

**A detective in the modern city:
consider about Hard-Boiled by *The Long Good-bye***

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In *The Long Good-bye* by Raymond Chandler, the main character whose name is Philip Marlowe, flourishes in a big-city as a detective. Marlowe's fearless behavior is appropriate for surviving in a society. The roles of the detective in a modern city are to roam, observe and stick to his own sense of justice. These characteristics are tied to a notion of 'flâneur' by Benjamin who is a thinker and philosopher. Since Edgar Allan Poe, a detective or an investigator has had the element of flâneur partly. For instance, Sherlock Holmes, the most famous detective in the world, run around London in order to carry out investigations. Marlowe fulfills the requirement for denied 'flâneur' providing that Marlowe is the successor as the detective like Holmes.

Detective novels can be divided by eras. The first age has begun middle nineteenth century. Edgar Allan Poe (1809-1849) is the creator of *The Man of the Crowd* (1840) and *The Murder in the Rue Morgue* (1841). These stories are defined as the original detective novels by Howard Haycraft (1905-1991) and Walter Benjamin (1892-1940). Since then, Sherlock Holmes is created by Sir Arthur Conan Doyle (1859-1930), Father Brown by Gilbert Keith Chesterton (1874-1936), *Lecoq* by Émile Gaboriau (1832-1873) some as archetypes of detective. They are the problem solvers by observation and use of their brain as detectives in a big-city. One distinction of the detective novels of this age is such detective's stylish actions. Haycraft calls the second age is called The Golden Age. A lot of detectives appeared, such as Hercule Poirot by Agatha Christie (1890-1976), Philo Vance by S. S. Van Dine (1888-1939), Lord Peter Death Bredon Wimsey by Dorothy L. Sayers (1893-1957) and many others. The detectives of this generation often solve an elaborate trick in a closed situation. They doesn't carry out big-city for investigations. It is different to the incipient age as for how to investigate. Chandler criticizes the Golden Age writers and their detectives for their behavior. "They [the Golden Age writers] do not really come off intellectually as problems [...] they are too contrived, and too little aware of what goes on in the world." (Chandler 11) He complains that the writers undervalue the detective's humanity and they presume the characters to be stage settings of the novels. Then, the third, the Hard-Boiled genre examples by Raymond Chandler and Dashiell Hammett

(1894-1961). This genre can be regarded a counter to the Golden Age. According to OED, Hard-Boiled means hardened, callous, hard-headed and shrewd. In a Hard-Boiled novel, a main character is invested with those personality such as Sam Spade by Hammett. "Hammett took murder out of the Venetian vase and dropped it into the alley.... (14) Chandler analyses Hammett's work. Hammett rehabilitates reality in the detective novel. The detective novel has changed in readership. The 'Venetian vase' symbolized the upper class reader of the Golden Age. After this period, detective novels appeal to the middle or lower class. The trouble's quality has also changed, it become simple and more cruel. The Hard-Boiled writers considers that the simple and cruel occasion needs a reader who is strong. So, Philip Marlowe is created by Chandler. He said, "[...] down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid." (18) In addition, the Hard-Boiled detective is similar to the first detectives in the way of investigation. In the Hard-Boiled novel, the stage is alley, namely inside the city. The detective run around the city for investigating cases. Hence the Hard-Boiled detective is able to be called the descendant of early detectives.

A capitalistic modern city that has developed since Industrial-Revolution is likely stage for a detective's life because in the city exists a lot of trouble for satisfying investigation. All kind of people can be seen in the city- deferent races, religious and sexualities are collected in the city, for wishing for a better life. Capitalism treats even the human's body as capital, therefore people think they are able to become rich by themselves. As a result the capitalistic city assumes a mosaic aspect. Right and wrong, rich and poor, faithful and unfaithful and a variety of contrast exists in a big-city. Engels described the crowd,

The hundreds of thousands of people from every class and rank crowding past each other--are they not all human being with the same qualities and powers, and with the same interest in being happy?... And still they crowd by one another as though they had nothing in common, nothing to do with one another...The brutal indifference, the unfeeling isolation of each within his private concern... (Engels pp.56-57)

The phrases "every class and rank" and "nothing in common, nothing to do with one another" represent the nature of a big-city. A mixture of class or rank generates a diverse crowd. People are strangers to each other in a big-city, their relationships are only created through capitalistic. And this feature appeared after the end of the feudal system. In this

traditional times, the scene hadn't appeared. "People know one another as debtors and creditors, salesman and customers, employers and employees, and above all as competitors." (Benjamin 70) Benjamin made reference of people's relationship with each other that is only financial. Then a lot of exchanges between people in law, also crime occur such as murder, theft, adultery, extortion and so on because of the greed. However murder transforms into mad since the two world wars. The wars deprive meaning of murder because too much slaughter occurred. Before the wars, murder had a sense of purpose such as money snatching, love and hatred. But since the wars, meaningless murder infested, soldiers are ordered to kill enemy in any case. Madness spreads in the domain of slaughter or crime. Philip Marlowe, who is main character in Chandler's novel represents the modern killer, it describes the nature of this madness.

"A murderer is always unreal once you know he is a murderer...killers who are in love with death...they are all insane..." (*The Long Good-bye* 375)

Even though the police functions as an institution to solve the crime, but enormous multiple crimes is too much for them to handle; accordingly, the city requires detectives for resolving the crimes. And the detective can intrude on extraterritorial area like millionaire's estate or a hideout of a Mafia don. In Chandler's novels, Marlowe lives in the modern city, San Francisco, as a private detective who can move around every area of the city. In fact, the murder cases in *The Long Good-bye* happened in an exclusive residential zone, Marlowe could trace back a murderer through he frequented the area by request of the murderer as detective; however the request is another circumstance. If the police had tried to investigate the cases, they couldn't penetrate their district for privacy protection. As a result, he performs well as a private detective, it is the proof that the private detective is still a useful person for solving crime in the modern city.

The reason why a detective like Marlowe could move around the big-city, the clue of the characteristic is '*flâneur*' by Benjamin. "...the *flâneur* is thus turned into an unwilling detective..." (Benjamin 72) It means promenader, namely the person who walks the city, and Benjamin defined the word as detective. '*Flâneur*' is the same detective who walks around the city for investigation that is based on unlimited curiosity. Accordingly, Marlowe is able to be called '*flâneur*' by Benjamin's allusion. Marlowe runs about the city over the boundaries for investigation. He longs to pry into troubles by preference. He wants to go anywhere there is a trouble.

“I’m in a business where people come to me with troubles. Big troubles, little troubles, but always troubles they don’t want to take to the cops” (*The Long Good-bye* 63)

Trouble or crime which are difficult to treat for police to deal with are the source of his life. And nobody knows where trouble will occur in the city, to put it another way, it can happen anywhere, so he needs the requirement for investigation. A detective that has the character of a ‘*flâneur*’ too, enhances his profession. And promenade like purposeless walking with no good reason, Marlowe said the source of his interest. “I [Marlowe] hear voices crying in the night and I go see what’s the matter.” (329) Mostly he acts on curiosity about trouble. He doesn’t need great evidence for working. His motive for investigation is curiosity such as ‘What’s the problems?’ or ‘I want to know the truth of the incident.’ Chandler mentioned the ideal detective who he wrote in the novel. “The story is this man’s adventure in search of a hidden truth... “(Chandler 18) ‘adventure’ is similar to ‘*flâneur*’ because both drift away from society. Adventure doesn’t settle the man nowhere, it demands restless movement for searching for romantic things and ‘*flâneur*’ as well. “The street becomes a dwelling place for the *flâneur*; he is much at home among house façades as a citizen is within his four walls.” (Benjamin 68) Marlowe strolls the street, and observes somewhere around him. Therewith the detective looks for traces that produce crimes between houses. In brief, detective and ‘*flâneur*’ are equivalent.

Hence in *The Long Good-bye*, Marlowe could visit some bars, police office, jail in the police office, illegal demesne, luxurious mansion of popular writer and so on. And he saw various people such as a woman of great beauty, a conservative multimillionaire, violent gang, illegal doctors, rude officer, third-class writers, gentleman who married millionaire’s daughter. It is an obvious fact that city is an aggregation of various elements. Thus Marlowe contacts all kind of place or person as a detective, it mentions that the work of the detective isn’t relation any factor. It proves Marlowe has the privilege of infiltration as private detective. No one gets this privilege when one belongs to a class or rank. A rich man doesn’t become robber, and a poorly dressed man is doubted in high-class society. A police can be injured when they enters a gang’s territory, but gang is arrested if they visit the police station. Only a detective can go anywhere. The most differential spot is a shy millionaire named Harlan Potter. He is a misanthrope, and common people can’t interview him, but Marlowe could saw Potter easily, because Potter’s daughter and his sons in-law becomes acquainted with Marlowe. He understood Potter’s attitude toward Terry Lennox’s affair. He is the center of the story as Marlowe’s friend. Conversely, in *The Long Good-bye*,

the worst place where Marlowe visited is an illegal sanatorium. He is commissioned as investigator from Wade. He is a writer, and he is killed by his wife. At the sanatorium, he saw a quack named Verringer, and a manic-depressive bouncer named Earl. As a result he found and saved Roger Wade who collapsed there. Both occasions that Marlowe faced because he only performed his duty. Whereas any job couldn't visit the both place in their official capacity, but detective can visit both place. Precisely, Lennox who is the outset of events at *The Long Good-bye* is picked up by Marlowe in a parking lot getting drunk. Then Marlowe is conscious that Lennox made him "plenty of trouble" (4). In fact, he visited various places, and he realizes the truth that Lennox had lived in Mexico. In there, each person has various information, Marlowe could collect the information as detective. The job of private detective contributes to his investigation smoothly and the multiple city makes him venture out and thus he becomes '*flâneur*'. Naturally Marlowe is conscious that he lives in the multiple city. "I'll take the big, sordid, dirty, crooked city." (293) "A city no worse than others, a city rich and vigorous and full of pride, a city lost and beaten and full of emptiness" (321). The ability of getting across or looking over like between 'pride' and 'emptiness' represents the detective's discretion.

"The original social content of the detective story focused on the obliteration of the individual's traces in the big-city crowd." (Benjamin 74)

Benjamin says that detective novels require crowd as one of the important elements. The other elements are crime scenes, murders, and investigation. At first, a murder exists, they offend against the law, and they escape in the crowd. Then a detective looks for them, thus a murder is caught. Running away to the crowd is an essential part of the story. The pursuit of the murderer which is rephrased investigation by detective is the topic of the novel, and the crowd is a necessary scene for the topic. By *The Long Good-bye*, these elements appear effectively. At first, the murder who is Eileen Wade kills her husband and Lennox's wife. Second, crime scene frequently is made reference to people as commitment by Lennox. Third, Eileen hides the truth from Marlowe. She implies that she doesn't relate to Lennox and his wife and she said no doubt through to invite the private detective for attending with her husband, Roger Wade. Finally, Marlowe launches in his business, then he ascertains that Eileen killed two people and Lennox screened her from being a murder suspect, it is the reason that he disguised as dead. In Lennox's case, at the beginning he said that he killed his wife (after the story, it turned out falsehood.). Afterwards he was found dead in Mexico. Marlowe also wants to know the truth: 'Actually did Lennox pass away?' he disguised his death and searched for Lennox's movement by curiosity probably. After all

he saw Lennox who is still living. Thus the elements are found doubly in the novel, thus this novel is suitable as a representation detective novel than other old type of books.

A detective is able to be called '*flâneur*', in other words, he is an observer who stands outside of the society, because they often wait for clients, and the clients also pays cheaply. So their income isn't stable. In addition, they have no authority, because they don't belong to any company, almost of detectives are private. Nobody orders him, and he is ordered by nobody. So a detective is an independent person. It means they are isolated from prevailing capital system because nobody employs them as employees. A detective has too much time on his hands. And he is usually unmarried. The reason why at least Marlowe is used to be loneliness and enjoys romance with beauties. To what they don't have connection with family. A detective treats crime, so he relates with police and lawyers but they aren't friends. A detective lives in a violent world, and he strikes obstacles that hit him. They are also shot from enemies. Marlowe was reproached from a lady, she said "You [are] self-sufficient, self-satisfied, self-confident, untouched bastard." (429) This reproach was to the point. The detective could feed, satisfy and be faithful to himself only.

Lastly, a detective is always lonely and wants to know the truth. One more the mention about '*flâneur*' in *The Long Good-bye*. At the first of the story, Marlowe meets Terry Lennox. "The first time I laid eyes on Terry Lennox he was drunk in a Rolls-Royce Silver Wraith outside the terrace of The Dancers." (1) Where Marlowe saw Lennox at 'the terrace of The Dancers' shows he is a kind of a '*flâneur*' because he always observes in the alley like '*flâneur*'. The first age detectives like Holmes has the same characteristic as Marlowe or the other Hard-Boiled detectives. Therefore Hard-Boiled detective is able to be called the modernized form of Holmes's type to react to the various cruel troubles in the modern city. And Philip Marlowe is a legitimate successor of Holmes as the heroic detective by his personality.

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