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Faculty of Arts and Philosophy

Raymond Chandler and the American Hard-Boiled School

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Z á s a d y p r o v y p r a c o v á n í :

Závěrečná bakalářská práce se bude věnovat dílu amerického autora detektivních románů Raymonda Chandlera. V úvodu práce bude studentka definovat základní pojmy, s nimiž bude ve svých analýzách pracovat, charakterizuje detektivní žánr, americkou tzv. drsnou školu detektivky a tvorbu zvoleného autora do tohoto literárně-historického kontextu zasadí. Zdůvodní svou volbu děl. Jádrem práce bude analýza vybraných románů, v níž se studentka soustředí na způsob ztvárnění a charakteristiku postavy detektiva Philipa Marlowa, morálních hodnot, které představuje a hájí, a dále specifik prostředí, ve kterém se pohybuje a kde se zločiny odehrávají. Své vývody bude studentka vhodně ilustrovat ukázkami z primárních děl a konfrontovat s relevantními kritickými zdroji. V rámci pojednání může také zmínit kritickou recepci díla, případně filmové verze děl. Závěrem studentka své analýzy shrne a pokusí se vyslovit obecnější závěr o způsobu, jímž Chandler zobrazoval morální témata, vytvořil hlavní postavu detektiva, a jímž charakterizoval prostředí aglomerace západního pobřeží.

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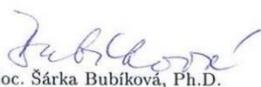
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Prohlašuji:

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ANNOTATION

The bachelor thesis is concerned with Raymond Chandler and the American Hard-Boiled School. The first chapters of the thesis describe life of the American author of detective novels and his work and define terms such as detective fiction or the American Hard-Boiled School. A detailed analysis of Chandler's two books, *The Big Sleep* and *The Long Goodbye*, forms the core of the thesis. The analysis is focused on the individual aspects of the detective Chandler created, detective Philip Marlowe. The fourth chapter deals with the connection between Chandler's Philip Marlowe and Shakespeare's Hamlet. The fifth chapter is concerned with film noir and the film adaptations of *The Big Sleep*. The sixth chapter covers the summary of my findings.

KEY WORDS

Chandler, hard-boiled school, detective, detective novel, ethics, film noir

ANOTACE

Tato bakalářská práce se zaměřuje na Raymonda Chandlera a tzv. americkou drsnou školu detektivky. První kapitoly práce se zaměřují na život amerického autora detektivních románů a jeho tvorbu a definují termíny jako detektivní fikce nebo americká drsná škola. Jádro práce tvoří detailní analýza Chandlerových dvou knih, *Hluboký spánek* a *Loučení s Lennoxem*. Analýza je zaměřena na jednotlivé aspekty detektiva, kterého Chandler vytvořil, detektiva Philipa Marlowa. Čtvrtá kapitola se zabývá vztahem mezi Chandlerovým Marlowem a Shakespearovým Hamletem. Pátá kapitola se věnuje filmu noir a filmovým adaptacím *Hlubokého spánku*. Šestá kapitola zahrnuje celkové shrnutí mých poznatků.

KLÍČOVÁ SLOVA

Chandler, drsná škola, detektiv, detektivní román, etika, film noir

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Introduction

The work is focused on the aspects of the detective Philip Marlowe in the works of Raymond Chandler, the American author of detective novels. The analysis, which is the core of the work, indicates particularly Chandler's very first novel, *The Big Sleep*, and the novel from 1953, *The Long Goodbye*. The author from Chicago is considered to be the leading representative of the American Hard-Boiled School, therefore the most important novelist of hard-boiled fiction, a literary genre with a private detective as its typical protagonist.

Firstly, there is an introduction of Raymond Chandler and definition of the basic terms worked with throughout the whole thesis, as well as definition of the detective fiction and the most crucial term concerning the work, the American Hard-Boiled School. There is also the detailed analysis of the two books mentioned above.

The analysis is focused on *The Big Sleep* from 1939 and *The Long Goodbye* from 1953. The reason for choosing these two books is very cogent – *The Big Sleep* is Chandler's very first novel and *The Long Goodbye* is one of his last. My intention is to compare these two books as there is nearly fifteen years' difference between writing them. *The Big Sleep* is the first to feature the detective Philip Marlowe and *The Long Goodbye* is considered to be Chandler's best work.

The core of the thesis is formed by the analysis of these two works. The focus is primarily on the characteristics of the main figure of the works, detective Philip Marlowe, and on his ethics, moral code, the relationship to his clients, the relationship with women, the detective and money, and the environment he lives in. All of these aspects are illustrated with the two mentioned works and confronted with relevant critical sources.

The subsequent chapter deals with detective Philip Marlowe and Hamlet. The fact that there is a comparison between Chandler's Marlowe and Shakespeare's Hamlet might seem odd, but the chapter clearly indicates that there definitely is connection between the two characters. The chapter is clear evidence of the fact that literature has been interconnected across centuries. It is important to mention that the quotations in parenthesis from *Hamlet* are indicated by act, scene, and line numbers.

Film noir is directly linked to the topic of the Bachelor's thesis and is mentioned at the end of my work. The film version of *The Big Sleep* from 1946 is specifically mentioned. There

exists also the second film adaption of the book from 1978 which is mentioned in the thesis as well.

The ending of the thesis concludes my analysis. There is an attempt to come to more general conclusion about the way Raymond Chandler created his detective Marlowe, depicted moral issues and characterized the environment the detective lives in.

1 Raymond Chandler

Raymond Chandler, an Oscar-nominated screenwriter and author known for seminal detective novels including *The Big Sleep* and *The Long Goodbye*, was born in 1888 in Chicago, Illinois. However, after his parents' divorce, he was brought to England where he received his education and in 1907 became a naturalized British citizen. At the age of twenty-five, Chandler emigrated to America, settling in Southern California, which later became the setting of his crime novels. He served in the First World War. Towards the end of the war, he was attached to the Royal Air Force and trained as a pilot. He never saw action in the air though.

After the war, Chandler moved to Los Angeles, got married and took on a bookkeeping job with an oil company – as a writer and journalist Berry Forshaw states, working his way up to a top position of vice-president of the Dabney Oil Syndicate before being dismissed for alcoholism, absenteeism and erratic behavior. Only then, as a washed-up forty-five year-old drunk, did Chandler start writing hard-boiled mysteries in the Dashiell Hammett style for the pulps, selling “Blackmailers Don’t Shoot” to *Black Mask* magazine in 1933.¹

In 1939, he debuted with his first novel *The Big Sleep*, followed by *Farewell, My Lovely* (1940) and *The High Window* (1942). In his lifetime, he wrote a total of seven novels. They featured the detective Philip Marlowe, who became an iconic figure of the fictional private investigator genre. Chandler has been compared with a fellow crime novelist Dashiell Hammett. Chandler died in 1959, at the age of 70.

Raymond Chandler planned from the first to export elements of “high” literature into pulp magazines, when he began to write for the magazines in the 1930s. Readers could find a mixture of sex and violence in most of these magazines. But, according to Jake Kerridge, Chandler wanted to do more than excite somebody: he had designs on his audience’s subconscious. He planned to sneak into his stories a quality which readers “would not shy off from, perhaps not even know was there ... but which would somehow distil through their minds and leave an afterglow.”

Kerridge further claims that when Chandler embarked on writing full-length novels he was still essentially writing pulp stories with a subversive twist. His hero, Philip Marlowe, may have been as tough as any other Shamus, Dick or Peeper who appeared in *Black Mask*

¹ Forshaw, Barry. *British Crime Writing: An Encyclopedia*. Oxford: Greenwood World Pub., 2009.

magazine, but, as Kerridge points out, he was also a sensitive soul, the kind of man who would knock out a thug with ease and then start musing about why the guy turned crooked and whether he had a wife and kids. And he was even known to refuse sex: “It’s great stuff, like chocolate sundaes. But there comes a time when you would rather cut your throat.”²

² Jake Kerridge: “Raymond Chandler: Master Crime Writer.” *The Telegraph*. July 23, 2013. Accessed October 15, 2016.
<http://www.telegraph.co.uk/culture/books/booknews/10195308/Raymond-Chandler-Master-crime-writer.html>

2 Detective fiction

Detective fiction is a literary genre with a detective as the crucial character. A detective, either an amateur or a professional one, works to solve a crime. The reader is then challenged to solve the crime with the help of hints the detective provides him with. Usually the answer to the mystery is given at the end of the novel. The detective's aim is to solve the crime and find the guilty culprit.

The first detective story is credited to Edgar Allan Poe. He wrote the short story, the so-called locked-room mystery³, *The Murders in Rue Morgue* in 1841 and introduced Detective C. Auguste Dupin to the readers. Detective Dupin is solving crimes the police cannot solve. Poe created three stories featuring Detective Dupin. The genre grew with Sir Arthur Conan Doyle and his detective Sherlock Holmes together with Holmes's loyal sidekick Dr. Watson. Their relationship is very unique. Dr. Watson asks questions about cases Holmes is investigating and Dr. Watson therefore provides the readers with answers they ask themselves when reading the stories. As opposed to Poe, Doyle created 56 short stories and 4 novels featuring Sherlock Holmes.

The 1920s and 1930s, known as the 'golden-age', were more about the British authors of detective fiction than the American ones. One can name Agatha Christie and her fictional detectives Hercule Poirot and Jane Marple, or Dorothy L. Sayers as the most famous ones.

³ Locked-room mystery is a story involving a murder or other crimes that take place in a room locked from the inside.

3 Philip Marlowe and the American Hard-Boiled School

As Sean McCann states, most people think of “tough-talking streetwise men, beautiful deceitful women and dark mysterious city”⁴ when talking about ‘hard-boiled’, or, as Raymond Chandler’s famous phrase goes, hard-boiled novel is about ‘the dark streets with something more than night’.

Hard-boiled fiction is a tough and unsentimental style of American crime writing which newly brought a tone of naturalism to the field of detective fiction. The writers of hard-boiled fiction used urban backgrounds, slangy dialogues, violence. It is a kind of fiction separated and distinct from the English mystery stories. The typical hero is a disillusioned detective who strives to bring at least a small sense of justice to his world. He works alone. He is usually a tough man. His relationship towards police is rather equivocal and he wants to work on his own. It is so usually with an emphatic defeat. The inventor of the genre was Dashiell Hammett (1894-1961) who contributed to the pulp magazines like for example *Black Mask* magazine which has been already mentioned.

As Sean McCann discusses, the hard-boiled crime story first appeared as a distinct style of adventure narrative in the pulp magazines of the 1920s, at the height of the crime wave that followed World War I, and made audiences eager for fiction that acknowledged the realities of the industrial metropolis. At the time, pulp magazines (named for the low-cost paper on which they were printed) were a thriving industry, providing cheap entertainment for millions of readers and employment for hundreds of writers who churned out piece-work at the rate of a penny or two per word. Intense competition and constant demand for innovation made the pulps highly responsive to shifting popular tastes. When the wave of crime that accompanied Prohibition leapt to attention and drew public awareness to the new phenomenon of racketeering, pulp writers and editors responded by producing what they called ‘a newer type of detective story’ - one that set aside the genteel features of ‘golden-age’⁵ detective fiction for an emphasis on the corruption and violence that seemed to characterize the rapidly growing metropolis.

⁴ McCann, Sean. ‘The Hard-Boiled Novel’ in *The Cambridge Companion to American Crime Fiction*, ed. By Catherine Ross Nickerson (Cambridge: Cambridge University Press, 2010), p. 42-57.

⁵ A period of economic prosperity in the mid-20th century which occurred, following the end of World War II in 1945, and lasted until the early 1970s.

In the minds of its creators and fans, the new hard-boiled style was distinguished above all by its grimly realistic depictions of crime and urban life.⁶ In other words, the characters are real, they are as real human beings as the readers are. The characters experience pain as well as their readers do, they may be hurt – either physically or psychically and may suffer as well. The characters are not just people dressed in strange clothes acting their parts of a role. They are the real people in real world. And that means they experience pitfalls of everyday life which are not always nice, but are tough and bloody. The word ‘murder’ is no longer a taboo word.

John Scaggs states that the private detective had already appeared in the shape of the New York detective Nick Carter, a character originally created by John R. Coryell in the 1880s, but it is John Daly’s Race Williams who is generally acknowledged as the first hard-boiled detective hero. Williams is a large, tough, violent man, and is clearly the prototype for many hardboiled heroes, from Raymond Chandler’s Philip Marlowe to Mickey Spillane’s Mike Hammer, although as a model he was quickly superseded, and has been all but forgotten. It was Hammett, more than any other author, who set the foundation for a type of fiction that was characterized, among other things, by the ‘hard-boiled’ and ‘pig-headed’ figure of the private investigator around which the sub-genre developed, a threatening and alienating urban setting, frequent violence, and fast-paced dialogue that attempted to capture the language of ‘the streets’.⁷

McCann mentions that hard-boiled fiction invoked the closely related tradition of the western, importing the conventions of frontier adventure to the territory of the industrial metropolis. Combining those two narrative strands, hard-boiled crime fiction imagined the city as a labyrinthine world of dark and mysterious powers and, at the same time, as an urban frontier, where the rule of law came into confrontation with disorder. The detective’s often overwhelming task was to lay the hidden places open to light and, ultimately, through mortal combat, to bring a savage world under control. The central conflict, as one early story put it, lay between ‘gangdom’ and ‘society’. The detective hero stood agonistically on their boundary.⁸

⁶ McCann, Sean. ‘The Hard-Boiled Novel’ in *The Cambridge Companion to American Crime Fiction*, ed. By Catherine Ross Nickerson (Cambridge: Cambridge University Press, 2010), p. 42-57.

⁷ Scaggs, John. *Crime Fiction*. London: Routledge, 2005.

⁸ Mccann, Sean. ‘The Hard-Boiled Novel’ in *The Cambridge Companion to American Crime Fiction*, ed. By Catherine Ross Nickerson (Cambridge: Cambridge University Press, 2010), p. 42-57.

It has been already mentioned that the main hard-boiled detective hero to be focused on is Raymond Chandler's Philip Marlowe. The following part of the work will deal with the character qualities and typical features of Marlowe, particularly displayed in the first Marlowe novel – *The Big Sleep* (1939), and in *The Long Goodbye* (1953).

On one hand, Marlowe is a tough-talking wise guy, on the other hand though, his ethics is quite old-fashioned. His thoughts are those of a true gentleman. The opening scene of *The Big Sleep* takes place at the home of Marlowe's potential client, the millionaire General Sternwood.

Over the entrance doors, which would have let in a troop of Indian elephants, there was a broad stained-glass panel showing a knight in a dark armor rescuing a lady who was tied to a tree and didn't have any clothes on but some very long and convenient hair. The knight had pushed the visor of his helmet back to be sociable, and he was fiddling with the knots on the ropes that tied the lady to the tree and not getting anywhere. I stood there and thought that if I lived in the house, I would sooner or later have to climb up there and help him. He didn't seem to be really trying.⁹

In the very first scene we can observe the fact that traditional values are important for Marlowe. Marlowe considers himself a modern knight rescuing a lady in troubles. He would not let this lady to suffer from pain and difficulties.

There is more of Marlowe's ethics. Still at the very beginning of the novel, Marlowe and General Sternwood are having a conversation about work issues. Marlowe says he worked for the District Attorney as an investigator in the past. General is then interested in the reason Marlowe doesn't work for them anymore. 'I was fired. For insubordination. I test very high on insubordination, General.'¹⁰ Marlowe was dismissed for his independence, not for any signs of immorality or professional incompetence. He likes to have a high degree of personal autonomy, the kind of autonomy that balances his loyalty towards clients. General Sternwood replied: 'I always did myself, sir. I'm glad to hear it.'¹¹ As Joseph Allegretti states, Marlowe and the aged, dying, General Sternwood quickly forged a bond of friendship - General Sternwood, too, valued independence - and Marlowe accepted the job of stopping a blackmailer who was demanding that the General pay the gambling debts of his youngest daughter, Carmen. During their meeting, General Sternwood also talked about Rusty Regan,

⁹ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 3.

¹⁰ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 10.

¹¹ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 10.

an ex-bootlegger married to his other daughter, Vivian. Regan had disappeared a month earlier and it was clear that the General missed him deeply. Marlowe suspected that the old man was as worried about Regan's disappearance and possible involvement in the blackmailing scheme as he was about Carmen. Once Marlowe accepted a client, he would not allow any outsider to interfere with his duty of loyalty. Marlowe's investigations led him to the gambling boss, Eddie Mars. Mars was somehow involved in the case - which at this point had expanded to include not only blackmailing, but several murders - and was appreciative that Marlowe had not told the police about Mars's possible involvement in one of the murders. He offered to pay Marlowe for his silence, but Marlowe refused. He told Mars, 'One customer at a time is a good rule.' Marlowe suspected that Mars's real reason for offering the money was to co-opt him. His refusal to work for Mars was part of a larger concern for avoiding conflicts of interests. He would not fall into the trap of serving two masters; one boss was enough.¹²

In *The Long Goodbye* Marlowe's loyalty is obvious too, but a bit differently from *The Big Sleep*. His loyalty to his friend, Terry Lennox, is displayed throughout the whole novel. Joan Zselezsky states that in this book the story is Marlowe, and his friendship with a stranger whose life is placed in his capable hands. Terry Lennox is somebody he can drink with, somebody he will drive to the border to help escape a murder rap, somebody he will be jailed and roughed up for, and somebody who in the end lets him down and manages to make him disdain his sentimental heart. Marlowe is a changed man at the end of the book - and one who has learned to take enormous chances with trust and friendship.¹³ All the conveniences and nuisances that happened to Marlowe were closely connected with Lennox. Marlowe did unpleasant things for him though he was said Terry was dead. All he did for Lennox was in order to say goodbye to him, to honor his memory. Terry was accused of killing his wife, Sylvia Lennox. The moment Marlowe found out the whole truth about the murder, therefore that the murderer was Eileen Wade, he decided to publish Eileen's confession in newspapers. As Garrison states, in *The Big Sleep*, we saw that, in the end, Marlowe couldn't tell the final truth - granted, for noble causes. But in *The Long Goodbye*, we see no such compassion for the comforts and delusions of a rich, powerful man; furthermore, not only does Marlowe

¹² Allegretti, Joseph. "The Client Comes First, Unless He's Crooked: Legal and Professional Ethics in Raymond Chandler's *The Big Sleep*." *Creighton Law Review* 44. 3 (April 2011): 581-595.

¹³ Zselezsky, Joan. "Raymond Chandler." *Mystery and Suspense Writers: The Literature of Crime, Detection, and Espionage, I*. Ed. Robin W. Winks and Maureen Corrigan. New York: Charles Scribner's Sons, 1998.

speak the truth, he speaks it publicly, utilizing the very medium that Potter exploits and despises.¹⁴

During a conversation with policeman Bernie Ohls, Marlowe said that his goal, thus to prove Terry's innocence, had been achieved.

I wanted her to take a good long quiet look at herself. What she did about it was her business. I wanted to clear an innocent man. I didn't give a good goddam how I did it and I don't know. I'll be around when you feel like doing something about me.¹⁵

Zselezsky also suggests that the detective who has always insulated himself emotionally finally has a protracted friendship, with a very troubled man. It is only when he discovers how much the man has let him down that he turns him away at the end, but this caused reviewers to see Marlowe as a pontificating, self-righteous prig, when in fact he had come a long way from judgment to the element of trust where friendships were concerned.¹⁶

According to Kristen Garrison, the final test of Marlowe's logos/bios harmony comes at the novel's conclusion when Lennox reappears as Cisco Maioranos; here, we witness what arguably serves as the bigger challenge to Marlowe's obligation to truth. With the proof that Lennox did not commit suicide but has, instead, been hiding, Marlowe must face another truth: that the identification, the friendship he felt for Lennox is false, that he cannot be friends with "that kind of guy."¹⁷ Marlowe told Lennox that he is a kind of moral pessimist.

For a long time I couldn't figure you at all. You had nice ways and nice qualities, but there was something wrong. You had standards and you lived upon them, but they were personal. They had no relation to any kind of ethics or scruples. You were a nice guy because you had a nice nature. But you were just as happy with mugs or hoodlums as with honest men. Provided the hoodlums spoke fairly good English and had fairly acceptable table manners. You're a moral defeatist. I think maybe the war did it and again I think maybe you were born that way.¹⁸

¹⁴ Garrison, Kristen. "Hard-boiled Rhetoric: The "Fearless Speech" of Philip Marlowe." *South Central Review* 27, no. 1-2 (2010): 105-22.

¹⁵ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 338.

¹⁶ Zselezsky, Joan. "Raymond Chandler." *Mystery and Suspense Writers: The Literature of Crime, Detection, and Espionage, I*. Ed. Robin W. Winks and Maureen Corrigan. New York: Charles Scribner's Sons, 1998.

¹⁷ Garrison, Kristen. "Hard-boiled Rhetoric: The "Fearless Speech" of Philip Marlowe." *South Central Review* 27, no. 1-2 (2010): 105-22.

¹⁸ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 377.

Garrison states that Paradis interprets this scene as Marlowe's almost relieved realization that he is, once again, the lone moral individual in a depraved world, that his defensive stance is justified, and that Marlowe has no choice or desire but to re-establish the non-negotiable space that separates the two men. More significantly, this moment represents Marlowe's refusal to sacrifice his moral code for friendship; again, he will live by his word even if the consequences are unpleasant.¹⁹

Still looking at the final scene of *The Long Goodbye*, Christine Coit points out that Marlowe's voice is an important aspect of his characterization, giving him life and breath on the written page. To illustrate Chandler's development of Marlowe's voice both MacShane and Hall point to a series of revisions of the final paragraph of *The Long Goodbye* (1953). The scene is emotionally charged since the friendship between the two is a major component of the novel. The dilemma that Chandler faces is how to add the necessary emotion to the scene, but still keep true to Marlowe as a character. Chandler's first attempt has Marlowe saying: "He turned away and went out. I watched the door close and listened to his steps going away. After a little while, I couldn't hear them, but I kept listening. Don't ask me why. I couldn't tell you." Unsatisfied, Chandler attempted a rewrite: "He turned and went out. I watched the door close and listened to his steps going away. Then I couldn't hear them, but I kept on listening anyway. As if he might come back and talk me out of it, as I hoped he would. But he didn't." In both versions the emotional state is there, but is too sentimental, "the last sentence [sounding] like a catch in the throat" (MacShane 196). The version that appears in the novel reads: "He turned and walked across the floor and out. I watched the door close. I listened to his steps going away down the imitation marble corridor. After a while they got faint, then they got silent. I kept on listening, anyway. What for? Did I want him to stop suddenly and turn and come back and talk me out of the way I felt? Well, he didn't. That was the last I saw of him. I never saw any of them again - except the cops. No way has yet been invented to say goodbye to them."²⁰

Marlowe's moral code has been tested by the two main women characters in *The Big Sleep*. According to Mary Hadley, the portrayal of women in hard-boiled detective fiction is complicated and prone to disturb the feminist critic. Many women are shown as seductresses,

¹⁹ Garrison, Kristen. "Hard-boiled Rhetoric: The 'Fearless Speech' of Philip Marlowe." *South Central Review* 27, no. 1-2 (2010): 105-22.

²⁰ Coit, Christine. "Philip Marlowe: American Detective" *Explorations: An Undergraduate Research Journal* 6 (2003): 7-23.

greedy temptresses without morals or ethics.²¹ These female characters can be seen as those women moral men are not interested in because they mean trouble – they cause complication rather than give delight. Marlowe really does resist these women, as can be seen in case of the two Sternwood daughters, Vivian and Carmen. Carmen, the younger of the two Sternwood sisters, seems quite innocent at the beginning of the novel, but as the readers read on, they find out that she is a drug user, a nymphomaniac and is quite spoiled. She constantly plays with her hair, sucks on her thumb and tells Marlowe that he is cute. She lacks intelligence which is obvious from Marlowe's very first impression of her. 'I could see, even on that short acquaintance, that thinking was always going to be a bother to her.'²² When Marlowe finds Geiger's dead body and naked Carmen in Geiger's house where Geiger had been taking nude photograph of her, Carmen is just giggling at Marlowe. Again, Marlowe suggests that she is not attractive to him and her intelligence is low.

She looked as if, in her mind, she was doing something very important and making a fine job of it. [...] She had a beautiful body, small lithe, compact, firm, rounded. Her skin in the lamplight had the shimmering luster of a pearl. Her legs didn't have quite the raffish grace of Mrs. Regan's legs, but they were very nice. I looked her over without either embarrassment or ruttishness. As a naked girl she was not there in that room at all. She was just a dope. To me she was always just a dope.²³

When he drives Carmen home from Geiger's house, Marlowe makes a comment about Carmen's affectionate behavior. 'We went off down the hill without lights. It was less than ten minutes' drive to Alta Brea Crescent. Carmen spent them snoring and breathing ether in my face. I couldn't keep her head off my shoulder. It was all I could do to keep it out of my lap.'²⁴

Carmen makes an impression of a dangerous girl though. She is a whole lot of trouble. Allegretti indicates that Marlowe spent the first half of the novel cleaning up the messes Carmen had created and stopping the blackmailing scheme aimed at her. Allegretti also mentions that one night, coming home to his apartment, Marlowe found Carmen naked in his bed. Marlowe rebuffed her sexual overtures because sleeping with a client's daughter would have violated his professional ethics:

²¹ Hadley, Mary. "Raymond Chandler's 'The Big Sleep'." *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner's, 2004. 55-68.

²² Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 5.

²³ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 35.

²⁴ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 39.

‘It isn’t on account of the neighbors’, I told her. ‘They don’t really care a lot. There’s a lot of stray broads in any apartment house and one more won’t make the building rock. It’s a question of professional pride. You know - professional pride. I’m working for your father. He’s a sick man, very frail, very helpless. He sort of trusts me not to pull any stunts. Won’t you please get dressed, Carmen?’²⁵

Carmen tested Marlowe’s code of ethics, but he would not surrender to temptation because to do so would have betrayed his obligation to General Sternwood. His *professional pride* - his ethics - was more important than fleeting sexual pleasure.²⁶

Joseph Allegretti also mentions that Marlowe’s relations with Vivian were more complex but also demonstrated his single-minded commitment to his client.²⁷ When Marlowe left the General after their first meeting, Vivian wanted him to come to her room. The first description of her sets the atmosphere.

She was worth a stare. She was trouble. She was stretched out on a modernistic chaise-longue with her slippers off, so I stared at her legs in the sheerest silk stockings. They seemed to be arranged to stare at. They were visible to the knee and one of them well beyond. The knees were dimpled, not bony and sharp. The calves were beautiful, the ankles long and slim and with enough melodic line for a tone poem. She was tall and rangy and strong-looking. Her head was against an ivory satin cushion. Her hair was black and wiry and parted in the middle and she had the hot black eyes of the portrait in the hall. She had a good mouth and a good chin. There was a sulky droop to her lips and the lower lip was full.²⁸

Vivian is more attractive to him than Carmen. Later, they even kiss each other, but when Vivian asks him where he lives, he responds: ‘Kissing is nice, but your father didn’t hire me to sleep with you.’²⁹ Marlowe rejects her because of his sense of commitment to her father as to his client. This loyalty towards General Sternwood is obvious from other scenes with Vivian. In the scene that has been already mentioned - the scene when Marlowe visits Vivian for the first time in her room – she tries to find out the reason why her father hired the detective. She fails though, Marlowe refuses to tell her. His only answer is that she better ask her father.

²⁵ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 156.

²⁶ Allegretti, Joseph. “The Client Comes First, Unless He's Crooked: Legal and Professional Ethics in Raymond Chandler's *The Big Sleep*.” *Creighton Law Review* 44. 3 (April 2011): 581-595.

²⁷ Allegretti, Joseph. “The Client Comes First, Unless He's Crooked: Legal and Professional Ethics in Raymond Chandler's *The Big Sleep*.” *Creighton Law Review* 44. 3 (April 2011): 581-595.

²⁸ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 17.

²⁹ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p.

According to Mary Hadley, the last woman of significance in *The Big Sleep* is Mona Mars, the wife of the club owner Eddie Mars, who supposedly ran off with Vivian's husband, Rusty Regan. She has a 'small firm chin' and eyes 'the blue of mountain lakes'. With her striking blonde, almost silvery hair, she is very attractive. Just as she herself is a fraud, her hair is a wig, and she refuses to accept that Eddie is a pornographer, a blackmailer, a hot car broker, a killer by remote control and a suborner of crooked cops. Marlowe tries to persuade her to run away with him because he fears for her life with Eddie, but she refuses, and the kiss she gives him is with icy lips. According to William Marling, Mona is considered by some critics an 'illusion, the coldness signifying her unreality' or even showing Marlowe's homosexuality. Perhaps this girl with cornflower eyes is 'unattainable because she belongs to Chandler's early period of innocence'. Maybe she is a real woman with numerous flaws, unacceptable to Marlowe because he prefers fantasy women toward whom he can feel superior.³⁰

Philip Marlowe clearly showed his devotion to General Sternwood at the end of the book – again in a scene with Vivian. When Marlowe finds out that Carmen killed Rusty Regan because she couldn't bear the fact that he rejected her as a lover, he told Vivian about what he learned. Vivian of course knew about this, she just wanted to keep it from her father so he wouldn't despise his daughters. She offers Marlowe fifteen thousand dollars as she wants to pay for his silence. He refuses the money and wants Vivian to take Carmen away. 'Will you take her away? Somewhere far off from here where they can handle her type, where they will keep guns and knives and fancy drinks away from her? Hell, she might even get herself cured, you know. It's been done.'³¹ Marlowe still cares far more about his client than about Vivian. He promised he wouldn't tell the police about Carmen in order to protect the dying General.

Me, I was part of the nastiness now. Far more a part of it than Rusty Regan was. But the old man didn't have to be. He could lie quiet in his canopied bed, with his bloodless hands folded on the sheet, waiting. His heart was a brief, un-certain murmur. His thoughts were as gray as ashes. And in a little while he too, like Rusty Regan, would be sleeping the big sleep.³²

Eileen Wade in *The Long Goodbye* was a constant temptation in Marlowe's way from the first moment they met. She wanted Marlowe to find her alcoholic husband who had been missing

³⁰ Hadley, Mary. "Raymond Chandler's 'The Big Sleep'." *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner's, 2004. 55-68.

³¹ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 228.

³² Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 230.

for three days. When he saw Eileen for the first time, not knowing who she was, Marlowe described her in a very detailed way.

She was slim and quite tall in a white linen tailormade with a black and white polka-dotted scarf around her throat. Her hair was the pale gold of a fairy princess. There was a small hat on it into which the pale gold hair nestled like a bird in its nest. Her eyes were cornflower blue, a rare color, and the lashes were long and almost too pale. She reached the table across the way and was pulling off a white gauntleted glove and the old waiter had the table pulled out in a way no waiter ever will pull a table out for me. She sat down and slipped the gloves under the strap of her bag and thanked him with a smile so gentle, so exquisitely pure, that he was damn near paralyzed by it. [...] She lifted her glance half an inch and I wasn't there any more. But whenever I was I was holding my breath.³³

Eileen Wade was and at the same time was not Marlowe's client, therefore the code of ethics of the detective was not directly violated. It was Howard Spencer, a New York publisher, who asked Marlowe to find Roger Wade. First, Eileen tried to stay away from the case, though she was frantically worried about her husband. Later, she got involved into Marlowe's life quite deeply. They kissed each other once. It is obvious from the following excerpt that the kiss came from Marlowe's own initiative.

She was still standing there quietly, close to me, slim and tall in a white dress of some sort. The light from the open door touched the fringe of her hair and made it glow softly. [...] I took hold of her and pulled her towards me and tilted her head back. I kissed her hard on the lips. She didn't fight me and she didn't respond. She pulled herself away quietly and stood there looking at me.³⁴

When Roger Wade called Marlowe to come at his house, because he was in bad shape, Marlowe didn't hesitate and drove a long way to Wade's residence. Wade was a chronic alcoholic. What's more, there was a rumour that he had thrown his wife downstairs and put her in the hospital with five broken ribs. When Wade called him, Marlowe began to fear for Eileen's safety.

I went through Encino at close to sixty with a spotlight on the outer edge of the parked cars so that it would freeze anyone with a notion to step out suddenly. I had the kind of luck you only get when you don't care. No cops, no sirens, no red flashers. Just visions

³³ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 89.

³⁴ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 151.

of what might be happening in the Wade residence and not very pleasant visions. She was alone in the house with a drunken maniac, she was lying at the bottom of the stairs with her neck broken, she was behind a locked door and somebody was howling outside and trying to break it in, she was running down a moonlit road barefoot and a big buck Negro with a meat cleaver was chasing her.³⁵

It wasn't like that though. Eileen Wade was smoking a cigarette, standing in the open doorway, perfectly calm. She told Marlowe her husband was somewhere by the edge of the road in the bushes, then she walked into the house. Later she fainted, subsequently apologized for that and brought Candy, their servant, to help Marlowe with carrying Roger to his bed.

Peter L. Cooper indicates that Marlowe recognizes in Eileen the morbid romanticism of one who kills because she is "in love with death". She had idealized her wartime love with Terry into an absolute that could bear no worldly stain.³⁶ In her goodbye notes that were meant to be read by Howard Spencer she wrote that she loved the old Terry, not the one she met again after the war.

He should have died young in the snow of Norway, my lover that I gave to death. He came back a friend of gamblers, the husband of a rich whore, a spoiled and ruined man, and probably some kind of crook in his past life. Time makes everything mean and shabby and wrinkled. The tragedy of life, Howard, is not that the beautiful things die young, but that they grow old and mean. It will not happen to me. Goodbye, Howard.³⁷

At the end of the novel Marlowe has an affair with Linda Loring, the sister of Sylvia Lennox. On their first acquaintance they ordered the same, though somewhat unusual drink, in the bar named Victor's. They realized that they must have something in common, because gimlet was a favourite drink of Terry's. Marlowe made a comment about America being 'too sex-conscious country'. He made it very clear that at this moment all he wanted was to talk to the lady somehow connected with Terry Lennox.

She thanked me for the light and gave me a brief searching glance. The she nodded. "Yes, I knew him very well. Perhaps a little too well." The barkeep drifted over and glanced at my glass. "A couple more of the same," I said. "In a booth." I got down off the stool and stood waiting. She might or might not blow me down. I didn't particularly care. Once in a while in this much too sex-conscious country a man and a woman can

³⁵ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 189.

³⁶ Unger, Leonard. *American writers: a collection of literary biographies*. New York: Scribner, 1974. 119-138.

³⁷ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 329.

meet and talk without dragging bedrooms into it. This could be it, or she could just think I was on the make. If so, the hell with her.³⁸

Later in *The Long Goodbye*, they shared a night together. Linda even invites Marlowe to run off to Paris with her, but he rejects. Peter L. Cooper indicates that Linda Loring represents the future, offering marriage in place of “the loneliness of a pretty empty kind of life”. In delivering her to Marlowe, Linda’s chauffeur questions him about the meaning of key lines from T. S. Eliot’s “Love Song of J. Alfred Prufrock”, the poem of a frightened, lonely, aging man’s failure to reach out. Marlowe made better use of Keats: he dismisses the insights of “Prufrock” and rejects Linda’s offer, saying he’s “spoiled by independence”. In reality, he fears the dwindling of their passion into stale indifference. Like Eileen, he would rather have it die young. After sending Linda away, he “pulled the bed to pieces and remade it”, just as he had done after rejecting Carmen Sternwood (in *The Big Sleep*) years earlier. “To say goodbye is to die a little”, he tells himself.³⁹

The next major moral issue dealt with in both *The Big Sleep* and *The Long Goodbye* is money. Philip Marlowe’s aversion to money is most likely cost by the fact that it is the rich who hire him in most cases. He is not keen on rich people in the world he lives in though. According to Mary Hadley, for Marlowe it is definitely money that corrupts, whether it is the ill-gotten gains of criminals like Eddie Mars or the wealth of the Sternwoods. Looking at Carmen Sternwood, Marlowe says: “To hell with the rich. They made me sick.” She stands, of course, in direct contrast to Marlowe himself, who has little money and a great sense of morality. Panek maintains that some of the social contrasts drawn by hard-boiled writers such as Chandler were directed to readers who were far removed from the wealthy. As he puts it, “The hard-boiled story came to be a paean to the American workman.” Whereas the detective hero was a “skilled, honorable, and dedicated workman,” society was utterly corrupt.⁴⁰

Hadley also states that Marlowe’s attitude to money (in particular, his own earning power) is key; indeed, several criminals and clients question his motives in light of this attitude. As he tells Taggart Wilde, the district attorney, he earns “twenty-five dollars a day and expenses,”

³⁸ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 162.

³⁹ Unger, Leonard. *American writers: a collection of literary biographies*. New York: Scribner, 1974. 119-138.

⁴⁰ Hadley, Mary. “Raymond Chandler’s ‘The Big Sleep’.” *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner’s, 2004. 55-68.

to which Taggart responds, surprised, “And for that amount of money you’re willing to get yourself in Dutch with half the law enforcement of this county?” Similarly, in *The Long Goodbye*, a hoodlum called Menendez tells Marlowe about all the money he makes, money that allows him to buy the best of everything. He asks Marlowe, “What’s the most you ever made on a single job?” and when Marlowe replies “Eight-fifty.” He responds, “Jesus, how cheap can a guy get?” By his very attitude toward money, Marlowe distances himself from the unethical gangsters and corrupt “high” society with whom he comes in daily contact. In the same novel, a character repays him for help by sending him a \$5,000 note, but Marlowe refuses to spend it because he believes it is tainted, stating, “There was something wrong with the way I got it.” It is clear that Marlowe agrees with Lieutenant Bernie Ohls when Ohls says, “There ain’t no clean way to make a hundred million bucks.” Marlowe’s lack of money is reflected in the way he lives in particular, his office, with its “five green filing cases, the shabby rust-red rug, the half-dusted furniture, and the not too clean net curtains.” This and other descriptions give the reader the strong sense that our detective is an ordinary man. “His way of life may look like failure, but actually it is a form of rebellion, a rejection of the ordinary concepts of success and respectability,” says Cawelti.⁴¹

In *The Long Goodbye*, Marlowe indicated that he didn’t do his job for money in the first place. He told Bernie Ohls that he was a romantic and people simple don’t make money from being romantic.

The last time I saw Terry Lennox we had a cup of coffee together that I made myself in my house, and we smoked a cigarette. So when I heard he was dead I went out to the kitchen and made some coffee and poured a cup for him and lit a cigarette for him and when the coffee was cold and the cigarette was burned down I said goodnight to him. You don’t make a dime that way. *You* wouldn’t do it. That’s why you’re a good cop and I’m a private eye. Eileen Wade is worried about her husband, so I go out and find him and bring him home. Another time he’s in trouble and calls me up and I go out and carry him in off the lawn and put him to bed and I don’t make a dime out of it. No percentage at all. No nothing, except sometimes I get my face pushed in or get tossed in the can or get threatened by some fast money boy like Mendy Menendez. But no money, not a dime. I’ve got a five-thousand-dollar bill in my safe but I’ll never spend a nickel of it.⁴²

⁴¹ Hadley, Mary. “Raymond Chandler’s ‘The Big Sleep’.” *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner’s, 2004. 55-68.

⁴² Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 280.

It has been already mentioned that Marlowe did this because money was kind of a sign of a corrupted world. The corruption concerns not only the rich, but also police. Hadley adds that in *The Big Sleep*, when Mona Mars says, “As long as people will gamble, there will be places for them to gamble,” he responds, “That’s just protective thinking. Once outside the law you’re all the way outside.” It is clear that corruption of any kind, but especially by the police, is against the moral code of a knight. Besides corruption, police brutality adds to the violence of the Los Angeles setting in *Farewell, My Lovely* and *The Long Goodbye*.⁴³

[The Captain] leaned farther towards me and I smelled his sweat and the gas of corruption. Then he straightened and went back around the desk and planted his solid buttocks in his chair. He picked up a three-cornered ruler and ran his thumb along one edge as if it was a knife. He looked at Green. “What are you waiting for, Sergeant?” “Orders.” Green ground out the word as if he hated the sound of his own voice. “You got to be told? You’re an experienced man, it says in the records.” [...] He paused and gave Green a stare that would have frozen a fresh-baked potato.⁴⁴

Marlowe works independently, not directly for the law. Christine Coit points out that Marlowe, as a private detective, is also separate from the law. He is not an extension of the police; in fact, he often refuses to disclose information to them in order to protect his client. He prefers to work separately from the police because he finds their brutality, corruption, and incompetence at odds with his conception of justice. In most instances, he is the object of their fierce tactics. In *The Long Goodbye*, Marlowe verbalizes his contempt for cops of this type when he tells Captain Gregarious, “You’re not only a gorilla, you’re an incompetent”. At odds with the police, denied masculine friendship, and devoid of an appropriate female companion, Marlowe is a lonely man in a lonely town.⁴⁵ Marlowe makes many remarks about police through *The Long Goodbye* such as “You don’t shake hands with big city cops. That close is too close,”⁴⁶ or “He waved me on and went back to the parked car. Just like a cop. They never tell you why they are doing anything. That way you don’t find out they don’t know themselves.”⁴⁷

As Edward H. Sisson suggests in his book, at the very end [in *The Long Goodbye*] is a sequence omitted from all the movie versions, in which the Los Angeles sheriff’s office uses

⁴³ Hadley, Mary. “Raymond Chandler’s ‘The Big Sleep’.” *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner’s, 2004. 55-68.

⁴⁴ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 47.

⁴⁵ Coit, Christine. “Philip Marlowe: American Detective” *Explorations: An Undergraduate Research Journal* 6 (2003): 7-23.

⁴⁶ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 38.

⁴⁷ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 265.

the narrator of the story, private investigator Philip Marlowe, to set a trap to catch a big time LA gambling-racket mobster. The trap, which Marlowe doesn't know about, includes Marlowe getting hit a few times by the mobster before the police lieutenant, Bernie Ohls, intervenes. After the mobster is taken out, Marlowe complains that Ohls shouldn't have used him and let him get beat-up just to catch the gambling kingpin.⁴⁸

[Ohls] shoved his taut face at me. "I hate gamblers," he said in a rough voice. "I hate them the way I hate dope pushers. They pander to a disease that is every bit as corrupting as dope. [...] And any time a state government takes money from gambling and calls it taxes, that government is helping to keep the mobs in business." [...]

I turned around and stared at him. "You're a damn good cop, Bernie, but just the same you're all wet. In one way cops are all the same. They all blame the wrong things. If a guy loses his paycheck at the craps table, stop gambling. If he gets drunk, stop liquor. If he kills somebody in a car crash, stop making automobiles. If he gets pinched with a girl in a hotel room, stop sexual intercourse. If he falls downstairs, stop building houses."

"Aw shut up!"

"Sure, shut me up. I'm just a private citizen. Get off it, Bernie. We don't have crime syndicates and goon squads because we have crooked politicians and their stooges in the City Hall and the legislatures. Crime isn't a disease, it's a symptom. Cops are like a doctor that gives you aspirin for a brain tumor, except that the cop would rather cure it with a blackjack. We're a big rough rich wild people and crime is the price we pay for it, and organized crime is the price we pay for organization. We'll have it with us a long time. Organized crime is just the dirty side of the sharp dollar."⁴⁹

Marlowe made himself very clear by telling Bernie what he thought about both the police and government.

Next part will focus on Marlowe and the city he lives in, Los Angeles, California. According to Christine Coit, California may be unworthy of Marlowe's inherent goodness, but the impression that its moral geography makes on him is an important contributor to his character. In essence, the modern knight/frontier hero needs the contrast of the "luxury trades, the pansy decorators, the Lesbian dress designers, the riffraff of a big hard-boiled city with no more personality than a paper cup" to show what he is not (Chandler, *The Little Sister* 183-4). Such a backdrop of characters makes him look even more moral than he would be in an entirely

⁴⁸ Sisson, Edward Hawkins. *America the Great*. Edward Sisson: 2014, p. 723.

⁴⁹ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 350-52.

different setting. In Raymond Chandler's Los Angeles, a city where "pale stars ... know enough to keep their distance," he appears almost angelic (Rorer, 26).

Chandler portrays Los Angeles as a bright city with a dark underworld. Only Chandler could "reduce the sunny California setting to a gray atmosphere of despair: bourbon for breakfast, bloody corpses, and shadowy streets lit by neon lights" (Phillips xxiii). Interestingly, most of Chandler's first novel, *The Big Sleep*, portrays California not as the sunny land of endless beach, but as a dreary, dark, cloudy, rain-drenched land. The traditional portrayal of California is absent, while an almost Seattle-like milieu takes over. The setting mirrors the dark underbelly of Los Angeles life. The novel begins by describing the Golden State in a way far different from the boosters' advertisements. Not only is "the sun not shining," but there is "a look of hard wet rain in the clearness of the foothills" (3). Immediately in the opening scene, and throughout the rest of the novel, Chandler subverts the rose-tinted view of the city that was being advertised to the outside world. Chandler portrays Los Angeles and nearby Hollywood as places where respectable façades often mask more sinister dealings. In Chandler's hands, California became a place where illusion and reality collided, where it was not clear where one ended and the other began.⁵⁰

In *The Big Sleep*, Marlowe is supposed to find out a business called *Rare Books and De Luxe Editions*.

At a casual glance I thought I might have a lot of fun finding out. I drove down to the Hollywood public library and did a little superficial research in a stuffy volume called Famous First Editions. [...] A. G. Geiger's place was a store frontage on the north side of the boulevard near Las Palmas. The entrance door was set far back in the middle and there was a copper trim on the windows, which were backed with Chinese screens, so I couldn't see into the store. There was a lot of oriental junk in the windows. I didn't know whether it was any good, not being a collector of antiques, except unpaid bills. The entrance door was plate glass, but I couldn't see much through that either, because the store was very dim. A building entrance adjoined it on one side and on the other was a glittering credit jewelry establishment.⁵¹

Marlowe found out that the bookstore was just a cover for a pornography ring. He asked the woman working there a question about the volume he had searched for in the Hollywood public library before. She gave him an answer that he already knew was a false one. He was

⁵⁰ Coit, Christine. "Philip Marlowe: American Detective" Explorations: An Undergraduate Research Journal 6 (2003): 7-23.

⁵¹ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 22.

suspicious about the bookstore and his suspicion was confirmed. As Coit states, in Chandler's Los Angeles, things are never what they appear to be.⁵²

Mary Hadley points out that again in *The Big Sleep* the wealth of minutiae that Chandler depicts in his different settings makes the whole of Los Angeles come alive. Readers know exactly which streets Marlowe is driving on, and when, for instance, he visits Eddie Mars's casino, one can easily imagine the room.

The room had been a ballroom once and Eddie Mars had changed it only as much as his business compelled him. No chromium glitter, no indirect lighting from behind angular cornices, no fused glass pictures, or chairs in violent leather and polished metal tubing, none of the pseudomodernistic circus of the typical Hollywood night trap. The light was from heavy crystal chandeliers and the rose-damask panels of the wall were still the same rose damask, a little faded by time and darkened by dust, that had been matched a long ago against the parquetry floor, of which only a small glass-smooth space in front of the little Mexican orchestra showed bare. The rest was covered by a heavy old-rose carpeting that must have cost plenty. The parquetry was made of a dozen kinds of hardwood, from Burma teak through half a dozen shades of oak and ruddy wood that looked like mahogany, and fading out to the hard pale wild lilac of the California hills, all laid in elaborate patterns, with the accuracy of a transit.⁵³

Hadley further states that the hard-boiled stories grew out of frontier fiction, and the violence and lawlessness of Los Angeles, which was so close to the surface of everyday life, was particularly apt as Chandler's setting. Hollywood and the tinsel glamour of the movie industry also highlighted, and even created, the sinful society, gamblers, porn merchants, and blackmailers who preyed on the rich. It is easy to understand why Carmen is being blackmailed, even as Vivian gambles huge sums of money at Eddie Mars's club.⁵⁴

In *The Long Goodbye*, the place where Marlowe lives is described also in detail.

I was living that year in a house on Yucca Avenue in the Laurel Canyon district. It was a small hillside house on a dead-end street with a long flight of redwood steps to the front door and a grove of eucalyptus trees across the way. It was furnished, and it belonged to a woman who had gone to Idaho to live with her widowed daughter for a while. The rent was low, partly because the owner wanted to be able to come back on

⁵² Coit, Christine. "Philip Marlowe: American Detective" *Explorations: An Undergraduate Research Journal* 6 (2003): 7-23.

⁵³ Chandler, Raymond. *The Big Sleep*. New York: Vintage Books, 1992, p. 135-36.

⁵⁴ Hadley, Mary. "Raymond Chandler's 'The Big Sleep'." *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner's, 2004. 55-68.

short notice, and partly because of the steps. She was getting too old to face them every time she came home.⁵⁵

Marlowe does make remarks also about the city being typically commercial during holiday such as Thanksgiving and Christmas.

It was the week after Thanksgiving when I saw him again. The stores along Hollywood Boulevard were already beginning to fill up with overpriced Christmas junk, and the daily papers were beginning to scream about how terrible it would be if you didn't get your Christmas shopping done early. It would be terrible anyway; it always is.⁵⁶

As Coit states, although Los Angeles is no longer the city of Marlowe's dreams, it is his obsession. He is the knight who patrols the mean streets, doing good and vanquishing evil. He is the frontier hero who has arrived in California to find that there is no more unexplored territory, but nevertheless has made it his home. He treats the urban jungle as his new frontier and becomes a champion for the innocent. The decadence of Los Angeles provides Marlowe with a duty that fits his dual role as knight and frontier hero. For better or worse, this world of crooked cops, brutal murderers, grifters, racketeers, and sleazy blondes provides Marlowe with his occupation and his identity.⁵⁷

⁵⁵ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 6.

⁵⁶ Chandler, Raymond. *The Long Goodbye*. New York: Vintage Books, 1992, p. 9.

⁵⁷ Coit, Christine. "Philip Marlowe: American Detective" *Explorations: An Undergraduate Research Journal* 6 (2003): 7-23.

4 Philip Marlowe and Hamlet

The main aspects of Raymond Chandler's detective Marlowe have been analysed so far. The next part of the work deals with the relationship between Marlowe and Hamlet, therefore with connection between English renaissance revenge drama and the contemporary mystery novel. Raymond Chandler himself has indicated that detective and mystery novels are no easy reading, definitely not easier than Shakespeare's *Hamlet* or *Macbeth*.

The psychological foundation for the immense popularity with all sorts of people of the novel about murder or crime or mystery hasn't been scratched . . . The subject has usually been treated lightly because it seems to have been taken for granted, quite wrongly, that because murder novels are easy reading they are also light reading. They are no easier reading than Hamlet, Lear or Macbeth. They border on tragic and never quite become tragic.

-Raymond Chandler, Selected Letters (135)⁵⁸

Kumamoto claims that he finds the contiguity between the revenge tragedy and the mystery novel serendipitous when the representative genre protagonists, Shakespeare's Hamlet and Chandler's Philip Marlowe in *The Big Sleep*, are conjoined. The recursive view of Hamlet and Marlowe at once reveals the exchange in their textual production of detective knowledge and uncovers in their crime mysteries the deeper meanings of "mystery." This critical assumption locates them in three legally and socially displaced roles: a private detective, a revenger, and an outsider.⁵⁹

Kumamoto further states that Shakespeare's and Chandler's cross-identifications of mystery inscribed in their protagonists can be first made by the trajectories of plot conventions built on the myth of an effective individualist's action and then structured as a rationalist's discovering operation of the crime mystery. That Hamlet the revenger is an inchoate private detective is immediately established in the paradigmatic motive of the mystery novel: a request to investigate a crime. The Ghost, the otherworldly client, entrusts Hamlet with the task of proving Claudius's alleged fratricide. Similarly Marlowe accepts a request from a dying

⁵⁸ Kumamoto, Chikako D. "Prince Hamlet, Please Meet Mr. Philip Marlowe: English Renaissance Revenge Drama and the Contemporary Mystery Novel." *The Journal of the Midwest Modern Language Association* 40, no. 2 (2007): 61-78. <http://www.jstor.org/stable/20464232>.

⁵⁹ Kumamoto, Chikako D. "Prince Hamlet, Please Meet Mr. Philip Marlowe: English Renaissance Revenge Drama and the Contemporary Mystery Novel." *The Journal of the Midwest Modern Language Association* 40, no. 2 (2007): 61-78. <http://www.jstor.org/stable/20464232>.

General Sternwood to investigate the blackmail by Arthur Geiger of his daughter Carmen (*Big Sleep* 9-12). With this shared formulaic opening, the movements of Hamlet and Marlowe follow the procedures of the crime investigation. Hamlet and Marlowe trace and sort through suspicious but circumstantial evidence and conflicting testimonies; they reconstruct the crime scenes (*The Mousetrap* for Hamlet, Carmen's seduction in a West Hollywood apartment for Marlowe); and they overcome concealments and intrigues by various characters. All these actions are governed by their impulse to observe and know, and sharpened by their own code of honor: "He must be ... a man of honor" (Chandler, "Simple Art" 18); "Rightly to be great / Is not to stir without great argument, / But greatly to find quarrel in a straw / When honor's at the stake" (Hamlet 4.4.56-59). Proportionate to the major action taking on the linear pattern of problems, conjectures, and final judgment, Marlowe and Hamlet both insist upon the importance of the rationality of themselves. Hamlet declares, albeit ironically, that man, including himself, is a rational animal ("how noble in reason, how infinite in faculties, in form and mov- / ing how express and admirable; in action how like / an angel, in apprehension how like a god" [2.2.327-30]); self-mockingly so does Marlowe, who considers himself a thinking kind of detective ("I do my thinking myself" [213]). Moreover, Hamlet tells Ophelia that *The Mousetrap* will act out a "miching mallecho" (i.e., skulking crime [3.2.158]), and engages in secret surveillance of others (Claudius' reaction to *The Mousetrap* and Claudius at his prayer, for instance). Hamlet even turns the stoic Horatio into a detective at the play: Horatio exclaims, "If he steal aught the whilst this play is playing / And 'scape detecting, I will pay the theft" (3.2.94-5). His spying is akin to Marlowe's stakeout at Geiger's house and at his casino (27-30, 70-78) or his tailing the activities of the criminally bent Lash Canino, Owen Taylor, and Joe Brody (27-30, 39-46, 70-71). Throughout their investigations, false signs, conflicting testimonies, red herrings, as well as contending antagonists, abound and momentarily complicate, and even foil, their efforts. Rosencrantz and Guildenstern exemplify the corrupt state's police spies (another formulaic staple) and show the antagonists' impulse toward extracting, though ineptly, Hamlet's own "mystery" in order to incriminate him. Similarly, Marlowe must contend with, and outsmart, the equally corrupt desire of the police to know.⁶⁰

The next aspect that is common to both characters is the fact, that they are outsiders who do not belong. Kumamoto believes that this is crucial when comparing Hamlet to Marlowe.

⁶⁰ Kumamoto, Chikako D. "Prince Hamlet, Please Meet Mr. Philip Marlowe: English Renaissance Revenge Drama and the Contemporary Mystery Novel." *The Journal of the Midwest Modern Language Association* 40, no. 2 (2007): 61-78. <http://www.jstor.org/stable/20464232>.

According to Kumamoto, Shakespeare adumbrates Hamlet's outsider status in his public stance of social difference and his dissent from Claudius and Gertrude in act 2, scene 2, as well as the Ghost's injunction to become an unlawful revenger. His acute awareness of his social displacement as an outsider in his role of a revenger is further affirmed in the phrase "the law's delay" in the famous "To be or not to be" soliloquy, a phrase that underscores the law's centrality in his life (3.2.64-96). Because revenge is "a kind of Wilde Justice" (Bacon 16) and "exists in the margin between justice and crime" where the revenger is himself freed from exposing himself to punishment of the law (Belsey 115), Hamlet is radicalized in his social status from his established identity to a legally marginalized, transgressive outsider who participates "in the installation of the sovereign subject, entitled to take action in accordance with conscience and on behalf of the law" (Belsey 115). Consigned to reside in an extra-legal space of collision between his public symbolic self of justice and order and his private subjective self of revenge and anarchy, he is in real danger of falling outside the legal system completely. To put up with "law's delay" means to leave crime unpunished and disorder intact. Unlike Fortinbras and Laertes, for Hamlet to shrink from revenge in a world that looks upon it as a sacred obeisance to patriarchal law is also to exclude himself from that society. Chandler similarly renders Marlowe's interpretative act as an outsider's epistemology. That Marlowe is a marginalized being is inherent in his profession (Cawelti 144-46; Walton and Jones 191). His task excludes him from ordinary society. Without family and friends, without middle-class respectability, without many material possessions, Marlowe functions as a symbol of corrective agency and order while acting as a link between crime and society: "I was fired. For insubordination"; "I always got along with bootleggers myself" (8). By the very nature of his task, he must work alone in order "to protect his community from the taint of criminality" (Alewyn 77). Though citizens and civil servants consider him a nuisance, and though the police and courts dismiss his work as illegitimate, he fulfills his function because he is prepared to inhabit "the border between the law and unlawfulness, between social norms and deviancy, between social security and individual risk" (Walton and Jones 191). Marlowe, like the revenging Hamlet, becomes a homeless outsider who ostensibly "does not really exist when he is not on the case" (Holquist 142). This radical understanding of Hamlet and Marlowe's ontological status can further secure Chandler's kinship with Shakespeare. Elevated at the cognitive level, Marlowe and Hamlet are not just detectives but men possessing an interpretatively transgressive mind. No longer merely rationalist crime-solving narratives, their detective work is an epistemologically resistant act, which, like the Foucauldian "principle of reversal," inverts or

redirects the ideological or moral imperatives of the dominant discourse (“the established order of things”) in order to authorize those marginalized by it (“rules of exclusion ... what is prohibited” [*Order* 229, 216]). Using their outsiders’ resistance (Hamlet’s delay and insanity, Marlowe’s calculated detective pacing), as well as their cognitive dissent (Hamlet’s puns and his ironic turn of mind, Marlowe’s wisecrack and metaphoric thinking) as interpretative strategies, Shakespeare and Chandler allow their creations to perceive mysteries of the external world (“the Same”) from the transgressive position of outsiders (“the Other”), and then to rework them through imagination and introspection.⁶¹

Kumamoto adds that yet, despite the seeming restoration of order in the world at large, the end of each work is suffused with a strange pessimism. This pessimism plangently registers because Shakespeare and Chandler place a much greater care on the private ramifications incurred during the criminal inquiries. In the last scene, the dying Hamlet requests that Horatio “Report me and my cause aright / To the unsatisfied” and seeks self-affirmation in his “carnal, bloody, and unnatural acts” (5.2.371-72, 423). Marlowe, too, as he meditates on Rusty Reagan’s death, questions the intelligibility of his own place in this world:

What did it matter where you lay once you were dead? In a dirty sump or in a marble tower on top of a high hill? You were dead, you were sleeping the big sleep ... not caring about the nastiness of how you died or where you fell. (215-16)

Such melancholy endings are anti-detective, far from the anticipated problem-solving closure. This nagging doubt raises a jolting question about the authenticity of the clues Hamlet and Marlowe have had to rely on. Scattered throughout both narratives are strong hints about the unreliability of these clues, forcing Hamlet to question “[t]hat capability and godlike reason” (4.4.40) and Marlowe to lose confidence in doing “my thinking myself” (213). Instead of the murderer’s identity closing the case, these protagonists’ mental activity and code of ethics rather complicate and disturb the mystery of the crime and expose the inexplicability and limitations of any rational solution or any order. This is a state profoundly consonant with tragedy. As tales of detection, the narratives reveal the gradual rise of Hamlet’s “ambiguous” (1.5.200) and Marlowe’s “cynic” (8) grasp of the knowledge of justice and selfhood.⁶²

⁶¹ Kumamoto, Chikako D. "Prince Hamlet, Please Meet Mr. Philip Marlowe: English Renaissance Revenge Drama and the Contemporary Mystery Novel." *The Journal of the Midwest Modern Language Association* 40, no. 2 (2007): 61-78. <http://www.jstor.org/stable/20464232>.

⁶² Kumamoto, Chikako D. "Prince Hamlet, Please Meet Mr. Philip Marlowe: English Renaissance Revenge Drama and the Contemporary Mystery Novel." *The Journal of the Midwest Modern Language Association* 40, no. 2 (2007): 61-78. <http://www.jstor.org/stable/20464232>.

5 Film noir

Tom Conley explains that historians have defined film noir as a predominant form of Hollywood cinema, generally situated from 1941 to 1957, which evolves from the gangster film but projects somber moods of disillusionment following the Second World War. The relations that film noir holds with theatre are important and multifarious when viewed from a theoretical standpoint. The genre develops a “cinema of cruelty” defined by spatial and economic confinement, social and temporal immobilities, and excruciating physical closures to which it subjects the human body. Viewers witness sadistic scenarios of sexual regression. Its clichés allow the cinema to be studied through its own intimate relation with drama (especially the heritage of Huis-clos or the theories of Artaud). Seen in this perspective, the self-reflective style of film noir is not entirely self-conscious or of redundant articulation. It employs theatre to establish its own dialogues with problems of decor, lighting, narrative, Eros, history, but especially the optical qualities of sound film.⁶³

Film noir involves a variety of plots. Concerning *The Big Sleep*, the central figure is a private investigator. Various changes were made on the first portrayal of *The Big Sleep* from March 1945. Its final release came out in the fall of 1946. According to Mary Hadley, with a screenplay by the novelist William Faulkner and the screenwriter Leigh Brackett, with later additions by Jules Furthman and Philip Epstein, the movie picks up much of Chandler’s original dialogue. It is in the characters and in key aspects of the plot that most of the changes are apparent. The prerelease version focuses more on Marlowe (played by Humphrey Bogart) than on Vivian Rutledge (played by Lauren Bacall). Bogart plays Marlowe as an insolent guy who is able to pretend without apparent difficulty to be a homosexual when he enters Geiger’s bookstore and yet flirts constantly with every female he meets. He admits to being scared when he is tied up in Mona Mars’s presence and winces obviously when he is beaten up at different times in the movie. This is clearly a sensitive private investigator, not a macho tough guy. Marlowe retains these characteristics in the final 1946 film release, but the camera angles focused on him are toned down to give more importance to the character of Vivian. Jack Warner, the movie’s producer, determined to give Lauren Bacall (who later married Bogart), in the character of Vivian, several new scenes of an “insolent” nature, to lend the movie a greater love interest between the two protagonists. One scene, in particular, where Marlowe and Vivian sit in a bar and, under the pretext of discussing horseracing, enjoy several minutes

⁶³ Conley, Tom. “Stages of ‘Film Noir’” *Theatre Journal* 39, no. 3 (1987): 347-63. doi:10.2307/3208154.

of sexual innuendo, was most successful. It was to allow the pair to fall in love that Vivian became the divorced “Mrs. Rutledge” in the movie, and not “Mrs. Rusty Regan,” the wife with a missing husband, as she was in the book. This artifice lends her a prominence in the movie that she does not enjoy in the book. The plot changes in the movie are very much linked to the sexual and social restraints of the 1940s. The homosexuality of Arthur Geiger and his lover, Carol Lundgren, are downplayed but easily identified, if one is aware of the mores of the day. For example, Lundgren always wears a leather jacket and appears very much the he-man. In the novel Carmen is naked when Marlow finds her in Geiger’s house and again when she goes to Marlowe’s apartment, but, of course, in the movie she is fully clothed. Moreover, her drug habit is merely alluded to, when it is said that she is “high.” In the book Carmen is with Marlowe just before Brody is shot by Carol Lundgren, the homosexual lover of Geiger. Lundgren is under the impression that Brody shot Geiger, but in fact it was Owen Taylor, Vivian Regan’s chauffeur, who was in love with Carmen and could not bear to see her demeaning herself by posing naked for Geiger. In the movie both Vivian and Carmen are present, but they have both left Brody’s apartment by the time he is killed. The final plot change from the 1945 to the 1946 version concerns the question of who killed Owen Taylor. In the book the killer is never revealed, but in the 1945 movie Bernie Ohls explains that Owen has killed Geiger and Brody followed him, hit him, took the photography, and pushed the car with Taylor in it into the sea.⁶⁴

The second adaptation of *The Big Sleep* is from 1978 and is stars Robert Mitchum as Marlowe and Sarah Miles as Vivian. Mary Hadley states that the director Michael Winner tampers only minimally with Chandler’s words, and the fact that Marlowe narrates his thoughts on several occasions, allowing for the full use of Chandler’s beguiling metaphors, adds a great deal to the screenplay. Winner’s direction also stays closer to Chandler’s tone and intent because Marlowe does not have a love interest in Charlotte Regan (Vivian) and the 1970s allowed for nudity and openness about the homosexual Karl (Carol) Lundgren. While Lundgren is portrayed more as a “pretty boy” than a “tough,” his relationship with Geiger is made clear when Marlowe tells him, “Joe Brody didn’t kill your boyfriend.” Some critics will object that the streets of Westminster, London, and Ramsgate, Kent, are a far cry from Chandler’s Los Angeles, but somehow they are just as successful at suggesting greed and dirty dealings as California is. Gene Phillips maintains that “this lurid film wallows too long in the sleazy,

⁶⁴ Hadley, Mary. “Raymond Chandler’s ‘The Big Sleep’.” *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner’s, 2004. 55-68.

voyeuristic world of [the] characters.” One could say, however, that the film’s openness about showing Camilla (Carmen) naked at Geiger’s and allowing Marlowe and the audience to see more naked photos of her is a positive aspect of the film because this was, in fact, Chandler’s idea. Two other aspects of Winner’s movie are faithful to the novel. There is a scene with the police and Commissioner Barker that parallels the scene in the 1945 movie where the district attorney explains the death of Owen Taylor. In this 1970s version the death is deemed a suicide, which harks back to Chandler’s earlier work “Killer in the Rain.” In addition, the ending where Camilla (Carmen) lures Marlowe to where she killed Regan and asks him to teach her to shoot so that she can try to shoot him is included in this movie, whereas it was left out of the earlier version. The inclusion of these two scenes helps to clear up loose ends. The film also is attractive in that it is in color and seems to move much more swiftly than the earlier black-and-white version. There is a balance in the characterization that is not evident in the earlier version, which at times is a movie so dominated by Bogart and Bacall that Chandler’s racy plot and words take second stage. Michael Winner felt that “he didn’t adapt the film with sufficient freedom. ‘I was so riveted by Chandler, I found it such incredible writing. . . . I didn’t want to disturb it with too much trickery in the photography or too much atmosphere.’” Gene Phillips sees this as a major fault on Winner’s part, but for many Chandler fans this later version proves the more attractive one, despite or perhaps because of its British setting and director.⁶⁵

Concerning the influence and reception of the *The Big Sleep*, Mary Hadley states that when *The Big Sleep* was first published, it received mixed reviews. Some critics expressed disapproval of the depraved subject matter. This upset Chandler greatly, and he wrote to his American publisher Alfred Knopf on February 19, 1939, saying: “I do not want to write depraved books. I was aware that this yarn had some fairly unpleasant citizens in it, but my fiction was learned in a tough school and I probably didn’t notice them much.” In the same letter he also admitted the novel was “unequally written.” Modern critics, however, continue to hail it as one of the most influential detective novels and a classic. *The Big Sleep* influenced the hard-boiled female writers of the 1980s, and according to the critic William Marling, detective fans ranked it third in a survey of the best mystery stories of all time.⁶⁶

⁶⁵ Hadley, Mary. “Raymond Chandler’s ‘The Big Sleep’.” *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner’s, 2004. 55-68.

⁶⁶ Hadley, Mary. “Raymond Chandler’s ‘The Big Sleep’.” *American Writers: Classic, vol. 2*. Ed. Jay Parini. New York: Scribner’s, 2004. 55-68.

6 Conclusion

The aim of the thesis was to analyze the individual aspects of detective Philip Marlowe in the novels of Raymond Chandler. The analysis focused on his moral code and ethics, loyalty, Marlowe's relationship with women, his attitude towards money and police and the environment the detective lives in. All the aspects were illustrated on concrete examples from Chandler's two books, *The Big Sleep* and *The Long Goodbye*.

I have been interested in American hard-boiled fiction since I have attended a literary seminar at high school. Our teacher wanted us to read *The Big Sleep* in order to get to know both the genre and Raymond Chandler. I remember that only five people out of fifteen students actually read the book. And I was the only one who enjoyed it and loved it from the first reading. It was different, it was real and the way the detective was depicted fascinated me.

Philip Marlowe is a kind of detective who has a strict code of ethics that he sticks to. He is loyal to his client even if it costs him his own safety. He was imprisoned for his friend's actions in *The Long Goodbye*. Raymond Chandler created his main hero detective Marlowe with no family, living in Los Angeles, smoking Camels, drinking whiskey or brandy and fundamentally working alone. His relationship towards police is rather poor. He considers the police as corrupted and likes to take the law into his own hands. Marlowe is surrounded by gangsters and must become one of them if really necessary. The fact makes him fairly specific type of detective.

Concerning the environment the detective lives in, Los Angeles is Marlowe's obsession. Los Angeles is depicted as a dark city, especially in *The Big Sleep*, but it is certainly a city where Marlowe just belongs. Marlowe's identity would not be preserved without Los Angeles's sinister underworld, notorious gangsters and dangerous streets.

Some could say that Marlowe is a typical rough American detective, but the question whether he is or is not remains open. Chandler's novels were certainly popular in America, but he felt that they were better understood in Britain. What is clear though is the fact that his protagonist was made realistic. He lives a real life, with both its positives and negatives. The readers either love or hate his sarcastic jokes and bitter cynicism. Chandler created a detective that acts like a knight, and polite behavior is expected of him. Despite of this fact he is repeatedly let down by women. His code of ethics is tested many times, either by those women or his clients. And, as far as I am concerned, he never let the readers down.

7 Resumé

Tato bakalářská práce je zaměřena na jednotlivé aspekty detektiva Philipa Marlowa v dílech amerického spisovatele a představitele takzvané americké drsné školy, Raymonda Chandlera. Srdcem práce je analýza dvou knih tohoto autora ‚drsné fikce‘, a to novel *Hluboký spánek* z roku 1939 a *Loučení s Lennoxem* z roku 1953. Důvodem výběru právě těchto knih je fakt, že tyto novely od sebe dělí 14 let, *Hluboký spánek* je první novelou, ve které se objevil detektiv Philip Marlowe, a román *Loučení s Lennoxem* je považován za Chandlerovo nejlepší dílo. Cílem práce je analyzovat hlavní postavu Chandlerových novel, soukromého detektiva Philipa Marlowa.

V úvodu práce je určen a představen její cíl a záměr. Velmi krátce jsou uvedeny kapitoly, které práce obsahuje. Následuje samotná bakalářská práce, začínaje představením autora výše uvedených novel. Stručně jsem popsala život Raymonda Chandlera včetně jeho díla. Raymond Chandler se narodil v roce 1888 v Chicagu. Po rozvodu rodičů žil v Anglii, kde se mu dostalo vzdělání. Ve svých dvaceti pěti letech nicméně emigroval zpět do Spojených států, konkrétně do Kalifornie, která se později stala typickým umístěním pro jeho detektivní romány. Chandler sloužil v první světové válce. Po válce se přestěhoval do Los Angeles, oženil se a začal pracovat jako účetní. Z práce byl však vyhozen pro jeho alkoholismus, absentérství a nestálé chování. Poté začal psát detektivní romány. Celkem jich napsal sedm, z nichž prvním byl v roce 1939 *Hluboký spánek*. Chandler je často srovnáván se svým kolegou Dashiellem Hammettem. Raymond Chandler zemřel v roce 1959 ve věku 70 let.

Dále jsem charakterizovala detektivní fikci jako žánr. Detektivní fikce je literární žánr s detektivem jako hlavní postavou v čele celého románu. Právě tento detektiv, ať už profesionál či amatér, řeší napříč novelou zločin. Čtenářovým úkolem je záhadu či zločin vyšetřovat spolu s detektivem s tím, že jsou mu poskytnuty určité nápovědy. Řešení je poskytnuto zpravidla na konci knihy. Samozřejmostí bylo zmínit Edgara Allana Poa a jeho *Vraždy v Ulici Morgue*. Autorova krátká povídka z roku 1841 je považována za jeden z prvních detektivních příběhů. V této části je také uveden Sir Arthur Conan Doyle a jeho detektiv Sherlock Holmes, či Agatha Christie a detektiv Hercule Poirot.

Čtvrtá kapitola práce pojednává o Philipu Marlowovi, detektivu tzv. americké drsné školy. V této části bakalářské práce jsou, mimo jiné, vysvětleny pojmy jako například americká drsná škola a drsná detektivní fikce. Autoři tohoto nového žánru popisovali násilí a pracovali

se slangovými dialogy. Charakterizovala jsem také postavu ‚drsného‘ detektiva, který je nedílnou součástí již zmíněného literárního žánru. Takový detektiv pracuje sám a chce do svého světa přinést alespoň kapku spravedlnosti. Od police a policejních složek se distancuje, vidí v ní spíše pracovníky ovlivněné korupcí. Zakladatelem žánru byl Dashiell Hammett (1894-1961), který zejména přispíval do tzv. brakového časopisu s názvem *Black Mask*. Úvod třetí kapitoly je současně věnován stručné historii americké drsného románu od roku 1920, kdy se v brakových časopisech objevovaly krátké povídky daného typu, až po zlatou éru detektivní fikce. Po první světové válce čtenáři toužili po knihách, které by odrazily realitu tehdejší doby. Brakové časopisy byly tehdy prosperujícím průmyslem s miliony čtenářů a stovkami spisovatelů, kteří si potřebovali přivydělat na živobytí. Intenzivní konkurence a neustálá poptávka po inovaci činila brakové časopisy vysoce citlivé na posouvání vkusu čtenářů. Vlna zločinu doprovázená Prohibicí přiváděla čím dál větší pozornost a přitáhla veřejnost k novému fenoménu vydírání. Autoři spolu s editory tedy reagovali tak, že vytvářeli to, čemu říkali ‚novější typ detektivního příběhu‘ – prvky korupce a násilí jako by charakterizovaly rychle rostoucí metropoli.

Následuje samotná literární analýza vybraných děl Raymonda Chandlera. Práce se zabývá několika aspekty detektiva Marlowa, jež jsou analyzovány a následně ilustrovány ukázkami z knih. Prvním z těchto aspektů je otázka detektivovy etiky a morálního kódu napříč oběma knihami. Právě etika a morální kód je jistým pojítkem mezi všemi dalšími zmíněnými aspekty detektiva. První řádky věnované etice popisují vztah, postoj a věrnost detektiva nejen k jeho klientům z hlediska morálního, vyobrazují otázku tradičních hodnot Philipa Marlowa. Jinými slovy je položena otázka, zda je postava Marlowa morálně zásadová vůči svému okolí, přátelům a klientům.

Druhým probíraným aspektem jsou ženy a ‚drsný‘ detektiv. Ženy a jejich role v jeho ať už osobním, či pracovním životě. Nutno podotknout, že tyto pro někoho diametrálně odlišné světy se v životě Philipa Marlowa navzájem prolínají. Daná část zobrazuje vliv žen na detektiva a naopak - detektivův vliv na ženy vystupující v *Hlubokém spánku* a v *Loučení s Lennoxem*. Morální kód Marlowa byl nespočetněkrát ženami testován. Jakým způsobem, kde a za jakých okolností, právě tomu se věnuje tato část práce. Obírá se také celkovým vyobrazením žen v americké drsné detektivní fikci.

Další část práce řeší Marlowa a vztah k penězům coby morálního muže. Tato část zobrazuje detektivovu averzi k tzv. špinavým penězům. Právě jeho vztah k penězům a korupci obecně

separuje Marlowa od světa gangsterů a korupčního podsvětí Los Angeles. Peníze pro něho znamenají svět podplácení, úplatkářství, a to zdaleka nejen u jeho klientů ‚zbohatlíků‘, ale například také u policie, která v tomto světě dennodenně žije. I to je jeden z důvodů detektivova distancování se od policie při řešení nejrůznějších případů, příhod a záhad. Marlowe úzce s policií zásadně nepracuje, nebojí se říct otevřeně svůj názor na ni jako na státní orgán. Zkrátka je od zákona oddělený, stejně tak jako od vlády samotné.

Dalším, v pořadí čtvrtým aspektem, kterým se práce zabývá, je detektiv Marlowe a prostředí, ve kterém žije. Raymond Chandler zobrazuje Los Angeles jako slunečné město s temným podsvětím, s jakýmsi druhým světem, ve kterém žijí gangsteři, policisté a kriminálníci. Právě Marlowe se chtěl nechtěl do tohoto druhého světa dostává a zjišťuje, že v Los Angeles nikdy není nic takové, jaké se na první pohled zdá. Tato část také popisuje způsob, jak Chandler znázorňuje Kalifornii především v *Hlubokém spánku*. Kalifornie je představena jako temný, ponurý a chmurný svět – tedy pravý opak tradičního obrazu země coby slunečného světa s nekonečnými písečnými plážemi. V části je uvedeno, že ačkoliv není Los Angeles detektivovým městem snů, cítí se v něm dobře a je městem obrazně řečeno posedlý. Povaha města mu totiž dovoluje své klienty chránit a pomoci světu alespoň z části od všeho zlého.

Pátá kapitola porovnává detektiva Marlowa se Shakespearovým Hamletem. Ač by se spojitost mezi těmito dvěma literárními postavami mohla zdát poněkud zvláštní, kapitola zřetelně indikuje, že Hamleta a detektiva spojuje více faktorů, což by čtenářům detektivky mohlo přinejmenším rozšířit literární obzory. Obě postavy jsou outsidersy ve svém světě a mají pocit, že nikam nepatří, k nikomu nenáleží. V případě Marlowa je tento pocit trochu ironický vzhledem k prostředí, ve kterém žije. Nemá ale žádnou rodinu, manželku, děti. Hamlet čelí faktu, že byl jeho otec zabit jeho vlastním strýcem. Nejenže je tedy opuštěný, ale touží také po pomstě a spravedlnosti zároveň. Pokud chce pomstu vykonat, musí pátrat po pravdě. Stejně tak jako detektiv pátrá po zločincích a pravdě, aby učinil spravedlnost. Ačkoliv si čtenář zpočátku nemusí anglické renesanční drama a současný detektivní román spojit dohromady, po přečtení kapitoly se nad spojitostmi jistě zamyslí.

Pátá kapitola bakalářské práce se věnuje filmu noir a dvěma filmovým adaptacím *Hlubokého spánku*, tedy první, černobílé verzi z roku 1946, a druhé, již barevné verzi z roku 1978. První verze, která byla odhalena již v roce 1945, čelila několika změnám. V úvodu páté části je film noir stručně charakterizován jako žánr. Je zde také uvedeno, jak byly filmové adaptace vnímány a jaký měly vliv na další autory drsných detektivek. Když byl snímek *Hluboký*

spánek poprvé zveřejněn, dočkal se rozporuplných reakcí. Někteří kritici vyjádřili obavu z mravně zkaženého obsahu filmu. Tato rčení Chandlera rozhořčila a nechal se slyšet, že rozhodně neměl v úmyslu vytvořit příběh, který by byl morálně zkažený. Moderní kritici prohlašují *Hluboký spánek* za detektivní román, který ovlivnil žánr nejvíce. Zároveň ho považují za klasiku. Ženské autorky detektivních románů ovlivnila právě Chandlerova kniha v osmdesátých letech dvacátého století. Fanoušci detektivek ohodnotili novelu v žebříčku jako třetí nejlepší tajemný příběh všech dob.

V závěru práce jsem shrnula své poznatky. Raymond Chandler vytvořil detektiva, jehož morální kód je poměrně striktní a Marlowe se ho drží i v situacích, kdy je ohroženo jeho vlastní bezpečí. Ke svým klientům je loajální, v *Loučení s Lennoxem* se dokonce nechal uvěznit kvůli činům svého přítele. Marlowe žije sám v Los Angeles, kouří cigarety značky Camels, pije rád whiskey nebo brandy a zásadně pracuje sám. Policie je pro něj stejně ovlivněná korupcí jako zločinci, rád tedy bere spravedlnost do svých vlastních rukou. Setkává se s gangstery nejrůznějšího typu a sám musí v nejnútnejších situacích porušit zákon, aby dosáhl svého úmyslu.

Philip Marlowe žije v Los Angeles, jež je především v *Hlubokém spánku* prezentováno jako město ponuré a temné. Do tohoto města však Marlowe neodmyslitelně patří, bez jeho temného podsvětí by nebyla zachována pravá detektivova identita. Někteří lidé by mohli říct, že Philip Marlowe je pravý americký drsný hrdina, tato otázka však zůstává otevřená. Chandlerovy detektivky byly v Americe jistě populární, ale on sám cítil, že byl lépe pochopený ve Velké Británii. Zřejmé však je, že Chandler vytvořil svého hrdinu realisticky. Prožívá život takový jaký je, se svými pozitivy i negativy. Čtenáři jeho sarkastický humor a cynismus buďto milují, nebo nenávidí. Chová se jako rozený rytíř a slušné chování se od něj automaticky očekává. Navzdory tomu ho neustále zklamávají ženy. A právě ženami, popřípadě svými klienty, je testován jeho etický kodex. Alespoň co se mě týče, myslím, že v tomto ohledu Marlowe své čtenáře nikdy nezklamal. Já sama jsem si tohoto chrabrého detektiva zamilovala již na střední škole, kde jsem absolvovala literární seminář. *Hluboký spánek* byla seminární povinná četba a dodnes si pamatuji, že jsem si knihu jako jediná oblíbila hned po prvním přečtení. Číst Chandlerovu detektivku bylo něco jiného, něco opravdového a postava drsného detektiva mě určitým způsobem fascinovala.

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