

COMPLICATIONS OF HYBRIDITY AND MOBILITY OF “THE SIMPLE ART OF MURDER” INVOLVING THE CLUE-PUZZLE AND THE HARDBOILED FICTION

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Abstract: *This study examines the distinctions and intersections between clue-puzzle fiction by Agatha Christie and hardboiled narratives by Raymond Chandler within the context of genre hybridity and mobility. Previous studies tend to separate these subgenres rigidly, leaving a gap in understanding their interrelation during the interwar period. This research employs a qualitative descriptive design using textual analysis of selected works, namely *The Mysterious Affair at Styles* and *The Simple Art of Murder*. Data were collected through close reading and thematic coding, then analyzed using discourse analysis, psychoanalytic criticism, and comparative genre analysis. The findings reveal that Christie emphasizes structured narratives, rational detectives, and social order, while Chandler presents fragmented storytelling, morally complex detectives, and systemic corruption. However, both demonstrate intersections through psychological depth and evolving genre forms. The study concludes that crime fiction is inherently dynamic, shaped by socio-cultural contexts, and capable of integrating diverse narrative strategies, thereby reinforcing its adaptability and enduring relevance.*

Keywords: *crime fiction, clue-puzzle, hardboiled, hybridity, mobility.*

Abstrak: Penelitian ini mengkaji perbedaan dan persinggungan antara fiksi clue-puzzle karya Agatha Christie dan fiksi hardboiled karya Raymond Chandler dalam konteks hibriditas dan mobilitas genre. Kajian sebelumnya cenderung memisahkan kedua subgenre secara kaku sehingga menyisakan celah dalam memahami keterkaitannya pada periode antarperang. Penelitian ini menggunakan rancangan deskriptif kualitatif melalui analisis teks terhadap *The Mysterious Affair at Styles* dan *The Simple Art of Murder*. Data dikumpulkan melalui teknik pembacaan mendalam dan pengodean tematik, kemudian dianalisis menggunakan analisis wacana, kritik psikoanalisis, dan studi komparatif genre. Hasil penelitian menunjukkan bahwa Christie menekankan struktur naratif yang teratur, detektif rasional, dan keteraturan sosial, sedangkan Chandler menghadirkan narasi yang fragmentatif, tokoh detektif yang kompleks, serta kritik terhadap korupsi sistemik. Namun, keduanya menunjukkan persinggungan melalui kedalaman psikologis dan perkembangan bentuk genre. Simpulan penelitian ini menegaskan bahwa fiksi kriminal bersifat dinamis, dipengaruhi konteks sosial-budaya, serta adaptif terhadap perubahan zaman.

Kata kunci: fiksi kriminal, clue-puzzle, hardboiled, hibriditas, mobilitas.

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INTRODUCTION

Generic patterns such as the crime novel, the detective novel or hardboiled fiction are cultural products that influence readership and critics at large by becoming conventional ways of representing and conveying images, symbols, themes, as well as myths. The creation of generic patterns shows both evolution and adaptation, as survival of a genre such as crime fiction is dependent on audience approval, as well as on artistic competition, such as that between the clue-puzzle and the hardboiled text, as it will be seen (Mather, 2020).

It has been taken for granted that crime fiction as a broad, comprehensive genre, has become a defining feature of contemporary popular culture, much like “real crime”. In the so-called Golden Age and even today, probably as much as in the 18 th century, crime fiction appeals to collective anxieties, reshapes public perceptions of morality and justice. What is more, now more than in the interwar age, it dominates most media forms. It expresses an identifying contemporary trend towards hybridity and mobility in terms of not entirely adhering to well-established rules. In this diversity and hybridity, Gulddal and King note the existence of two trends in relation to how the genre of crime fiction is perceived and conceived, out of which only the first concerns us here, as it also applies to the inter-war age: “If the older criticism emphasised the stability and prescriptiveness of genre norms, the first shift involves a re-description of crime fiction as a motley and spacious genre defined by hybridity and mobility rather than adherence to rules” (Allan et al., 2020; Forshaw, 2007; Horsley, 2005). The second trend, of less interest here since it concerns the contemporary scene only, has to do with the internationalization of the crime scene universe.

One important moment showing rivalry and competition, rather than hybridity, which will gradually become inevitable, is linked to the publication of Raymond Chandler’s famous 1944 essay, titled *The Simple Art of Murder*. In it, its author is critical of the refined, genteel and unrealistic detective stories, or mysteries, under the influence of Agatha Christie, comparing them with the harsh realism of what he describes as the hard-boiled fiction of authors like Dashiell Hammett. Hammett and Chandler, represent murder as a crime perpetrated by what appear to the real readers as real people acting for real reasons, rather than as a puzzle to be dealt with and solved with exotic methods by artists of detached detection, so to speak. The puzzle obviously refers to Agatha Christie’s kind of crime fiction, whose distinctive product was also called the clue-puzzle or the mystery.

In Chandler’s opinion, Christie represents a particular kind of cool-headed constructionist who lacks the power to come up with vivid characters, dynamic dialogue, whose sense of place and eye for specific details are incomplete. He argues that crime texts like those by Agatha Christie usually rely on artificial plots and intellectual puzzles at the expense of realism, credibility, and genuine emotion. He claims that they are detached from real human experience, abounding in improbable scenarios. More than that, he contrasts them to the hardboiled detective fiction of the American school of hardboiled detective fiction, best illustrated, in his opinion, by Dashiell Hammett. Chandler praises Hammett for bringing murder back to those who commit it for specific reasons, not just coming up with the inevitable corpse. He commends Hammett, and indirectly himself, for representing crime and violence as part of the social fabric rather than as puzzles in a cosy drawing room (Chandler, 1950). Chandler also conveys his vision of the ideal detective hero - a man of integrity, although slightly flawed, tough but decent, acting in an obviously corrupt world.

Chandler is obviously advocating his cause and his own rhetoric, but his artistic craft and Agatha Christie’s are to be assessed in relation to slightly different times, spaces, and ideological frames, different discursive practices of the crime novel and different social practices. Although they are seen here as the major representatives of the interwar age, Christie is mainly influential starting from the end of World War I, while Chandler emerges at the end of this age, just before the break of World War II. In Chandler’s opinion, when he writes the essay, during the Second World War, the Golden Age had only lasted up to 1930, being thus seen as past history. Harold Bloom might have called this attitude of Chandler to Christie as “anxiety of influence.”

THEORETICAL FRAMEWORK

Julian Symons's *Bloody Murder* (1972) undertook to give a historical account of the genre of crime fiction, giving particular emphasis to the inter-war "golden age" and to the distinctions formulated by Raymond Chandler. He follows in Chandler's footsteps, being one of those critics who make a distinction within this golden age bracket between what is called the classic detection novel of Agatha Christie and the hardboiled novel, the passage from the former to the latter generic forms being seen by him as "the American Revolution of the genre" (Morris, 1962; Vlad & Vlad, 2016).

Symons's distinction between the two subgenres is further investigated in relation to the central character of the detective, but also in relation to the spatial configurations in terms of the setting and of the manner in which it is represented. If, in his opinion, the setting in the former case is stylized and represented in terms of its spatial coordinates, the hardboiled novel tends to offer specific descriptions of places and institutions, showing society's dark side with its social issues and flaws. This distinction will be of use in the subsequent sections of the doctoral dissertation, when more specifically dealing with representations at artistic and ideological levels of Christie's and Chandler's work in which prevailing power games elicit specific character coordinates, with the detective assuming central stage in these spatial configurations (Young et al., 2015).

Bearing in mind the two divergent positions espoused by Christie and Chandler, one can safely say that crime narratives may be written about diverse subjects, featuring detectives, murder, and the discursive practices involved in the engagement with doses of realism, detection, suspense and mystification. However, only some of these narratives, like Christie's clue-puzzle narrative or Chandler's hard-boiled story, became established as enduring and influential generic forms. However, it is worth bearing in mind that the overall picture of crime fiction at that particular time is much more comprehensive and hybrid and it is also worth remembering that Agatha Christie's and Raymond Chandler's craft is based on significant political and social developments in connection with their attending ideologies.

The rise of urban industrialism in the nineteenth century had given rise, in addition to political and social changes, to some major generic structures, such as the detective story formulas, although Christie's more genteel country house detective stories appear to resist this new development for a while. Meanwhile, the complexity and confusion of urban spaces will be a hallmark of Chandler's hard-boiled fiction. One can add that some of the grimmer realities that Chandler's work will focus upon already existed in Britain as well, but Christie, like Jane Austen one century before her, is only familiar with a far from urban, far from highly industrialized England.

This particular time segment, as a whole, produced crime fiction that encompasses a variety of attitudes, from a legitimization of the system through the imposition of law and order to the expression of the anxieties of a world about to change beyond recognition. This inter-war period, during which writers in Britain and the US created some of the greatest mysteries and hardboiled fiction works and some of the most memorable detectives in literary history, is a time of political and social change, both in Britain and in America. Although the period under investigation, during which the two authors achieved tremendous popularity, came to be known as the Golden Age of detective fiction, the concept, apparently suggesting to be "unduly homogenous" (Shaw and Vanacker 10) appears to conceal its diversity of attitudes. Prominent among other authors of crime fiction, Christie and Chandler succeeded in bringing an almost unprecedented interest in and appeal to the crime fiction that each of them promoted.

It is true that the age saw the emergence and development of various genres and subgenres of crime fiction: the spy genre, the police procedural novel, the whodunit, the chiller-killer, the psycho thriller, terms which testify to the variety and complexity of the situations, settings and characters involved. However, the focus here is laid on the mystery detective novel and on the hard-boiled novel, as famously illustrated by the two authors under scrutiny here, for the reasons already evoked. Their popularity shows that they engaged with widespread public concerns, while at the same time reflecting and responding to hegemonic discourse as it was unfolding in Britain and the US in the inter-war age.

The appeal of any popular generic structure rests partly on its ability to address certain cultural and psychological tensions and partly on the “artistic rhetoric” of the authors who seize upon these formulas to create memorable works. Christie is one example of a conservative who uses her fictional craft to resist some new developments, while largely accepting the social status quo, and her generic coordinates seem to support this view to a large extent. Chandler will define himself as different in his engagement with the “simple art of murder,” or more precisely with the art of creating one particular kind of hardboiled crime narrative. As if trying hard to pay a compliment to Christie and her British school, while admitting that the English may not always be the best writers in the world, which is easy to accept, Chandler thought that they undoubtedly are the best boring writers.

Crime fiction and psychoanalysis have a lot in common, having emerged about the same time, at the end of the 19th century and at the beginning of the 20th. Both crime fiction and psychoanalysis appeared during an age which witnessed “increasing doubt about logic and reason as ways to govern the world and that questioned humanity’s ability to redeem itself through progress and knowledge” (Knight, 2010). Poe’s stories of ratiocination and Conan Doyle’s Sherlock Holmes were among Freud’s favorites as far as literature goes. Like Freud, Conan Doyle was a doctor, and both fashioned their texts as “cases” of a puzzling murder or as the peculiar narrative of a patient’s life.

Agatha Christie herself had been a nurse, and her experience with hospitals and doctors, both as a nurse and as a member of her family, in the opinion of David Cohen, explains the following statement: “In 23 cases, the murderer in Christie’s books was a doctor, a statistic that reflected her family’s bad experiences with the profession” (Messent, 2012). As early as Christie’s first published clue-puzzle, *The Mysterious Affair at Styles*, a psychoanalytical perspective is likely to explore characters, plot, themes, through the focus on unconscious motives, family dynamics, repression, and symbolism. Strained, complex relationships will largely be demonstrated by the attitudes of the Ingleshorth family toward the much younger Alfred who marries the matriarch, Emily Ingleshorth. For John Cavendish, Emily’s stepson, a combination of Oedipal resentment, the desire to replace the departed father figure in the stepmother’s affection and inheritance and rivalry with Alfred drive some of the discursive practices involved in character interaction. Also, Alfred appears to engender a psychoanalytical case of projection, with most of the Ingleshorths projecting their guilt and anxieties onto him. In this context, Hercule Poirot, the detective, might represent the rational, moral arbiter who promotes order, justice, truth, the superego. Such situations and interactions, also displaying psychoanalytic dimensions, with the Freudian uncanny also featuring prominently, will invite more detailed examinations in the other novels of the current corpus within the comprehensive framework provided by the major approaches of rhetorical narrative studies and Critical Discourse Analysis.

Heta Pyrhonen, in her contribution on psychoanalysis to *The Routledge Companion to the Crime Fiction*, notes that various critics have studied a number of structural and thematic resemblances holding between various psychoanalytic approaches and crime fiction. In her essay, Pyrhonen focuses on the most important ways in which psychoanalysis has influenced crime fiction. She deals with how Holmes’s reading strategy of his cases both coincides and then differs from the procedure of the psychoanalyst (Rahmawati et al., 2023). It is the uncanny sight of a human body one of the illustrations of the Freudian *unheimlich*. A psychoanalytical perspective involves analyzing character behavior, motivations, and psychological conflicts using the lens of Freudian theory. At this stage, Freud’s approach would be very much in line with the discourse of crime fiction as working to legitimate hegemonic power, in keeping with such positions as that of (Knight, 1980).

Audiences and their importance appear to provide a bridge to accommodate both new historicist and psychoanalytical approaches. Understanding the readership and their responses is crucial for situating detective fiction within its cultural context, both from a new historicist and a psychoanalytical perspective (the latter, as previously mentioned, associated with Freud’s later theory as exemplified in *Civilization and Its Discontents*). In *Civilization and Its Discontents*, Freud, moving from the individual psyche to the workings of inter-war civilization, had stressed the importance of repression at both individual and collective levels so that the world goes on functioning properly. Crime will move from the

individual to the massively global level when the war breaks out, but that only provides a landmark, and it will not be dealt with, as crime at that level appears in other fictional genres.

The two important generic structures emerged roughly around the inter-war age, as already stated, with Christie breaking new ground and Chandler trying to do better. Both had benefited from previous developments, mentioned in the literature review linked to the pre-Golden Age. Through the investigation of the two outstanding crime fiction novelists, the mystery or the clue-puzzle, in which Agatha Christie excelled, and the hardboiled novel, in which such authors as Raymond Chandler, drawing inspiration from his contemporary Dashiell Hammett, gained prominence, one can see how the generic structures of crime fiction are linked with cultural change. However, focusing only on two apparently very different stylistic and ideological perspectives to crime fiction, one runs the risk of overgeneralization and simplification of a very complex literary field, where generic variety appears to be the rule, rather than the exception.

RESEARCH METHODS

This study employs a qualitative descriptive approach to explore the complexities of hybridity and mobility within the crime fiction subgenres of clue-puzzle and hardboiled fiction. The research focuses on textual analysis of selected works by Agatha Christie and Raymond Chandler, particularly Christie's "The Mysterious Affair at Styles" and Chandler's essay "The Simple Art of Murder" alongside his hardboiled fiction.

The methodology integrates several analytical frameworks: (1) Discourse Analysis: This method is used to examine the narrative structures, language use, and ideological underpinnings within the texts. It helps uncover how crime fiction reflects and constructs social realities and power dynamics; (2) Psychoanalytic Criticism: Drawing on Freudian theory, this lens is applied to analyze character motivations, unconscious desires, repression, and symbolic elements within the narratives. It is particularly useful in interpreting familial tensions and psychological conflicts in Christie's work; (3) Comparative Genre Study: The research contrasts the narrative techniques, character archetypes, and thematic concerns of the clue-puzzle and hardboiled traditions. This comparative lens highlights the evolution and hybridization of crime fiction during the interwar period.

Data collection involves close reading and thematic coding of primary texts, supported by secondary literature from literary criticism and genre theory. The analysis is interpretive, aiming to reveal how genre conventions are mobilized to reflect broader cultural and ideological shifts.

RESULTS AND DISCUSSION

The analysis reveals significant distinctions and intersections between the clue-puzzle fiction of Agatha Christie and the hardboiled narratives of Raymond Chandler (Chandler, 1950). These differences are not merely stylistic but reflect deeper epistemological, psychological, and socio-ideological divergences that shape the evolution of crime fiction as a literary genre.

Narrative Style and Structure

Christie's clue-puzzle fiction is fundamentally grounded in narrative precision and structural symmetry. Her plots are intricately designed, operating almost like mathematical systems in which every element—dialogue, gesture, object, and alibi—functions as a signifier within a closed interpretive framework. The narrative environment is deliberately controlled, often situated in insular and socially homogeneous English settings such as country houses, isolated villages, or limited social gatherings. These enclosed spaces are not incidental; rather, they serve as narrative laboratories where variables can be minimized and causality can be logically traced. This structural containment enables the reader to engage in a form of intellectual participation, where solving the mystery becomes an exercise in rational deduction.

In contrast, Chandler's narrative structure resists such containment. His hardboiled fiction is characterized by fragmentation, narrative looseness, and episodic progression. Rather than presenting

a neatly ordered sequence of clues, Chandler constructs a narrative that unfolds through encounters, confrontations, and shifting perspectives. The urban setting—often sprawling and chaotic—mirrors this structural fluidity. Unlike Christie's emphasis on coherence and closure, Chandler foregrounds process over resolution, allowing ambiguity and uncertainty to persist even at the narrative's conclusion.

Moreover, the difference extends to narrative temporality and causality. Christie's works tend to reconstruct events retrospectively, leading to a final moment of revelation where all narrative threads converge. Chandler, however, privileges immediacy and experiential continuity, often presenting events as they unfold without guaranteeing full explanatory closure. This distinction reflects a broader shift from classical narrative logic to modernist narrative indeterminacy.

Detective Figures

The contrast between Hercule Poirot and Philip Marlowe encapsulates two fundamentally different conceptions of the detective figure. Poirot, as created by Christie, embodies intellectual authority, methodological rigor, and moral certainty. His investigative approach is rooted in order, symmetry, and psychological insight, often articulated through his reliance on the "little grey cells." Poirot operates within a framework where truth is knowable, and justice is attainable through reason. In this sense, he functions symbolically as a stabilizing force, restoring equilibrium to a disrupted social order.

From a psychoanalytic perspective, Poirot can be interpreted as a manifestation of the superego—an agent of regulation, discipline, and moral judgment. His role is not only to solve crimes but also to reaffirm societal norms by exposing deviance and re-establishing ethical boundaries.

Conversely, Chandler's Philip Marlowe represents a more complex and fragmented subjectivity. Marlowe is not an external arbiter of order but an embedded participant within a corrupt and morally ambiguous world. His investigative methods rely less on detached reasoning and more on intuition, experience, and personal resilience. Unlike Poirot, who stands above the social environment he investigates, Marlowe is deeply entangled within it.

Importantly, Marlowe's moral code is internal rather than institutional. While he operates within a corrupt system, he maintains a personal sense of integrity that guides his actions. This positions him as an existential figure, navigating a world where traditional structures of authority have lost their legitimacy. As noted by King et al. (2020), Marlowe's characterization reflects a shift toward a more cynical and self-reflexive understanding of morality, where ethical decisions are contingent and situational rather than absolute.

Psychoanalytic Dimensions

Christie's narratives offer fertile ground for psychoanalytic interpretation, particularly in their exploration of hidden motives and unconscious drives. Crimes in her works are rarely random; they are rooted in psychological tensions such as jealousy, greed, resentment, and familial conflict. The domestic sphere, which often serves as the setting for her stories, becomes a site of repressed desires and latent hostility.

In *The Mysterious Affair at Styles*, for example, the relationships within the Inglethorp household reveal complex emotional dynamics that can be interpreted through Freudian concepts such as the Oedipus complex and projection. Characters conceal their true intentions behind socially acceptable facades, and the detective's task involves uncovering these hidden layers of meaning. Thus, Christie's narratives operate as mechanisms for revealing the unconscious, transforming crime into a manifestation of psychological disturbance.

Chandler's work, while less explicitly structured around psychoanalytic motifs, reflects broader psychological conditions associated with modernity. His narratives depict a world marked by alienation, repression, and moral disintegration. The absence of stable social structures contributes to a sense of existential anxiety, where characters are driven not only by individual motives but also by systemic pressures.

Freudian concepts such as repression and the uncanny are evident in the way familiar institutions—law enforcement, business, and governance—are portrayed as inherently corrupt or

unreliable (Rahmawati et al., 2023). This creates a disorienting effect, where the boundary between normalcy and deviance becomes blurred. Unlike Christie, who resolves psychological tensions through narrative closure, Chandler allows these tensions to persist, reflecting a more fragmented and unresolved conception of the human psyche.

Social and Ideological Context

The ideological underpinnings of Christie's and Chandler's works reveal contrasting perspectives on society and its structures. Christie's fiction is often associated with a conservative worldview that emphasizes stability, order, and the restoration of social harmony. Crime is depicted as an anomaly—a disruption that threatens the coherence of an otherwise functional system. The resolution of the mystery serves to reaffirm the legitimacy of existing social hierarchies and moral frameworks.

This ideological orientation is closely linked to the historical context in which Christie wrote. In the aftermath of World War I, there was a widespread desire for stability and reassurance. Christie's narratives respond to this need by presenting a world in which rationality prevails and justice is ultimately achieved. Chandler's fiction, by contrast, is deeply critical of the social structures it portrays. His depiction of crime is inseparable from systemic corruption, implicating not only individuals but also institutions such as the police, the legal system, and corporate entities. Crime is not an isolated घटना but a symptom of broader social dysfunction.

This perspective reflects the socio-economic realities of early 20th-century America, including the effects of the Great Depression and the rise of urbanization. Chandler's narratives expose the moral decay underlying modern society, challenging the notion that justice can be easily attained. As Pepper (2016) argues, Chandler's work represents a shift toward a more critical and disillusioned view of social order, where power and corruption are inextricably linked.

Further analysis indicates that Christie's ideological framework also functions as a mechanism of cultural containment. By resolving crime within a closed social system, her narratives symbolically neutralize threats to the established order. This suggests that her fiction does not merely reflect reality but actively constructs a reassuring version of it, where disorder is temporary and manageable. In this sense, Christie's work can be interpreted as reinforcing hegemonic stability, aligning with broader cultural efforts to maintain continuity in times of uncertainty.

Conversely, Chandler's ideological stance exposes the fragility of such stability. His narratives reveal that corruption is not external to the system but embedded within it, thereby challenging the very notion of a coherent social order. This produces a critical shift in crime fiction: from portraying crime as deviation to understanding it as structural inevitability. As a result, Chandler's work not only reflects social reality but also interrogates it, positioning crime fiction as a form of ideological critique rather than mere narrative resolution.

Genre Hybridity and Mobility

Despite their apparent differences, the works of Christie and Chandler demonstrate a significant degree of genre hybridity. While Chandler is often critical of the artificiality and rigidity of the clue-puzzle genre, his own narratives incorporate elements of mystery and deduction. Similarly, Christie's works, though grounded in classical detection, occasionally engage with psychological complexity and social critique.

This interplay suggests that crime fiction is not a fixed or monolithic genre but a dynamic and evolving field. The interwar period, characterized by political instability and cultural transformation, created conditions that encouraged experimentation and innovation. As noted by Cobley (2012) and Dubber & Hörnle (2014), this period witnessed the blurring of genre boundaries, leading to the emergence of hybrid forms that combine elements of classical and modern narrative techniques.

Genre hybridity also reflects changing reader expectations. While early detective fiction prioritized logical puzzles and narrative closure, later developments introduced ambiguity, psychological depth, and social realism. Christie and Chandler, in their respective ways, contributed to this evolution by expanding the possibilities of the genre. Ultimately, the mobility of crime fiction lies in

its capacity to adapt to shifting cultural contexts while retaining its core focus on crime, investigation, and the search for truth. The coexistence of different narrative models within the genre demonstrates its flexibility and enduring relevance.

A closer examination reveals that hybridity in crime fiction is not merely a blending of formal elements but a negotiation of competing epistemologies. Christie's emphasis on order and Chandler's focus on disorder do not cancel each other out; instead, they coexist within a broader literary spectrum. This coexistence allows the genre to accommodate multiple modes of understanding reality, ranging from rational certainty to interpretive ambiguity. Consequently, hybridity becomes a defining feature that enables the genre to remain relevant across different historical and cultural contexts.

Moreover, genre mobility highlights the role of readers and cultural consumption in shaping literary forms. As audiences increasingly demand narratives that reflect complex social realities, crime fiction adapts by integrating diverse stylistic and thematic elements. This adaptive capacity underscores the genre's resilience, demonstrating that its evolution is driven not only by authors but also by shifting cultural expectations. In this sense, the hybridity observed in the works of Christie and Chandler can be seen as an early manifestation of a broader trend toward genre fluidity in modern and contemporary literature.

CONCLUSION

The two important generic structures emerged roughly around the inter-war age, as already stated, with Christie breaking new ground and Chandler trying to do better. Both had benefited from previous developments, mentioned in the literature review linked to the pre-Golden Age. Through the investigation of the two outstanding crime fiction novelists, the mystery or the clue-puzzle, in which Agatha Christie excelled, and the hardboiled novel, in which such authors as Raymond Chandler, drawing inspiration from his contemporary Dashiell Hammett, gained prominence, one can see how the generic structures of crime fiction are linked with cultural change. However, focusing only on two apparently very different stylistic and ideological perspectives to crime fiction, one runs the risk of overgeneralization and simplification of a very complex literary field, where generic variety appears to be the rule, rather than the exception.

AUTHOR CONTRIBUTION

The author solely contributed to all aspects of this study, including the conceptualization of the research, formulation of research problems, development of the theoretical framework, research design, data collection, data analysis, interpretation of findings, and the writing and revision of the manuscript. The author has read and approved the final version of the article.

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