutcheon writes, “the pleasure of parody’s irony comes not from humour in particular but from the degree of engagement of the reader between the complicity and the distance” (p. 32). Adding to all this, Hutcheon argues that on the semantic level irony can be defined as “a marking of difference in meaning or, simply, as antiphrasis” (p. 54). In a structural term, this marking of difference happens by the “superimposition of semantic contexts” (p. 54), that is to say, between what is being stated and what is being intended.

As it can be seen by the definition she proposes, there is a structural similarity between irony and parody since both mark difference and both imply a superimposition; an intratextual semantic one for irony and an intertextual one for parody. It is for this reason that Hutcheon argues that parody can logically use irony as a “preferred rhetorical mechanism” (p. 54).

Let us now move into satire, which will aid us in the analysis of the story *A Double-Barrelled Detective Story* by Twain. Hutcheon distinguishes parody from satire by stating that parody has many times been confused with satire and that several theorists have referred to parody as “a form of satire” (p. 43). According to Hutcheon this is due to the fact that both satire and parody are used together. She explains that satire uses parody when its aim is to achieve textual differentiation. Consequently, “both satire and parody imply critical distancing and therefore value judgement” (p. 44). Nevertheless, Hutcheon explains that satire uses that distance negatively, that is to say, “to make negative statements about that which is satirized” (p. 44).

As we have previously mentioned, Twain’s story has a negative marking and uses irony as a mocking device. Further to the examples we have provided before, we can add that when Fetlock, the real murderer, is asked why he ventured having around his uncle, Holmes, while planning the murder, Fetlock replies: “I know about detectives, on account on having them on the family; and if you don’t want them to find out about a thing, it is best to have them around when you do it” (p.77). This explanation, which is also found on page 47 in the story, causes an outburst of laughs among the men who are listening to Fetlock’s confession (p.88).

Hutcheon goes on to explain the connection between irony and satire, which is another reason why satire has been confused with parody. She explains that irony has a

pragmatic function since it is at “someone’s or something’s expense” (p. 55). Consequently, irony is used for mockery in satire. We can now say that irony has a marked ethos, a mocking one. This mocking ethos could range from a “degree of light-hearted snicker to a cumulative ironic bitterness” (p. 56).

On page 9 we have mentioned that for Hutcheon parody depends on recognition. She writes that the enunciating agent (the producer of parody) has a position of controlling agent “whose actions account for the textual evidence: in a sense [...] inferred by the reader from the text’s inscription” (p. 88). However, Hutcheon asks herself several questions such as whether the producer of parody can assume that the reader will have enough cultural background to recognize the act of parody or how much control the producer of parody actually has and what happens if the reader chooses to disregard the parodic references; “would we still talk of parody?” (p. 93). Her answer to these questions is that the reader must decode the text “as parody for its intention to be fully realized” (p. 93). Furthermore, the reader must not only recognize the text as parody but must also recognize the text or conventions that the producer of parody chose to be parodied. Consequently, if the reader fails to do so, so does the decoding fail and the text will be read as any piece of literature but not as parody. As Hutcheon writes:

[...] if the reader misses the pragmatic allusion, they will merely read the text like any other: the pragmatic ethos would be neutralized by the refusal or inability to share the necessary mutual code that would permit the phenomenon to come into being.” (p. 94)

As a consequence, this leads to question the reader’s competence in decoding parody; for this to take place three competences are necessary: linguistic, generic or rhetorical and ideological. For the linguistic competence the reader must be able to understand what is stated and what is implied. This is an essential competence in a genre like parody which utilizes irony as a rhetorical device. Generic competence implies that the reader must know the rhetorical and literary norms to then be able to recognize the deviation of those norms. The ideological competence refers to the fact that parody is considered to be elitist and so it is realized only by those readers who possess the training and ability. Although Linda Hutcheon refers to “recognition” in parody, we can say that the same skill must be applied to satire. That is to say, it is necessary for the readers to have knowledge of the aspects that are being negatively valued by the author in order to recognize the text as satire.

To conclude, we can state that, as Linda Hutcheon proposes, in order to recognize and understand satire we must take into consideration the whole enunciative act which includes the text, the encoder the decoder as well as the different contexts (historical, social and

ideological). Thus, the reader must have generic competence to know about the backgrounded text (in this case, the whodunnit and the traditional detective fiction) so as to recognise which elements are parodied and satirised in Mark Twain's work.

2.4 Cawelti's outline of the characteristics of the Hard-Boiled Detective Story

A pillar for the analysis of the chronotopic variations regarding the eight points in the classical detective story is the description of the structure of the Hard-Boiled detective stories to contrast those variations. John Cawelti (1976), in his book *Adventure, Mystery and Romance. Formula Stories as Art and Popular Culture*, states that this new genre emerged in the early 1920s with a formula which presented different elements from those that constituted the classical detective fiction. Many authors helped to the development of this new genre among which we can find Dashiell Hammett, Erle Stanley Gardner and Raymond Chandler (p.139). In our thesis, we will concentrate on the analysis of the chronotope in one of Raymond Chandler's stories, *Killer in the Rain* (1935) to compare and contrast it to the chronotope developed in the classical detective fiction.

To fully understand the chronotope of the above-mentioned story, it is necessary to review some of the most important aspects of the Hard-Boiled formula such as: the urban milieu or setting, the main character roles and the action of the detective which defines the narrative pattern.

According to Cawelti, one of the aspects that constitutes the Hard-Boiled chronotope is the setting or milieu which takes place in a built-up glamorous area, typically American cities, full of dangers, corruption and temptation. These conditions, added to the increasingly rapid tempo of such an urban area, form the background of the Hard-Boiled detective story, where crime is boosted by this modern urban world in sinful decadence. Cawelti in his book clearly describes the background of this type of stories, using the following phrase:

[...] the city as a wasteland, as a man-made desert or cavern of lost humanity. Yet, for all its sterility, this landscape has its moments of glamour, though even these tend to be a bit uncomfortable, subtly hostile, or somehow misleading and out of place. (p.155)

In *Killer in the Rain*, the action takes place in an alluring and exciting city, even though its name does not appear in the story, we can infer it is a city in the west of the USA. "Harold Steiner's mansion and Carmen Dravec's brown packard convertible" (p.4) are examples of the social status among which the story develops. Behind this glamour, there is secret business such as "Steiner's racket" which is "a collection of rare and half-rare smut

books which he loans out as high as ten dollars a day-to the right people” (p.3). This illegal way of making money reflects corruption and lack of law enforcement in the society of that time.

This city’s attraction is also blurred by blackmail and crime. There is blackmail when Carmen Dravec is intimidated by Harold Steiner. We learn about the blackmail throughout a conversation that Carmen’s father has with the unnamed detective in which he shows him the amount of money Carmen has to pay. This is reflected in the following lines: “the white slips, three in number, were simple IOU’s for a thousand dollars each, signed: “Carmen Dravec” in a sprawling, moronic handwriting” (p.2). The above quotation also shows that the police does not hold a position of authority since Dravec resorts to the unnamed detective instead of them.

Another crime which the police is not aware of and does not discover until the end, but which does threaten the life in the city, is murder. Steiner is murdered and Carmen is found at the crime scene by the unnamed detective in an unconscious state. This is reflected by what the detective narrates:

Steiner was on his back on the floor, [...] and in front of a thing that looked like a small totem pole. It had a round open mouth in which the lens of a camera showed. The lens seemed to be aimed at the girl in the teakwood chair. (...) She looked unconscious of what was going on, but she didn't have the pose of unconsciousness. She had a pose as if she was doing something very important and making a lot of it. (p.5)

Added to the cocktail of corruption and hostility which obscures the glamour of the city life in this chronotope, there is the hostile weather condition which is typical in these types of stories: the constant rain. It seems that it is easier for someone to commit a crime in this weather. The unnamed detective asserts this when he narrates: “It rained all the next day; [...] The rain drummed on the hood of the Chrysler, beat and tore at the taut material of the top; Steiner did business, even in that weather, perhaps especially in that weather” (p.3).

Another aspect that helps to clarify the structure of the Hard-Boiled chronotope is the image of the detective. Contrary to the one portrayed by the classical detective story who is highly eccentric and with a brilliant power of analysis but completely detached from the ordinary world, the detective in the Hard-Boiled chronotope looks dishevelled and behaves rebelliously because that is a way of showing he is against the world of wealth, corruption and violence he lives in.

In *Killer in the Rain* there is not much description about the detective’s physical appearance, except for when he says “I don’t go out much anymore, I’m getting kind of frail” (p. 1). This is part of a conversation that he is having with Dravec in which the unnamed detective explains he does not want to accept a job because he is old. Furthermore, there are

some other lines in which we can infer that he likes drinking. For example, when he says: “I put his goldbacks in a safe place, mixed myself a long drink, [...]” (p. 7); and also “I had a big flask of scotch with me; I went into a conference with my flask of Scotch and then just sat; I drank too much whisky trying to crack the code” (p. 9).

In this type of story, the detective not only has weaknesses but he also seems to be much more earthly and humanised than in the classical detective story. For instance, when the unnamed detective finds Carmen unconscious, he helps her: “Let’s take a little walk; [...] we walked. Part of the time her earrings banged against my chest and part of the time we looked like a couple of adagio dancers doing the spits” (p.5). Then, there are other moments in which he even risks his life for the victim. That is, when he is confronting Slade- another character in the story: “Slade said: the girl can go. But I’d like to talk to you a little. I stared at him, trying to look very blank. [...]” (p.16). This displays up to what extent the unnamed detective commits with his case.

Regarding the Hard-Boiled victim or victims and the criminal, we must say they are also characterized in a different way. For instance, the supposed victim can become the criminal. That is why the roles of the criminal and the victim are more complex and ambiguous in these types of chronotopes. The Hard-Boiled criminal is not an object of pursuit awaiting to be discovered by the detective, on the contrary, he has an active part in the pattern of action; he at first seems to be a friend or a lover of the detective while induces the latter to draw wrong conclusions. When the perverse criminal is revealed, the action gets to its climax, and the detective is able to accomplish justice. (Cawelti, p.152-153).

There are two main aspects which distinguish the pattern of action in the Hard-Boiled chronotope from its classical counterpart. With regard to the solution and apprehension of the criminal, Cawelti explains that not only is the aim of the detective to catch the criminal and explain the crime, but also there is some kind of personal involvement on the part of the Hard-Boiled detective to bring justice at the end of his quest.

In *Killer in the Rain* the unnamed detective is hired to take a man called Steiner away from Carmen Dravec. When the detective chases Steiner to his house, he surprisingly finds him dead and Carmen is unconscious next to him. This means that the detective does not have to do anything to execute Dravec’s order. His task would be finished there but instead, he keeps protecting his client and decides not to inform the police about the crime. This is why he embarks on investigating who has stolen the film which was in Steiner’s camera, which contains photos that may implicate Carmen Dravec in the murder. Thus, in this story, the private eye is not so worried about bringing justice to Steiner’s crime, instead he struggles

to cover up his client because he knows that Carmen is innocent. There is a scene where the detective faces Marty, suspected of having killed Steiner, and proposes a deal to get Carmen's prints: "You got the books; I got the sucker list. How's to talk it over?" (p.19).

As for the pattern of intimidation and temptation of the hero, Cawelti states it is greater the risks that the detective takes in Hard-Boiled stories. The tasks he must fulfil during the investigation are not limited to finding and following clues, hearing testimony and reconstructing a crime but he is repeatedly threatened by physical violence; he can be attacked by criminals or even killed by them; he can become involved in corruption to the point of losing his licence. Thus, the action of the detective has a series of changing implications; he starts with a mission, a simple investigation, and ends up being involved in murder cases and violence, which forces him to define his own moral position.

In *Killer in the Rain*, the private, unnamed eye faces death several times. For instance, when he confronts Slade: "The luger swept up again and made a target of my chest. I said: put it down, Slade. You don't know enough to pop off yet" (p. 17). In this scene, Slade threatens him with a gun because he wants to know what has happened with Steiner and why there is blood under the carpet. Another risky situation takes place when he confronts Marty and Agnes. Marty rasps: "Sit down next to the shamus. Hold the gun on him. If he gets funny, feed him a few" (p. 21).

Not only is this detective periling his life defending his client but he is probably also putting his job at risk. This can be reflected when detective Isham complains against the private eye's decision of not reporting Steiner's crime. "I don't have to tell you how a police department looks at that kind of a cover-up on a murder" (p. 24). And the detective answers back, stating that he tried to do what he thought was correct at that moment.

I sighed. Gunfire, I said. A dead man on the floor. A naked, doped girl in a chair not knowing what had happened. A killer I couldn't have caught and you couldn't have caught then. Behind all this a poor old roughneck that was breaking his heart trying to do the right thing in a miserable spot. Go ahead-stick into me. I'm not sorry. (p.24)

The examples above display that the detective no longer restricts himself to following clues and reconstructing a crime, he also gets involved with his client and her problem, the humanization of the detective changes the action and his relation with the space and time of the story, thus it creates a new chronotope that differs from the one in the classical detective fiction.

3 The Authors and their Social Background

3.1 Arthur Conan Doyle: *A Study in Scarlet*, London, 1887

Arthur Conan Doyle was born in Edinburgh, Scotland, in 1859. His father was a relatively successful artist though he suffered from alcoholism and had a changeable behaviour. Arthur's mother had a profound influence on him since she was a well-educated woman with a passion for books and storytelling. Once Arthur finished school, he decided to pursue a medical career. After he graduated, he tried to establish a practice in London, however, he did not achieve much success with it and consequently, he decided to turn into writing to obtain a higher income as well as to fulfil his literary ambitions.

Arthur Conan Doyle wrote *A Study in Scarlet* during the Victorian period, in 1886 and it was published a year later. The main aspect in this epoch was change, or in other words, upheaval. Victorian England was shaken by many changes which had significant effects not just in society but also in people's minds. Changes were taking place in education, religion, technology and art among many other areas. These changes have undoubtedly exerted an influence in the literature of the time and Conan Doyle's works were not exempted from this. We will now briefly explain some of the changes that will help us understand the context of Conan Doyle's Sherlock Holmes and why he investigates crimes following a specific method.

One of the most important changes during 19th-century-England was the shift from the remnants of some feudal practices to industrial capitalism. This had a major impact on society since it gave rise to the middle-class which challenged the social order of the time. In the past, people simply accepted the social class they were born into but, thanks to industrialization, people could now move up in the social-class system as long as they were productive for the economy of the country. This, together with other advancements of the time, gave the middle class the same rights as the nobility used to have and it also installed a feeling of individualism among them. That is to say, middle class people were now free to pursue their own interests.

London was growing rapidly thanks to industrialization but the impact was far from positive. Favouring industrialization led to massive waves of people moving from rural areas to the city of London, hoping to have a better life there. However, the city was ill-prepared to deal with the increasing number of population and soon began to have problems with overcrowding and poverty. In addition, many of the poor had no choice but to turn to

criminal activities in order to survive in London and support their families. The story *A Study in Scarlet* contains many passages which exemplify this situation. Below are some of them:

Under such circumstances, I naturally gravitated to London, that great cesspool into which all loungers and idlers of the Empire are irresistibly drained. (p. 5)

The sight of a friendly face in the great wilderness of London is a pleasant thing indeed to a lonely man. (p. 5)

It was a foggy, cloudy morning, and an uncoloured veil hung over the house-tops, looking like the reflections of the mud coloured streets beneath. (p. 13)

This conversation had occurred while our cab had been threading its way through a long succession of dingy streets and dreary by-ways. (p. 18)

Audley Court was not an attractive locality. The narrow passage led as into a quadrangle paved with flags and lined by sordid dwellings. We picked our way among groups of dirty children, and through lines of discoloured linen, until we came to Number 46. (p. 18)

The middle-class in the Victorian period conducted charitable work and offered educational opportunities to the poor, but this was mainly aimed at keeping the poor under control so that they would not threaten the middle-class. Despite the efforts, it was impossible for everyone to have the same standards of living as the middle class. Nevertheless, patriotism was a shared value among all social classes in England. During the Victorian period, there was great chauvinism and people were very proud of being English, in fact they regarded England as Victorian England. Once again, thanks to the advancements of the time, including transportation (the railway and cars) and communication (the telegraph and the telephone), the British Empire was able to swiftly expand. Consequently, people's nationalism and patriotism heightened uniting everyone but, on the other hand, this brought negative feelings towards foreigners since they were seen as inferior in comparison to the British. For example, in Part 1, Chapter 6, when Watson is reading the newspaper articles on the case that Holmes is investigating, all of them refer to political reasons as the cause of the crime as well as to the fact that foreigners kept inhabiting England:

[...] all pointed to its perpetration by political refugees and revolutionists. [...], the article concluded by admonishing the Government and advocating a closer watch over foreigners in England. (p.23)

The despotism and hatred of Liberalism which animated the Continental Government had had the effect of driving to our shores a number of men who might have made excellent citizens were they not soured by the recollection of all that they had undergone. [...] A great step had been gained by the discovery of the address of the house at which he had boarded - a result which was entirely due to the acuteness and energy of Mr. Gregson of Scotland Yard. (p. 24)

Also, towards the end of the story, it can be read:

If the case has had no other effect, it at least, brings out in the most striking manner the efficiency of our detective police force, and will serve as a lesson to all foreigners that they will do wisely to settle their feuds at home, and not to carry them onto British soil. It is an open secret that the credit of this smart capture belongs entirely to the well-known Scotland Yard officials, Messrs. Lestrade and Gregson. (p. 59)

Furthermore, a significant aspect of the Victorian period (Kobritz, 2002) was people's avid desire for knowledge and information, not only about what was happening in their society but also about the rest of the world. As we have mentioned before, there were significant scientific advancements which considerably diminished the power of Church, which up to this point had been in good terms with science. During this period works such as Darwin's theory of evolution or the arguments of Huxley and Tydall that science had a superior authority over non-rational religious explanations, created a huge amount of tension between science and religion. Now, everything that Victorian people considered to be indisputable began to be questioned. People became interested in science and scientific methods and at the same time, moved away from traditional religion and became interested in other forms of religion such as paganism and spiritualism. *A Study in Scarlet* contains plenty of examples referring to the scientific advancements of the period as well as references to scientists. For instance, on page 7 Holmes discovers a new method for testing blood stains and explains its superiority in comparison to a previous method. On page 9, Watson mentions the Copernican theory, and later, on page 10, Watson is reading a newspaper article entitled "The Book of Life" (written by Holmes) which explains the science of deduction and analysis.

Education was also subjected to changes in the Victorian period (Kobritz, 2002). In 1870, the Elementary Education Act was passed and its impact was substantial. It was the first piece of legislation aimed at providing education to children between 5 and 13. It was now possible for children, even those of the working classes, to access school and to be able to read and write. The increase in the literacy rate and the improvements in printing and paper production, as well as the possibility to use roads and, eventually, the railway, for distribution created a boom for newspapers. In this era, newspapers, magazines and journals were easily produced and most importantly, they were cheap. These factors together with the increased number of readers, meant that everyone could now have access to them. In fact, *A Study in Scarlet* makes reference to different newspapers that were circulating in this period. For example, *The Daily Telegraph*, *The Standard* and *The Daily News* are all mentioned in Part 1, Chapter 6. And in the last chapter of part 2, the *Echo* is also mentioned.

But how do all these changes have an effect on Conan Doyle's most well-known detective, Sherlock Holmes? Victorians took great interest in crimes being reported in the newspapers. They were particularly interested in details, they wanted to know what happened to whom and who had been responsible for it and they became especially interested in the police work. People in this period wanted to know how the police collected and analysed the evidence in order to solve the cases. *A Study in Scarlet* depicts this reality by referring to several newspapers of the period which provide a description of the crimes and the investigation methods used by the police. As a consequence of the breakthrough in science and technology, detectives and the police force began to utilize forensic science to solve the crimes. The public was eager to learn about these methods and, in fact, they wanted to be involved in the investigations. Victorians were keen on discussing methods for solving crimes and making deductions about them. Most people obtained the information from the newspapers and magazines of the period, which had quickly spotted people's interest, and provided lots of reading material about crimes and investigations. Moreover, the so-called "penny dreadfuls" were extremely popular in this period; these were cheap and sensational works of fiction which, at the beginning, told adventure stories but, by the 1850s, and due to people's interests, moved to crime stories. They were issued weekly and were around eight to sixteen pages long in which readers could follow and discuss the doings of their favourite characters. The penny dreadfuls were so successful that they soon began to tell true crime stories, increasing their success even more. Magazines and newspapers followed the same fashion of the time. Detective and mystery fiction was now just around the corner and the fact that these works could be serialized in magazines or newspapers fitted perfectly in the period. Victorians loved that form of literature in which they could follow characters in their adventures and could also discuss the methods used to solve crimes. In addition, although not everyone would admit reading the penny dreadfuls, the serialized mystery and detective stories were well-seen and widely discussed among people of different social classes and genders. In a similar manner, the novel; which had a vital role in the Victorian period, could be serialized too and writers like Conan Doyle or Dickens wrote serialised novels for newspapers. (Kobritz, 2002)

A Study in Scarlet first appeared in *The Strand*, a magazine of the 1880s. *The Strand* was a magazine targeting a middle-class audience and, according to Rzepak and Horsley in *A Companion to Crime Fiction* (2010), the success of Sherlock Holmes was due to two facts. Firstly, Doyle addressed the interests of the Victorians and allowed them to follow Holmes in crime investigations and deduction methods to solve crime-cases. Secondly, Sherlock Holmes

addressed the Victorian atmosphere of fog, tobacco and gaslight as well as the issues of the period such as gender, ethics and national and racial consciousness. As Rzepak and Horsley write “Doyle was a man of his age” (p. 393). Knight (1980) suggests the same when he writes:

The success [of Conan Doyle’s Sherlock Holmes] depended on the hero’s power to assuage the anxieties of a respectable, London-based, middle-class audience. The captivated readers had faith in modern systems of scientific and rational enquiry to order an uncertain and troubling world, but feeling they lacked these powers themselves, like many audiences before them, needed a suitable equipped hero to mediate pshychic protection. (67)

3.2 Mark Twain: *A Double Barrelled Detective Story*, The United States, 1902

Samuel Clemens, known as Mark Twain, was born in 1835 in Missouri, U.S and died in 1910 in Connecticut. He was a distinctive humourist, a journalist and a novelist, too. In his life span Mark Twain witnessed some of the greatest changes in US such as technological advancements, the end of slavery, the Civil War and the rise of US as an international power. Social commentary was always present in his writings; for example, he examined class relation and criticized slavery. In order to provide a detailed analysis of Twain’s short story *A Double-Barrelled Detective Story*; and to compare it with the other two selected stories, in this section we will focus on Twain’s life and his social context. We will also include information regarding Realism in American literature, since it is the literary movement under which Twain wrote *A Double-Barrelled Detective Story* in 1902.

When Mark Twain was still a child, his family moved to the Missouri which was a pro-slavery state and this was very convenient for the family since Twain’s father was in possession of one enslaved person. Twain spent most of his time in his uncle’s house in Missouri who also had several enslaved people with whom Twain enjoyed spending time with as well as listening to their stories and tales. However, he also witnessed a lot of violence from white people against slaves. When he was eleven, he started working as a printer’s apprentice for a local newspaper, he then moved to New York and Philadelphia where he continued working for newspapers and writing articles.

He returned home in 1857 to pursue a career as a Mississippi river boat pilot but the outbreak of the American Civil War brought all traffic to a halt. Boats were an important means of transportation in this period but just after the Civil War, they completely lost their popularity since new technology took over such as the train and the railroad, which took away

most of the work carried out by boats before. During the Civil War, Mark Twain joined as a volunteer in a unit called Marion Rangers but left after just two weeks.

Hoping to become rich, he travelled to Nevada for the Nevada silver rush. Although he didn't become rich, his trip on stagecoach from Missouri to Nevada was significant in his life since he encountered interesting people and suffered a couple of mishaps which would later become relevant for his writing. It is around this time when, while working for a Nevada newspaper, he used his pen name "Mark Twain" for the first time. This pen-name is connected with his career as a riverboat pilot. The term "mark twain" was used for measuring a river's depth of 12 feet. This was the required depth for a steamboat to safely pass through the river without suffering any tearing that may result in its sinking.

In 1864, he travelled to San Francisco where he continued working for newspapers. A year later he achieved fame with *Jim Smiley and Jumping Frog* and he started a lecture tour which turned him into a successful stage performer. He married in 1870 and moved to Hartford in Connecticut. By 1873, Mark Twain's writing contains a great deal of social criticism. He was particularly drawn into attacking political corruption, big businesses and the Americans' obsession with becoming rich; this can be seen in his novel *The Gilded Age* (1873).

From 1873 to 1891, Mark Twain produced his most well-known books including *The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), *A Connecticut Yankee in King Arthur's Court* (1889) and *The Adventures of Huckleberry Finn* (1884). In these books, Mark Twain captured his memories of Missouri, explored class relations and technological advancements, criticized oppression and slavery. Although he achieved fame and became a rich man, bad investments brought him and his family into bankruptcy.

From 1891 until 1901, Mark Twain travelled around Europe in an effort to pay his debts. In his travels, his anger towards imperialism grew as he could experience how the European governments exploited weaker nations. This, together with other historical events including the Boer War in Africa, the Boxer Rebellion in China and the Spanish-American and Philippine Wars turned Mark Twain into a fervent opponent to American Imperialism. That is why, when he returned to America in 1901, financially recovered, he became the vice-president of the Anti-Imperialist League. It is in this period that his writing turns dark; "they began to focus on human greed and cruelty and questioned the humanity of the human race" (The Mark Twain House and Museum, 2020). Due to his anti-government attitude, many people began to consider him a traitor and consequently, some of his writings were never published during his lifetime. He died in Connecticut in 1910, aged 74.

The American Civil War took place between 1861 and 1865. It was just after the Civil War that US literature was marked by a movement called Realism. Several changes were taking place during this period; the most important one was, of course, the aftermath of civil war which marked the end of slavery in the south of the US. Nevertheless, hostile racial attitudes never stopped. Moreover, transportation was changing rapidly. After the Civil War, the Transcontinental Railroad was completed, making the train a popular form for transporting people and goods. The telegraph was commonly used and it was followed by a new development; the telephone. As a result of all this, new large business began to play a key role in the US economy. Mass production was now available, goods distribution was simplified thanks to the railroad and consequently consumerism, heightened by advertisements, grew. There were new job opportunities in the country and this meant more immigration, which helped to the multicultural expansion of the USA. It is within this social context that literary Realism appeared in the US.

Realist writers sought to understand and explain their changing society, as well as resist it, celebrate it, influence it and profit from it and they saw themselves as students of those aspects of culture soon to be referred to under the term culture – manners and customs, beliefs and values, family and kinship arrangement, varieties of speech. (Barrish, 2011, p. 3-4)

The American middle-class was able to have a better grasp of the changing reality around them thanks to Realism. What is more, literary Realism allowed readers to understand how people felt thanks to the technique of shifting narrative perspectives. This means the reader could be placed in someone else's shoes to understand how, for example, the owner of a large business and his angry laborers felt. Other techniques used by writers belonging to the American literary Realism include the use of free indirect speech, which allows writers to express characters thoughts and feelings through the third person narrator. This is of great importance for realist writers since readers could "enter into the characters feelings while also maintaining enough detachment not to be overly swayed by them" (Barrish, 2011, p. 4). Furthermore, another technique was the close attention to everyday life. The idea was to write about reality as closely as possible, paying attention to details. This is the reason why realists focus on the middle class, include the use of vernacular language and complex ethical choices as part of the subject of their stories as well as socio-economic conflicts and include characters from different social classes and backgrounds. They write about plausible everyday events with a lot of attention to details but always maintaining objectivity and seeking to provide an unbiased perspective of events. In addition, since they were concerned with the

changes taking place in their time and how these changes would affect not only people but also their country, they usually set their stories during their current time.

Within realist writers, there is a group who were regionalist or “local-colour” realist writers (Barrish, 2011, p. 22). These writers captured American rural life and how it quickly started to move into more urbanized area. Regionalists would emphasise how the local people in a certain setting (mainly in the South region of the US) speak and behave. The setting was significant for regionalist realists since they often showed remote areas quite inaccessible and characters who were entwined with old ways of living portraying their attitudes, customs and dialect of a region. In these stories, readers can find an educated narrator who learns something from the characters. It is relevant to mention that regionalist realists were influenced by the South-Western humour (1830 – 1890) which consisted of regional tales of the South-West of the USA, including Mississippi, Missouri, Alabama, Arkansas, Kentucky, Louisiana, Tennessee, Illinois, Georgia and Texas.

These writers were well-educated men who “combined tall tales, thick regional dialect, ironic humour and a tradition of tricksterism in their stories and sketches” (Campbell, 2017). South-Western writers targeted an audience of well-educated white men, as they were part of the same group, who wanted to express their ideas regarding politics and social change after the Civil War. This is why their writings contain political undertone and express ideas with conviction. Readers can find traits of realism, regional realism and the South-western humour in Twain’s books and stories.

Twain’s writing style has always been marked by the use of satire and irony as well as social criticism such as the corruption of the adult world, racial discrimination and the greed of society. But other elements are also commonly found in his books. Firstly, the use of vernacular dialogue by his fictional characters with the inclusion of slang, ungrammatical structures, and abbreviated words, which served to highlight class difference. Also, his vivid descriptions give his writings a sense of realism and adventure which not only transport characters from one scene to another but also the readers. Mark Twain is also characterized by his frequent use of satire together with parody, which he used as a weapon in order to provide a social criticism of the time.

A common feature of satire and parody is irony and sarcasm which Mark Twain also utilized as features in his novels and stories. Nevertheless, regardless of these characteristics, his writing style remains always simple but it is undoubtedly true that all these elements together can give a relatively simple story a much deeper meaning.

In *A Double Barrelled Detective Story* (1902), readers can find most of the characteristics above mentioned. The story follows a middle-class young man, Archie Stillman; who, forced by his mother, travels across the world looking for the man who wronged her so as to take revenge. Archie comes to like his father and questions his mother's plan but, nonetheless, he carries it out. Moreover, when Archie settles in a mine in the south of the USA, readers can find traces of regionalism. That is to say, this section of the story focuses on how the miners live, work and behave in this remote area of the South, as well as the way they speak, which includes the use of slang, ungrammatical structures and vernacular dialogues portraying the social class they belong to. However, most importantly, the story satirises Sherlock Holmes and what he represents. It mocks not only at all the detailed methods used by Holmes to find the criminals, but also at the scientific advancements of the time. In this story, Holmes's logical reasoning presents fissures which lead him to blame an innocent man and, moreover, his scientific method does not produce any good results in the investigation; what is more, Holmes is surpassed by Archie's supernatural olfactory system.

3.3 Raymond Chandler: *Killer in the Rain*, The United States, 1935

Raymond Thornton Chandler was born on July 23, 1888, in Chicago, Illinois, USA. During his early years, he lived in Nebraska with his parents. However, in 1900 when his father abandoned the family, his mother decided to move to Ireland where she was originally from. He received a classical education at Dulwich College, in London, but when he graduated, he did not go to university.

In 1907, Raymond became a British citizen and got an Admiralty job but after just a year, he resigned. Thus, he began to work as a reporter for the *Daily Express* and the *Bristol Western Gazette* newspapers without much success as a journalist, either. At the same time, he published reviews and continued writing romantic poetry until 1912 when he returned to San Francisco in the USA. There, he joined with his mother and time later, in 1914 when World War I broke out, he served in the Canadian army and then in the Royal Flying Corps. During his enlisting, he experienced combat in the trenches in France and was in hospital twice with Spanish flu during the pandemic.

When WWI finished in 1918, there was a strong impact on the American economy, causing unemployment and doubling the cost of living. American citizens complained about this situation organizing strikes to improve their labour conditions and salaries. In the 1920s the new president, Calvin Coolidge, helped industries flourish, keeping taxes down and

giving business credits so as to improve the situation. Thus, this caused manufacturing, production and efficiency to grow rapidly, the booming of industries, and an increasing consumerism and materialism. Besides, easy credits for good consumers such as “instalment plans” were given as well as loans at low interest rates provided by banks. One of the great inventions of the 1920s was the automobile. It had a positive influence on the American landscape, society, and economy. Because of industrial employment and the invention of cars, people decided to migrate to big cities where they had to change their ways of living as well as their mindset. Their pace accelerated and most of them became keen on drinking, gambling and dating casually. Crimes increased since it was difficult to control so many inhabitants. Thus, to avoid corruption and crimes, in January 1920, the Eighteenth Amendment was implemented. It prohibited alcoholic beverages to be manufactured, sold or transported. (Life at the Turn of the 20th Century, p.480-507)

Within this context, Chandler returned to California and he became a successful executive of a petroleum company. Unfortunately, he ended up being dismissed due to his problems with alcohol and irresponsibility.

The sudden economic prosperity in the country would not last long. Time later, the Great Depression of 1929 caused that investment declined, business failed, stores and factories closed, banks collapsed and unemployment soared.

As Chandler had been unemployed, and as it was difficult to get a job in times of economic hardships, he turned to writing for a living, which was his great passion. At the beginning, because of his tight economic situation, Raymond taught himself to write pulp fiction by studying the Perry Mason stories of Erle Stanley Gardner. This fiction was considered of low quality, and it was published in magazines often referred to as ‘the pulps’ which were economic, popular and their subject matters revolved around luridness, sensationalism, and exploitation. He published his first Hard-Boiled detective stories in the pulp magazine *Black Mask* in 1933. Though Chandler’s ambitions were to write high literature, Hard-Boiled fiction let him not only improve his process of writing but also get paid some money at the same time. (Rzepka and Lee, 2010, p. 410).

But how did Hard-Boiled fiction emerge? Before and after WWI (1914-1918), American writers began to express what was happening with their society, thus differentiating from British and European productions. From the 1920s to the 1940s, Hard-Boiled detective fiction developed as a new American sub-literary genre. According to Stephen Knight (1980) in his book *Form and Ideology in Crime Fiction*, this new alternative style with a tough guy as hero was better accepted among the American media than the

classical one with the “clue-puzzlers’ authority” (p. 135), since they were not much interested in the latter because of its “socio-intellectual base” (p. 135). Most of these new stories described the Californian setting, American native language and the depiction of crimes which were an alarming tendency in the USA due to its economic and political crisis.

Dashiell Hammett was considered one of the first founders of the Hard-Boiled writing style which was clipped and had a combination of impersonal but emotional style. In his stories, Hammett confronted the old hero’s identity with the modern urban corruption and materialism of the American cities. He became one of the most influential writers of the pulp magazine *Black Mask*; Raymond Chandler followed Hammett within this sub-genre. (Knight, 1980).

Initially, Chandler’s style was poetic and intellectual because when he lived in Britain and attended Dulwich College, he studied classic literature. He learnt to estimate, to value British tradition and to maintain discipline and morals. However, he also took Hammett and Gardner as models. From the former, he copied “the writing style and the idea of urban corruption.” And from the latter, he imitated “his plotting skills and the even tone in which he set out unlikely events and intricate action” (p.137).

Chandler’s stories published in *Black Mask* had the following features: there is a hero who can be presented through a third person or first person narrator, who can have a name or be nameless. He exposes himself to the point of being hurt and/or hurting others, and uses his intuition in investigating the causes of a crime. As regards the plot, there can be an unexpected twist in the identity of the villain or “a surprising piece of motivation is given for an obvious criminal” (p. 137). Besides, Knight (1980) states that Chandler’s stories generally consisted of two plots: an outer one in which gangsters’ world, social and political corruption and the violence it generated created a threatening environment for the detective acting in it. And an inner one, in which the detective found the real cause of what he was investigating (p.153). As for the setting for these types of stories, and as we have said before, it often shows a contemporary California; the apparently objective tone can be implied by the “staccato colloquial dialogues” and the brief descriptions of the setting (p.137).

As we have mentioned before, one of the stories to be analysed in this thesis is *Killer in the Rain* which begins with the unnamed detective talking to a client in a room. Nevertheless, the story’s setting is not limited to a small demarcated environment like in the classical detective stories. On the contrary, the use of vehicles in *Killer in the Rain* such as “Chrysler roadster”, “coupé” (p. 2) among other automobiles expand the places where the story develops. One of the lines where this can be reflected is, for instance, when the

unnamed detective says: “we went back along the pier and got into the small black sedan and drove back towards the city[...] past low rolling hills of yellow white sand terraced with moss” (p. 5).

Another aspect which characterises Hard-Boiled detective cities is the climate. The fact that most of the action occurs under the rain, and throughout the night, deepens the inner darkness of the corruption and delinquency existing in the American society of the time. We can read the private eye’s lines: “Steiner did business, even in that weather; perhaps especially in that weather” (p.2). It seems that the awful weather conditions were propitious to commit a crime.

As stated above, not only does *Killer in the Rain* show specific urban settings which establish a difference with the classical detective stories, but it also depicts other ills of modern society such as: corruption, injustice, violence and the inequality of urban life. For instance, there is a part in the story in which the unnamed detective describes Steiner’s illegal activity, and from his narration, we can infer that what he does is neither morally correct nor legally accepted:

While I played with the drink I wondered if he [Dravec] had any idea what Steiner’s racket was. Steiner had a collection of rare and half-rare smut books which he loaned out as high as ten dollars a day-to the right people. (p.3)

There are other lines in the story which display violence taking place in Steiner’s mansion. Dravec hires the private detective to investigate Steiner and to oblige him to lay off his “daughter”, Carmen. The private eye decides to follow Steiner up to his mansion, and while he is monitoring the mansion from his Chrysler, a car stops in front of Steiner’s hedge and a woman walks out of the car and enters the mansion. After a while, the detective hears: “a thin tinkling scream trickled down the darkness and echoed faintly among the wet trees” (p.4).

Then, when the detective goes out of his Chrysler and tries to enter the mansion, he overhears three shots:

At that exact moment, as if somebody had been waiting for it, three shots racketed close together behind the door. After that there was a long, harsh sigh, a soft thump, rapid steps, going away into the back of the house. (p. 4)

These examples show how violence and corruption invade and affect life in the cities. Anybody can use guns and this facilitates crime. Anybody can run any kind of business and the police seem “unaware” of this. This is why it is so difficult for the detective to solve a crime and do justice. (Phillips, 2018).

4. Analysis

As stated in the introduction, we aim at outlining the structural features of the traditional detective story in Conan Doyle's *A Study in Scarlet* (1887) in order to carry out a comparative analysis by confronting these characteristics against those that make up the detective satire in *A Double Barrelled Detective Story* (1902) written by Mark Twain and, the Hard-Boiled detective story in *Killer in the Rain* (1935) by Raymond Chandler. For this purpose, we have first introduced Bakhtin's concept of chronotope (1981), which makes reference to the "connectedness of temporal and spatial relationships that are artistically expressed in literature" (p. 84). Chronotopes are time and space indicators which are merged in order to create a comprehensible whole that gives way to a distinctive literary work, so we can say that a fictional work is construed through chronotopes.

Furthermore, Bakhtin writes: "The image of man is always intrinsically chronotopic" (p. 85). If we take this into consideration, we can see that, according to Bakhtin, the chronotope in a specific literary work will determine the events and the conflicts the character goes through depending on the time and locations in which the narrative takes place and is set. In other words, the action will change depending on how the detective interacts with the setting. By contrasting these changes in action with the ones in the traditional detective fiction, we will be able to recognise how new genres come forward. To meet this objective, we have already outlined in the theoretical framework the generic chronotopic elements of the traditional detective story, or whodunit, which are:

- 1.- The novel must have at most one detective and one criminal, and at least one victim (a corpse).
- 2.- The culprit must not be a professional criminal, must not be the detective, must kill for personal reasons.
- 3.- Love has no place in detective fiction
- 4.- The culprit must have a certain importance
 - (a) in life: not be a butler or a chambermaid.
 - (b) in the book: must be one of the main characters.
- 5.- Everything must be explained rationally; the fantastic is not admitted.
- 6.- There is no place for description nor for psychological analyses.
- 7.- With regard to information about the story, the following homology must be observed:

‘author: reader= criminal: detective.’

8.- Banal situations and solutions must be avoided.

Taking into consideration these eight characteristics and the concept of chronotope, we have designed for our analysis two main sections, which, we believe, will prove fruitful to recognise the main contrasting features: **the detective and his interaction with the setting and the detective and his methods**. Our analysis will focus on these two categories which will allow us to provide an account of the changes, not only in the hero’s interaction with the environment, but also in the hero’s identity, always bearing in mind that these changes are generated by the cultural and social development the contexts of stories have suffered and by the positive or negative evaluation that culture has made of these characteristics. As mentioned above, the two categories we have decided to analyse will prove useful to demonstrate how chronotopic variations originate generic variations.

4.1 The Detective and his Interaction with the Setting

Our first category of analysis will be the interaction the detective has with the setting, that is to say, his movement through space and time in the narration. As we have stated, this interaction is shaped by the social and historical context of the work, which determines the detective’s reaction to his background bringing about a change in the action and in the detective’s identity. Let us first focus on Sherlock Holmes in *A Study in Scarlet* (1878). *A Study in Scarlet* is set in the late-19th- century England and Sherlock Holmes, is in fact, a man of his time.

As we have stated earlier, industrialization led people to move to London, though the city could not cope with the increasing population. There is also reference to the expansion of Britain to other territories and the negative view that English people had towards foreigners. Of course, scientific advancements and people’s avid desire for scientific knowledge is portrayed in the story by reference to Darwin’s theory, the Copernican Theory and Thomas Carlyle (*A Study in Scarlet*, p. 9). Holmes himself is in fact an enthusiastic scientist. He is described as a man who is a “well-up in anatomy and first-class chemist” with “out-of-the way knowledge which would astonish his professors” (p. 6). Holmes likes to carry out experiments and test theories, for example, the test of blood stains that he describes on page 7 of the story as “the most practical medico-legal discovery for years”. The fact that Holmes is a scientist means that he explains everything scientifically, leaving no room to banal and

fantastic explanations or situations. He rationally analyses clue after clue, and in doing so, the story unfolds. His scientific thinking is also reflected in the terminology he uses. These features are characteristic of the traditional detective novel mentioned by Todorov. Furthermore, this is connected to the period in which the novel was written, since in the late Victorian years, people were eager to read and learn about scientific methods used, for instance, in the solving of criminal cases and newspapers provided this reading material. An example of this can be found on page 23 in which several newspapers of the period provide information about the case Holmes is investigating, as well as previous cases.

As regards Holmes's personality traits, we can observe that he is described as an eccentric, solitary person who sometimes goes through periods of depression (p. 7) and it is also implied that he uses drugs (p. 8). As Knight (1980) writes:

[...] his drug-taking was, at that time, seen as excitingly dangerous means of elevating and isolating the consciousness. [...] His moody reveries, strangely atonal violin-playing, arrogant, dismissive tone to Watson are all other parts of a superior being, a superman whose world differs from that of limited and often baffled people like Watson. (p.79)

Moreover, Sherlock's ideas are described as "queer and enthusiastic" (*A Study in Scarlet*, p. 6) for the period, and he is said to have "a passion for definite and exact knowledge" (p. 6). Watson soon realizes that Holmes has vast knowledge of crimes being committed in the past (p. 7) as well as knowledge on sensational literature with a fantastic ability to remember all the details of brutal and horrific crimes (p. 9). Watson also mentions that when Holmes is investigating the crime scene he behaves like "a pure blooded well-trained foxhound" (p. 16), implying how absorbed Holmes is in the investigation and in catching the criminal. In fact, Holmes is able to remain calm in situations which other people would find unsettling. For example, when his theory about the murderer is confirmed, Holmes remains undisturbed, Watson says: "I glanced at Holmes on hearing the description of the murderer, which tallied so exactly with his own. There was, however, no trace of exultation, or satisfaction upon his face" (p. 28). Throughout *A Study in Scarlet*, Holmes remains calm and it is evident that his life is never at risk while following the tracks of the criminal. In the story, he spends most of his time collecting and analysing evidence in a safe environment and the only, somehow, dangerous situation occurs when the murderer (a cab driver) enters Holmes's flat to help him move some boxes. Nevertheless, the situation is under Holmes's control since he knows the cab driver is the killer he has been looking for and, consequently, he is able to handcuff him before he offers any resistance. As Knight (1980) writes, "from a modern distance, it may seem odd that the greatest detective of all

established himself so successfully with very little contact with violence, and even relatively little with crime itself” (p. 88). This is clearly one of the features Todorov mentions: the detective’s immunity. Furthermore, as the story unfolds, it is clear that Holmes is not romantically involved with any woman, which constitutes another characteristic of Todorov’s analysis of the traditional detective novel: love has no place in the traditional detective fiction.

Taking into account the above-mentioned characteristics of the traditional detective novel and the historical period in which this story is set, as well as Sherlock Holmes’s actions, we can infer that Holmes is the typical detective for his time. His interaction with the setting does not cause any change in his identity, thus, there is no change in the traditional chronotope so we can say that this story remains a traditional detective story.

Conan Doyle’s portrayal of Sherlock Holmes is specific to late-19th-century-Victorian England but as society progresses and social changes take place, it will be impossible for the detectives to uphold the same characteristics. As Knight (1980) writes:

The figure of Holmes was so well created and attuned of its time that it has survived to the present. But as different realities have emerged, new ideologies have been required to contain and conceal them. New formations of the detective and ways of presenting and controlling crime have been necessary to appease disquiet, and new detectives [...] have appeared, to be read as new encapsulations of socio-cultural responses to the ambient world. (p. 107)

We will now focus on the detective interaction with his setting in the story *A Double Barrelled Detective Story* (1902), by Mark Twain in order to discover whether there is a change of chronotope. To begin with, we are set in a different time period which will exert its influence in the story. Twain, as we have mentioned in the historical context, is a realist, and within the realists, he is also a regionalist writer. This proves true for the story we are analysing. First of all, as a realist, Twain writes about plausible events giving attention to details. The story is set into motion by a likely event, that is, a woman gets married to Jacob Fuller but, soon after, he begins to mistreat her. His objective, though, is to make the girl’s father suffer for having offended him in the past. Once the girl’s father dies due to grief, Fuller disappears. Later, the woman has a son who she calls Archie Stillman. She soon realizes that Archie possesses extraordinary olfactory powers which turns him into a proper human bloodhound. When the child is sixteen, she sends him to track down his father in order to destroy his reputation and peace of mind and thus, obtaining her revenge. Archie begins a trip that will take him all over the world for years in order to fulfil his mother's revenge. Years later, Archie is settled in a mining camp in Hope Canyon, California. This event

represents the silver rush of the period, in which men travel west in the hope of becoming rich. "October is the time--1890; Hope Canyon is the place. A silver-mining camp away down in the Esmeralda region. It is a secluded spot, high and remote" (p. 26).

Hope Canyon is made up of a varied group of people:

For inhabitants, the camp has about two hundred miners, one white woman and a child, several Chinese washermen, five squaws, and a dozen vagrant buck Indians in rabbit-skin robes, battered plug hats, and tin-can necklaces. (p. 26)

It is in this section of the story in which Archie interacts with the miners and several features of regionalism can be found. Not only does Twain set the story in a remote southern region of the USA but also depicts the behaviour of the miners as well as their customs.

The tavern is the only "frame" house--the only house, one might say. It occupies a central position, and is the evening resort of the population. They drink, and play seven-up and dominoes; also billiards, for there is a table, crossed all over with torn places repaired with court-plaster; there are some cues, but no leathers; some chipped balls which clatter when they run, and do not slow up gradually but stop suddenly and sit down; there is part of a cube of chalk, with a projecting jag of flint in it; and the man who can score six on a single break can set up the drinks at the bar's expense. (p. 27)

Moreover, as Twain shows the difference in social classes, he also portrays how the miners speak, i.e., with ungrammatical structures, abbreviated words and slang. Below are some examples:

"You mangy son of a nigger, is that any way to hold a drill?" (p. 30)

"If I was running the shop I'd make him say something. Sometime or other, or vamos the ranch." (p. 35 - 36)

"Well, he is a boy. And that is just all we know about him. You can pump him till you are tired; it ain't any use, you won't get anything." (p. 37)

"It's all the same to him." "He don't give a damn." "Oh, say--including fog, per'aps?" "Fog! he's got an eye 't can plunk through it like a bullet." (p. 38)

In the same mining camp where Archie is staying, there is a miner called Flint Buckner who everyone knows for his cruel treatment towards Fetlock Jones; who is Flint's slave. As we have stated before, Twain used to live in Missouri (a pro-slave state) and his family owned slaves with whom he spent time. Later, Twain was known for writing social criticism against slavery and class relation.

Fetlock had been in this slavery for a month now, and under his meek exterior he was slowly consuming to a cinder with the insults and humiliations which his master had put upon him. [...] Good-hearted people wanted to help Fetlock out of his trouble, and tried to get him to leave Buckner; but the boy showed fright at the thought, and said he "dasen't." (p. 28)

Though Fetlock suffers from beatings and insults, he is reluctant to accept the help of the other miners because he is planning to kill Flint. In fact, he has everything planned when his uncle, no other than the great Sherlock Holmes, pays him a visit. This doesn't stop Fetlock, who carries out his plan; ironically, under Holmes's nose because according to Fetlock "the best way to throw a detective off the track, anyway, is to have him along when you are preparing the thing. Yes, that's the safest--I'll take him with me" (p. 47). It is at this point when Twain's irony and satire start to play a role. It is evident that Holmes is not in the late-19th-century England anymore. He finds himself in a different country and in a different time period. His arrival created a great commotion among the miners who were eager to "catch a glimpse of the great man" (p. 47). They all knew of Holmes as he "was the Extraordinary Man who had filled the world with the fame of his more than human ingenuities" (p. 47). In this description of Holmes, we can already detect hints of irony. Similarly, irony, or we can even say sarcasm, is present when the miners begin to describe Holmes features, for example, they say:

"Look at his nose! look at this eyes! Intellect? just a battery of it!" "And that paleness," said Ham Sandwich. "Comes from thought--that's what it comes from. [...]" "Say--look at that awful gravity--look at that pallid solemnness--there ain't any corpe can lay over it." (p. 48)

Once that Fetlock carries out his plan and kills Flint, Holmes is naturally called to find the murderer. Holmes's interaction with the environment is the same as in the story *A Study in Scarlet*, i.e., he behaves like a man of his time, using his reason and deductive power, focusing on the clues and analysing them scientifically, as well as explaining everything from a scientific perspective and remaining calm. However, when Holmes reveals the name of the killer, Sammy Hillyer, the other miners jump up to defend him: "Sammy Hillyer? Oh, hell, no! Him? It's pure foolishness!" (p. 65). Sammy Hillyer also pleads innocent and urges Archie Stillman to help him. Archie immediately accepts to help him and begins to explain in simple, everyday language how things happened and who the real killer is. He is, of course, aided by his super olfactory power. We will focus more in detail on the methods used in the investigation in the next category, but as it can be seen, Sherlock is outplayed by Archie's power. Furthermore, towards the end of the story, a mob of people captures Sherlock and plans to kill him, though Sherlock's personality remains as calm as always:

Some brutal roughs from Daly's gorge had Holmes in their grip, and he was the calmest man there; a contemptuous smile played about his lips, and if any fear of death was in her British heart, his iron personality was master of it and no sign of it was allowed to appear. (p. 85)

As we can see, two of Todorov's characteristics of the traditional detective novel are flouted in this story. First, it is not reasoning what solves the case but a supernatural olfactory power and second, Sherlock Holmes finds himself on the verge of death when nothing should have happened to him. Thus, the chronotope that grants the detective's immunity is altered - the detective's interaction with the environment has evidently changed.

Finally, we will concentrate on the interaction that the unnamed detective has with the setting in the last story to be analysed *Killer in the Rain* (1935). This interaction refers back to the historical context between the 1920s and the 1940s in America, which will undoubtedly bring up changes in the unnamed detective's actions and identity as compared to the previous stories mentioned above.

After WWI, most of the population lived in severe poverty in the USA until the president, Calvin Coolidge, adopted some strategies to rebuild the economy. Therefore, manufacturing, production and efficiency grew quickly, causing a large number of citizens to move from the country to the cities. The fact that the latter became crowded and unable to be properly controlled made crime and corruption to increase. In *Killer in the Rain* examples of illegal activities are mentioned such as: prostitution of little girls (p.3); Steiner's pornography rentals (p.3) and his blackmail threats to Dravec's daughter (p.2). Moreover, it seems that the existing police could not enforce the law or maintain order.

In the story, the detective embodies what the word Hard-Boiled implies. He seems to be tough, determined and emotionless. Even though he shares some of these features with Sherlock Holmes, the way they interact with the setting is different. Sherlock is interested in examining clue after clue to solve the crime and find the criminal while the detective in the Hard-Boiled is driven by his personal code. His client is sacred to him and in order to protect him he gets into trouble. Thus, in the story, the private eye does not care about who murdered Steiner because his main objective is to stop his client, Dravec, from being blackmailed with Carmen's indecent photos. There is a reference to this in the detective's words when he talks to Carmen:

I stood up again and broke the envelope open. There were a few prints in it and a glass negative. I dropped the plate on the floor and ground it to pieces with my heel. I began to tear up the prints and let the pieces flutter down out of my hands. They'll print plenty of photos of you now, girlie," I said. "But they won't print this one. (p.23)

Besides, another contrast regarding the detectives' interaction with the setting in *A Study in Scarlet* and *Killer in the Rain* has to do with the immunity of the detective. Todorov (1977) in his essay "The Typology of Detective Fiction" states that it is a rule of all classical

detective stories that nothing can happen to the detective. Instead, as we have previously stated in Hard-Boiled fiction, the investigator can be hurt or even die and, as we will now show, this proves to be true in the story *Killer in the Rain*. First, although we do not exactly know the setting in *Killer in the Rain*, we can conclude it is in the State of California in the USA, and more precisely, in Los Angeles, since the characters mention places which are found in this city. At the beginning of the story we are told that Dravec moved west:

Dravec, Anton or Tony. Former Pittsburgh steelworker, truck guard, all-round muscle stiff. Made a wrong pass and got shut up. Left town, came West. Worked on an avocado ranch in El Seguro. Came up with a ranch of his own [...]. (p. 1)

Moreover, in Chapter 2 there is a reference to some names of streets which can be found in Los Angeles:

Steiner drove west on the Boulevard. I drove west on the Boulevard. Past the business district, at Pepper Canyon, he turned north, and I tailed him easily from a block back. I was pretty sure that he was going home, which was natural. He left Pepper Drive and took a curving ribbon of wet cement called La Verne Terrace, climbed it up almost to the top. (p.4)

In addition to this, Chapter 5 refers to the Lido fish pier, which is located in Los Angeles: “He [Dravec] seems to be a guy that things happen to. A car belongin’ to him is washin’ about in the surf off Lido fish pier” (p. 9).

Although the name of the city is never clearly stated, this city is described as dark, with rain beating hard most of the time which deepens the sense of insecurity. Despite not being immune, the private investigator moves fearlessly around the city, and he is in fact at risk while trying to safeguard Carmen’s life in Marty’s apartment. This can be reflected in the following lines of the story:

The blond stood up quickly. Nerve tension made her face old and ugly. Watching me, Marty jerked a small drawer open in the tall desk and got a small, white handled automatic out of it. He held it out to the blonde. She went to him and took it gingerly, not liking it. “Sit down next to the shamus,” he rasped. “Hold the gun on him. If he gets funny, feed him a few.” (p.21)

In the above example the detective is only at risk, but as the plot moves on, we learn that he is injured by Agnes, the blond woman, causing a clear deviation from Todorov’s immunity rule.

Carmen didn’t turn her head. The blonde came to life with a rush, ducked her head at me as if she was going to butt me, and sank her teeth in my right hand, the one that had her gun in it. (p.22)

Another divergence that we find in the interaction detective-background in *Killer in the Rain*, is the private eye's position in society. That is to say, in America from the 1920s onwards, due to the sudden increase of crime, the police could not solve everything so wealthy people who needed help hired private detectives. The story depicts this relationship when Dravec hires the unnamed detective, telling him that a police officer called Violets M' Gee had recommended him:

He [Dravec] lifted a large hairy hand and stared at it solidly for a minute.
You [the unnamed detective] don't get me. A feller named M' Gee sent me here.
Violets M'Gee.
Fine. How is Violets these days? Violets M'Gee was a homicide dick in the Sheriff's office. (p.1)

Through this conversation, we can infer that the appearance of the detective in *Hard-Boiled* fiction is a result of the inefficient police forces. Besides, if we take into account another dialogue between Dravec and the detective, we discover that the latter is no longer an amateur like Sherlock Holmes in *A Study in Scarlet*. He is a paid detective, who does his job only when he gets money in return.

He [Dravec] tore it open carelessly and got out a wallet that was not quite as big as a bale of hay. [...] He shook money out of it, selected a few bills from the brunch, stuffed the rest back, dropped the wallet on the floor and let it lie, arranged five century notes like a light poker hand and put them under the base of the fan on the table.
That was a lot of work. It made him [Dravec] grunt.
"I [Dravec] got a lot of sugar," he said
"So I [the unnamed detective] see. What do I do for that, if I get it." (p.5)

In a materialistic society, as the one developing from the 1920s to the 1940s, it was common for the private eye to charge for his job since there were already signs that the job of the private detective had been professionalised. The first police detective unit in the USA was formed in 1846 in Boston but with the years wealthy people began to hire private detectives with the expectation they would solve matters with less traditional or legal methods as they felt law enforcement was ill-equipped or simply unwilling to do. (Darrin, 2017)

Last but not least, we would like to highlight in the comparison of the two above-mentioned stories the use of slang expressions and similes by Raymond Chandler in *Killer in the Rain*, which makes it more realistic and helps in some cases to lighten dangerous situations and in others slang language adds a comic tone to the story. For instance, expressions referring to money in the conversation between Dravec and the unnamed detective: "the dough" (p.2); "the notes" (p.2), "giving them sugar" (p.2). Another common slang word which appears in the story is the word "racket" (p. 4) to refer to fraudulent activities. These are features which show how the detective interacts with his clients at the

same level, immersing himself in the client's world. Besides, the use of the word "pal" (p.11) in the dialogues detective-criminals contributes to the depiction of the detective as more authentic and human and not as distant or cold as Sherlock Holmes.

There are other elements that add to the comic tone of the story and this is the case of the similes: "He [Dravec] stumbled, straightened immediately, charged like a bull" (p.22) and "[...] Carmen was knocked out the way like a dead leaf [...]" (p.22). These similes are not poetic or sophisticated, in fact they are truly informal and sometimes vulgar, which enforces the idea that the detective is interacting with the low world - the criminal world; they also serve to release the tension created in these types of Hard-Boiled plots so that they do not read so dramatic. (Jalová, 2007).

After comparing and contrasting the interaction detective-background in *Killer in the Rain* and *A Study in Scarlet*, some distinctions must be highlighted. The detective's way of thinking and reacting to situations is different because his background is different: the city, the values, the interaction with the enemies, the violence, the risk, his obligation and compromise. All these variations are the ones which allow a change in the chronotope of the story and a subsequent development into a new genre - from the traditional detective fiction to the Hard-Boiled detective story.

4.2 The Detective and his Methods

Holmes' methods for crime solving go hand in hand with the historical period he lives in as well. Holmes has an acute ability for observation and deduction which makes him a superior detective who can solve any case that falls into his hands. This is thanks to his intellect, deductive reasoning, power of observation and scientific methods, which allows him to explain all the facts logically and rationally. This fits with one of the characteristics of the traditional detective fiction outlined by Todorov, in which only logic and reasoning are tools to solve the crime and, in fact, Holmes carefully examines and observes all the evidence that comes into his hands so as to later make deductions that will lead him to the killer. For example, in chapter 3, part 1, we can read Watson's description of Holmes's method:

As I watched him, I was irresistibly reminded of a pure-blooded well-trained foxhound as it dashes backwards and forwards through the covert, whining in its eagerness, until it comes across the lost scent. For twenty minutes, he continued his research, measuring with the most exact care the distance between marks which were entirely invisible to me, and occasionally applying his tape to the wall in an equally incomprehensible manner. In one place he gathered up very carefully a little pile of grey dust from the floor, and packed it away in an envelope. Finally, he examined with his glass the word upon the wall, going over every letter of it with the most minute exactness. (p. 16)

It is evident that by comparing Holmes to a pure-blood well-trained foxhound, Watson is making clear that Holmes's abilities are superior to any other detective and that will eventually lead to "the lost scent", i.e. the criminal. In fact, after Holmes analyses all the evidence and applies his scientific knowledge to it, by the end of chapter 3 part 1, he reaches the following conclusion:

There has been a murder done, and the murderer was a man. He was more than six feet high, wore coarse, squared-toed boots and smoke a Trichinopoly cigar. He came here with his victim in a four-wheeled cab, which was drawn by a horse with three old shoes and one new one on his off fore leg. In all probability the murderer had a florid face, and the finger nails of his right hand were remarkably long. (p. 17)

After listening to this explanation, the two Scotland Yard detectives assigned to this murder case, Gregson and Lestrade, are surprised by Holmes's deduction and ask him how the murder was carried out. Holmes, without hesitation replies:

"Poison," said Sherlock Holmes curtly, and strode off. "One other thing, Lestrade," he added, turning round at the door: "Rache, is German for Revenge; so don't lose your time looking for Miss Rachel." (p. 17)

Holmes, who was only called by Lestrade and Gregson to offer some help as an amateur detective, was able to deduce not only what had happened the day of the crime, but also who the criminal was and what reasons he had for committing the crime. In addition, we can see Holmes's sense of superiority when he points out to Lestrade that he is wrong in believing there is a woman named Rachel involved in the case.

It is at the beginning of chapter 4 in part 1 that Sherlock Holmes explains to Watson the deductions he has made based on his observation and his scientific knowledge:

Why, the height of the man, in nine cases out of ten, can be told by the length of his stride, it is a simple calculation, enough [...]. I had this fellow stride both on the clay outside and on the dust within. Then I had a way of checking my calculation. When a man writes on the wall, his instinct leads him to write about the level of his own eyes. Now that writing was just over six feet from the ground. It was a child's play. [...]. There is no mystery about it at all. I am simply applying to ordinary life a few of those precepts of observation and deduction which I advocated in the article. I gathered up some scattered ash from the floor. It was dark in colour and flakey – such as an ash is only made by Trichinopoly. I have made a special study on cigar ashes – in fact, I have written a monograph on the subject. I flatter myself that I can distinguish at a glance the ash of any known brand, either of cigar or tobacco. It is just in such details that the skilled detective differs from the Gregson and Lestrade [Scotland Yard detectives] types. (p.17)

As we can see, Holmes blindly relies on his abilities and knowledge to the point that he sees crime solving as a child's game and he considers himself more skilful than Scotland Yard's detectives. As Watson pointed out before, Holmes is like "a pure-blood well-trained foxhound."

As a matter of fact, Holmes is absolutely correct in all his deductions: the criminal turns out to be Jefferson Hope. A man who in his younger years used to be a worker in the Nevada Mountains extracting silver with the hope of improving his capital in order to start working in some other lodes (p. 41). Most importantly, Hope swore to take revenge on the deaths of Lucy, her fiancée, and her dad. It is Hope's own emotions what motivates him to accomplish the crimes by travelling for years looking for the two men he considers to be responsible for the two deaths. This characteristic of the criminal in *A Study in Scarlet* is related to another of the features of the whodunit proposed by Todorov; that is to say, the criminal is neither a professional nor an unimportant person; and Hope matches this characteristic.

We will now begin to draw a comparison with the methods used by the detective in *A Double Barrelled Detective Story* by Mark Twain, which will allow us to detect variations in the traditional whodunit. When we analyse *A Double Barrelled Detective Story*, the first thing to be noted about the main character in Twain's story, Archie Stillman, is the fact that he has a supernatural power: his sense of smell. As his mother says, Archie has the "gift of the bloodhound in him" (p. 6). This is the first divergence from Todorov's characteristics of the traditional detective novel, since according to the traditional whodunit, there is no place for any supernatural or fantastic event. Moreover, we can already begin to draw a comparison between Holmes and Archie. As we have mentioned, Watson describes Holmes as a "pure-blood well-trained foxhound" who will never lose a scent, whereas Archie is being compared to a bloodhound but not a pure-blood one since Archie only has a supernatural power. In other words, Holmes can be considered a proper detective due to his expert knowledge on science, which allows him to use logical reasoning to analyse the evidence and to put all the pieces of the puzzle together so as to catch the criminal. On the other hand, Archie only possesses a supernatural olfactory power, allowing him to follow the track of people or objects. This power gives Archie the ability to place people or objects in specific places and times. However, there is no logical reasoning behind Archie's actions, it is only instinct, the same any animal would have. When his mother learns about Archie's power, she immediately knew what she had to do, that is to say, using Archie's power to track the man who had wronged her and who had caused her father's grief and death and do the same to him:

He broke my father's heart, and night and day all these years I have tried, and all in vain, to think out a way to break his. I have found it now. (p. 9)

She tells Archie about the things his biological father, Jacob Fuller, did to her and how she now seeks revenge. Archie understands her and replies:

You are the world to me, and your desire is my law and my pleasure. Tell me what to do and I will do it. (p. 10)

These lines are very telling and we can see that Archie is not a free will person as Hope is in *A Study in Scarlet*. In other words, it is his mother who is urging Archie to find Fuller in order to ruin his life. She does not want Archie to kill his father as this would be “a favour” (p. 10) to him. Instead, she wants Archie to drive Fuller to the point of suicide by not having any place to run and hide and no peace of mind:

You will drive him from that place; you will haunt him down and drive him again; and yet again, and again and again, persistently, relentlessly, poisoning his life, filling it with mysterious terrors, loading it with weariness and misery, making him wish for death, and that he had a suicide's courage. [...], he shall know no rest anymore, no peace of mind, no placid sleep; you shall shadow him, cling to him, persecute him, till you break his heart, as he broke my father's and mine.
I will obey, mother. (p. 11)

Once again, there is confirmation that Archie will simply obey his mother's wish. This is a slight difference from the traditional whodunit analysed by Todorov (1977), who states that the culprit must not be a professional criminal, must not be the detective, must kill for personal reasons. We know that Archie is neither a professional criminal nor a detective, however, his reasons for killing (though personal as they may seem) are induced by another person (his mother). The text shows that he hesitates when he feels the ‘paternal blood’ drawing towards him but the word ‘duty’ reinforces the idea that he has been coerced and dragged by the strong bond with his mother. The following quotations clearly confirms this argument.

Even I feel drawing towards him-the paternal blood in me is making its claim. [...] My task is become hard now [...] but I will carry it out. Even with the pleasure paled, the duty remains, and I will not spare him. (p. 14)

Since you insist, I will vanish him again. (p. 19)

But Twain's story is not an ordinary one. Readers are misled to believe that Archie will accomplish the revenge his mother is so thirsty for. However, this is not the case; the murder story lies ahead. Once Archie settles down in the mining camp in Hope Canyon, the story diverges to Flint Buckner and Fetlock Jones. It is within this story that we learn that Fetlock plans to kill Flint by dynamiting his cabin. Fetlock has to endure Flint's beatings and insults as well as a murder attempt when Flint removes a ladder from the shaft where Fetlock was. Fetlock is, of course, tired of being treated in such a way and although everyone in the

camp suggests that he should leave his master Flint, he decides to stay with him because “he will never leave Flint till he left him a corpse” (p. 29). Fetlock spends hours thinking of ways of killing Flint without leaving any evidence until he comes up with the idea of dynamiting his cabin. An idea that Flint himself indirectly gave him during some mining explosions. Fetlock is going to carry out his murder plan, but surprisingly, his uncle Sherlock Holmes arrives to Hope Canyon. Fetlock is not afraid of his uncle and doubts of his observations and logical methods to solve crimes:

But the use of being afraid of him? Anybody who knows him the way I do knows he can't detect a crime except where he plans it all out beforehand and arranges the clues and hires some fellow to commit it according to instructions. Now there ain't going to be any clues this time- so what show has he got? None at all. (p. 47)

Fetlock concludes that the best way to get away with the crime without being caught by his uncle is to be with him the moment the crime is committed:

The best way to throw a detective off track, anyway, is to have him along when you are preparing the thing. Yes, that's the safest- I'll take him with me. (p. 47)

As we have stated before, according to Todorov, the murderer must be someone important in life, or be one of the main characters in the story or novel, but Fetlock is just another miner working in the camp alongside the many others and is not the main character of the story either. He was picked up by Flint who kept him under slave conditions while insulting him, beating him and even attempting to murder him. Consequently, this constitutes another deviation from the whodunit, since Fetlock is nothing but a simple servant. The presence of this deviation may be explained by resorting to the author's social context and ideological stance. This sub-story adds realistic elements to the work and uncovers Twain's aims at writing: the exploration of class relationship, criticism to slavery and human cruelty, depiction of rural life and local colour and the contrast between the educated and the low-class worker with natural instincts.

We can see that the miners are all amazed by Holmes, they call him “The Professor” and “The extraordinary man” and compare Archie's ability to Holmes, just to conclude that Archie is like an animal without intellect. Consequently, he will never be closed to Holmes's deductive abilities:

Archie is all right [...] But his gift is only eyesight, sharp as an owl's, as near as I can make it out just a grand natural animal talent, no more, no less, and prime as far as it goes, but no intellect in it. (p. 50)

When Fetlock finally dynamites Flint's cabin, Sherlock Holmes is asked to carry out the investigation of the crime. He resorts to all his skills of detailed observations, scientific methods and deductions:

The extraordinary man was moving about, attended by his nephew with a lantern. With a tape he took measurements of the cabin site; of the distance from the wall of chaparral to the road; of the height of the chaparral bushes; also various other measurements. He gathered a rag here, a splinter there, and a pinch of earth yonder, inspected them profoundly, and preserved them. [...] He paced off the distance from the cabin site to the corpse and corrected that for tidal differentiation. (p. 58)

As we can see, these are the same methods used by Holmes to solve the murders of Drebber and Stangerson. On the other hand, Archie simply looked around and sniffed the place with his supernatural olfactory system and the other miners criticised his ways for not being scientific:

Archie could've learnt something if he'd had the nous to stand by and take notice of how that man works the system. But no; he went poking up into the chaparral and just missed the whole thing. (p. 59)

These passages show two distinctly different crime-solving methods. Throughout pages 62 to 65, Holmes presents all his deductions and scientific evidence to the miners and arrives to the conclusion that Hillyer, a fellow miner, was responsible for the crime. Before Hillyer was taken away by the constable, he begged Archie to help him out. Archie accepts to help him and presents the evidence he has gathered contradicting what Holmes said before. In the end, Archie is able to solve the crime thanks to his bloodhound abilities, mocking Sherlock Holmes's scientific methods, which we will explain in detail in the next paragraph. This situation highlights another flouting of the characteristics outlined by Todorov: Holmes, the "pure-blood" detective who uses science and intellect, cannot solve the crime, whereas Archie, who has no experience in crime-solving, can easily find the guilty man and explain what actually happened without any scientific method but just his "animal talent". Although Fetlock is sent to prison, he manages to escape, leaving readers with a sense of injustice for the crime he had committed. Finally, it is towards the end that readers are reminded of the main story: Archie's search for Fuller in order to do justice for his mother. Unfortunately, it is too late for Archie to carry out his mother's revenge since Hillyer reveals to him that Flint Buckner's real name was Jacob Fuller, in other words, Archie's biological father. This ends the story in an anti-climax – the reader's expectations are deflated and no justice is achieved.

In order to analyse in detail Archie's crime-solving ability and to compare it with that of Sherlock Holmes' we need to analyse the satirical tone in Twain's story. As stated by

Hutcheon (1985), the satirical purpose of any work of art will only be understood when we consider its source, in this case, Conan Doyle's Sherlock Holmes. The comparison of Sherlock Holmes' role in these two stories will allow us to determine whether there is a negative evaluation of the original text (or foregrounded text), i.e., *A Study in Scarlet*, which generates a satiric version in the new text (or backgrounded text), i.e.; in *A Double Barrelled Detective Story*.

In *A Study in Scarlet* the following passage can be read:

Many a man, however vindictive, would have abandoned all thought of revenge in the face of such a difficulty, but Jefferson Hope never faltered for a moment. [...] Year passed into year, his black hair turned grizzled, but still he wandered on, a human bloodhound, with his mind wholly set upon the one object to which he had devoted his life. (p. 52)

It is clear that *A Study in Scarlet* is about a man who was ready to devote his life to the search of two men who, in his eyes, are wrongdoers. In a very similar way Twain's story revolves around the same topic but the main character in his story has been gifted with an extraordinary olfactory system that gives him the ability of tracking down the person he is looking for. Although in *A Double-Barrelled Detective Story* the target of the satire is not *A Study in Scarlet* itself, but rather Sherlock Holmes and everything he stands for, the plot similarities of the two stories will allow us to identify the instances of satire in Twain's story as well as the ironic stance in the methods used to solve the crime. Some of the similarities are obvious: they are both set in the American West and two men spend years and years travelling around the world trying to track down the wrongdoers in order to achieve revenge. As we have stated previously, in *A Study in Scarlet*, the murderer, i.e. Hope, is a free person. It is his sense of morality that makes him decide to track down the two guilty men. Twain parodies this idealization of a free-will man with honourable motives by presenting the opposite features in Archie Stillman. As we have exemplified earlier, Archie's mother is always behind him, urging him to accomplish the revenge that she has for so long been looking for, which, in the end, is the reason why Archie falters in his mission and leads him to question himself. Furthermore, it can be said that what motivates the thirst for revenge in Archie's mum is not exactly the fact that Fuller has caused her father's death but rather the fact that he has wronged her. Consequently, this thirst of revenge is not an honourable one, as in *A Study in Scarlet*, but a more selfish one.

Another instance in which the satiric effect of *A Double-Barrelled Detective Story* becomes evident is Twain's views on scientific methods and the intellect of man. As it has been explained, in *A Study in Scarlet*, Holmes is an infallible detective who, just by relying

on his deductive method, is able to find and arrest Hope. Sherlock's flawless deductions are sometimes felt as unrealistic even bordering the supernatural. The narrator says it is the knowledge of old criminal cases that would surely help Holmes solve the case but he never misses a detail or a clue and this perfection makes the reader feel he is a 'superhuman' sometimes. As it is stated in the story, "there are no crimes and no criminals these days" (p. 12), which means that crimes copy old ones and Holmes has a lot of knowledge of old cases. It is evident that in Doyle's story Sherlock's extraordinary intellect is enough to track down Hope and solve the case. This is a very optimistic view of a man's potential and it goes hand in hand with the reliability on the scientific method of the period, associated with the cutting-edge scientific developments in fields such as photography, dactyloscopy and biology among others.

All these characteristics are satirized in *A Double-Barrelled Detective Story*. Twain is a realist and as such he "sought to explain the changes in society and to depict reality as closely as possible" (Barrish, 2011). Consequently, in Twain's story, it is not a man's intellect that leads to the conclusion of the case but the 'supernatural' olfactory abilities which are present in Archie. The "Sherlock Holmes" that Twain introduces in his detective story is not infallible but just the complete opposite since he is not able to solve the case and is defeated by Archie's powerful sense of smell. It can be said that Archie Stillman makes a fool of Holmes and his intellect and deductive method. That is to say, Twain makes a fool of Doyle by clearly stating that Sherlock's perfect methods are as 'realistic' as Archie's supernatural olfactory abilities. And here lies the true parody, which is enhanced by the ironic tone the reader perceives through the story. It is ironic to think that a simple young man like Archie can defeat Sherlock Holmes just by using his olfactory abilities. As Hutcheon expresses, irony is a "form of repetition with ironic critical distance, marking difference rather than similarity" (p. xii). "It is the fact that they differ that parody emphasises and indeed dramatizes" (p. 31). The critical distance between the background text being parodied and the new piece of work is shown by irony. As we have already explained in the theoretical framework, irony is the rhetorical device that will allow readers to interpret the new text. However, according to Hutcheon satire and parody are similar since "both satire and parody imply critical distancing and therefore value judgement" (p. 44). Consequently, to differentiate the two of them, she explains that satire uses that distance negatively, that is to say, "to make negative statements about that which is satirized" (p. 44).

It is not only the above-mentioned examples that make *A Double Barrelled Detective Story* a satire but many others in which the negative marking proposed by Hutcheon is also evident.

Twain makes fun of Conan Doyle's optimistic view on the human capacity to achieve progress and takes a more pessimistic view. There are several examples in which Archie mocks at Holmes's methods while he is presenting his version of events:

I will now put aside reasoning, guesses, the impressive hitching of odds and ends of clues together, and the other showy theatricals of the detective trade, and tell you in plain, straightforward way just how this dismal thing happened. (p. 68)

When the Professor here was measuring off unimplicated vacancies and collecting relics that hadn't anything to do with the case. (p. 69)

Further to all this, towards the end of Twain's story we learn that a group of men took Holmes as prisoner and plan to kill him. Holmes is only saved by the sheriff:

They dragged him [Holmes] to the horse-pot, backed him against it, chained him to it, and piled wood and pine cones around him waist-deep. [...] The executioner stood with the charred match in his fingers, watching his work. The hoof-beats turned a projecting crag, and now they came thundering down upon us. Almost the next moment there was a shout—The sheriff! (p. 86)

These examples show not only the negative marking with the foregrounded text but also another flouting of Todorov's analysis of the traditional whodunit. According to the eight characteristics he presented, the detective must enjoy complete immunity, in other words, nothing can put his life at risk, and, as we have exemplified above, if the Sheriff had arrived a minute later, Holmes would have most likely been killed.

The satiric effect can also be seen in the sense of justice Doyle and Twain portray in their stories. Doyle writes a story in which justice prevails above all, whereas the opposite is suggested in Twain's story. In fact, not only is there no sense of justice but also Archie Stillman is responsible for many other injustices. This is another flouting which is connected with Twain's realistic tone, i.e., life is not perfect and happy endings are rare. This deviation is another element that explains the parodic tone: Twain's negative evaluation of Doyle's idealism. In Doyle's story justice prevails, as this passage reads: "Let the high God judge between us. Choose and eat. There is death in one and life in the other. Let us see if there is justice upon the earth, or if we are ruled by chance" (p. 56). These are Hope's words when seeking revenge against Drebber, one of the wrongdoers.

As Drebber chooses the pill that contains the poison, it is clear enough that there is justice in the world. Similarly, at the end of the story Hope dies due to a medical condition so

there is no need to punish him. As Watson puts it: “A higher Judge had taken the matter in hand, and Jefferson Hope had been summoned before a tribunal where strict justice would be meted out to him” (p. 57). Once again, Doyle shows that there is justice in the world. However, Twain presents a different reality. Firstly, after Fetlock is taken away by the Sheriff, he manages to escape and secondly, Archie Stillman is never able to fulfil his revenge against Fuller, even though they have been both living in the mine camp for quite some time. When Fuller dies it is evident that Archie plays no part in it, so the sense of justice in both situations is lost. Adding to this, in the first section of the story, Archie begins to follow a man who he thinks is Fuller but actually is not. Archie completely ruins this man’s life who by the end of the story appears in front of Archie completely broken both physically and mentally:

He slumped to the ground as if a stroke of lightning had withered him in his tracks; and as the boys came running, he struggled to his knees and put up his pleading hands to me, and out of his chattering jaws he begged me to persecute him no more. (p. 79)

A glance at his wild eyes showed us that he was insane. That was my work, mother! The tidings of your death can someday repeat the misery. I felt in that moment, but nothing else can ever do it. (p. 80)

In fact, when the man begins to talk about his suffering, his mental state becomes obvious:

I got more and more troubled and worried, and my troubles made me see spirits and hear voices, and I could not think straight and clear on my subject, but got confused and involved and had to give it up, because my head hurt so. It got to be worse and worse; more spirits and more voices. They were about me all the time; at first only in the night, then in the day too. They were always whispering around my bed and plotting against me, and it broke my sleep and kept me fagged out, because I got no good rest. (p. 82)

Archie is aware that even though he can try to fix what he has done, he will not be able to restore the man’s life to what it once was. It is evident that Twain does not believe in the triumph of justice above all and satirizes it in his stories.

Finally, we will concentrate on the method of investigation presented in the Hard-Boiled detective story: *Killer in the Rain* (1935). In his thesis, “The Hard-Boiled Revolution-Influences and Development”, Kollmitzer, Mathias (2010) cites an introduction to *Trouble Is My Business* by Raymond Chandler which perfectly describes the social world where the detective is to interact with:

[...] a world gone wrong, a world in which, long before the atom bomb, civilization had created the machinery for its own destruction and was learning to use it with all the moronic delight of a gangster trying out his first machine-gun. The law was something to be manipulated for profit and power. The streets were dark with something more than night. (p.78)

This quotation exemplifies a world where the unnamed detective will act to fulfil his client's petition. This world is quite different from the one in which Sherlock Holmes solves crimes. Holmes investigates his cases using reasoning and logic; he is never at risk nor in need of using guns to defend himself to get to the truth. He moves around English cities at night but these nights are not as oppressive as they are in *Hard-Boiled* settings.

In *Killer in the Rain*, the unnamed detective has his own codes, that is to say, he follows his own set of ethical and moral rules regarding whether he gets involved in a case or not and whether it is necessary to use physical violence or a gun. This is why he is considered a loner, an outlaw, because he does not stick to the existing legal system of the society he lives in. For instance, when the unnamed detective in the story decides to accept Dravec's request, he does it because he is paid for and because, after listening to Dravec's reasons, he has been convinced.

He [Dravec] stood up clumsily, swung his hat and stared down at my feet.
"You [the detective] take him [Steiner] off my back, like you [the detective] said. He [Steiner] isn't her sort, anyway."
"It might hurt your back a little."
"That's okay. That's what it's for", he [the detective] said.
He [Dravec] buttoned himself up, dumped his hat on his big shaggy head, and rolled on out. He shut the door carefully, as if he was going out of a sickroom.
I [the unnamed detective] thought he was as crazy as a pair of waltzing mice, but I liked him. (p. 4)

In these lines, we can read how after a long conversation, the private investigator decides to drive Steiner away from Carmen. However, we must also point out the fact that around the '30s and '40s it was somehow implicit that private detectives offered these services to their clients, therefore Dravec hires the unnamed detective knowing that he would accept the job.

In this story, the private detective also works actively on Dravec's case. He becomes physically involved when following Steiner's steps. For instance, while monitoring his movements, he hears three shots coming from his mansion. Thus, he forces the mansion door, not knowing what he will encounter inside:

I wasted time hitting the door with my shoulder, without enough start. It threw me back like a kick from an army mule.
The door fronted on a narrow runway, like a small bridge that led from the banked road. There was no side porch, no way to get at the windows in a hurry. There was no way around to the back except through the house or up a long flight of wooden steps that went up to the back door from the alley like street below. On these steps I now heard a clatter of feet.
That gave the impulse and I hit the door again, from the feet up. It gave at the lock and I pitched down two steps into a big, dim, cluttered room. I didn't see much of what was in the room then. I wandered through to the back of the house.

I was pretty sure there was death in it. (p.5)

Through these lines, we can stress a difference with the way in which Sherlock Holmes solves the crime in *A Study in Scarlet*. As we have previously explained in the analysis of Holmes's methods of investigation, Holmes arrives at the crime scene after the crime has been committed but he is not part of it. He uses logic and rational methods or techniques to put all the pieces of the puzzle together so as to discover the criminal, do justice and put an end to the story. As we have stated, this is related to one of the features of the traditional detective story proposed by Todorov (1977) in his essay "The Typology of Detective Fiction" which claims that everything must be explained rationally and that the fantastic is not admitted. Instead, in *Killer in the Rain*, we can assert that there is a variation to this rule since the private detective does not stick to a method, he simply starts investigating Steiner's death, using his experience, but without knowing where the evidence will lead (him) to or what will happen to himself. In fact, the detective never foresees Steiner's death. This merely happens and he is obliged to act in response. He risks his life to protect Carmen and to find out why Steiner was murdered. Moreover, if we consider the detective's immunity rule proposed by Todorov, we can affirm that the detective in Hard-Boiled fiction is not blessed with it, leading to another divergence from Todorov's rules. In *Killer in the Rain*, the detective is part of a dangerous society where he sometimes has to struggle to survive. There are some lines in the story which reflect this idea, for example when he encounters a man named Guy Slade in Steiner's house. Slade, unaware that the man in front of him is a private detective, points a gun at him suspecting it was him who had killed Steiner, consequently, the detective is forced to find a way to free himself from that situation, otherwise he runs the risk of being shot and even killed:

"Glad to hear you [Slade] didn't gun Steiner yourself", I [the detective] said.
The Luger swept up again and made a target of my chest. I [the detective] said: "Put it down, Slade. You don't know enough to pop off yet. Not being bullet-proof is an idea I've had to get used to. Put it down. I'll tell you something-if you don't know it. Somebody moved Steiner's books out of his store today-the books he did real business with." (p.21)

According to John Cawelti (1976) in his book *Adventure, Mystery and Romance*, and as it has been mentioned in the introduction, the pattern of action in Hard-Boiled detective fiction has differences with the traditional whodunit regarding the solution of the crime and the apprehension of the criminal. Whereas in the traditional detective story the ultimate objective of the detective is to solve the crime and catch the criminal, in Hard-Boiled fiction it is not. In *Killer in the Rain*, the detective is not actually interested in discovering who killed

Steiner; his main objective is to drive Steiner away from Carmen, because this is what he was paid for. This is clearly stated at the end of the story, in chapter twelve, when the unnamed detective is at the police station talking with Inspector Isham:

After a moment Isham said to me [the unnamed detective]: You made one bad mistake. You shouldn't have mentioned Marty to the girl [Carmen] until you were sure he was your man. That got two people killed [Dravec and Marty] quite unnecessarily.

I [the unnamed detective] said: "Uh-huh. Maybe I better go back and do it all over again."

"Don't get tough."

I'm not tough. I was working for Dravec and trying to save him from a little heartbreak. I didn't know the girl was as screwy as all that, or that Dravec would have a brainstorm. I wanted the pictures. I didn't care a lot about trash like Stiner or Joe Marty and his girlfriend, and I still don't. (p.30)

The detective's first aim was to protect Carmen from Steiner. However, since Carmen is present the moment he is murdered, the detective now wants to protect her from becoming the main suspect of the crime; he wants to do justice to Carmen. To achieve this aim, the private detective displays a code of behaviour which is contrary to what is expected from a police officer. That is to say, he hides to the police not only Steiner's murder but also the fact that Carmen was on the crime scene the day it happened. This is clearly exemplified in chapter three of the story:

I went through Steiner's desk and found a little blue notebook written in code that looked interesting. I put that in my pocket, too. Then I tried to get at the back of the camera in the totem pole, to get the plate, but couldn't find the catch right away. I was getting nervous, and I figured I couldn't build up a better excuse if I ran into the law when I came back later to look for it than for any reason I could give if caught there now. I went back to the girl and got her slicker on her, nosed around to see if anything else of hers was there, wiped away a lot of fingertips I probably hadn't made, and at least some of those Miss Dravec must have made. I opened the door and put out both the lamps. (p. 7)

Although, all this situation can tarnish the detective's image, the detective does not regret his actions:

Isham said: "I don't have to tell you how a police department looks at that kind of a cover-up on a murder."

I [the private detective] sighed. "Gunfire," I said. "A dead man on the floor. A naked doped girl in a chair not knowing what had happened. A killer I couldn't have caught and you couldn't have caught- then. Behind all this a poor old roughneck that was breaking his heart trying to do the right thing in a miserable spot. Go ahead- stick it into me. I'm not sorry." (p.29)

Undoubtedly, in *A Study in Scarlet* Sherlock Holmes never turns the case into something personal and, similarly, he never alters the crime scene or hides information to the police force since this goes against his principles.

Finally, we must refer to the person responsible for Steiner's death. According to Todorov's characteristics of the traditional detective fiction, the culprit must neither be a professional killer nor a detective, but must be someone important in life and kill for personal reasons. We can evidence that in *Killer in the Rain*, Steiner's murderer is in fact not a detective nor a professional murderer, though he is involved in illegal activities, and he kills for personal reasons. That is to say, Steiner's murderer is Carl Owen. Owen was in love with Carmen and when she started seeing Steiner, Owen became jealous and killed him. Even though there seems to be no variation with the rule proposed by Todorov, there is in fact a major difference: the culprit does not have any importance in life since he is a mere chauffeur. Owen worked as Dravec's chauffeur and that is how he fell for Carmen:

Dravec's chauffeur. A kid named Carl Owen. How do I know? We had him in the cooler a year ago on a Mann Act rap. He run Dravec's hotcha daughter off to Yuma. Dravec went after them and brought them back and had the guy heaved in the goldfish bowl. Then the girl gets to him, and the next morning the old man steams downtown and begs the guy off. Says the kid meant to marry her, only she wouldn't. Then, by heck, the kid goes back to work for him and been there ever since. What do you think of that? (p.11)

Furthermore, we can state that, although the unnamed detective is successful in protecting Carmen, the story leaves readers with a sense of injustice or, at least incompleteness, regarding Steiner's crime. The detectives are not a hundred percent sure that Owen is responsible for Steiner's death. In chapter twelve, the detectives are discussing the matter:

Isham waved all that aside: "Who did kill Steiner?"

"The blonde girl [Agnes Laurel] will tell you."

"I want you to tell me."

I [private detective] shrugged. "If you want me to guess- Dravec's driver, Carl Owen."

Isham didn't look too surprised. Violets M'Gee grunted loudly.

"What makes you think so?" Isham asked.

I thought for a while it could be Marty [...] I also thought of Slade, too. But Slade is not quite the type either. [...] But Owen would. He was in love with the girl once, probably never got over it. He had chances to spy on her, find out where she went and what she did. He lay for Steiner, got in the back way, saw the nude photo stunt and blew his top. He let Steiner have it. Then the panic got him and he just ran. (p.11)

Besides, this uncertainty is confirmed by Agnes's own testimony of what Joe Marty told her:

Last night he was in his car down on the street back of Steiner's house. He heard the shots, saw the kid tear down the steps, jump into a big sedan and take it on the lam. Joe chased him. Halfway to the beach, he caught him and ran him off the road. The kid came up with a gun, but his nerve was bad and Joe sapped him down. While he was out Joe went through him and found out who he was. When he came around Joe played copper and the kid broke and gave him the story. While Joe was wondering what to do about it the kid came to life and knocked him off the car and scrambled again. He drove

like a crazy guy and Joe let him go. He went back to Steiner's house. I guess you know the rest. When Joe had the plate developed and saw what he had he went for a quick touch so we could get out of town before the law found Steiner. We were going to take some of Steiner's books and set up shop in another city. (p.30)

This is the main difference between the detective in *Killer in the Rain* and Sherlock Holmes. The unnamed detective is a humanised detective that can be fallible, using methods that can be imperfect within a system that is corrupt, which leaves readers with the uncertainty about who the true culprit is. Just as real as life which is cruel, unfair, unfathomable.

It is only in the last chapter that readers learn through Agnes Laurel, Joe Marty's girlfriend, that when Marty went to Steiner's house to do business with him, he heard the shots and saw a man running away in a car. Marty was able to follow, stop the man and recognize him as Carl Owen. Marty saw that Owen had a gun and was very nervous but before he could do anything, Owen escaped in the car. Unfortunately, Owen was found dead inside his car on the coast with an injury in his head and, though Agnes Laurel tells the police that she does not think Marty killed Owen, there is no way of actually confirming any of this since Marty was killed by Dravec. The story of Steiner's crime is left with a veil of mist as the only two men who could have shed light on the events are dead.

By analysing the detective and his methods in *Killer in the Rain*, we can conclude that the way the detective acts is conditioned by the social context of the story. That is to say, he lives in a corrupt world where the police are inefficient and the legal system and the law can be manipulated. Thus, he does not behave as Sherlock Holmes does, respecting the norms; on the contrary, he deviates from them and he has his own moral or ethical code. His main objective is to fulfil his client's petition, no matter what his actions are or what happens to him. The new chronotope determines the detective's interaction with his background, shapes the action in the narration and defines the identity of the detective. This new chronotope makes up the genre of the work: the Hard-Boiled fiction.

4. Conclusion

As we have stated in the introduction of this thesis, our aim has been to show how and why texts undergo generic transformations. In order to successfully reach our aim we saw it essential to resort to the concept of chronotope proposed by M. Bakhtin, which has allowed us to account for the changes in the time and space of the narration that inevitably determine the action of the story and the identity of the detective.

We have started by delineating the structural elements that build up the traditional detective story in Conan Doyle's *A Study in Scarlet* (1887) so as to carry out a comparative analysis in which we have compared and contrasted these elements to the ones present in the detective satire, *A Double Barrelled Detective Story* (1902) written by Mark Twain and in the Hard-Boiled detective story *Killer in the Rain* (1935), written by Raymond Chandler.

Todorov's "The Typology of Detective Fiction" (1977) has been central to recognise in Doyle's work the above-mentioned structural elements, which frame the text within the genre of the traditional whodunit. We can distinguish in *A Study in Scarlet* the structure of the two stories theorised by Todorov – the story of the investigation and the story of the crime. Even though Todorov states that the traditional whodunit presents the story of the crime first and then the story of the investigation, the inverted order in Doyle's story is just a minor innovative change that is not central enough to claim a change of genre. We remind the reader that Todorov suggests that the story in which readers get to know what happens (i.e., the story of the crime) is more significant than the plot (i.e., the story of the investigation) because readers can see the characters in action while the plot lacks importance since there is no real action and nothing happens to the detective. Thus, regardless of the inverted order, we can see that the narrative framework remains untouched: the transmission of the information follows the homology "author: reader=criminal: detective".

Another reason why *A Study in Scarlet* falls into the genre of the traditional whodunit is that it clearly follows the eight characteristics of the whodunit: there is one detective, Sherlock Holmes, there is one criminal, Jefferson Hope, and there is at least one victim, in this story there are two, Staggerson and Drebber. The culprit is not a professional criminal, and definitely not a detective, and as we have explained, the criminal in *A Study in Scarlet* is a free-will man who kills for personal reasons. Moreover, the culprit has certain importance in life, since he is not just a butler, and he also has importance in the story, since he is one of the main characters in it. Furthermore, as we have mentioned during our analysis, love has no place in the traditional detective fiction, and in fact, Holmes is not romantically

involved with anyone. As regards the detective, Holmes only uses rational explanations, leaving aside not only banal, far-fetched and nonsensical events but also psychological analyses. In addition, following Todorov's characteristics of the traditional detective fiction, it is Watson, Holmes's friend, who reports everything that happens admitting that he is writing a journal, which is the reason why the language is neutral and straightforward.

The type of detective Conan Doyle portrays and the chronotope that shapes the action in the story are, of course, determined by the aesthetic conventions of crime fiction of late-19th-century Victorian England, as well as by the cultural and social values of the period. We can conclude that in *A Study in Scarlet*, Sherlock Holmes embodies all the characteristics of the classical detective, thus his identity remains untouched as does the chronotope of the traditional detective fiction.

After providing enough evidence to confirm that *A Study in Scarlet* follows the pattern of the traditional detective whodunit, we selected *A Double Barrelled Detective Story* (1902) by Mark Twain, which is set in a completely different historical literary period, so that we could provide theoretical foundations to explain the change in the chronotope of the story that leads to its generic transformation.

To begin with, and as it has been stated before, although Doyle presents the story of the crime and the story of the investigation in an inverted order, the narrative still shows a clear-cut distinction of the two texts. In contrast, Twain (1902) flouts this conventional feature and presents a disorderly plot. Doyle's story presents a series of ordered events leading to the climax of the story, which readers are expecting because it has been built logically. Instead, in Twain's story readers cannot understand what exactly is happening at first but by the end of the story all the elements come together as a unity. This is because Twain's plot is not traditionally structured. At first, it seems that Twain is going to follow the traditional structure of the plot but, as soon as Archie starts his travels, the plot order collapses up to the point in which many a reader forgets what the main plot is about. Archie begins his journey by following the wrong man, and he ends up settling in a mining camp. Here, the story considerably diverges from the original plot, focusing on characters like Fetlock Jones and Flint Buckner. In addition, Twain describes an incident in which a child goes missing and Archie is called to help due to his olfactory power. Archie successfully finds the child safe and sound. Moreover, the story focuses on the clash between Sherlock Holmes and Archie after Flint Buckner's murder.

All these comings and goings in Twain's story make it easy for readers to deviate from the main point. And, in fact, it is not until the end that Twain rounds up all the events

and puts an end to the story. It is then that readers learn that Fuller was actually killed during the course of the story creating an anti-climax. In Twain's story both the sense of injustice and disorder prevails, which coincides with the author's pessimistic view about Man. Furthermore, the eight characteristics of the whodunit are not carefully followed as in *A Study in Scarlet*. At first sight, Twain's story does have a detective, a criminal and a victim and the story shares some similarities with the traditional whodunit - the culprit is not a professional criminal and he kills for personal reasons, and similar to Doyle's story, love has no place in this story either. However, deviations from Todorov's characteristics soon begin to emerge.

To begin with, the murderer is not someone important in life, as Todorov proposes, but just a teen who was picked up by Flint and is now acting as his slave. Moreover, though Todorov states that in the traditional detective fiction there is no place for psychological analysis, Twain's story does contain some instances which depict the psychological state of some of the characters. The most obvious example is towards the end of the story when James Walker, the man who Archie thought to be his father and whose life was mistakenly ruined by Archie, appears in front of him and provides an insight about the misery he went through for years. Nevertheless, the most significant diversion from Todorov's characteristics is the fact that events are not explained logically, but rather using Archie's implausible power. Twain's Sherlock Holmes presents fissures in his logical reasoning which leads him to accuse an innocent man. What is more, he is surpassed by Archie's supernatural olfactory abilities, which allows Archie to explain the case in simple terms and to find the real culprit. This means that there is also a difference in the use of language. As we have already explained, Archie uses simple, everyday language to explain facts and the miners use the ungrammatical structures of the uneducated, which helps to make the story more realistic. Similarly, and as it has been noted before, in Twain's story the figure of the infallible detective, represented by Holmes, is questioned and mocked at, which gives realism to the story and uncovers the satirical tone of the text. In fact, Twain uses his story to satirize the figure of Sherlock Holmes, to mock at the traditional detective story and the detective's infallible methods; which is why he parodies the traditional text of classical detective fiction. As we have previously mentioned, according to Twain, Holmes's methods are as unrealistic as Archie's supernatural sense of smell. This is the true parody, which is enhanced by the ironic tone of the story. As Hutcheon (1985) explains, when irony is used with a negative marking, i.e., when the aim is to mock at the backgrounded text (*A Study in Scarlet*) we are in the presence of satire. As it can be seen, Todorov's structure and eight characteristics of the traditional detective novel have not been respected and, further to this, the use of parody and

irony alters the detective's behaviour: Holmes is fooled and cannot solve the case. Due to all the elements we have analysed, we can conclude that Twain's story is not a traditional detective fiction; the irony, the parody and the ridiculization of the traditional detective have altered the traditional chronotope, turning *A Double Barrelled Detective Story* into a satire.

The last story we have selected to compare against the traditional whodunit, is *Killer in the Rain* (1935) by Raymond Chandler. Once again, we took into consideration Todorov's *Typology of Detective Fiction* and also John Cawelti's analysis of the Hard-Boiled detective story in his book *Adventure, and Romance: Formula Stories as Art and Popular Culture* (1979). We can start by pointing out that the main difference is the fact that the story is not divided into two sections, i.e., the story of the crime and the story of the investigation. Instead, in *Killer in the Rain*, the story of the crime and the story of the investigation are blended and the reader learns about the events and discovers the clues simultaneously with the narration, that is, there is no other frame in the story where the detective explains to the reader the process of discovery and the methods used. This is the opposite of what happens in *A Study in Scarlet* and *A Double Barrelled Detective Story*, since in these two stories the detective is the one who explains to the readers the significance of every clue and leads them to the culprit. This shows that Todorov's rule about the homology: "author: reader=criminal: detective" is transgressed in *Killer in the Rain*.

As the investigator himself states in chapter twelve: "I wanted the pictures. didn't care about trash like Steiner or Joe Marty and his girlfriend, and I still don't" (p. 31). If we focus on the eight characteristics of the traditional whodunit put forward by Todorov (1977), we can assert that there is, in fact, one main victim, Steiner; there is also one main criminal, Carl Owen and one main detective, the unnamed detective. However, these three characters do not embody the traditional characteristics. To begin with, the unnamed detective hides the news of Steiner's death to the police and the fact that Carmen was present the moment it happened; he applies his own moral and ethical code to prevent Carmen from being framed for Steiner's death, though it is contrary to what is expected from a police officer. Moreover, as we have already stated in the analysis, the detective and the police are not sure that Owen is responsible for Steiner's death, though it seems to be the most logical suspect. Owen is held responsible for Steiner's crime based on Agnes Laurel's confessions of what Joe Marty told her.

If we take Owen as Steiner's murderer, as it is implied in the story, this represents a clear diversion from one of Todorov's rules. Todorov states that the culprit must be someone important in life, i.e., not a butler or a maid; and someone important in the story, i.e., one of

the main characters. However, Owen is a simple chauffeur, in other words, Owen isn't an important person in life and, in addition, he isn't a main character in the story either. His name is first mentioned by the police once his corpse is found and hardly any information is given about him. Furthermore, we can notice a blurred line between criminal and victim: Owen, the criminal, has also become the victim and it is not clear who murdered him. It is obvious that the last person who saw Owen alive was Joe Marty, so he could be suspected of having committed the crime but, as Marty was killed by Dravec, it will be impossible to obtain a confession or prove anything. In fact, when Inspector Isham asks Agnes Laurel about the culprit of Owen's death, Agnes can neither admit nor deny whether Marty killed him or not.

Added to all this, it is true that there is one main detective in the story - the unnamed detective - however, as we have already said, he is not interested in solving any crime. Instead he just wants to get Carmen's photos. This is why he does not follow any rational method of investigation but has, instead, his own set of values and codes to such an extent that he clears Carmen's fingerprints from Stainer's flat and takes her back to her home so that she cannot be connected to the crime scene. On the other hand, while the unnamed detective is trying to get Carmen's photos, the other police officers, including Violets M'Gee, discover Owen's body and can easily connect him to Dravec and Carmen. Nevertheless, the story does not focus on how they collected the evidence or on which methods of investigations were used to analyse them. As a consequence, this is also a divergence from Todorov's whodunit, since he claims that everything must be explained rationally. Similarly, we have shown in the analysis that the detective in Hard-Boiled fiction does not enjoy immunity as Todorov proposed. On the contrary, the unnamed detective puts his life at risk on several occasions and is even injured trying to accomplish his task, which is another central difference from the whodunit.

Regarding the statement "love has no place" in detective fiction outlined by Todorov (1977), we can say that neither in *A Study in Scarlet* nor in *Killer in the Rain* there is a place for love on the side of the detective. In the former, the detective is cold and is just limited to solve a crime and catch a criminal. Instead, in the latter, even though the detective does not have an affair with his client (Dravec's adoptive daughter: Carmen), he seems to be more protective, even more empathetic to her and the situation she undergoes. We can have some evidence of this in chapter two when the detective finds Carmen and Steiner's corpse in his mansion. She is found unconscious and naked and the detective manages to bring her around and to get her dressed.

Killer in the Rain has also a contrasting chronotope compared to *A Study in Scarlet*. The aesthetic tradition of the period and the social context of the Hard-Boiled have generated a change in the detective's identity. Consequently, as we have shown, his actions and methods also deviate from the traditional detective's. Historical changes also bring about cultural changes. In the late-Victorian-period people were eager to read about an infallible detective like Sherlock Holmes, who applied logical thinking and provided rational and scientific explanations. However, in Chandler's time a detective like Sherlock Holmes wouldn't have been successful. In this period, it was necessary to create a more authentic or verosimile detective, with positive and negative aspects; a detective who could be vulnerable to the vices of the society that surrounded him. In other words, a humanised and earthly detective like the unnamed detective in *Killer in the Rain*. All things considered, we have been able to show that variations in the chronotope of the story determine the creation of a new genre, therefore we can state that *Killer in the Rain* belongs to the Hard-Boiled detective fiction and not to the classical detective novel.

Taking into consideration the general objectives of this thesis, we have clearly shown through the analysis of the three stories that the structures underlying these texts, that is to say- their chronotopes- change according to the historical and cultural period they belong to, causing inevitably, a variation, a deviation, from the original chronotope. Furthermore, we have also highlighted how the use of irony and satire together with the sociocultural and historical change reflected in Mark Twain's *A Double Barrelled Detective Story* can implicate a negative evaluation of the parodied text. In the case of our thesis this backgrounded text -as Linda Hutcheon refers to- is Conan Doyle's *A Study in Scarlet*, which in late-19th-century England portrayed a detective with unquestionable characteristics. Finally, set in America before WWII, Raymond Chandler's *Killer in the Rain* seeks to present a different judgement of society, to question the legal system and the detective and his actions, which leaves us with a real sense of immorality and injustice compared to *A Study in Scarlet*.

Through the comparison of Conan Doyle's *A Study in Scarlet*, Mark Twain's *A Double Barrelled Detective Story* and Raymond Chandler's *Killer in the Rain*, we have aimed at foregrounding the fact that, as Todorov once wrote: "detective fiction has its norms: to develop them is also to disappoint them; to improve upon detective fiction is to write literature, not detective fiction" (1977, p. 159). After completing our analysis, we conclude that a genre is not static, and that there will always be new stories creating new genres by transgressing the valid rules of a previously existing one.

We hope that this thesis will prove fruitful for further academic research and that it will provide enriching contributions to the literary studies about chronotopic variations and genre development.

Works Cited

- Arthur Conan Doyle Literary Estate. (2020). Biography. Retrieved from <https://www.arthurconandoyle.com/biography.html>
- Bakhtin, M. (1981). *The Dialogic Imagination: Four Essays* (pp. 84 – 253). Texas: The University of Texas Press, USA.
- Barrish, P. (2011). *The Cambridge Introduction to American Realism*. (pp. 1 - 23). Cambridge: Cambridge University Press. Retrieved from <https://epdf.pub/the-cambridge-introduction-to-american-literary-realism-cambridge-introductions-.html>
- Campbell, D. (2017, September 27). Southwestern Humor, 1830 - 1860. Retrieved from <https://public.wsu.edu/~campbelld/amlit/swhumor.htm>
- Campbell, D. (2017, September 27). Regionalism and Local Colour Fiction, 1865 - 1895. Retrieved from <https://public.wsu.edu/~campbelld/amlit/lcolor.html>
- Cawelti, J. (1976). *Adventure, Mystery and Romance. Formula Stories as Art and Popular Culture*. The University of Chicago Press, USA.
- Chandler. R. (1935). *Killer in the Rain*. Ae Lib: World Literature Library. Retrieved from http://www.ae-lib.org.ua/texts-c/chandler_killer_in_the_rain_en.htm
- Darrin. (24 October, 2017). The History of Private Investigators and Where They Started. Retrieved from <https://pvteyes.com/the-history-of-private-investigators-and-where-they-started/>
- Doyle, A. C., (1887). *A Study in Scarlet*. Retrieved from <https://sherlock-holm.es/stories/pdf/a4/1-sided/stud.pdf>
- Hutcheon, L. (1985). *A Theory of Parody – The teaching of the 20th century Art Forms*. Chicago: University of Illinois Press, USA.
- Isokoski, M. (2008). “*The Victorian Middle Class, Imperialist Attitude and Women in Arthur Conan Doyle’s Sherlock Holmes Adventures*”. (Masters Thesis). Retrieved from <https://trepo.tuni.fi/bitstream/handle/10024/78751/gradu02341.pdf?sequence=1&isAllowed=y>
- Jalová, Z. (2007). “*Reflections of Society and Era in Hard-Boiled Detective Fiction*”. (Thesis Dissertation). Retrieved from https://is.muni.cz/th/xzdcx/DIPLOMA_WORK.pdf
- Knight, S. (1980). *Form and Ideology in Crime Fiction*. (pp.67-107, 135-167). London: The Macmillan Press Ltd, United Kingdom.
- Kobritz, J. (2002). “*Why Mystery and Detective Fiction was a Natural Outgrowth of the Victorian Period*”. (Masters Dissertation). Retrieved from <https://digitalcommons.library.umaine.edu/cgi/viewcontent.cgi?article=1498&context=etd>

- Kollmitzer, M. (2010). *The Hard-Boiled Revolution – Influences and Development*. Retrieved from http://othes.univie.ac.at/11646/1/2010-10-19_0303496.pdf
- Life at the Turn of the 20s Century. Retrieved from [https://www.jacksonsd.org/site/handlers/filedownload.ashx?moduleinstanceid=4855&dataid=2292&FileName=The Americans Unit 4.pdf](https://www.jacksonsd.org/site/handlers/filedownload.ashx?moduleinstanceid=4855&dataid=2292&FileName=The_Americans_Unit_4.pdf)
- Phillips, B. (2018, January 18). Crime Fiction and the City: The Rise of a Global Urban Genre. Retrieved from <https://think.iafor.org/crime-fiction-and-the-city-the-rise-of-a-global-urban-genre/>
- Priestman, M. (2003). *The Cambridge Companion to Crime Fiction*. Retrieved from <https://analepsis.files.wordpress.com/2011/08/cambridge-crime-fiction.pdf>
- Rzepka, C., Horsley, L. (Eds.). (2010). The “Hard-Boiled” Genre. En *A Companion to Crime Fiction*. (pp. 140-151 and pp. 390 - 415). West Sussex: Wiley-Blackwell, United Kingdom.
- Taunton. M. (2014, May 15). Print Culture. Retrieved from <https://www.bl.uk/romantics-and-victorians/articles/print-culture>
- Twain. M. (1902). *A Double-Barrelled Detective Story*. The Literature Network. Retrieved from <http://www.online-literature.com/twain/double-barrelled/1/>
- Todorov, T., Berrong. R. (1976). The Origins of Genres: *New Literary History*, 8(1), 159-170. DOI: 10.2307/468619
- Todorov, T. (1977). The Typology of Detective Fiction. In *The Poetics of Prose*. Retrieved from <http://faculty.washington.edu/akn/typology.pdf>
- The Mark Twain House and Museum. (2020). Biography. Retrieved from <https://marktwainhouse.org/about/mark-twain/>